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MYTHOLOGICAL, LITERARY AND PHILOSOPHICAL PERSPECTIVES ON "AMADO Y ABORRECIDO" BY PEDRO CALDERON DE LA BARCA

City University of New York PH.D. 1982

MYTHOLOGICAL, LITERARY AND PHILOSOPHICAL PERSPECTIVES ON AMADO Y ABORRECIDO BY PEDRO CALDERÓN DE LA BARCA

by

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A dissertation submitted to the Graduate Faculty in Spanish in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

1982

This manuscript has been read and accepted for the Graduate Faculty in Spanish in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy

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ACKNOWLEDGMENTS

It is with much sadness that I would like to express a deep sense of gratitude to the late Professor Hannah E. Bergman who, despite a long and very painful illness, continued to teach, carry out research, write and direct several dissertations, including my own. Her vitality and her constant enthusiasm will continue to inspire me in my studies.

Special thanks are also due to Professor Martin Nozick. Although heavily burdened with the directorship of the Spanish Department and of several dissertations as well, Professor Nozick kindly agreed to direct my dissertation to completion upon the death of Professor Bergman. I shall always be grateful for his guidance and support. I am also grateful to Professor Emilio González López and to Professor Andrés Franco for their generous assistance.

In addition, I owe a special debt of gratitude to my sister, Madeline. It is she more than anyone else who has stimulated my interest in languages and in literature in general. She more than anyone else has consistently encouraged me to persevere in my studies, especially at times of insecurity and frustration. I would also like to thank my brother, Joseph and my brother-in-law, Donald for their love and understanding. Words can never express my gratitude to my dear parents whose constant faith in me has been a guiding force throughout my life, and whose loving sacrifices made my education possible.

Most of all, I am grateful to my husband, Thomas for his

friendship and his love which I cherish more than anything else in the world. It was his constant support that helped me through the long hours of research, writing and typing, and his love that made it all worthwhile.

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INTRODUCTION

Critics of the theater of Calderón de la Barca have generally regarded his comedias mitológicas as merely court spectacles lacking in philosophical content and hence unworthy of serious consideration.[1] Written for the Royal Court for presentation on the gardens of the Buen Retiro, the mythological plays of Calderón are characterized by a display of intricate scenic effects and an extensive use of complex stage machinery. It has been felt that these elaborate spectacles could not stand up to scholarly analysis. This negative attitude can be traced to Menéndez y Pelayo, who demonstrated such scorn for the mythological theater of Calderón, that he believed it should not be taken into account in an overall evaluation of the dramatist's works.

The influence of Menéndez y Pelayo's negative comments on Calderón's theater in general, and mythological theater in particular, can be noted in the extremely severe criticism which prevailed during the end of the nineteenth century and well into the twentieth. A critical reevaluation of Calderón's theater took place during the 1930's. This reconsideration brought about some positive approaches to the study of the comedia mitológica.

Whereas past criticism had quite willingly relegated Calderón's mythological plays to oblivion, the new wave of critics, headed by Angel Valbuena Prat, set out to prove that these plays constitute a valid and vital aspect of his entire dramatic output. For this reason they felt that no serious study of Calderón's theater should ignore the

mythological plays.

The present dissertation will focus on an in-depth study of the mythological play, Amado y aborrecido. Like the majority of Calderón's comedias mitológicas, this play is the product of a mature dramatist.[2] As representative of the genre, Amado y aborrecido demonstrates a seriousness of intention previously denied by critics of Calderón's mythological theater. The purpose of the present study will be to show how Calderón utilized classical material to give expression to his understanding of the complexities of existence. This play is a serious exposé of man's struggles to come to terms with himself and his nature through love.

Calderón's overall message in this play is a pessimistic one. Love is treated in terms of failure and unfulfillment. The theme of unrequited love which runs through the play and which functions on many levels in the plot, is linked to the theme of imprisonment. The predominant atmosphere of entrapment of the play, created by the rival goddesses Venus and Diana, serves to underscore the pessimistic world view of the dramatist.

Amado y aborrecido is also of special interest because it exemplifies the eclecticism of Calderón. In addition to its classical origins, this play represents an integration of a variety of Western European literary currents. In Amado y aborrecido Calderón utilized the techniques of the scholastic style to underline the dialectical tension which characterizes the play. The various characters are constantly

pitted one against the other to illustrate Calderón's ideological purpose. Man is continually involved in conflicts and confrontations in which good does not necessarily triumph over evil.

"Pregunta sobre dos doncellas," a poem in dialogue form by the fifteenth century cancionero poet, Antón de Montoro, reflects the influence of scholasticism. Calderón found inspiration for the creation of Amado y aborrecido in the amar-aborrecer situation presented by Montoro in this poem. The seventeenth century poet, Don Ignacio de Soto y Aviles, treated the same situation found in Montoro's poem in two highly stylized baroque sonnets. Calderón's use of material from these poems testifies to the prolonged interest of the baroque writers in the techniques of dialectics and casuistry.

Calderón also molded the elements of the tradition of courtly love--"the religion of love," the idealization of the beloved and the "belle dame sans merçi"--to suit his ideological purpose. Through the utilization of the conventions of courtly love he relays a very pessimistic message about the frustration and unhappiness caused by the failure of love.

In creating Amado y aborrecido Calderón also derived material from one of the most important works of European pastoral poetry, the Aminta of Torquato Tasso. Borrowing the basic problem of unrequited love found in Tasso's

work, Calderón added more depth and complexity by setting up an additional conflict between love and duty. The end result is the triumph of duty and honor, but at the expense of the protagonist's need for fulfillment through the experience of requited love.

When we consider the literary origins of Amado y aborrecido, we become aware of the tremendous scope of Calderón's imagination. He saw in those traditions which persisted in the baroque age--classical, courtly, scholastic and pastoral--motifs, themes and possibilities for plot and characterization. In his talent for synthesis Calderón was able to integrate effectively the various traditions which he inherited and which he reworked to fit not only his artistic purpose, but his ideological purpose as well.

A study of the poetic language and dramatic action of Amado y aborrecido reveals how Calderón adjusted these aspects of the play to fit the central themes of internal and external conflict, physical and emotional imprisonment, and love and rejection. From the very first scene of the play a violent tone is established. Each act is replete with violent action and constant emotional flareups on the part of the various characters. Calderón effectively utilized images and symbols which connote conflict, confrontation, violence and imprisonment to point out his pessimistic viewpoint.

It is hoped that a study of Amado y aborrecido in all

its aspects will reveal its artistic merit and Calderón's seriousness of purpose in creating it. Perhaps a study of this play in the light of its sources, structure, characterization, themes, dramatic technique and linguistic style will show its richness and complexity, and will lead to a better understanding and appreciation of Calderón's mythological theater in general.

[1] In the present study we shall take into account the following three act comedias mitológicas: El mayor encanto, amor; Los tres mayores prodigios; La fiera, el rayo y la piedra; Fortunas de Andrómeda y Perseo; Amado y aborrecido; Celos, aun del aire matan; Apolo y Climene; El hijo del sol, Faetón; Eco y Narciso; Ni Amor se libra de amor; El monstruo de los jardines; Fieras afemina amor; La estatua de Prometeo and Fineza contra fineza. We shall also treat La hija del aire as a mythological play. We have excluded from our study the comedia, Céfalo y Pocris whose authenticity is questionable according to Angel Valbuena Briones in Perspectiva crítica de los dramas de Calderón (Madrid: Ediciones Rialp, 1965), p. 325. We have also excluded works of collaboration. One such work is Polifemo y Circe which Calderón wrote with Mira de Amescua and Pérez de Montalbán. For a study of Calderón's recasting of this source play in El mayor encanto, amor, see Albert E. Sloman's The Dramatic Craftsmanship of Calderón (Oxford: The Dolphin Book Co. Ltd., 1958), pp. 128-158. Also excluded are the zarzuelas mitológicas and those autos sacramentales based on mythological works.

CHAPTER I

MYTHOLOGICAL THEATER OF CALDERON

PAST AND CURRENT CRITICAL OPINIONS

I. Past Negative Attitudes

A. Reasons for General Censure of the comedias mitológicas by Menéndez y Pelayo and followers:
1. Mythological plays considered to be court spectacles lacking in philosophical content, universal application and sustained dramatic interest
2. Criticism of mythological plays for not capturing essence of Greco-Roman myths
3. Criticism of mythological plays for overconcentration on stage effects and rhetorical devices

II. Recent Positive Approaches

A. Reevaluation of Mythological Theater: New Wave of Critics Headed by Angel Valbuena Prat
1. Discussion of mythological theater as valid and vital aspect of Calderón's theater in general
2. Characteristics of mythological theater:
   a. Allegorical interpretation of Greco-Roman myths
   b. Reconciliation of paganism of myth and Christianity
   c. Depiction of universal human conflicts
   d. Mythological plays echo major themes of Calderón's theater
   e. Use of music, intricate scenic effects and complex stage machinery
   f. Elevated style

In Calderón: Estudios y discursos (1881), Menéndez y Pelayo offered the following scathing remarks on Calderón's comedias mitológicas which he categorized as dramas de espectáculo and comedias de tramoya:

> Después de maduro examen no me he atrevido a incluir en esta colección ninguno de los dramas de espectáculo o comedias de tramoya, en que Calderón fué fecundísimo. El poeta queda siempre en estos dramas subordinado al maquinista y al pintor escenógrafo, y no hace obras de arte más que a medias. Quizá él se engañara hasta tener por las mejores suyas las que escribía para los aparatosos festejos de los Sitios Reales; pero la posteridad, más cuerda, las ha relegado al olvido. Hoy no tienen más interés que el histórico y el de algunos buenos versos acá y allá esparcidos y casi ahogados en un mar de enfática y culterana palabrería. Juzgar a Calderón por tales dramas sería evidente injusticia.[1]

Primarily because of Meméndez y Pelayo's extremely harsh criticism, Calderón's mythological theater was subjected to a general censure by critics until well into the present century. The reasons for the particularly unsympathetic attitude toward the comedias mitológicas can be outlined as follows: They have been considered to be plays which are limited to the portrayal of certain aspects of Spanish life and society, and thus lacking in universal application. It has been felt that Calderón did not adequately capture the essence of the Greco-Roman myths which he chose to represent dramatically. The mythological plays have also been condemned for their lack of sustained dramatic interest and overconcentration on stage effects and rhetorical devices.

A detailed compilation and study of past and present

criticism of Calderón's comedias mitológicas (which directs special attention to a discussion of the above objections), can be found in the doctoral dissertation, The Mythological Dramas of Pedro Calderón de la Barca, by David Norris Mackinnon.[2] Also very helpful in this regard, although not as complete as Mackinnon's, is the doctoral dissertation, A Reevaluation of Past and Present Critical Opinions on the "Comedias mitológicas" of Pedro Calderón de la Barca, by Paul Arthur Mooney.[3] In his study Mackinnon attempts to refute the validity of the general objections to Calderón's mythological theater through a detailed analysis of Ni Amor se libra de amor. He concerns himself especially with the criticism that Calderón took liberties with his classical sources, and calls to mind the fact that poetic license is justifiable, and thus should not be "condemned in this dramatist when it has always been the artist's prerogative." (p. 5). Speaking out against past negative criticism of Calderón's mythological theater, Mackinnon points out that these works display universal values. He claims that Calderón makes use of myth to convey to his audience, "through his own special use of action, symbol and structure, his profound insight into the realities of human existence." (p. 81). Mackinnon feels that Ni amor se libra de amor is highly representative of the comedia mitológica as a genre.

Mooney analyses five mythological plays in an effort

to point out their intrinsic artistic merit: El mayor encanto, amor; El hijo del sol, Faetón; El monstruo de los jardines; Ni Amor se libra de amor and La estatua de Prometeo. Treating the religious symbolism of these plays, Mooney compares the thematics of the mythological theater in general with Catholic dogma contained in the Bible and in the works of Saint Augustine and Thomas Aquinas. He esteems the mythological plays as, "highly instructive and serious expositions of the doctrines of Catholic faith." (p. 44). Like Mackinnon, Mooney is quite willing to defend the universality of the mythological theater, stating that, "Although the major figures in the myth theater are of the upper class, the problems which they confront know no social distinctions. They are universally inherent in the human condition." (p. 213).

In the present chapter we shall attempt to draw attention to recent positive approaches to Calderón's comedia mitológica. An effort will be made to arrive at a definition of this genre and to emphasize the belief that these plays represent a significant aspect of Calderón's dramatic production. It will also be our concern to demonstrate how Amado y aborrecido is representative of this type of comedia.

The critical reevaluation of Calderón's theater in general, which took place during the 1930's, brought about some positive insights into the study of the comedia

mitológica, "notable in terms of moral allegory, psychological interpretation, and poetic analysis." (Mackinnon, p. 4). Angel Valbuena Prat, the chief exponent of the new criticism, expresses his views in a chapter devoted entirely to the mythological theater of Calderón in: Calderón: Su personalidad, su arte dramático, su estilo y sus obras:

> Las comedias mitológicas de Calderón son uno de los géneros de nuestra dramática del XVII más próximos a la sensibilidad y gusto actuales. Pesa sobre ellas el injusto menosprecio y olvido del siglo XIX, que las consideraba como un apéndice secundario dentro de la extensa producción calderoniana. No comprendían los críticos que las despreciaban que se trataba de un tipo teatral que no estaba lejos de la concepción poética y fantástica de la famosa comedia La vida es sueño.[4]

Further on in the chapter Valbuena Prat becomes more specific about the comparison which he has suggested between La vida es sueño and the comedia mitológica by referring to Eco y Narciso. He discusses the pedagogical problem posed by Calderón in this play, and comments how in both La vida es sueño and in Eco y Narciso, Calderón "demuestra cuán defectuoso es el sistema de apartar al niño de los futuros peligros por el secuestro o la ignorancia." (p. 172). Not only does Valbuena Prat point out the similarities between the two plays, but he goes one step further by underscoring the psychological implications of Narciso's neurosis which can be attributed to his "sometimiento excesivo al medio y dirección maternales." (p. 173). Whereas Menéndez y

Pelayo had failed to appreciate the exquisite blending of poetry and music in the mythological plays, Valbuena Prat has praised this feature generously. He claims that in Eco y Narciso, for example, the quality of the poetry should suffice "para deshacer el tópico vigente de menosprecio del teatro mitológico de nuestro dramaturgo." (p. 174).

Another major criticism of Calderón's mythological theater points to the fact that the dramatist often demonstrated freedom with regard to the plot details of the myths which he treated. Rather than consider this to be a weakness of the mythological theater, Valbuena Prat has indicated that such poetic license serves to enhance the dramatist's artistic creations:

> Calderón veía en los asuntos mitológicos más la idea capital que las incidencias. Concebía tales dramas tendiendo a interpretar lo esencial poético y filosófico; la fábula como lírica y como moralidad. Este segundo aspecto puede observarse ya viendo cómo se amoldaba a la exégesis trascendental del paganismo en los tratados usuales de mitología de su época; ya notando la facilidad con que convertía una de estas comedias en auto sacramental simbólico, como por ejemplo "El mayor encanto, amor" en "Los encantos de la Culpa", "Ni Amor se libra de amor", en "Psiquis y Cupido", y "Andrómeda y Perseo" en la pieza sacramental del mismo título. (p. 170)

As Valbuena Prat sees it, the mythological figures have symbolic value. Calderón's moral interpretation of the Greco-Roman myths coincides with the Filosofía secreta (1585) of Juan Pérez de Moya[5] and the Teatro de los dioses de la gentilidad (1619) of Fray Baltasar de Vitoria.[6]

After devoting some brief discussion to Ni Amor se libra de amor and La fiera, el rayo y la piedra, Valbuena Prat directs his attention to an analysis of La estatua de Prometeo. He considers this mythological play to be among the most lyrical and profound plays of Calderón's entire production. Valbuena Prat's concluding remarks deal with the symbolism of the play. The fire which Prometeo has robbed from the heavens is "luz de la ciencia"; the smoke which la Discordia presents is "el mal empleo de la ciencia misma, la confusión, el odio." (p. 182). Valbuena also indicates that Calderón was motivated by a theological concern with the nature of faith:

> Es muy posible que en Calderón hubiera una preocupación teológica, por bajo de este simbolismo filosófico; y pensase en la verdad de la fe--la luz bajada del cielo,--y en la perturbación por la falsa ciencia del pecado. Incluso en algún aspecto puede pensarse en el mal uso de la ciencia, en las herejías, y en las guerras y divisiones que ocasionan. En el perdón de los dioses, hay un claro reflejo de la Redención cristiana. Así este Prometeo cristianizado en espíritu, palpita de pensamiento, de poesía, de ricos elementos musicales y de una escenografía refulgente. (p. 183)

Valbuena Prat's commentaries on Calderón's mythological theater paved the way for new channels of interpretation. In Calderón de la Barca (1949), Eugenio Frutos Cortés, like Valbuena Prat points out that Calderón chose not to concern himself with historical accuracy in his myth theater, but instead focused his attention on other concerns: "buscaba en el mito su sentido, y, por lo tanto, lo esencial [. . .] y lo ejemplar."[7] The influence of Valbuena Prat's studies

on Frutos Cortés' thinking can be discerned in the latter's concern with establishing a relationship between the comedias mitológicas and his autos sacramentales. In so doing, Frutos Cortés has attributed to these comedias a seriousness of intention which past critics had failed to acknowledge.

In his article "Las comedias mitológicas de Calderón" W.G. Chapman also stands in opposition to those critics who are reluctant to give these works serious consideration.[8] He remarks that it is surprising how superficial the majority of studies devoted to the comedias mitológicas are, in the light of the fact that they are the products of a mature dramatist. Chapman recognizes the allegorical nature of these works and points out their complexity, a consideration which is a far cry from the remarks of those critics who regarded them as second-rate works devoid of philosophical content, works which would not stand up to an in-depth analysis. Valbuena Prat is mentioned among the few critics who have taken the mythological theater seriously, and Chapman also makes reference to Frutos Cortés' Calderón de la Barca with the comment that this critic, along with Valbuena Prat, affirmed that beneath the spectacle there is substance--"un carácter filosófico-moral." (p. 42).

According to Chapman the comedias mitológicas depict universal human conflicts, and thus should be seriously

studied as drama. He discusses the allegorical interpretation of these comedias, the moral lessons that can be learned. In El hijo del sol, Faetón, the protagonist is shown as having brought about his own destruction as a result of his excessive pride and ambition. Among the examples which Chapman cites of moral interpretation of classical myths is Calderón's treatment of Eco y Narciso. The dramatist presents the destruction of the protagonist as a result of his amor propio. Chapman also indicates how Calderón broadened the general interpretation of the myth through the handling of the pedagogical theme. He offers that Calderón's depiction of Narciso's excessive dependence upon his mother, Liríope, "anticipó los hallazgos psicológicos de Sigmund Freud." (p. 55).

Chapman, like Valbuena Prat, also provides a detailed analysis of La estatua de Prometeo. Focusing on the conflict between reason and passion, he discusses how Calderón demonstrates through this myth, how knowledge ultimately brings harmony and order to human beings; irrationality, on the other hand, leads to confusion and chaos.

Chapman remarks that the comedias mitológicas present the same themes, imagery and dramatic ideas which are found in all of Calderón's dramatic works. Margaret Wilson agrees with Chapman, indicating that the comedias mitológicas, written in the latter part of Calderón's life, echo the major themes of his more studied plays.[9] She reflects

upon the condemnatory criticisms which have been made with regard to the mythological plays, stating that, "Until fairly recent years it would have seemed strange to talk about the themes of Calderón's mythological dramas or to suggest that they were anything more than spectacular fantasies." (p. 181). Wilson observes that in these plays Calderón employed myth to underscore the moral lesson:

> Fieras afemina amor [. . .] depicts the humbling of Hercules, and exalts the feminine principle of love over masculine strength as does Las armas de la hermosura. La hija del aire coincides with La cisma de Inglaterra in its condemnation of ambition and lust, and with La vida es sueño in its lesson that a monarch must curb his desires. There are strong reminiscences of the latter play in Eco y Narciso. Narciso's mother has brought him up in isolation so as to avert a prophesized fate; and it is shown through him as through Segismundo that parents must give their children the freedom to grow up in society and live for themselves. The mythological dramas are by no means a mere coda to Calderón's secular theater, but rather a recapitulation of his major themes in a different key. (p. 181)

It is interesting to note that Wilson includes La hija del aire in the category of mythological dramas, a work not listed in other studies of these plays. It seems appropriate that La hija del aire be studied as a mythological play. More elaboration on this play will be given later on in this dissertation.

In his study of El mayor encanto, amor in The Dramatic Craftmanship of Calderón, Albert E. Sloman likewise underscores the serious nature of Calderón's mythological

theater. Making specific reference to this comedia mitológica, Sloman states that "spectacle was by no means all that the mythological play offered."[10] He elaborates on this point:

> For Calderón [. . .] the voyages of Ulysses symbolized the journey of life, and his encounter with Circe the human conflict which gives unity to the play. The spectacle, music and poetry of the mythological plays in general, and of El mayor encanto, amor in particular, have blinded critics until fairly recently to their serious and significant themes. (pp. 129-130).

Sloman's concluding remarks in The Dramatic Craftmanship of Calderón can and should be applied to the entire myth theater: "All his serious plays have at bottom, but one subject and one theme: man, subverting the order of natural values by his moral error and human frailty, or in the labyrinthine confusion of life groping towards the light by the aid of reason and discretion. (p. 308). We shall elaborate upon these comments as they apply directly to Amado y aborrecido later on in the present chapter.

Everett Hesse dedicates a chapter of his book, Calderón de la Barca to the mythological theater. He offers the opinion that these plays have universal application. If we take into account Hesse's earlier condemnatory remarks on Calderón's mythological theater in the article, "Courtly Allusions in the Plays of Calderón"(1950), we find that he seems to have undergone a radical change of opinion.[11] In the book Hesse points out that Calderón made use of the

symbolic value of myth, "dramatizing man's eternal struggle with the forces of evil." (p. 123). In his chapter on the comedia mitológica Hesse focuses special attention on La estatua de Prometeo and Eco y Narciso. While analyzing the former, he offers the following insights: "On the human level, the man of letters (wisdom) triumphs over the man of arms (force). Calderón conceives of man as being endowed with a dual nature and this split is represented by Prometeo, exemplifying the tendency toward reason, and Epimeteo, the tendency toward passion. The latter is thwarted every time he seeks to employ force and violence."[12]

In his analysis of Eco y Narciso Hesse echoes remarks made in his article, "The 'Terrible Mother' Image in Calderón's Eco y Narciso" (1960).[13] He follows the path indicated by Valbuena Prat and Frutos Cortés in their studies of this play, developing further the pedagogical problem alluded to by these critics:

> The tragic tale of Eco and Narcissus is the result of the mistaken philosophy of a proud mother guided by self-interest and a sense of guilt and dishonor brought about by those natural forces she seeks to repress in her son, the fruit of an illegitimate union. Because of his isolation from society since birth and his ignorance of social intercourse, Narciso is unable to cope with the problems of life. [. . .] his mother's unwise discipline and rigorous upbringing make it impossible for him to shake off the shackling bonds which hinder his self-realization and prevent his incorporation into society by marriage to one of its kind.[14]

Through these observations, Hesse shows that he has come to acknowledge the moral and psychological content of the mythological theater, something which he had failed to do several years earlier.

Angel Valbuena Briones, in Perspectiva crítica de los dramas de Calderón, devotes the "Tercera Parte" to "Calderón y los Mitos." After giving an advertencia in which he mentions that the baroque dramatist followed in the medieval and renaissance tradition of the moral interpretation of classical myths, Valbuena goes on to give brief but informative treatment of the mythological works which are either based on specific Greco-Roman myths or those whose characters are found in classical mythology.[15] In each of these brief studies Valbuena Briones concentrates mainly on the moral and psychological problems presented, and on Calderón's source materials.

While studying El mayor encanto, amor, this critic discusses the allegorical interpretation of the Ulysses-Circe myth. He points out that "el desconocimiento de sí mismo, es decir, la falta del gobierno de los sentidos por la razón, coloca al hombre en el papel de bestia." (pp. 329-330). Ulises has been reduced to the bestial level as a result of his unbridled passion for Circe. The play traces how this hero, who has fallen victim to his passionate instincts, struggles to overcome these feelings and regain his human dignity guided by his sense

of duty. Valbuena Briones cites the treatment given to this myth by Juan Pérez de Moya in his Filosofía secreta: "Circe es aquella pasión natural que llaman amor deshonesto, que las más veces transforma a los más sabios y de mayor juicio en animales fierísimos y llenos de furor, y algunas veces los vuelve más insensibles que las piedras, acerca de la honra y la reputación que conservaban con tanta diligencia antes que se dejasen cegar de esta fierísima pasión." (p. 330).

In his study of Los tres mayores prodigios Valbuena Briones discusses Calderón's treatment of the themes of "soberbia", "pasión" and "celos" in the female figures Medea, Ariadna and Deyanira respectively. Through his study of La fiera, el rayo y la piedra he emphasizes the moral lesson: "El amor generoso es el camino de la felicidad. La ingratitud conduce al fracaso y a la muerte espiritual." (p. 339).

Valbuena Briones continues in this section of his book with short studies of fourteen other comedias and zarzuelas mitológicas. He includes Amado y aborrecido in this section and discusses the treatment that Calderón gives to the conflict between reason and passion, and the theme of unrequited love. Valbuena Briones also makes mention of the fact that this play contains an abundance of motifs and stylistic devices which Calderón uses in order to enrich the argument. He does not, however,

elaborate on this point. We shall discuss these motifs and literary devices which Calderón employs in Amado y aborrecido in Chapter Five of this dissertation.

To date there exists no exhaustive study of Calderón's mythological theater as a whole. Most studies focus attention on a consideration of individual comedias mitológicas: e.g., Charles Aubrun's editions of Eco y Narciso and La estatua de Prometeo,[16] Hesse's article on Eco y Narciso, Sloman's study of El mayor encanto, amor and others, including the recently published critical edition of Celos aun del aire matan by Matthew D. Stroud.[17] Mackinnon and Mooney's dissertations mentioned earlier should be included in this listing.

Mackinnon affirms that Calderón's comedias mitológicas are a significant part of his entire dramatic output. He sees in Ni amor se libra de amor a deep understanding of Christian values. According to this critic, Calderón centers the action of the play around the institution of marriage understood in Christian and patriarchal terms. The dramatist chose to exalt a "cooperative institution." (p. 228). He treats the stages of Psyche's spiritual development throughout the play and relates the process to the "psychological process of individuation." (p. 291).

Mooney links the religious symbolism of the comedias mitológicas to the writings of Saint Augustine and Thomas Aquinas. In his study of El mayor encanto, amor Mooney

analyzes the human conflict between reason and passion as experienced by Ulises, and he remarks that the hero's redemption reflects Calderón's "religious optimism." He states, "The dramatist wishes to indicate that as each individual encounters passion in the course of his lifetime he will overcome it only by the application of reason." (p. 72). Mooney limits his discussion of El hijo del sol, Faetón to Calderón's treatment of the dominant themes of pride, love and fate. He mentions how Segismundo differs from Faetón in that the former is able to overcome the prophesies concerning his fate by learning to act as a Christian while the latter never really does. Mooney also discusses Calderón's originality with regard to his sources, Ovid and Pérez de Moya, in the employment of the themes of love and fate. Calderón added new characters whose presence in the play, Mooney feels, "contributes to the Christian message."

Mooney's study of El monstruo de los jardines concentrates on the efforts of the protagonist, Achiles to save his soul. In Ni Amor se libra de amor he defines the central theme as faith, supporting what he believes to be the "highly religious presentation of the Psyche and Cupid myth." (p. 149). Through his study of La estatua de Prometeo Mooney discusses three basic theological problems which Calderón explores in this play: "the role of destiny in the life of man; the moral importance of good or evil in human actions; and the role

of the prophet in the introduction of religion into a primitive society." (p. 175).

Thus, through his analyses of these five mythological plays in the light of Christian doctrine, Mooney has focused upon and defended their universal application. He arrives at the conclusion that the problems which the protagonists of the mythological plays confront are problems common to all men: "The pride of Phaeton, Ulysses and Achilles' struggles with reason and passion, Psyche's inability to believe and Prometheus' attempt to communicate his spiritual knowledge to his peers are the theological concerns of all mankind. Everyman may be found beneath the garb of royalty or duty. (p. 213). Mooney concludes that the mythological theater of Calderón needs to be reevaluated "to remove entirely the stigma of negative criticism which has surrounded them for so long." He continues, "This is a highly representative theater, both of the artist himself and of his age. Scholarly efforts to know Calderón and to appreciate the Baroque epoch can only be enhanced through a serious reappraisal of the mythological dramas." (p. 217).

In his mythological theater Calderón made use of the symbolism of myth in an effort to reconcile the paganism of the ancient world with Christianity. As Chapman says, " 'La alegoría' y 'la moralidad' son las claves para la comprensión de estas <u>comedias mitológicas</u> y de sus propósitos, fundamentalmente serios." (p. 42). As a result from his

training with the Jesuits at the Colegio Imperial, Calderón had become familiarized with the use of classical myths in theater, specifically in the teatro escolar. In accordance with his intention to effect a reconciliation of the Classical and Christian points of view, he borrowed from such sources as the various handbooks of mythology and mythological dictionaries at his disposal. In the words of Mackinnon, "The artists of baroque Spain understood mythology in terms of Christianity. Calderón conceived of it in much the same manner. And the prime mythological sources of Pérez de Moya and Baltasar de Vitoria, those most likely consulted by Calderón, portrayed that very understanding."

In The Survival of the Pagan Gods Jean Seznec discusses the fact that classical antiquity survived in three separate traditions--the historical, the physical and the moral.[18] In his mythological theater Calderón follows the moral tradition. In each of these plays he demonstrates an awareness of the allegorical nature of myths. He treats serious moral and psychological problems which the characters struggle to resolve. There are lessons contained in the myths which Calderón dramatized. According to Chapman: "Esta interpretación moral y alegórica de la mitología tan ampliamente difundida por toda Europa y España, es esencial para nuestro conocimiento de las comedias mitológicas de Calderón. Teniendo presente esta actitud frente a

la mitología, desaparecen también muchas de las erradas concepciones que existen acerca de estas comedias en cuanto a su valor como algo más que un mero espectáculo. (p. 51). Calderón's comedias mitológicas are either based on specific Greco-Roman myths or present characters who are found in classical mythology. They are elaborate court spectacles which make extensive use of music and intricate stage machinery. These comedias demonstrate a highly formalized linguistic style. Two recent articles, "Estructura y significación de las comedias mitológicas de Calderón" by Charles Aubrun[19] and "La comedia mitológica calderoniana: soberbia y castigo" by Erwin Ojeda Haverbeck[20] are helpful in outlining the general characteristics of the mythological theater of Calderón. Once we have arrived at an understanding of what comedia mitológica is, can we attempt to deal with Amado y aborrecido within the framework.

Although in his article Aubrun makes certain statements whose validity seems questionable, and from time to time he does not elaborate sufficiently on points which need development (these defects will be discussed later on), nevertheless, he does offer some helpful insights with regard to the definition of a mythological play. Aubrun does not study one mythological work in particular, but rather, he quotes from several to substantiate his arguments. Accepting Chapman's list, he states that the comedias and zarzuelas mitológicas range from those whose protagonists

are gods and goddesses, to those whose protagonists are human beings (with the distinction that the latter category consist of "mayorales" since all of the mythological plays are comedias palaciegas). Like Mooney, Aubrun finds no problem with the fact that the main characters are of high social rank. This is due to the fact that they experience problems universal in nature. Aubrun regards the allegorical level of interpretation of the mythological theater as the most important.

Aubrun distinguishes the comedia mitológica from the comedia nueva by asserting that the former has a specific unity in structure and meanings even if it displays elements which appear in other types of comedias:

> Todas [the comedias and zarzuelas mitológicas] forman entre sí un conjunto coherente con estructura y significación específicas, aun cuando algunos de sus elementos se encuentran idénticos--pero no con igual función--en otros tipos de comedias. Es propio de la comedia mitológica el que se sitúa fuera del tiempo y del espacio humanos, es decir, en ningún momento histórico preciso y en ningún lugar geográfica comprobado. Por consiguiente se presentan de modo también específico los cuatro niveles tradicionales de interpretación. (p. 148)

Aubrun continues with a discussion of the four traditional levels of interpretation of the comedia (literal, moral, allegorical and anagogical), in as much as they are applicable or inapplicable to the comedia mitológica. The first level, he points out, is not subject to the laws of verisimilitude. He states that the "sentido moral (o sea social)" cannot exist in the abstract world of myth, but

there does function a "sentido ético" which distinguishes a tempori between good and evil. Aubrun expresses recognition of the fact that the "sentido alegórico (o sea psicológico)" is predominant. He feels that the "sentido anagógico (o sea espiritual)" must be read between the lines. (p. 148).

The next section of Aubrun's article is devoted to the structure of the comedias mitológicas. Here he explains how the denouement is known from the beginning of the action since it responds to the dictates of the story line of the particular myth being dramatized: "no juega pues el resorte dramático común del tema de que se cumpla o no se cumpla el fin anhelado por el espectador." (p. 149). This judgment is erroneous since it does not take into account the fact that Calderón frequently reworked his source material making significant changes at times in the events and outcomes in many of the myths which he dramatized.

With regard to the narrative elements in the comedia mitológica, Aubrun observes that long autobiographical speeches are characteristic of this type of play. In the exposition the "público" must be filled in on the necessary background information in order to be able to understand and appreciate the myth being represented dramatically. This feature is common to all of Calderón's plays. Also, the lyrical elements, according to Aubrun,

are given more weight in this type of comedia:

> La introspección, que es [. . .] resorte del lirismo, suscita a los largos monólogos de personajes perplejos ante sus contradicciones. Numerosas son las oraciones, las maldiciones, las quejas que surgen de las situaciones afectivas. Además los coros con sus voces alternadas y luego concertadas, y los recitativos de las deidades suponen una intervención importante de la música. La comedia mitológica es teatro íntegro: drama, espectáculo, ficción, épica y música. (p. 149).

These remarks are particularly applicable to Amado y aborrecido as we shall attempt to demonstrate in the next chapter.

Aubrun establishes five possible categories of characters in the comedia mitológica:

1. las deidades
2. los héroes o semi-dioses, y las ninfas, sus hermanas
3. los monstruos [. . .] sañudas fieras [. . .] zagalas engañadas por los dioses
4. los pastores, galanes, reyes, sacerdotes [. . .] los mayorales ricos y poderosos que gobiernan [. . .] el valle de los humanos
5. los villanos y las villanas [. . .] rústicos bufones, antítesis de sus mayorales por su grosería inculta, remedos torpes de la gente cortesana.. (p. 150).

According to Aubrun, the denouement consists of the restoration of order which has been disturbed. A "tregua" is arrived at among the characters. With this restored order "cesa el ruido de terremotos, cajas y clarines de guerra y vuelve a oírse la armonía celeste con sus

coros y el recitativo de los dioses [. . .] los personajes superan sus enredos y sus contradicciones gracias a sus metamorfosos [. . .]" (p. 151). The problematic situations experienced by the characters are of a universal nature since they "recuerdan nuestros casos cotidianos." (p. 152).

Particularly appropriate to our study of Amado y aborrecido is the following remark by Aubrun: "Es curioso notar que las deidades ofrecen a [. . .] la humanidad en general, el espectáculo de sus propias contradicciones y de sus conflictos, con algunas indicaciones sobre el modo de resolver ciertos problemas suyos y salir felizmente por la transformación interior, la conversión espiritual. (p. 154). In Amado y aborrecido Venus and Diana set up the basic conflicts between love and duty and love and rejection and ultimately motivate the protagonist, Dante, to come to terms with the duality of his nature.

Also vital to the study of Amado y aborrecido as representative of the genre is the consideration which Aubrun gives to the universal values which are treated in the comedias mitológicas. Among these values are included justice, honor, respect and allegiance to the sovereign, the conquest of fame and the cardinal virtues. The comedias mitológicas also demonstrate the effects of the seven deadly sins on human nature. In addition, the problem of free will in opposition to "los afectos

naturales" is of particular importance in these plays. (p. 154).

In the article "La comedia mitológica calderoniana: soberbia y castigo" Erwin Ojeda Haverbeck expresses the purpose of the study:

> Se trata de mostrar cómo este dramaturgo, desde su peculiar perspectiva vital e histórica, se aproximó a las figuras mitológicas, cómo las actualizó; reinterpretó y readaptó a la circunstancia cultural del siglo XVII español.
>
> Junto a estas consideraciones [. . .] debe destacarse que del conjunto de piezas aparecen varios temas, es el amoroso el que se encuentra en todas estas comedias. Se desarrolla una casuística amorosa y aparece como característico [. . .] el motivo del triángulo amoroso. (p. 68)

The author concentrates his study on four mythological works: the zarzuela, El golfo de las sirenas, and the comedias, El mayor encanto, amor; Fieras afemina amor and La fiera, el rayo y la piedra. He limits the scope of his article to the treatment of the amorous conflicts experienced by the protagonists. Ojeda finds the unifying elements in all four works to be the theme of pride punished. Ulises, Hércules and Anajarte are characters whose "decisiones, cuyos actos están determinados por la soberbia, por un exceso de confianza en el poder de su voluntad y de su razón. [. . .]desprecian el amor [. . .] sobrepasan los límites permitidos [. . .] exteriorizan un profundo desdén y no titubean en ostentar su menosprecio." (p. 77). These observations are clearly applicable to Amado y aborrecido.

Ojeda suggests that the comedia mitológica and the

comedia de enredo de tipo palaciego have several characteristics in common. The theme of love with the corresponding celos is predominant. The rules of cortesía and galantería are strictly observed in these plays. The protagonists are persons of high social rank who are dominated by their pride. Also, the "recursos, enredos y equívocos" of these plays correspond to those of the comedia palaciega. (p. 76). What Ojeda has failed to indicate is that there is really no distinction between the comedia mitológica and the palaciega since all the comedias mitológicas are palaciegas. They represent a subdivision of the category of comedia palaciega, not a separate category.

Ojeda points out that there is a moral lesson to be learned from the mythological works. Their plots represent the characters' struggles, their psychological battles with themselves and with one another, "los trabajos que ha de sufrir el alma para librarse de la tiranía de los sentidos cuando están excitados por la pasión" (p. 91). When they succeed in resolving their inner conflicts, they regain their peace of mind, and order is restored for all concerned.

* * *

Although there have been several recent positive evaluations of Calderón's mythological theater, the fact remains that they need to be better understood and appreciated. This becomes all the more clear in view of the very

narrow-minded and uniformed comments of James Maraniss in his recently published book on Calderón:

> These musical dramas are the merest and purest artifice; they elevate artifice itself into its own subject. Lacking any serious mimetic or intellectual substance, they have only a style. To the person who dislikes this style, none of Calderón's work will finally mean very much; he who does like it will like it wherever he finds it, but perhaps he will like it most of all in those plays in which no important values are introduced or undermined.[21]

Maraniss goes on to state that the mythological plays are "fluffy operettas" and "delicacies" lacking transcendence. He denies that Calderón had any serious intention in writing them.

In the light of recent studies of the mythological theater of Calderón, Maraniss' remarks seem unjustifiable. Nevertheless, his conclusions make us all the more aware of the need to study the comedias mitológicas in depth. They should be seriously studied from the point of view of their universality. For in these plays, through the symbolism of myth, Calderón presents man in his struggle to overcome his human weaknesses and come to terms with himself and his nature. Calderón was aware of the moral and allegorical value of myth; of the universal truths contained in mythology. These works illustrate these truths.

Let us now turn to a detailed study of Amado y aborrecido as a work representative of the comedia mitológica. A careful analysis of this play in the light of its

sources, structure, characterization, themes, dramatic technique and linguistic style will show its richness and complexity, and will lead to a better understanding and appreciation of Calderón's mythological theater in general.

NOTES

CHAPTER I

[1] Marcelino Menéndez y Pelayo, Estudios y discursos de crítica histórica y literaria, Tomo III: Teatro: Lope, Tirso, Calderón from Obras completas, Tomo VIII: (Madrid: Consejo Superior de Investigaciones Científicas, 1941), p. 350. In the Conferencia séptima: "Comedias de capa y espada y géneros inferiores" of Calderón y su teatro in the same volume cited above Menéndez y Pelayo makes the following comments on Calderón's mythological theater:

> Compuso Calderón una infinidad de obras que pudiéramos llamar dramas de tramoya o de espectáculo, la mayor parte sobre asuntos mitológicos, en las cuales entró a saco por los Metamorfóseos de Ovidio. Tales son El Hijo del Sol, Faetón, Apolo y Climene, Fieras afemina amor, Los tres mayores prodigios, El monstruo de los jardines, Ni Amor se libra de amor, etc.
>
> En estas comedias mitológicas, como en toda especie de dramas de espectáculo, el poeta queda siempre en grado y en categoría inferior al maquinista y al pintor escenógrafo. Eran obras que se destinaban a solaz de Reyes de la corte, ora en el Palacio, ora en el Buen Retiro, y en las cuales más se atendía al prestigio de los ojos que a la lucha de los afectos y los caracteres, ni a la verdad de la expresión.
>
> En vano sería buscar en estas obras nada del espíritu de la teogonía helénica, nada del carácter que los griegos pusieron en sus divinidades. Son unos dioses del Olimpo enteramente distintos de como estamos acostumbrados a imaginarlos. Son caballeros galantes y cortesanos, lo mismo que los héroes de las comedias de capa y espada. (p. 285).

[2] David Norris Mackinnon, The Mythological Dramas of Pedro Calderón de la Barca (University of Kentucky, Ph.D., (1977), See Part I: A Survey of Critical Treatment, pp. 10-80.

[3] Paul Arthur Mooney, A Reevaluation of Past and Current Critical Opinion on the Comedias Mitológicas of Pedro Calderón de la Barca (The Pennsylvania State University, Ph.D., 1973). See Chapter I: Summary of Criticism of Calderón's Mythological Dramas, pp. 5-24.

[4] Angel Valbuena Prat, Calderón: su personalidad, su arte dramático, su estilo y sus obras (Barcelona: Editorial Juventud, 1941), p. 169.

[5] Juan Pérez de Moya, Philosophia secreta, Madrid, 1585; rpt, ed. Eduardo Gómez Baquero. Los Clásicos Olvidados, No. 6. (Madrid: Nueva Biblioteca de Autores Españoles, 1928).

[6] Fray Vitoria de Baltasar, Del Theatro de los dioses de la gentilidad, 3 vols., Salamanca, 1619; rpt. Madrid, 1737.

[7] Eugenio Frutos Cortés, Calderón de la Barca, Clásicos Labor, no. 9 (Barcelona: Editorial Labor, 1949), p. 132.

[8] William G. Chapman, "Las comedias mitológicas de Calderón," Revista de Literatura, no. 5 (1954). In this study Chapman lists the following comedias mitológicas: El mayor encanto, amor; Los tres mayores prodigios; Fortunas de Andrómeda y Perseo; El monstruo de los jardines; Fieras afemina amor; Celos aun del aire matan; La fiera, el rayo y la piedra; Eco y Narciso; Duelos de amor y lealtad (Valbuena Briones considers the last of these to be a "comedia de espectáculo de base histórica," see Briones, Perspectiva crítica, p. 322); La estatua de Prometeo; Apolo y Climene; Polifemo y Circe; El condenado de amor. Chapman also includes the following zarzuelas mitológicas: La púrpura de la rosa; El laurel de Apolo and El golfo de las sirenas.

[9] Margaret Wilson, Spanish Drama of the Golden Age (Oxford: Pergamon Press, 1969), p. 180.

[10] Albert E. Sloman, The Dramatic Craftsmanship of Calderón (Oxford: The Dolphin Book Co., 1958), p. 128.

[11] In the article, "Courtly Allusions in the Plays of Calderón," PMLA, 65 (1950), pp. 531-549, Everett Hesse directed some harsh criticism at Calderón, (calling him "a parasite of the court") and his myth theater.

[12] Everett Hesse, Calderón de la Barca (New York: Twayne Publishers, Inc., 1967), p. 129,

[13] Everett Hesse, "The 'Terrible Mother' Image in Calderón's Eco y Narciso," Romance Notes, 1 (1960), pp. 133-136.

[14] Hesse, Calderón de la Barca, p. 134

[15] In this study cited earlier Valbuena deals with the following comedias and zarzuelas mitológicas: El mayor encanto, amor; Los tres mayores prodigios; La fiera, el rayo y la piedra; Fortunas de Andrómeda y Perseo; Amado y aborrecido; El golfo de las sirenas; El laurel de Apolo;

La púrpura de la rosa; Celos aun del aire matan; Apolo y Climene; El hijo del sol, Faetón; Eco y Narciso; Ni Amor se libra de amor; El monstruo de los jardines; Fieras afemina amor; La estatua de Prometeo and Fineza contra fineza.

[16] Charles V. Aubrun, ed., Eco y Narciso, Calderón de la Barca, 2nd ed. Chefs d'Oeuvres des Lettres Hispaniques (Paris: Centre de Recherches de l'Institut d'Etudes Hispaniques, 1963); see also: La estatua de Prometeo, Calderón de la Barca. "Les Cours de Sorbonne," Littérature Comparée (Paris: Centre de Documentation Universitaire, 1961).

[17] Matthew D. Stroud, ed., Celos aun del aire matan, Calderón de la Barca, with Introduction, Translation, and Notes by Matthew D. Stroud (San Antonio: Trinity University Press, 1981).

[18] Jean Seznec, The Survival of the Pagan Gods: The Mythological Tradition and its Place in Renaissance Humanism and Art, trans. by Barbara F. Sessions (New York: Harper and Row, 1961), p. 317.

[19] Charles Aubrun, "Estructura y significación de las comedias mitológicas de Calderón," in Hacia Calderón: Tercer Coloquio Angloamericano, Londres, 1973. Ponencias publicadas por Hans Flasche (Berlin: Walter de Gruyter, 1976).

[20] Erwin Ojeda Haverbeck, "La comedia mitológica calderoniana: soberbia y castigo," Revista de filología española, 56 (1973), pp. 67-93.

[21] James Maraniss, On Calderón (Columbia and London: University of Missouri Press, 1978), p. 87.

CHAPTER II

AMADO Y ABORRECIDO

I. Summary of Amado y aborrecido

II. Consideration of Amado y aborrecido in Context of Mythological Theater

A. Action of Amado y aborrecido:
1. Supernatural level: Involvement of Venus and Diana in conflict of protagonist, Dante
2. Human level
3. Interaction among individuals from both

B. Treatment of Universal Themes and Presentation of Moral and Psychological Problems:
1. Problem of Responsibility
2. Friendship
3. Jealousy
4. Unrequited love
5. Love vs. Duty
6. Reason vs. Passion
7. Vengeance
8. Free Will
9. Loyalty to Throne

C. Use of Intricate Scenic Effects, Complex Stage Machinery, Elevated Style

In Amado y aborrecido Calderón does not deal with a specific myth of classical antiquity as he does in the majority of his comedias mitológicas. However, he does make use of material derived from mythology, specifically, the classic opposition between the goddesses Venus and Diana. The springboard for the main action of the play is the involvement of these two goddesses in the sentimental problem of the protagonist. The action of Amado y aborrecido is carried out on several levels--the supernatural, represented by the goddesses and the celestial chorus; the real, represented by the human characters; and the interaction among individuals from both.

As in his other mythological comedias, in Amado y aborrecido Calderón treats universal themes. Through the personal conflict experienced by the protagonist, Dante, Calderón deals with the theme of love vs. duty. The motif of love-rejection with the corresponding celos and triángulo amoroso is developed in the course of the action, and the relationship between this motif and the theme of imprisonment (understood on several levels of interpretation) is emphasized. Many of the major themes of Calderón's theater are presented in Amado y aborrecido--vengeance, the problem of responsibility, honor, loyalty to the throne, and the problem of free will vs. predestination.

Dante, the protagonist of Amado y aborrecido, is presented as a nobleman of Cyprus who constantly finds himself in an inextricable quandary. He is torn between

his passion for Irene, princess of Cnidos, who does not love him and his duty toward Aminta, infanta of Cyprus, who loves him, yet whom Dante is incapable of loving in return. The title points toward the basic tension of the play. Dante is both blessed and cursed--loved by the one he rejects and scorned by the one he desires. Because of his passion for Irene, Dante has entered into bitter rivalry with his friend Aurelio. When the play opens we find both men ready to engage in a duel over the beautiful Irene.

Fundamental to the structure of the play is a series of tests to which the protagonist is subjected by the two goddesses. Both wish to motivate Dante to a decision between Aminta and Irene. Venus desires that love triumph over rejection, while Diana desires the opposite. As each test remains inconclusive until the final one at the end of the play, suspense is maintained throughout the three acts. Dante constantly oscillates between his desire to please Aminta, who loves him even in the face of rejection, and his passion for Irene, who thwarts every effort he makes to please her. While he does not love Aminta, Dante feels loyal toward her as she is the sister of the king of Cyprus (his homeland), and because of the respect which she inspires by her generous and loving nature. The play reaches its climax when Dante, put to the ultimate test by the goddesses, resolves his inner

conflict by choosing Aminta over Irene. Thus, he has managed to dominate his passionate instincts in the process.

The first Act begins with a duel between Dante, favorite of the king of Cyprus, and his friend Aurelio, an important political figure in that kingdom who is also favored by the king. As mentioned, both men have become rivals as a result of their infatuation over Irene, princess of Cnidos. Irene has been imprisoned by the king of Cyprus. When the latter is summoned from a hunting expedition with his sister, Aminta, to break up the duel between Dante and Aurelio, he becomes incensed when he learns that they are vying for the affection of a prisoner in his kingdom, and what is worse, one who has been destined to bring ruination to the kingdom.

We learn that the king has imprisoned Irene in the tower of a castle surrounded by a dense forest which in turn is bordered by the sea. He has attempted to avoid the fulfillment of a prediction made by an oracle on the same day that Irene was captured in battle. These details in setting are crucial as the sea and woodland give rise to a series of situations intrinsic to the development of the plot. Dante captured Irene in battle when she was disguised as a soldier leading a band of men in her father's army (in dutiful allegiance to the goddess Diana, protectress of the island of Cnidos).[1] As the king of Cyprus was offering sacrifice to Venus, protectress

of that island,[2] an oracle predicted that the spoils of the battle would bring misfortune to his people rather than victory.

However, realizing that all his precautions with regard to the imprisonment of Irene in a tower far removed from civilization have been to no avail, the king releases her from the tower. Even though imprisoned, she has managed to disrupt his kingdom by instigating enmity between two important men--Dante and Aurelio. The king resolves that Irene be released from prison, but she may never return to her homeland, Cnidos. Furthermore, she must marry either Dante or Aurelio. Both are to decide on their own who will marry her, but the king forewarns them that in either case, he will not sanction the union. The one who chooses to marry Irene must also assume the responsibility for the prediction that looms over her. Irene protests that instead of freeing her, the king is forcing her into a worse type of imprisonment because she despises both Dante and Aurelio. She especially resents Dante for having dishonored her by capturing her in battle.

As Dante goes off to lament by the sea, Calderón takes advantage of this setting to introduce another character in the play. Significant to the development of the plot, and to the final outcome of the play, is the arrival of Lidoro, Irene's cousin, at the island of Cyprus. Lidoro

has come on a mission to rescue Irene and assassinate Dante. He is shipwrecked and ironically saved by Dante as the latter is contemplating suicide. Lidoro does not reveal his true identity so that he can go about his business of rescuing Irene without arousing anyone's suspicions. Later on, when he is questioned by the king about his identity he lies saying that he is a poor sailor. Dante leaves Lidoro in the care of his servant, the gracioso Malandrín.

When Dante and Aurelio are summoned to appear before the king, Aurelio announces that he has chosen to remain loyal to the throne. Dante, on the other hand, has chosen to marry Irene. Thus, he falls out of favor with the king, and is ordered into exile. Dante's dilemma becomes even more poignant when the king decides to favor Aurelio by offering him Irene's hand in marriage with his blessing. He considers Dante's determination to lose all rather than lose Irene, the ultimate outrage. We have here a further variation on the love-rejection theme, this time seen from the political level. The king resents Dante for having rejected him. This rejection is so deeply felt because Dante has chosen to love and marry an enemy rather than remain loyal to him as his sovereign.

Irene persists in her obstinacy, claiming that she would prefer to return to imprisonment rather than marry either Dante or Aurelio. At the end of the first Act, when she hears that Dante has been ordered into exile

by her brother, Aminta shows her generosity by offering Dante her jewels. Her love for Dante is so strong that she continues to love and protect him even though she knows that he is in love with another woman. Thus, the first Act comes to a close when Dante delivers a soliloquy in which he outlines his predicament, lamenting over the fact that he is loved and hated.

At the beginning of Act Two Lidoro's plan is given unexpected impetus when he manages to put the king in his debt by saving Aminta's life (when she falls from her runaway horse and into Lidoro's arms). The audience is led to suspect that Lidoro is planning some sinister plot when he requests that the king not repay him immediately for having saved his sister's life, but that he leave it for another occasion. In the meantime, the king decides to put Lidoro in his and his sister's service. Lidoro goes to Irene upon Aminta's request to deliver the message that she is to accompany him to meet Aminta. Aminta has taken pity on Irene, and has decided to have the latter come and stay with her at court until she has come to a decision. Even though she is aware that Dante does not love her, Aminta remains faithful to him and treats Irene as kindly as possible in order to please him.

When Lidoro and Irene are face to face, they must pretend not to know one another because the damas, Clori and Laura are present. Irene tries to cover up her startled reaction with a quick lie. In asides to one

another they agree that they must postpone conversing until another time when they can speak freely. In the next scene Lidoro sees Dante alone in the mountains and decides that it is the perfect opportunity for him to carry out his vengeful plot. However, Malandrín suddenly appears on the scene and reveals to Lidoro that Dante, his master, is the one who rescued him from the sea. Now Lidoro has become indebted to his enemy, Dante.

As Aminta and Irene are on their way to court, the goddesses Venus and Diana decide to put Dante to the first test. As the women and their entourage are making their way through the forest, they are pursued by a lion. Upon hearing the cries of the two women, Dante, who happens to be nearby, runs to their rescue. He decides to save both women by putting himself in the lion's path. However, the goddesses, realizing that by doing this Dante has avoided coming to a decision between the two women, have the lion retreat into the forest.

Later on in the act, Lidoro finds the opportunity to ask a favor of the king, one which will leave the path open for him to carry out his vengeance against Dante. He requests that Aminta go to the king and ask him to pardon Dante and recall him from exile. Irene's reaction to Lidoro's request is one of amazement and she asks him (in an aside) how he can ask that his enemy be pardoned. She remarks how she had thought that Lidoro had come in

disguise to kill Dante and free her and now she cannot understand why he is treating Dante like a friend. In her speech Irene makes reference to the day she was captured in battle by Dante, when Lidoro, it seems, was among those scattered troops whom Dante and his men had forced into retreat. Lidoro reacts to Irene's remarks by affirming that he did indeed come to kill Dante and free her but unfortunately he was shipwrecked and ironically saved by Dante. He must, therefore, return a favor with a favor so that he is no longer obligated to Dante and the way is cleared for vengeance.

Next, Irene asks Lidoro how it is that he has been able to ask Aminta to request the king's pardon of Dante. Lidoro explains how he saved Aminta's life. Irene informs Lidoro that he has made a mistake since he will be causing Dante to return to the scene and she cannot bear to have him in her sight. At the same time she tells Lidoro that Aminta loves Dante and leaves the scene. This revelation prompts a jealous reaction against Dante as Lidoro has become infatuated with Aminta. Aminta returns, telling Lidoro that the king has honored his request and that he go and tell Dante that he has been pardoned. Once again Lidoro remarks on the irony of his situation. He loves Aminta and has unwittingly become a "tercero" for his enemy, Dante!

The second test to which Dante is subjected by the goddesses occurs later on in the second Act. A fire,

caused by an earthquake, threatens the lives of Aminta and Irene. Dante manages to rescue both women. The dramatic tension mounts as once again Dante has been unable to come to a decision between the two women when he is put to the test. Upon being saved by Dante, Irene becomes incensed and declares emphatically that she feels absolutely no obligation toward him.

In the Third Act Dante remarks to Lidoro (who is going by the name of Celio) that he is troubled by the latter's apparent melancholy. He demonstrates his generosity by offering Lidoro the alcaldía of the port of Cyprus in an effort to make him happy. Lidoro's shrewd thinking is revealed as he accepts the offer since he sees it to be advantageous to have access to the port where he can carry out his plan of escape from Cyprus. In a later scene Lidoro and Irene are alone on stage, and Irene severely criticizes Lidoro for his apparent nonchalance with regard to his enemy Dante. She cannot understand how Lidoro can allow himself to be humiliated by accepting such a favor from Dante as the control of the port of Cyprus. Lidoro reveals to Irene that there is a ship approaching Cyprus which has been sent as a backup vessel in the event that he is unable to rescue Irene from Cyprus (which indeed has happened as a result of his shipwreck). He describes it as a heavily armed ship on a mission to destroy Cyprus once Irene has been rescued. Thus, Lidoro

and Irene plan to escape that very night. Once they are aboard the vessel from Cnidos, Cyprus can be attacked. Since Lidoro has complete access to the port and its holdings, there will be no problem in acquiring a skiff which they will row to the ship. Lidoro and Irene quickly decide upon a signal. She will wave her handkerchief from Aminta's garden when it is safe for Lidoro to approach.

Later that night Lidoro sees a woman waving a handkerchief in Aminta's garden and decides to approach her. However, the woman with the handkerchief is Aminta, who is crying over her situation with Dante. Libio, a sailor from the backup vessel from Cnidos, is to await Lidoro in the skiff while he goes to get Irene. In the meantime, Dante is in another part of the garden delivering a soliloquy over his dilemma. Why, he wonders, must he be torn between his love for Irene and his duty toward Aminta? He is about to leave the garden when he hears voices and decides to listen and find out who can be in the garden so late at night. Upon seeing a man enter the garden, Dante become disturbed. When he hears Aminta cry out "¡Traición, traición!,"[3] he runs to her rescue. Meanwhile, Irene warns Aminta to be quiet or else she will kill her with a sword. Lidoro decides that they must take Aminta with them now that she has become involved in their plot. Dante arrives and attempts to prevent their escape. Libio, who has brought the skiff ashore, comes to the aid of Lidoro and Irene. Lidoro

tells him to go back to the skiff with Irene and Aminta while he fights off Dante. In order to stifle her cries, they gag Aminta with her own handkerchief. Suddenly, Libio exclaims that the skiff has drifted away from the shore with Irene and Aminta inside. To make matters worse, a storm at sea has suddenly arisen. Dante immediately dives into the stormy seas and swims out to their rescue.

When the king hears his sister's cries, he runs to the shore. Realizing what has happened, he regards the situation as fulfillment of the prophecy regarding Irene, to the detriment of Aminta. He views the series of cataclysmic events that have befallen his kingdom, and now his sister's plight, as confirmation of the prediction. Meanwhile, the goddesses Venus and Diana have decided to put Dante to the ultimate test. The chorus informs him that in order to placate the goddesses he must choose between Irene and Aminta by throwing one of them overboard. After serious deliberation, Dante manages to resolve his inner conflict by choosing to save Aminta. He feels that she is the more deserving of his esteem because of her unselfish love. He exclaims:

> Aborrecido de muchas
> puedo ser, ¿quién duda? Pero
> pocas hallaré que me amen:
> y así, al amor me resuelvo
> a coronar, no el desdén. (1720)

As Dante proceeds to throw Irene overboard, the seas are suddenly calmed. The goddesses claim that it is not necessary that Irene die. Their sole interest was in the

resolution of Dante's conflict. Dante expresses his relief over having freed himself from his confusion.

Once they are all back onshore, the king decrees that Dante marry Aminta and Aurelio marry Irene. Upon hearing this announcement, Dante exclaims that he is better off marrying someone who loves him (even though he does not love her), than someone who does not love him yet whom he loves. Thus, the play ends with the triumph of unselfish love. Aminta is rewarded for her fidelity, while Irene is to remain in Cyprus forever.

* * *

Thus, in Amado y aborrecido as in the comedia mitológica in general, the characters grapple with serious moral and psychological problems. According to Valbuena Briones, Calderón

> [. . .] reviste con el tejido de sus fábulas problemas psicológicos que le afligen, y en este sentido se puede afirmar que sea el protagonista de sus conflictos dramáticos. Así se explica la reiteración de problemas, la interpretación personal de los mitos, las coincidencias de símbolos e imágenes, la estructura de las formas y la brillante imagenería que enmascara las coordenadas de pensamiento.[4]

Throughout the extension of Amado y aborrecido, Calderón places focus on Dante's conflict between love and duty. One cannot deny the human content of his struggle with himself. Although he is constantly rejected by Irene, he still desires her. At the same time, his constant vacillations with regard to Aminta betray an underlying

affection for her which he cannot ignore. Dante's esteem for Aminta, his awareness of her integrity, motivate him to choose her over Irene when he is put to the ultimate test. Drawing from his experience, Dante concludes that he is very fortunate to be loved by Aminta as her unselfish love is a rarity. Guided by his sense of duty, he has reached what he considers to be an honorable solution to his problem.

However, Dante's decision entails a tremendous compromise on his part. True, he is going to marry a woman whom he respects and who sincerely loves him. Yet he does not love her. Thus, it seems that Calderón, by ending the play in such a manner, is pointing out the paradoxical nature of existence. Dante has freely chosen to renounce his inner desires and instead, has opted for the proper course of action. His reason has bridled his passionate instincts; but, on the other hand, he will never experience the fulfillment of requited love. It seems that his is a Pyrrhic victory.

Calderón gives serious dramatic treatment to Dante's dilemma. The sobriety of the tone of the play, and the moral lesson to be learned are characteristic of all of Calderón's mythological <u>comedias</u>. Similar struggles between love and rejection can be found in other mythological works by Calderón. Just as the rivalry between Venus and Diana gives rise to the basic <u>amor-desdén</u> motif which

runs through Amado y aborrecido, in the zarzuela mitológica, El laurel de Apolo, the rivalry between Cupido y Apolo gives thrust to the main action of the play. The beautiful nymph Dafne, like Irene in Amado y aborrecido, is "another of those independent, love and marriage-hating huntresses who are met with so often in the mythological stories."[5] She is characterized as desdeñosa, having been struck by an arrow of Cupido, who, out of vengeance against Apolo causes her to flee from his passionate pursuit. Through the characterization of Dafne, Apolo and Cupido, and through the development of the secondary action (Dafne loves and is rejected by Céfalo, and in turn is loved by Silvio whom she hates), Calderón treats the themes of vengeance, love-rejection and jealousy.

The themes of vengeance, unrequited love and jealousy are treated in other comedias mitológicas: El mayor encanto, amor; Celos aun del aire matan; Eco y Narciso and Fieras afemina amor. In El mayor encanto, amor, Circe is loved by Arsidas whom she rejects, and loves Ulises who does not love her. This situation provokes the jealousy of Arsidas who can only deal with this problem through anger and violence. The plot of Celos aun del aire matan, as the title indicates, traces the steps which the unfortunate Céfalo takes toward the destruction of his love for Pocris as a result of his uncontrollable jealousy.

Calderón once again presents the motif of the love

triangle in Eco y Narciso. The disdainful nymph Eco rejects the love of the shepherds Febo and Silvio and instead falls in love with Narciso who is incapable of loving her. The play ends in frustration and death due to Narciso's inability to cope with the realities of life due to his isolation from society. According to Hess: "He has become emotionally incapable of making Eco the object of his affection and the nymph whose love is left unrequited dies of a broken heart. The main action of the play is formed by a pseudo-love triangle with Narciso at the apex enamored by Eco in sexual love and restrained by the maternal love or possessiveness of Liríope."[6]

In Fieras afemina amor the love-rejection theme is presented through the characterization of the proud and arrogant Hércules. Venus and Cupido, offended by Hércules' disdainful attitude toward love, determine the action of the play by causing him to desire Yole, and in turn, by causing Yole to reject him. Faced with this amar-aborrecer situation, Hércules desires vengeance by attempting to make Yole his slave. As it turns out, ironically, Hércules is tamed by the power of love whose reality he had once so vehemently denied.

Dante's struggle for self identity in Amado y aborrecido results in the resolution of his conflict between love and duty. Calderón presents similar crises in other mythological plays. In El mayor encanto, amor, Ulises is able to overcome his passion for Circe and assume once more the

responsibilities of leadership. In like manner, Aquiles willingly responds to the call to battle, and thus recognizes his duty toward his homeland in El monstruo de los jardines. In La estatua de Prometeo, Calderón dramatizes the triumph of reason over passion through the characterization of Prometeo and Epimeteo.

In Amado y aborrecido Irene is condemned to live out the rest of her life in an alien land, married to Aurelio, whom she does not love. Her defeat can be understood as a result of her excessive pride. Other mythological plays show how attempts at self realization on the part of female characters end in failure due to a dominant character flaw. A parallel can be drawn between Irene and Anajarte of La fiera, el rayo y la piedra. Throughout the course of the action of this play, Anajarte proves to be a haughty and ungrateful individual. She rejects Pigmalión's unselfish love for her. At the end of the play, Anajarte is punished for her extreme indifference and superior air by being turned into a lifeless statue.

Some interesting parallels can be established between Amado y aborrecido and La hija del aire with regard to the major female figures, Irene and Semíramis. The histories of both women warriors are tied up with the classic opposition between Venus, goddess of love, and Diana, goddess of chastity (and the hunt). Irene, in allegiance to Diana, chose to lead her father's army in

battle against Cyprus. She is a virgin princess who intends to remain as such and therefore, throughout the play, she violently opposes marriage to either Dante or Aurelio. We have seen how on the supernatural level, Venus and Diana interest themselves in the course of events. Thus, the lives of the human characters are directly affected by the decisions of the goddesses. The final outcome is considered to be a victory for Venus, goddess of love.

In La hija del aire, Semíramis' story is also affected by the rivalry between Venus and Diana. Semíramis is the daughter of the nymph, Arceta (a virgin worshipper of the goddess Diana), who was raped by a shepherd. Diana intends to have Semíramis killed for virtue's sake. Venus, in the name of love, seeks to save the infant. Semíramis survives, nourished by Venus' birds. Thus, her survival marks the victory of Venus over Diana.

However, it has been predicted that Semíramis will one day bring disaster to mankind. Consequently, she is imprisoned in a cave in a remote area. Like Semíramis', Irene's fate has been predicted. It is told by an oracle that she will bring doom to the kingdom of Cyprus. Thus, she is imprisoned in a tower, far removed from civilization, in order to avoid fulfillment of the prophecy. At the end of Amado y aborrecido, Irene's soberbia leads to her loss of everything. Similarly, in La hija del aire, Semíramis, too, falls from glory because of her excessive ambition.

Thus, it can be seen that Amado y aborrecido is a mythological play that has a serious intent. In this play Calderón treats many of the themes found in his better known plays. Through the characterization of Dante, Aurelio, Irene, Aminta, Lidoro and the king of Cyprus, Calderón explores the many facets of human relationships. Each character study represents an inquiry on the part of the dramatist into the nature and meaning of existence.

* * *

The mythological plays of Calderón are characterized by a display of intricate stage techniques and an elaborate use of complex machinery. Amado y aborrecido is no exception. As Dante moves through the various stages of his conflict, we see how Calderón accomodates the scenic effects to the dramatic events. The representation of the play entailed the simulation of a castle, a tower, woods, a garden and the sea. The various catastrophies that occur during the play require the extensive use of sound and stage effects. It was necessary to depict a storm at sea with the accompanying roar of thunder and flashes of lightning, the rumble of an earthquake, a fire and a shipwreck. As in Calderón's other mythological plays, in Amado y aborrecido music is used to heighten the dramatic quality of the events. The chanting of the celestial chorus could be heard at various times in the course of the action, and the use of music is crucial

to the climax of the play when Dante is compelled to come to a decision between Irene and Aminta.

Similar to Calderón's other mythological plays, Amado y aborrecido reflects a sophistication in style which has not been generally appreciated by critics of his theater. In this play, Calderón employs a variety of motifs, stylistic and dramatic devices to elucidate his central themes. He elaborately formalizes poetic language and dramatic action in accordance with his moral and didactic intention. In a later chapter focus will be placed on the classification of key metaphors on the basis of the themes to which they refer since metaphors and symbols, by means of their connotative and denotative power, will serve as a basis for the interpretation of the play.

NOTES

CHAPTER II

[1] In Amado y aborrecido Gnido is an island, and a seat of worship of Diana. According to Thomas Bulfinch, Bulfinch's Mythology (New York: Avenel Books, 1968), p. 896, Cnidos, an ancient city of Asia Minor, was a seat of worship of Venus. Perhaps Calderón was unaware of these facts. This seems unlikely (cf. Garcilaso's "A la flor de Gnido"). Perhaps he altered his source material in order to establish the setting for the hostility between Cnidos and Cyprus (the latter being a seat of worship of Venus).

[2] Cyprus, an island off the west coast of Syria, was sacred to Venus. According to Bulfinch, p. 6, "Venus (Aphrodite), the goddess of love and beauty, was the daughter of Jupiter and Dione. Others say that Venus sprang from the foam of the sea. The zephyr wafted her along the waves to the Isle of Cyprus, where she was received and attired by the seasons, and then led to the assembly of the gods." According to Edith Hamilton, Mythology (Boston: Little, Brown and Company, 1942), "She is the daughter of Zeus and Dione in the Iliad, but in the later poems she is said to have sprung from the foam of the sea, and her name was explained as meaning "the foam-risen." Aphros is foam in Greek. This sea-birth took place near Cythera, from where she was wafted to Cyprus. Both islands were ever after sacred to her, and she was called Cytherea or the Cyprian as often as by her proper name." (p. 33). Also, according to Hamilton, "The feast day of Venus was, of course, especially honored in Cyprus, the island which first received the goddess after she rose from the foam." (p. 149).

[3] Pedro Calderón de la Barca, Amado y aborrecido, in Obras completas, Tomo I, Dramas, ed. A. Valbuena Briones (Madrid: Aguilar, 1969), p. 1717. All future quotes from this play will be taken from this edition and volume and referred to in the text by page number.

[4] Valbuena Briones, Perspectiva crítica, pp. 363-364.

[5] Hamilton, p. 155.

[6] Hesse, Calderón de la Barca, pp. 134-135.

CHAPTER III

GENERAL AND SPECIFIC INFLUENCES ON

AMADO Y ABORRECIDO

I. Scholasticism

A. Techniques of Dialectics and Casuistry

B. Los debates medievales

C. "Pregunta sobre dos doncellas," poem in dialogue form by cancionero poet, Antón de Montoro
   1. Question form used by Scholastics
   2. Amar-aborrecer conflict
   3. Love triangle

D. Carnestolendas de la ciudad de Cádiz, Don Ignacio de Soto y Aviles
   1. Material for plot and characterization
   2. Question form
   3. Amar-aborrecer conflict
   4. Love triangle

II. Courtly Love Tradition

A. Studies by C.S. Lewis and Otis M. Green

B. Characteristics of Troubadour Poetry of Eleventh Century Present in Amado y aborrecido
   1. "the religion of love"
   2. "the feudalization of love"
   3. the tradition of the "belle dame sans merci"

III. European Pastoral Literature

A. The Aminta of Torquato Tasso
   1. Exaggerated idealization of the beloved
   2. Psychology of the love passion
   3. Problem of unrequited love

Amado y aborrecido represents an integration of a variety of Western European literary traditions which persisted in the baroque age: scholastic, courtly and pastoral. This play reveals the eclectic talents of the dramatist who was able to assimilate these literary currents and adapt them to his artistic and ideological purposes. The end result is a serious play in which Calderón probes the complexities of human existence. In the present chapter we shall focus on the influence of the scholastic style, the courtly tradition and Italian pastoral literature on Amado y aborrecido.

As a result from his scholastic training at the Colegio Imperial of Madrid Calderón developed a keen interest in dialectics and casuistry. His works display an extensive use of the jargon, the rigid argumentation and the abstract formulae characteristic of medieval disputations. Since to follow the rules of dialectics set forth by Aristotle in the Topics was a major concern of the scholastics, the students of scholasticism were trained to consider both sides of an issue and then to support their opinions through the formal procedure of structured argumentation. They were also taught to anticipate, and thus be able to reply to objections to their opinions which were expressed through their arguments. Indeed, many a debate in Calderón's plays takes its form and inspiration from the scholastic style.

In "La dialéctica y el casuismo en Calderón" Everett Hesse states:

> El teatro de Calderón está repleto de una tela de dialéctica y casuismo a veces tan cerradamente tejida y enmarañada que es imposible separar la una de la otra. El silogismo es la forma de raciocinio más común y estrechamente unido a él va el raciocinio de la analogía y del ejemplo. Con frecuencia asume el raciocinar una pseudo-racionalización en forma de preguntas retóricas. Para dar aún más énfasis a la dialéctica, Calderón hace girar un conflicto en torno de la antítesis de dos palabras o ideas. Otro artificio favorito es el encadenamiento de argumentos. [. . .]
>
> Se usan la dialéctica y el casuismo para la persuasión en asuntos religiosos, filosóficos, morales, éticos y eróticos. Revelan la angustia mental de un carácter y justifican su curso de conducta. [. . .] A menudo están caracterizados por tales rasgos como la estilización de fórmulas, terminología estereotipada y estructura paralela balanceada en el pro y el contra de los debates.[1]

Dialectics and casuistry are an important aspect of Amado y aborrecido. The very title of the play by virtue of its verbal and conceptual antithesis, underscores the dialectic tension. For the most part the dialectics center around and thus heighten the dramatic impact of Dante's conflict between his love for Irene and his sense of duty toward Aminta. In a broader sense it is the opposition between the goddesses Venus and Diana, and their interest in and influence upon Dante and his dilemma (and thus the course of events throughout the play), which provokes the various arguments involved in the play. According to Juan Luis Alborg: "[. . .] el carácter esquematizador y razonador de Calderón condiciona la disposición general de su teatro

como una organizada estructura, de matemático entramado. [. . .] su mentalidad escolástica puede descender a detalles como dar forma y nombre de 'argumento' a un diálogo cualquiera, incluso de amor; y apenas hay comedia suya donde no puedan hallarse ejemplos."[2] Amado y aborrecido is no exception. All of the major events of the play are related to the Dante-Aminta, Dante-Irene conflict provoked by the Venus-Diana rivalry.

In the first place, the reader discovers that in this play the island of Cyprus (homeland of the protagonist) is dedicated to Venus, while the island of Cnidos (homeland of the captive princess Irene), is dedicated to Diana. It is precisely this background of rivalry between the two goddesses (and therefore between the two islands) which gives rise to the animosity which Irene feels toward Dante. As general of the army of Cyprus, Dante went into battle against the army of the king of Cnidos because the latter refused to pay the customary tribute which his island owed Cyprus (as would vassal to overlord). In the beginning of the play Dante, addressing himself to the king of Cyprus (in an attempt to explain how he met and fell in love with Irene), describes how and why he and his men went into battle against the army of Cnidos. He provides the following flashback:

Lidógenes, Rey de Gnido
tributario del imperio
de Chipre, que largos años
te deje gozar el cielo,
en campaña contra ti
puso sus armas, diciendo
que no había de pagarte
aquel heredado feudo
que a tu corona tributan
los avasallados reinos
que el archipiélago baña:
porque el de Gnido era exento
a causa de no sé qué
mal honestados pretextos,
que no me toca arguirlos,
aunque sí tocó vencerlos.
Tú, indignado, preveniste
tus armadas huestes, siendo
yo su general, a quien
honraron con este puesto
siempre, señor tus favores
más que mis merecimientos.
Con ellas, pues, salí en busca
de tu enemigo. (1685-1686)

Dante continues to explain how a certain caballero of the army of Cnidos, who "a todos sobresalía" (1686), valiantly regrouped the scattered troops after an ambush and set out once again to attack Dante and his men, "por ver si así mejoraba / de fortuna en el reencuentro." (1686) Once more Dante and his men are victorious with Dante personally defeating the outstanding caballero. As it turns out, the warrior is the beautiful Irene. Consequently Irene interrupts Dante's speech in order to explain through another flashback, the circumstances of her involvement in the battle. This proud and ambitious woman-warrior sought to defeat Dante and his army in accordance with her personal cult (as well as that of the island of Cnidos), to Diana:

Hija soy de Lidógenes de Gnido,
isla del archipiélago, que ufana,
como ésta a Venus consagrada ha sido
aquélla consagrada fue a Diana;
de cuyo opuesto rito ha procedido
entre las dos la enemistad tirana
que las mantiene en ira y rencores,
hija de olvidos una, otra de amores.[3]
A aquesta causa aborrecido creo
que siempre unos isleños de otros fuimos;
y así, no hay que buscarle nuevo empleo
a nuestra amistad, pues siempre vimos
que opuesto el culto, opuesto está el deseo:
con que unos a otros al nacer hicimos
callados homenajes en la cuna
de aborrecer nuestra mejor fortuna.
Este pues heredado horror, que vario
el tiempo no borró de la memoria,
engendró en nuestra gente el temerario
pretexto de negarte aquella gloria
de que su rey te fuese tributario;
[. . . . . .]
Si yo en los ejercicios de Diana,
por ser a su deidad más parecida,
tan altiva nací, viví tan vana,
que siendo de las fieras homicida,
quise llegar con ambición ufana,
quise pasar con fama esclarecida
a serlo de los hombres, porque vieras
cuánto son para mí los hombres fieras. (1687)

Thus, it can be seen how from the outset, Calderón has contrived the elements of plot in such a way that they correspond to the Venus-Diana rivalry. All of the major conflicts spring from this rivalry.

Fundamental to the development of the action of the play are the three tests to which Dante is subjected by Venus and Diana. By means of these tests the goddesses intend to force Dante to come to a decision between Irene and Aminta. Venus desires that love triumph; Diana, disdain. Confronted with these test situations, Dante is constantly

forced to reason over the pros and the cons of his decisions in this regard. The audience (or reader) witnesses the mental anguish which Dante experiences as a result of his conflicting emotions regarding the two women. The first test which occurs early in the second Act, involves a lion which is pursuing Irene and Aminta in the forest. Dante must save the two women but, unfortunately, they have taken two different paths and he must save either one or the other:

> Aun la desdicha no es esa,
> sino que Aminta e Irene,
> aún no han tomado (¡qué pena!)
> la carroza, y por el monte,
> bien que por contrarias sendas,
> desamparadas de todos,
> van huyendo. (1700)

This predicament serves to provoke a series of deliberations on the part of Dante. The remarks of the gracioso Malandrín parody those of Dante, adding a comic dimension to the dialectics:

> Dante.--¡Oh quién a un tiempo pudiera
> seguir a entrambas!
> Mal.-- ¡Oh quién
> estuviera dos mil leguas
> de cualquiera de las dos!
> (Dentro.) Amin.--
> ¿Nadie hay que me favorezca?
> Dante.--Aquella es la voz de Aminta;
> fuerza es ir a socorrerla.
> (Dentro.) Irene.--
> ¿No hay quién ampare mi vida?
> Dante.--La voz de Irene es aquella:
> fuerza es ir a ampararla vaya.
> (Dentro.) Amin.--
> ¡Piedad, cielos!

Dante.-- Pero vuelva
adonde Aminta peligra,
(Dentro.) Irene.--
¡Dioses, piedad!
Dante.-- Pero atienda
adonde peligra Irene.
Mal.--¡No es mala fullería esa
de dudar en la ocasión,
que la duda riesgo ofrezca!
Dante.--¿Pues qué he de hacer si me llaman
a un tiempo?
Mal.-- No responderlas,
sino dudar hasta ver
que más a las dos es fuerza
amparar . . .
Dante.-- ¿A quién?
Mal.-- A mí
que te sirvo más que ellas. (1700-1701)

Alternately, Irene and Aminta continue to call for help. Aminta chides Dante for having abandoned her and so he rushes to her aid. Irene, realizing that Dante is on his way to saving Aminta, admonishes him for having abandoned her. Thus, Dante begins to run in the direction of Irene. The scene continues in this way not without Malandrín's interjection of humor:

Si a propósito se hubiera
buscado un león que diese
lugar a la competencia,
se hubiera en el mundo hallado
otro de tanta paciencia? (1701)

Finally, Dante comes upon a way to resolve his predicament by fulfilling two obligations "sin que amor ni desdén pueda / decir que venció ninguno." (1701). Addressing himself to the lion, he rationalizes his situation in the following manner:

Bruto rey de estas montañas,
en mí tu saña sangrienta,
que yo hago en ti sacrificio
de mi vida a dos bellezas,
a ti, porque te la debo; [A Aminta.]
a ti, porque me la debas. [A Irene.] (1701)

Since the goddesses have seen that Dante has avoided choosing between the two women by deciding to sacrifice himself to the lion, they have the lion retreat into the forest.

The next test occurs toward the end of the second Act. Irene and Aminta are trapped by a fire which has been caused by an earthquake. Dante calls upon the goddesses to relieve him of the torment of deciding between the two women. However, he realizes all too well that the burden of responsibility is his and his alone. He is in an exacerbated state of mind, plagued by conflicting feelings:

¡Deidades bellas
que el curso gobernáis de las estrellas!
¿Qué queréis de una vida,
que de tantos contrarios combatida,
toda es delirios, toda es ilusiones,
toda fantasmas, toda confusiones? (1706)

Both Irene and Aminta call for help while Dante rationalizes:

Irene y Aminta llaman
tan a un tiempo, que no dejan,
ni aun aquella duda al alma
de elegir. Pero ¿qué tiene
que dudar por donde vaya
quien, con ir por donde pueda,
habrá cumplido con ambas? (1706)

Dante goes to the rescue and ends up by saving both Irene

and Aminta from the fire. The king, upon seeing Dante asks which of the two women he has saved. Dante responds with the following reasoning:

> A Irene, señor, y Aminta,
> que entre las dos, cosa es clara,
> que no sacara a ninguna,
> si no las sacara a entrambas.
> Desmayadas las hallé
> racionales salamandras
> de aquel fuego, y a despecho
> suyo he podido librarlas. (1706)

Thus, once again, Dante has managed to save both women and avoid coming to a decision between the two.

The final test constitutes the climax of Amado y aborrecido. It has already been discussed how the goddesses create a storm at sea with Dante, Aminta and Irene aboard the skiff stolen by Lidoro (which the latter had intended to use to rescue Irene from Cyprus). The chorus reveals to Dante that the only way in which the seas will be calmed would be by his throwing one of the two women overboard. Once again Dante is forced to deliberate over his dilemma. He is caught in the middle "entre aquel desdén que adoro / y aquel amor que aborrezco." (1719). As he sees it, it is clearly a conflict between his love for Irene and his honor. As a reflective man, Dante attempts through elaborate argumentation to resolve a caso de conciencia, a situation typical of sophistical casuistry. He reasons:

> De dos afectos no infiero,
> ¡cielos!, cuál a cuál prefiere.

> Dar muerte a la que me quiere,
> es un desaire grosero;
> pues dar muerte a la que quiero,
> es un tirano rigor.
> ¿Qué harán mi amor y mi honor,
> cuando en tal duda se ven? (1719)

Aminta, speaking out in favor of Irene, urges Dante to throw her overboard, not Irene. Alternately, Irene and Aminta give their rationalizations:

> Irene.--Poco en mí vas a lograr.
> Amin.--Nada en mí vas a perder.
> Irene.--Siempre te he de aborrecer.
> Amin.--Nunca yo te he de olvidar.
> Irene.--Tu honor se ofende en dudar.
> Amin.--En dudar tu amor también.
> Irene.--Muerte tus ansias me den.
> Amin.--Muerte me dé tu rigor:
> muera yo y viva el amor.
> Irene.--Muera yo y viva el desdén. (1719)

Dante responds in a soliloquy in which he ponders over his dilemma. According to Hesse, "El soliloquio es el vehículo por excelencia para pintar la manifestación plástica de la lucha mental de un personaje, y va aumentado por un sutil raciocinio. Se establece un modelo definido, por el cual el individual repasa su honda crisis y pesa las consecuencias de alternativas sendas de acción antes de llegar a una decisión."[4]

In the following soliloquy Dante's reasoning reveals his awareness that it is Aminta who truly deserves his regard. Nevertheless, he still balances his love for Irene against his obligation toward Aminta. Dante's mental debate is a very human one which inspires compassion

in the audience. He tries desperately to determine which course of action he will follow:

> ¿A qué me he de resolver
> partido entre dos extremos,
> si la que más razón tiene,
> la que tiene más derecho
> es la postrera que escucho
> y la primera que veo?
> ¿Puedo yo arrojar a Irene,
> que es la vida en quien aliento?
> No. Perdona, Aminta hermosa . . .
> Mas no perdones tan presto;
> que aunque resuelvo ser fino,
> ser ingrato no resuelvo.
> ¿Puedo yo arrojar a Aminta,
> a quien tantas ansias cuesto?
> No. Perdona, Irene bella . . .
> Pero tú tampoco, ¡ay cielos!
> me perdones; que por ser
> cortés, no he de ser sangriento.
> Perder a Irene es venganza;
> Perder a Aminta es desprecio.
> Amor, desdén, de una vida
> os doled, dadme consejo. (1720)

The final lines of the above soliloquy reveal that Dante is still hoping that someone else will find a solution to his problem. The chorus replies that it is his decision which the goddesses seek. Thus, Dante exclaims:

> Pues ya que he de resolverme,
> aquí piadoso, allí fiero,
> muera yo de enamorado,
> y no viva de grosero.
> Perdóname, Irene; que antes
> es mi honor que mi tormento. (1720)

Suddenly, Irene, who has never broken down throughout the entire play, bursts into tears. She reproaches Dante saying "¿Esto es lo que me has querido?" Once again

Dante becomes confused and answers, "¿Tú no me aconsejas esto?" (1720). The following reasoning on the part of Irene turns things around once more:

> Sí; pero hay consejos que
> no los dan los sentimientos
> para que se tomen; y una
> cosa es, contingente el riesgo,
> aconsejar yo, y es otra
> que tú tomes el consejo. (1720)

Irene's words indicate that she was secretely hoping Dante would not take her advice. As a result of this unexpected outburst, Dante is moved and considers throwing Aminta overboard instead. His sense of guilt is revealed when he asks Aminta for her forgiveness. Aminta replies saying:

> Yo te agradezco,
> que, aun para matarme, vuelvas
> a mí; y pues no me arrepiento
> del consejo que te he dado,
> échame al mar; que más quiero
> morir alegre que ver
> a Irene triste, supuesto
> que tú has de sentir su llanto. (1720)

Aminta is well aware that she will have lost Dante even if he were to save her and sacrifice Irene because Dante loves Irene.

Dante is so deeply touched by Aminta's total self-sacrifice, that he cannot throw her overboard. Thus, in the following soliloquy he outlines his predicament basing his argumentation on the polarity <u>amado</u>-<u>aborrecido</u> and finally resolving the conflict:

¿Quién vio tan trocado afecto,
como ver en un instante,
pasado de extremo a extremo,
quien por mí rió, llorando
quien por mí lloró, riendo.
Mucho supo la hermosura,
que supo llorar a tiempo;
y aun la que supo reír,
a fe que no supo menos.
De amado y aborrecido
las dos pasiones padezco.
Aborrecido de muchas
puedo ser, ¿quién duda? Pero
pocas hallaré que me amen:
y así, al amor me resuelvo
a coronar, no el desdén.
Y digan de mí los tiempos
que falté a mi conveniencia,
mas no a mi agradecimiento.
Admite pues en tu espuma,
¡oh sacra deidad de Venus!,
la ingrata víctima humana
de Irene; sepulte el centro
en ella la ingratitud,
porque no haya humano pecho
que no juzgue a mejor bien
amando que aborreciendo. (1720)

Dante realizes that there is really only one course of action for him to follow if he is to be considered an honorable man. Therefore, he decides to sacrifice his love for Irene and save Aminta. He has reasoned out his situation and has chosen to set aside his personal feelings for a higher good. Dante's decision can be understood as the triumph of reason over passion. Calderón deftly depicted Dante's mental struggle through the use of the techniques of dialectics and casuistry.

Before concluding our discussion of dialectics and casuistry in Calderón's Amado y aborrecido, it is necessary to cite one more test situation. In addition to the

various tests to which Dante is subjected, there is yet another test-like situation in which several other characters are also involved and which sets the stage for dialectics and casuistry. This situation occurs early in the third Act. The king of Cyprus, Dante, Aurelio, Irene, Aminta, Nise, Flora, Laura, Clori and Malandrín are being entertained by musicians upon the order of the king who wishes to raise Aminta's spirits (since she is very depressed over being rejected by Dante). Calderón takes advantage of the debate technique to develop the action of the scene. The techniques of the debates medievales which were extensively popularized during the apogee of scholasticism, were utilized by Calderón in this scene to develop the theme of unrequited love. In addition to his having a scholastic background Calderón was an exponent of the Baroque, a period which witnessed the revival of the themes and the techniques of the debate poems in dramatic form.

The artificial device of the debate serves the purpose of leading the characters into reasoning over the antithesis amar-aborrecer and in the process, into revealing their personal sentiments regarding the problem of unrequited love. All the characters express their feelings in accordance with their own life experience as they respond in turn to the following question posed by the musicians:

> ¿Cuál más infeliz estado
> de amor y desdén ha sido?
> ¿Amar siendo aborrecido,
> o aborrecer siendo amado?[5] (1710)

Irene is the first to answer stating that it is worse to hate, being loved. Her damas, Flora and Laura balance her comments by agreeing. Aminta declares that it is worse to love being hated. Her damas, Nise and Clori agree. Aurelio feels that it is worse to love being hated while Dante offers the opposite opinion. As the various characters one by one give their individual responses, Malandrín constantly interjects comical remarks. For example, he explains:

> Pues a hombres de placer
> ningún lugar se les priva
> esperad; que mi humor falte
> decir a lo que se inclina.
> Aborrecer siendo amado
> es una ruindad indigna;
> amar siendo aborrecido,
> grandísima bobería:
> y así es mi opinión, guardando
> a toda dama justicia,
> que se aborrezca y se ame,
> tratándolas cada día,
> a la fea como fea,
> y a la linda como a linda. (1710)

The king asks that the musicians repeat the question so that the characters might elaborate further upon their responses, and so that the musicians might create corresponding glosas. Once again Irene is the first to respond claiming that the one who hates bears the burden of this hatred on his or her conscience, while the one who loves experiences the pleasure of loving. She builds upon a series of antitheses--"pesar-placer, ama-aborrece, hallado-penado" and ends with the intensification, "más

feliz estado." (1710). The verb inferir is appropiately used in accordance with the reasoning process involved in the scene. Irene considers both sides of the issue and concludes inductively.

Dante and Aurelio react in turn to the question posed by the musicians by restating their original remarks. Aminta is the next one to speak and her response is so emotion-charged that the king begins to worry and asks, "Qué es esto Aminta?" (1711). Apparently she is extremely sensitive and has become quite disturbed by the music and what it implies for her situation with Dante. She answers:

> No sé.
> En mis penas divertida,
> me arrebató un sentimiento,
> una pasión, una ira.
> Dejad, dejad las canciones;
> que se a divertirme miran,
> más me matan que divierten. (1711)

That the king has failed in his intention to cheer his sister is all too clear. In fact, it seems that he has succeeded in doing her more harm than good in spite of all his good intentions. This is not the first occasion in the course of the action of the play that events have turned out contrary to plan. One need only recall that the king failed in his efforts to keep Irene imprisoned in order to avoid the fulfillment of the oracle's horrible prediction. He also failed in his attempts to lead Dante into choosing to remain loyal to the throne by rejecting Irene.

It is obvious that the play is replete with examples of plots and plans which have gone awry. The characters are constantly pitted one against the other in a maze of cross-purposes. Calderón seems to be emphasizing the idea that man must deal with a steady dosage of feelings of frustration and entrapment. The antithesis amar-aborrecer points to this idea all too clearly and the debate technique is just one more device which Calderón employs to bring out this message.

* * *

It has been discussed how the three tests to which Dante is subjected by Venus and Diana contribute to the development of the action of the play and to the dialectics and casuistry involved. It seems that Calderón found material for the final test--the boat scene in which Dante must throw either Aminta or Irene overboard in order to calm the storm at sea--is a tópico which must have been popular in Spain during the fifteenth, sixteenth and seventeenth centuries. Two existing texts, "Pregunta sobre dos doncellas," by the fifteenth century cancionero poet, Antón de Montoro and Carnestolendas de la Ciudad de Cádiz, pruevas de ingenio de Don Alonso Cherino Bermudes, de Don Juan Ignacio de Soto y Aviles, published in 1639, contain material which Calderón must have been familiar with and used in creating Amado y aborrecido. Both works demonstrate the influence of the question form favored

by the scholastics and for which Calderón had a particular predilection.

In "Pregunta sobre dos doncellas," a poem in dialogue form, the converso poet, Montoro presents the following situation:

> Un escudero andaba
> por el grande Oceano,
> y, pasado el verano,
> contra norte navegaba;
> el susodicho levaba
> en su guarda dos doncellas;
> y él yendo ansí con ellas
> tormenta los afincaba.
> Destas doncellas la una
> ama al Escudero
> con amor bien verdadero
> muy más firme que coluna;
> él, más que cosa alguna,
> a la segunda quería
> y por ella padecía
> grandes penas y fortuna.
> La tormenta non cesaba,
> nin los sus vientos contrarios,
> antes andaban tan varios
> que a muerte los allegaba;
> que las olas arrancaba,
> y las arenas volvía
> y la vela les rompía,
> el entena ya quebraba.
> Non quedó el papafigo,
> nin quedaron las bonetas,
> muy más recias que saetas
> las levó el viento consigo.
> Ya non tenían abrigo
> de la fusta que tratan;
> é de corazón decían:
> "Señor, líbranos contigo."
> En esta prosecución
> y tormenta peligrosa,
> una voz muy pavorosa,
> oyeron a la sazón
> como en revelación
> que dix: conviene lanzar
> una destas á la mar,
> si quieres consolación.[6]

Several parallels can be established between Amado y aborrecido and "Pregunta sobre dos doncellas." Like Montoro's caballero and doncellas, Dante, Irene and Aminta are alone in the skiff during the climactic storm scene of the third Act of the play. Montoro's caballero, similar to Calderón's Dante is loved by one of the women, yet, he loves the other for whom "padecía / grandes penas y fortuna." In "Pregunta sobre dos doncellas" a "voz muy pavorosa" reveals to the caballero the condition under which the seas will be calmed. He must throw one of the women overboard. In Amado y aborrecido the goddesses Venus and Diana set up the same provision as expressed by the celestial chorus:

> Dante, si quieres que el mar
> mitigue el furor soberbio,
> una de aquesas dos vidas
> has de arrojar a su centro.
> Resuélvete, y sea presto,
> para que el mar serene y calme el viento.
> (1719)

In "Pregunta sobre dos doncellas" as is typical of dialogued poems, the situation is presented, the question posed, and in this case the "señor" is called upon to respond by proposing a solution to the problem:

CABO

> Señor, pues vos he contado
> toda la mi intención,
> de vuestra gran discreción
> sea esto declarado.
> Este tal enamorado,

según razón y derecho
¿cuál debe lanzar de fecho
para cumplir lo mandado? (p. 113)

The "señor" responds by restating the case and also by elaborating upon it in the process:

RESPUESTA

El fidalgo que singlaba,
de peligro bien cercano,
al Dios grande soberano
devotamente llamaba.
Cuando el pavor lo espantaba
con sus esquivas centellas
el rigor de las estrellas
muy poco los confortaba.
Decís vos que la tribuna
en que iba el marinero
con el mastel todo entero
andaba bien como cuna,
y dos más claras que luna
doncellas de gran valía
iban en su compañía
sin otra persona alguna.
Y de mientra que enduraba
los tiempos tan adversarios,
que todos los gobernarios
fortuna desordenaba;
una de ellas lo amaba
sin error nin villanía,
él a la otra servía
é lealmente adoraba. (p. 114)

The doncellas of the poem are "de gran valía" just as Aminta and Irene are princesses. Montoro's caballero calls out to God for help while Dante calls out to the heavens: "¿Quién, cielos, quién / me dirá en tanto rigor / qué elija?" (1719).

The "señor" continues with his reasoning, using vocabulary characteristic of the debates medievales:

Deste argumento antigo,
silogismo de poetas
por dos razones discretas
debemos tomar castigo:
qué tened, señor y amigo,
que muchos lo contendían
pero no lo distinguían:
ciertamente vos lo digo.
Entendida la cuestión,
sin facer más luenga prosa,
á la doncella fermosa
quél amaba en perfección.
. . . . . .[7]
aquélla debe guardar
y la otra condenar
á cualquier tribulación. (p. 114)

By referring to the situation as an "argumento antigo" and "silogismo de poetas," Montoro leads the reader to understand that it was a common tópico of the time. He offers the solution that the caballero throw overboard the one whom he does not love. However, in the final cabo of the poem, the opposite solution is offered through the following religious analogy, reminiscent of the Old Testament conception of the God of vengeance:

Mas cuanto al seso dado
non vale la conclusión,
que Dios ama con razón
aquel de quien es amado
y quien se tiene olvidado
con entendimiento estrecho,
non le quita su despecho
nin le perdona el pecado. (p. 114)

Stated simply, God loves those who love him and punishes those who do not. Thus, the reader is led to believe that Montoro favors saving the woman who loves the caballero, just as Calderón's Dante ultimately chooses to

save Aminta and throw Irene overboard. This poem, with its inherent dialectic tension offered Calderón the opportunity to develop an entire play which would dramatize the protagonist's attempts to deal with his powerful and contradictory human emotions.

* * *

In Carnestolendas de la ciudad de Cádiz, pruevas de ingenio de Don Alonso Cherino Bermudes, Don Ignacio de Soto y Aviles presents two sonnets which demonstrate the prolonged interest of seventeenth century poets in the techniques of dialectics and casuistry. Through these sonnets the author treats the same tópico found in Montoro's "Pregunta sobre dos doncellas," written two centuries earlier. However, whereas the language and style of Montoro's poem reflect a certain simplicity and naiveté, the sonnets of Ignacio de Soto y Aviles display the characteristic tendencies of the baroque age.

Before presenting the sonnets, the author provides the following background:

> Propusele a Don Alonso aquel celebre asunto del que se hallò en vn barco cõ dos damas de iguales partes, vna a quien aborrece amandole ella mucho, y otra a quien el ama, aborreciendole ella en el mesmo grado; viose obligado a arrojar vna de las dos, y cõsulta en el rigor de la razõ, a qual avia de arrojar: sacòse a plaça vn gran Soneto de don Alonso Reynoso, Canonigo de la Santa Yglesia de Sevilla, escrito en este intento en favor de la amada que aborrece a quien le ama y es el que se sigue:[8]

According to the author it was a "celebre asunto." Calderón obviously found inspiration for the title of his play in the amar-aborrecer situation described above. Two opposite solutions are proposed through two very stylized sonnets. In the first sonnet the Canónigo of the Santa Iglesia de Sevilla recommends that the caballero throw overboard the one who loves him yet whom he does not love in return:

> Dichoso tu quien seas, que as pedido
> verte dueño de todo tu cuidado,
> y a fuerça de vn tormento padecido.
> Acalla al mar, pues quiere embravecido
> mitigar sus rigores sobornado,
> y si le as de arrojar lo mas pesado,
> o que pesado es lo aborrecido.
> Que dudas? dale al golfo tu retrato,
> no aya pena a tu pena parecida,
> y assi te olvidará tu mala suerte:
> Viua tu dueño aunq̃ es tu dueño ingrato,
> que viendo que te deve a ti la vida,
> podrá ser, que suspẽda el darte muerte.

The entire sonnet is an extended metaphor with the storm at sea representing graphically the mental anguish of the caballero, who must choose between the two women so that the seas might be calmed, that is, to resolve his inner conflict.

In this sonnet the Canónigo recommends that in order to calm the "mar embravecido," the violent tormenta which parallels his inner "tormento," the caballero must throw overboard that which is most heavy, "lo más pesado." Logically, that which is most heavy is weighing down the boat. Correspondingly, that which is weighing down the

caballero is the condition of being loved by someone whom he does not love. Thus, we can establish an analogy between "lo mas pesado" and "lo aborrecido." In line with this reasoning it is recommended that he not hesitate in throwing overboard his "retrato" (that is, his image or simply the one who loves him yet whom he does not love in return). He should let his "dueño ingrato" live, that is, the one who does not love him. Perhaps, the Canónigo explains, when she realizes that she owes him her life, she might "suspēda" giving him death. It is possible that out of gratitude she might refrain from rejecting him.

Next, the hero of the book, don Alonso Chirinos Bermudus of Vegel (Cádiz) recommends the opposite solution to the problem, "[. . .] contraponiendo las mesmas razones del Soneto en sus mesmos consonantes, defendio a la aborrecida amante, sin mas embaraço, ni dilación, que arrimarse a un bufete, y tomādo la pluma, acabar en breve instante este Soneto." The sonnet is as follows:

No porque pese mas lo aborrecido
la ingratitud reserves de lo amado,
ò tu, que de vna muerte consultado
el leño a redimir vas oprimido.
Con el tormento al tuyo parecido
la pena adularàs de tu cuidado,
y servirà de lastre lo pesado
para escapar mejor lo agradecido.
Mal agradecerà su misma vido
quiē a deudas de amor te mira ingrato
y va a vna muerte a mejorar su suerte.
Pues si eres de quiē te ama el homicida,
quando la que amas sea su retrato,
le abràs de agradecer con otra muerte.

In this cleverly worded sonnet don Alonso Chirinos Bermudes opposes the reasoning of the Canónigo. He argues that the caballero should not keep the "ingratitud de lo amado."

In the first sonnet the Canónigo claims that "lo aborrecido" is heavier than "lo amado." He suggests that in order to resolve the problem the caballero should throw overboard the woman he does not love. As don Alonso sees it, this would not "redimir el leño." He offers that "lo pesado" that is, the woman who loves him yet whom he does not love, can serve as a ballast, "lastre" which would keep the boat afloat. According to don Alonso, the woman whom the caballero loves would rather die than return his love. She considers death preferable to living a lie. In fact, she feels that by dying she will "mejorar su suerte." Furthermore, reasons don Alonso, even if the caballero were to kill the one who loves him, when the one who does not love him becomes her "retrato" that is, loves him (although she will really not love him, but be forced to show him gratitude), she is going to die anyway. The "otra muerte" to which the poet is referring is the spiritual death of the woman who is forced to show affection toward the caballero out of gratitude.

It seems that don Alonso is taking a more logical approach than the Canónigo to the problem at hand. As he sees it, by throwing overboard the one who loves him, in effect, he will be killing both women since the one whom

he loves will be forced to thank him and return affection for him against her will, and thus, she will die spiritually. Therefore, the only logical course of action left for him to follow is to kill the one who does not love him.

All in all, by virtue of its culterano and conceptista elements, especially the play on the levels of meaning of the word "muerte," this sonnet is quite representative of the baroque age. It is not at all surprising that Calderón would be intrigued by the extremely tense situation described in these two sonnets, and its potential for dramatization. He found in these sonnets ample material for the development of the characters of Dante, Irene and Aminta in all their complexity. He also found in them inspiration for the title of the play. Dante's dilemma is modelled after that of the caballero who, after a tremendous amount of soul-searching must come to a decision between life and death. Calderón must have delighted in the controlled arguments presented in these sonnets, arguments characteristic of the dialectical method, embellished by the culterano and conceptista tendencies of the baroque. His fertile mind and vivid imagination created a highly-stylized play which represents an harmonious synthesis of these elements.

* * *

Let us now turn to a discussion of the elements of the courtly love tradition manifest in Amado y aborrecido.

We shall also attempt to determine Calderón's purpose in utilizing such elements. In the Allegory of Love C.S. Lewis discusses the characteristics of the troubadour poetry of the eleventh century. Elaborating upon the concept of "the feudalization of love" Lewis explains: "The lover is always abject. Obedience to his lady's lightest wish, however whimsical, and silent acquiescence to her rebukes, however unjust, are the only virtues he dares to claim. There is a service of love closely modelled on the service which a feudal vassal owes to his lord."[9] Peculiar to the courtly mode is the element of "the religion of love" in which the beloved is deified by the enraptured lover. Lewis makes specific reference to Guinevere in Chrétien de Troyes' Lancelot:

> The submission which Lancelot shows in his actions is accompanied, on the subjective side, by a feeling that deliberately apes religious devotion. Although his love is by no means supersensual and is indeed carnally rewarded in the poem, he is represented as treating Guinevere with saintly, if not divine honours. When he comes before the bed where she lies he kneels and adores her; as Chrétien explicitly tells us, there is no corseynt in whom he has greater faith. When he leaves her chamber he makes a genuflexion as if he were before a shrine. The irreligion of the religion of love could hardly go further.

Of special interest to the study of the influence of the courtly love tradition of the Provençal troubadours on Spanish literature is Otis H. Green's Spain and the Western, Volume I. In his study of the tradition of courtly love in Spain from the medieval Razón de amor to Calderón, Green

traces the development of "all varieties of chivalric or idealistic love that have their origin in the 'pure' love of the troubadours", and which have been modified and changed as a result from the influence of Christianity, Renaissance Platonism and the love conventions of Golden Age literature.[10]

Also worthy of special attention is The Literary Mind of Medieval and Renaissance Spain in which Green gives detailed treatment to the aspects of the courtly love tradition present in the cancioneros. According to Green, the following attack upon "the religion of love" on the part of Fray Iñigo de Mendoza serves not only as an apt description of the tradition as it appears in the cancioneros, but also as an anticipation of the comedia de capa y espado:

> Que hagan las aficiones
> ser tu dios lo que más amas,
> bien lo muestran las passyones
> que en sus coplas y canciones
> llaman dioses a sus damas;
> bien lo muestra en seuirlas,
> su rauiar por contentarlas,
> su temerlas, su sufrirlas,
> su continuo requerirlas,
> su symepre querer mirarlas.
> Bien lo muestra el grand plazer
> que sienten quando las miran;
> bien nos lo da a conoscer
> el entrañal padescer
> que sufren quando sospiran;
> bien ofrece a la memoria
> la fe de sus coraçones,
> su punnar por la victoria,
> su tener por muy grand gloria
> el sy de sus peticiones.
> Su dançar, su festejar,
> sus gastos, justas y galas,
> su trobar, su cartear,

su trabajar, su tentar
de noche con las escalas,
su morir noches y días
para ser dellas bien quistos.[11]

In the above verses Fray Iñigo describes how the courtly lover adores his dama to such an extent that she has become his "God." He worships her, serves her, suffers for her and is willing to die for her sake. Such extreme behavior is ridiculed by Fray Iñigo de Mendoza as sacriligeous.

In speaking of Calderón (in Spain and the Western Tradition, Volume I), Green affirms that the abovementioned themes of the courtly love tradition along with the Neoplatonic conception of love and the idealization of woman are present in greater or lesser degree in the dramatist's works. The extent to which Calderón utilizes the conventions of the tradition, and the manner in which he employs such conventions respond to his particular ideological and artistic purposes. Calderón's Amigo, amante y leal is cited by Green as a comedia which presents the situation of the constant lover (Don Arias) who sacrifices himself for the "belle dame sans merci" (Aurora). As the title of the play indicates Don Arias is "amante y cortés" yet in spite of his generosity, loyalty and personal sacrifices, he does not receive the galardón which he so ardently desires from the woman he loves. She chooses to marry, instead, the unscrupulous Don Félix, Don Arias' rival.[12]

Continuing with his analysis of the courtly love tradition in Calderón, Green points out that the Neoplatonic

conception of physical beauty as symbolic of ultimate beauty, and hence of truth, functions in La vida es sueño. Rosaura has been considered to be instrumental in Segismundo's conversion in the course of the play:

> It is feminine beauty which enables him to achieve his catharsis and conversion. This beauty first disturbs him, later arouses violent sexual desire in him, and finally gives him victory over himself and over the world because it is the only thing, the single value, that has resisted change, that remains and subsists in a world in flux. Beauty, represented in visual feminine form, is not a dream. When once the hero has grasped this truth he can judge the vanitas vanitatum as "the stuff that dreams are made on" and declare our restless life to be but a sleep from which the perceptive soul will awaken into an awareness, and in the presence of the Eternal.[13]

Next, Green demonstrates that the theme of constancy in love is present in Calderón's El castillo de Lindabridis. In this comedia the caballeros and damas "sing songs of pure courtly sentiment."[14] The element of "the religion of love" is reflected in the following lines from this play:

> CORO 1.--"Amorosos sacrilegios
> esta novedad disculpan,
> porque en su misma belleza
> están la culpa y disculpa."
> CORO 2.--"Pues cuando deidad la adoran
> y cuando beldad la juran,
> mirando sus ojos bellos,
> quedan vanos de su culpa."[15]

The following lines of el Fauno reflect the idea of the "divinization" of the beloved:

Dadme favor, dadme ayuda;
que una admiración me ciega,
que una deidad me deslumbra,
una beldad me suspende,
y todo un Cielo me turba.
¿Si es la diosa que este templo
habita? Sí. ¿Quién lo duda?
no en vano pues la adurmieron
voces que los vientos sulcan,
fuentes que las flores mojan,
arroyos que el prado cruzan,
[. . . . . .]
todos dicen que ésta es
la diosa de la hermosura. (C.L. 2067)

In an effort to spark some interest in a study of the courtly love themes present in the theater of Calderón, Green asks the following questions: "Is it true that Calderón held 'that to fall in love is a sort of weakness,' as Angel Valbuena Briones suggests? Is there a difference--or no difference--in the treatment of the love theme in his comedias and in his dramas? All this would constitute a monograph in itself, and I shall not undertake it. The presumption is that courtly love traits will be found--and now I have found a few."[16] It is now our concern to examine the elements of courtly love which are present in Amado y aborrecido.

It is necessary to refer to the opening scene of the play to demonstrate how Calderón employs the vocabulary of the convention of "the religion of love." As we know, the play begins with a duel scene in front of the castle where Irene is being held prisoner. The two rivals, Dante and Aurelio are discussing the charms of the beauty in the

tower before entering into the duel. Both men in their devotion to the beautiful Irene describe her in idealized terms. She is a "soberana deidad" and the "dueño divino" of a human temple. (1682). Similar devotion to the beloved dama is shown through the following lines of Lidoro, who in a later scene saves Aminta's life:

> Perdonad, divino asombro
> que a vuestra deidad me atreva,
> que no se aja en el peligro
> el respeto, ni se cuenta
> en número de dichoso
> el que es dichoso por fuerza.
> Y alentad; que ya segura
> estáis. (1694)

In a later scene he addresses Aminta as "Hermosísima deidad." (1703). In the following lines from Los tres afectos de amor, Celio, the enamored galán, addresses himself to Laura, much in the same way as Lidoro to Aminta:

> A vuestras plantas felice
> (pues no es posible no serlo
> quien ya llegó a vuestras plantas),
> postrado, humilde y sujeto,
> señora en sagrado culto
> como a deidad de este templo,
> la víctima de una vida
> con vida y alma os ofrezco.[17]

As he gazes upon the castle Dante refers to it as a "soberano centro / donde aprisionada vive / toda la región del fuego."[18] (1682). Aurelio uses the following metaphor to describe the tower: "Ah de la divina esfera / del sol

más hermoso y bello" (1682). The conception of Irene as a divinity is part and parcel of "the religion of love." The equation of Irene with the sun, hence light, a frequently used metaphor in Calderón's theater, is clearly Platonic.[19]

It seems quite obvious that Dante and Aurelio have become typical prisoners of love in the cancionero tradition. That Irene is the belle dame sans merçi upon whom their fate depends is evident. Her indifference to the lovers' suffering is indicated by the metaphors used to describe the tower where she is imprisoned: "patria de la ingratitud," "monarquía del desprecio." (1682). That Lidoro is also a prisoner of love is obvious from his comments: "A servirte iré [Ap.] (No vi / más soberana belleza.)" (1696), and "[. . .] cómo podré vivir / ausente de Aminta bella?" (1707). Lidoro never reveals to Aminta that he is in love with her, and for this reason his situation is different from that of Dante and Aurelio, who are vehemently rejected by Irene. One might ask: "Who is worse off--Lidoro, who must suffer in silence or Dante and Aurelio who must experience public rejection?"

When the king of Cyprus interrupts the duel between Dante and Aurelio, he demands an explanation. Dante informs the king that the cause of their duel is love; Aurelio claims that it is jealousy. Each man proceeds to present his particular story. Aurelio explains that he fell in

love with Irene at first sight. Wandering around in a dazed state after having fallen from his horse, Aurelio came upon what he describes as a chorus of nymphs surrounding a deity. His description of the scene is reminiscent of the eclogues of Garcilaso de la Vega:

> Estaba en la verde esfera
> del más intricado seno
> tejido coro de ninfas,
> como guardándola el sueño
> a una deidad, recostada
> en el apacible lecho
> que de flores, yerba y rosa
> estaba el aura mullendo.
> No te quiero encarecer
> su perfección; sólo quiero,
> para disculpa, que sepas
> que vi y amé tan a un tiempo,
> que, entre dos cosas, no pude
> distinguir cuál fue primero;
> pues juzgo que volví amando
> que antes de llegar viendo. (1685)

Thus, we see how in typical courtly fashion love is inspired by the beauty of the beloved. Dante, in turn, reveals how he was immediately captivated by Irene's extraordinary beauty when he was confronted by her in battle. He refers to Irene's "rara hermosura" and her "semblante bello." (1686). Although Dante defeated the woman-warrior in battle, he considers himself to be her prisoner. He has become a prisoner of love of the courtly tradition, "vencido" by the overwhelming power of love:

> me hallé vencedor en duelo
> tan dudoso, que quedamos
> uno de otro prisionero:
> él de mi esfuerzo; mas yo
> de su hermosura y su esfuerzo. (1687)

Dante has become so infatuated with Irene that he declares himself prepared to lose all rather than lose her. His attitude is characteristic of the service d'amour which Calderón describes succinctly in the following line from Lances de amor y fortuna: "Sirvo, siento, sufro y sigo."[20] In the following lines Dante informs the king of his decision regarding Irene:

> pues no es posible señor,
> que haya desdicha mayor
> que no ser Irene mía.
> Y siendo así me prefiero
> tras el temor de los hados,
> a perder puestos y estados;
> porque si hoy sin ella muero,
> todo se pierde al perdella;
> y quiero de aqueste modo
> perdiéndolo en ella todo,
> perderlo todo, y no a ella. (1692)

This speech clearly illustrates Dante's total submission to his dama. As a result of this declaration he is exiled from Cyprus. Aurelio, on the other hand, is not prepared to take such an extreme stand. While he admits that he ardently desires Irene, he refuses to renounce his allegiance to the Cyprian throne. Consequently, he is rewarded by the king with a promise of marriage to Irene. With regard to the loyalty which subjects owed to their sovereigns in Calderón's culture, Otis Green comments:

> [. . .] loyalty to one's superior took precedence over one's inclination to any woman. If a dramatist presents a male character in conflict with this principle--and in many comedias this is the case--the picture of the lady will be idealistic--la supériorité de la dame. On

> the other hand, if, as in Amigo, amante y leal, there is no conflict on the part of the hero, the woman's worth will tend to be belittled--the negative side. [. . .] In Amigo, amante y leal, [. . .] the dramatist, in order to emphasize the hero's fealty to the king, has chosen to devaluate the constancy of women, thus making the hero's sacrifice less difficult. In each case, the dramatist's decisions and choices are made on literary grounds.[21]

In Amado y aborrecido Dante's idealization of Irene leads him into risking everything--possessions, status and most important, honor--in order to remain faithful to her.

It seems that in this play Calderón's decision to set up Dante's conflict in such a manner was made on ideological as well as literary grounds. For this reason he has involved another woman in the conflict. It is Dante's eventual recognition of Aminta's goodness that leads him to his ultimate rejection of Irene in the final test. Thus, Calderón has managed to raise Dante's predicament from the superficial level of the courtly lover pining away over his love for the indifferent dama, by involving him in a further conflict between his passion for Irene and his sense of duty toward Aminta. This love-duty conflict underscores the differences between the two women. It has been set up by the dramatist in an effort to exalt the enduring quality of the belleza del alma as opposed to the superficiality and transience of physical beauty.

It is interesting to note how Calderón molded the elements of the courtly love conventions which he utilized

to suit an ideological purpose. It seems that the dramatist has deliberately destroyed the edifice which he has constructed. In the course of the action of the play Calderón very skillfully traces the steps that Dante takes toward the realization that Irene's ideal appearance masks her animal-like nature. Initially, he practically rendured cult to a supposed deity; yet, in the final act of the play he calls her "fiera." (1695). Dante has moved from a superficial consideration of Irene's physical beauty to a serious recognition of her bestial nature. Thus, he chooses Aminta over Irene, opting for the triumph of unselfish love. Unfortunately, since he is not in love with Aminta, Dante will constantly have to pretend that he is. Through Dante's situation Calderón relays a very pessimistic message about the frustration and unhappiness caused by the ultimate failure of love.

* * *

It seems likely that in creating Amado y aborrecido Calderón was influenced by one of the most important works of European pastoral poetry, the Aminta of Torquato Tasso.[22] In this "fábula pastoril"[23] in five acts with a prologue, Tasso gives dramatic treatment to the theme of the triumph of innocent and selfless love over rejection. Aminta, the protagonist, is hopelessly in love with Silvia, a haughty virgin huntress who has dedicated herself to the

goddess Diana. Thus, the parallels between this work and Calderón's Amado y aborrecido become obvious from the outset. Both works deal with the psychology of love. Basically, the problem of unrequited love as well as the problem of ingratitude are evident in both. In each case, the protagonist is spurned by a beautiful virgin huntress (dedicated to the goddess Diana), who takes excessive pride in her abilities to preserve her purity.

It has been demonstrated how in Amado y aborrecido Irene rejects all of Dante's advances. Although he saves her life, first when she is about to be attacked by a lion, and later when she is trapped by a fire caused by an earthquake, she remains ungrateful to him. Her cruelty toward Dante is further underscored by her rejection of his offer of marriage. Not only does Irene reject Dante publicly, but she states that she would prefer to return to imprisonment or even die rather than marry him.

Irene's cruelty and selfishness become most evident when she mistreats Aminta in the final act of the play. While she is dragging Aminta off to the skiff, Irene threatens to kill her if she dares to scream: "A tus acentos / pon silencio si no quieres / perder la vida a este acero." (1717). Thus, Irene has consistently proven herself to be unyielding in her aggressiveness. That her belligerent attitude has its roots in her dedication to the goddess Diana is more than obvious. It is for this

reason that she sought personal glory in battle against Dante, fighting like a warrior. Once she was defeated, Irene anxiously awaited the opportunity to take revenge against Dante, since she considered him to be the instrument of her dishonor.

In Tasso's Aminta, Silvia, although beautiful, is cruel and ungrateful toward Aminta. Through the course of the action, all of Aminta's efforts to prove his devotion toward Silvia are in vain as she constantly rejects him. She has chosen, instead, to render cult to the goddess Diana. We become aware of Silvia's haughty nature from the Prólogo in which Cupido explains how he must shoot one of his arrows at Silvia so that love might penetrate her hard heart:

> Hoy he de hacer una profunda herida,
> no menos incurable, al duro pecho
> de la más cruda ninfa que en los campos
> siguió jamás el coro de Diana.[24]

This exaggerated remark serves to underscore the idea of Silvia's insensitivity. Thoroughly involved in the hunt and in her worship of Diana, Silvia has chosen to reject any and all suitors. In the following lines she explains that she is quite content with her life just the way it is. While others may delight in the pleasure of love, Silvia delights in the pleasures of the hunt:

> Siga otra los contentos amorosos,
> si es que hay en el amor algún contento;

yo de esta vida gusto, y mi deleite
es atender al arco y la saeta,
seguir la fiera fugitiva, y luego
aterrar combatiendo la más brava;
y mientras no faltaren
al bosque fieras y a la aljaba flechas,
a mí no temo que placeres falten. (p. 43)

Aminta's suffering in her regard matters little to Silvia:

Haga Aminta de sí lo que gustare,
y de su amor, que a mí me importa poco;
y como no sea mío,
de quien quisiere sea;
mas no será, no le queriendo, mío;
y aunque él lo fuese, yo no sería suya. (p. 46)

We see in the Aminta the play on the antithetical concepts amar-aborrecer. The nymph Dafne asks Silvia the reason for her hatred for Aminta--"¿De dónde nace tu aborrecimiento?"--the latter responds--"De su amor solamente." (p. 47). Later on in the play, Tirsi, Aminta's cynical companion, clearly states Aminta's problem: "El amar una ninfa por extremo, / y el ser de ella en extremo aborrecido." (p. 88). It seems that Calderón's Dante is a literary heir to Aminta's predicament.[25] Both suitors have fallen in love with women who show them nothing but hatred. Silvia intends to reject any potential suitor, just as Irene will do in Amado y aborrecido. The nymph Dafne sets up the following hypothetical situation:

¡Qué desapacible!
¡Qué soberbia rapaza! Dime al menos:
si otro alguno te amara,
¿admitieras su amor de esa manera?

Silvia responds:

> De aquesta misma admitiré a cualquiera
> insidiador de mi virgíneo pecho,
> que tú llamas amante, y yo enemigo. (p. 47)

Calderón is also fond of setting up hypothetical situations in order to provoke his characters to respond to the particular problems which are confronting them. In Amado y aborrecido the various characters are called upon to respond to the following question:

> ¿Cuál más infeliz estado
> de amor y desdén ha sido?
> ¿Amar siendo aborrecido,
> o aborrecer siendo amado? (p. 1710)

Each character's response is revelatory of his or her own private anguish.

Ironically, in the Aminta nature responds to Aminta's suffering while Silvia remains unmoved:

> He visto al llanto mío
> el mar, las piedras responder piadosas,
> y suspirar las hojas
> he visto al llanto mío;
> mas no he visto jamás, ni ver espero,
> compadecerse mi enemiga bella,
> que no sé si mujer la nombra o fiera;
> pero ya niega ser mujer humana
> la que piedad me niega,
> no habiéndola negado
> hasta la dura inanimada piedra. (p. 53)

Thus, in his exacerbated state Aminta refers to Silvia as "enemiga" and "fiera" just as Dante will refer to Irene in Amado y aborrecido. At one point in the play

Dante becomes so incensed by Irene's belligerent attitude that in a bitter outburst much like that of Aminta, he calls her "fiera", "enemiga", "esfinge", "sirena", and an "áspid". (p. 1712).

In Tasso's work Tirsi asks Aminta a series of hypothetical questions which in many ways parallels Dante's situation with Irene.[30] In effect, Tirsi is attempting to establish precisely to what lengths Aminta will go to prove his love for Silvia. He asks Aminta:

> Si estuviese tu ninfa en una selva
> que, cercada de altísimos peñascos,
> diese albergue a los tigres y leones,
> ¿fueras allá? (p. 79)

Aminta replies: "Fuera seguro y pronto." In Amado y aborrecido Dante does just that. While in the forest he puts himself in the path of a lion which is about to attack Irene. Tirsi continues to pose hypothetical questions asking Aminta: "Y si estuviese entre ladrones y armas, / ¿fueras allá?". Aminta responds:

> Iré por medio el rápido torrente,
> cuando la nieve desatada en agua
> al mar se precipita; iré por medio
> del vivo fuego, y al Infierno mismo,
> cuando en él estuviese, si ser puede
> Infierno donde está cosa tan bella.
> Descubre, acaba, lo que pasa. (pp. 79-80)

In Amado y aborrecido Dante saves Irene from a fire caused by an earthquake. It seems that Calderón was influenced by these hypothetical test situations created

by Tasso.

In each of these works both rejected suitors consider suicide as a preferable alternative to life without love. In his despair over his rejection by Irene Dante attempts suicide by throwing himself into the sea. He is interrupted, however, by the sudden appearance of Lidoro, victim of a shipwreck (whose life Dante saves). When Tasso's Aminta is told that Silvia is believed dead (supposedly having been attacked and killed by a pack of wolves), he despairs and throws himself off a cliff. Silvia returns from the hunt unharmed, and Dafne informs her of what Aminta has done out of desperation. Upon hearing this news, Silvia bursts into tears. Dafne is amazed by this sudden show of affection on the part of the disdainful nymph:

> ¿Qué es lo que escucho? ¿Tú piadosa, Silvia?
> ¿Tú en ése corazón sientes afecto
> alguno de piedad? ¿Qué es lo que veo?
> ¿Tú lloras? ¿Tú? ¡Notable maravilla!
> ¿Y es de amor en efecto ese tu llanto? (p. 106)

She comments, however, that Silvia's feelings of pity for Aminta have surfaced too late:

> ¡Oh tardo desengaño!
> tarda piedad sobrada,
> cuando a ningún efecto es de provecho.[26]

Silvia has suddenly become aware of the tremendous sacrifice which Aminta has made on her behalf and experiences feelings of remorse and love:

> Hasta agora viví para mí mesma
> y para mi fiereza; agora quiero
> vivir lo que me queda para Aminta,
> o viviré a lo menos
> para su helado y mísero cadáver;
> tanto, y no más, es lícito que viva,
> y luego que se acaben. (p. 114)

It is discovered that Aminta has not died from his fall:

> Aminta
> está pues sano, aunque su rostro un poco
> tiene arañado, y quebrantado el cuerpo;
> mas es nada en efecto, y él lo estima
> por menos de lo que es. ¡Dichoso joven,
> que así ha dado señal de amor el premio,
> a quien las penas todas y peligros
> pasados sirven de mayor contento! (p. 122)

Thus, Aminta and Silvia are ultimately joined in love primarily as a result of Aminta's constancy. According to C.P. Brand, "It is the natural, innocent love of Aminta which triumphs--this is Tasso's theme."[27]

In Amado y aborrecido it is the Princess Aminta who wins Dante's hand in marriage because of her undying devotion for him (although constantly faced with rejection). Irene, on the other hand, is punished for her hardheartedness. The king of Cyprus decrees that she may never return to her homeland Cnidos. It can be clearly seen that both Tasso and Calderón were concerned with presenting in dramatic form the triumph of constant and unselfish love.

It is interesting to note that in both works the constant and unselfish lover is named Aminta. In Tasso's work the character is male, while in Calderón's, female.[28]

Calderón has applied the character traits of Tasso's protagonist to his Aminta. Aminta remains loyal to Dante throughout the course of the action even though she knows that he is in love with Irene. Like Tasso's Aminta, she proves her unselfishness on several occasions. When Dante is stripped of all his earthly possessions and is ordered into exile, Aminta offers him her jewels. Aminta treats Irene kindly and even convinces her brother to release her from prison and let her stay with her at court. In the final scene of the play Aminta tries to persuade Dante to throw her overboard and save Irene in an effort to prove her love for him.

In Tasso's Aminta the protagonist's problem is basically that of unrequited love. Dante, the protagonist of Amado y aborrecido, deals with the same problem. He too, is rejected by a haughty virgin huntress. Calderón, however, adds more complexity and depth to the basic situation found in Tasso's work by setting up an additional conflict between love and duty. Not only is Dante constantly battling to win Irene's affection, but he is also simultaneously torn by an ever-increasing awareness of his duty toward Aminta and his feelings of gratitude and affection for her. Calderón's two female figures are antithetical. Irene's cold, abrasive and self-centered behavior stands in opposition to Aminta's warm, gentle and generous nature. Calderón has aptly depicted a

very human conflict in his protagonist. Although he is aware of the fact that he is losing dignity through his obsequiousness, he cannot help himself. He knows what he wants, and he wants Irene. Aminta has been included in Calderón's plan to point out to us the painful lesson that in this world we are not really meant to have what we want. It seems that man must always sacrifice his own desires for a higher good. Tasso's audience could enjoy the "happily ever after" ending in the pastoral idyll. Calderón's audience, however, is left with the gnawing feeling that no one is really happy, not even Aminta, for Dante will never really love her, but Irene. As James Maraniss points out:

> [. . .] love appears as [. . .] an illusion, as a source of sadness, deceit, and most of all, disorder. Calderón's lovers triumph through a renunciation of their love (Segismundo renounces Rosaura, Cipriano and Justina find union only in martyrdom); and when they are united in marriage, as in La dama duende, the marriage comes as a truce. [. . .] Calderón creates a feeling of melancholy hopelessness and self-negating theatricality. Even as Calderón demonstrates, with the greatest sympathy, the need to maintain order by protecting the ideal of honor, he shows that the process, because of the terrible price and need for dissimulation and trickery it entails, is a difficult and pathetic, if not a tragic one. (pp. 9-10)

It seems that Sor Juana Inés de la Cruz found inspiration in Dante's conflict,

> ¿Cuál más infeliz estado
> de amor y desdén ha sido?
> ¿Amar siendo aborrecido,
> o aborrecer siendo amado? (1710)

which seems to have served as a springboard for the creation of the following sonnet trilogy:

Resuelve la cuestión de cuál sea pesar más molesto en encontradas correspondencias, amar o aborrecer.

Que no me quiera Fabio, al verse amado,
es dolor sin igual en mí sentido;
mas que me quiera Silvio, aborrecido,
es menor mal, mas no menos enfado.
¿Qué sufrimiento no estará cansado
si siempre le resuenan al oído,
tras la vana arrogancia de un querido,
el cansado gemir de un desdeñado?
Si de Silvio me cansa el rendimiento,
a Fabio canso con estar rendida;
si de éste busco el agradecimiento,
a mí me busca el otro agradecida:
por activa y pasiva es mi tormento,
pues padezco en querer y en ser querida.

Continúa el mismo asunto y aun le expresa con más viva elegancia.

Feliciano me adora y le aborrezco;
Lisardo me aborrece y yo le adoro;
por quien no me apetece ingrato, lloro,
y al que me llora tierno, no apetezco.
A quien más me desdora, el alma ofrezco;
a quien me ofrece víctimas, desdoro;
desprecio al que enriquece mi decoro,
y al que le hace desprecios, enriquezco.
Si con mi ofensa al uno reconvengo,
me reconviene el otro a mí, ofendido;
y a padecer de todos modos vengo,
pues ambos atormentan mi sentido:
aquéste, con pedir lo que no tengo;
y aquél, con no tener lo que le pido.

Prosigue el mismo asunto, y determina
que prevalezca la razón contra el gusto.

Al que ingrato me deja, busco amante;
al que amante me sigue, dejo ingrata;
constante adoro a quien mi amor maltrata;
maltrato a quien mi amor busca constante.
Al que trato de amor, hallo diamante,
y soy diamante al que de amor me trata;
triunfante quiero ver al que me mata,
y mato al que me quiere ver triunfante.
Si a éste pago, padece mi deseo;
si ruego a aquél, mi pundonor enojo:
de entrambos modos infeliz me veo.
Pero yo, por mejor partido, escojo
de quien no quiero, ser violento empleo,
que, de quien no me quiere, vil despojo.[30]

In each of the above sonnets Sor Juana explores the problem of unrequited love. She describes how the more she desires the one who does not love her, the more she is scorned by him. She also expresses her exasperation over having to deal with the constancy of the one who loves her, yet whom she does not love in return. Her anguish over her predicament is reminiscent of Dante's. Although she is mistreated by the one she loves, she continues to desire him. At the same time she mistreats the one who is constantly faithful to her. The use of antithetical verbs brings out the fundamental tension of the three sonnets: "amar-aborrecer", "querer-desdeñar", "adorar-aborrecer", "dejar-buscar", "seguir-dejar" and "adorar-maltratar."

Sor Juana resolves her conflict much in the manner of Dante, by deciding to exercise her reasoning powers over her passionate instincts. Nevertheless, it seems

that her pride and her indignation over having been rejected have prompted her to make this decision. The last three lines of the third sonnet clearly illustrate this idea: "Pero yo, por mejor partido, escojo / de quien no quiero, ser violento empleo, / que, de quien no me quiere, vil despojo." It seems that Sor Juan has found in the sonnet form an effective vehicle for the expression of her sentiments with regard to el desengaño amoroso. These sonnets demonstrate how in life we are often forced into making compromises. Like Dante, she has opted to favor the one whom she does not love for the sake of honor. This sonnet trilogy serves as a testimony to the persistence of the theme of reason vs. passion in Hispanic literature, and to the resolution of the conflict in the choice of reason over passion in two baroque writers.

NOTES

CHAPTER III

[1] Everett W. Hesse, "La dialéctica y el casuismo en Calderón," in Calderón y la crítica: Historia y antología, II, ed. M. Durán and R.G. Echevarría (Madrid: Gredos, 1976), pp. 579-80.

[2] Juan Luis Alborg, Historia de la literatura española, II: Epoca barroca (Madrid: Gredos, 1974), p.676.

[3] Diana is the "hija de olvidos" because her mother, Leto (Latona) was abandoned by Zeus. According to Edith Hamilton, pp. 433-34, Leto "[. . .] was the daughter of the Titans Phoebe and Coeus. Zeus loved her, but when she was about to bear a child he abandoned her, afraid of Hera. All countries and islands, afraid for the same reason, refused to receive her and give her a place where her child could be born. On and on she wandered in desperation until she reached a bit of land which was floating on the sea. [. . .] It was called Delos and besides being of all islands the most insecure, it was rocky and barren. But when Leto set foot on it and asked for refuge, the little isle welcomed her gladly, and at that moment four lofty pillars rose from the bottom of the sea and held it firmly anchored forever. There Leto's children were born, Artemis [Diana] and Phoebus Apollo [. . .]. Venus is referred to by Irene as "hija de amores," because she was born of the love of Zeus and Dione. Zeus of Dadona was married to Dione. Irene, therefore, is pointing out how Diana's mother was abandoned by Zeus, while Venus' mother was loved by Zeua (and married to him). As a result, Irene, priestess of Diana, scorns all men.

[4] Hesse, "La dialéctica," p. 580.

[5] In another comedia mitológica, Los tres mayores, O.C. II (1558), Calderón employs the debate technique to reveal aspects of the personalities of Jasón and Friso, who are invited by Medea to participate in an academia de amor with her damas:

> Todos os podéis sentar,
> que en una pregunta quiero
> empezar tan lisonjero
> festín.

The "pregunta" to which Medea is referring in the above lines is the following:

> A Friso una banda he dado,
> y de Jasón recibido
> otra; si hubiera querido
> manifestar yo un cuidado,
> dentro del alma guardado
> ¿cuál de los dos ahora fuera
> (responded) el que estuviera
> favorecido de mí?

This artificial device leads to a heated argument between the two rivals

[6] Antón de Montoro, "Pregunta sobre dos doncellas," in Cancionero de Antón de Montoro (El Ropero de Córdoba) Poeta del Siglo XV, Reunido, ordenado y anotado por Emilio Cotarelo y Mori (Madrid: José Perales y Martínez, 1900), pp. 111-12.

[7] A verse is missing from the text.

[8] Don Ignacio de Soto y Aviles, Caballero de la Orden de Calatrava, y Alférez mayor de la ciudad de Cádiz, Carnestolendas de la ciudad de Cádiz, pruevas de ingenio de Don Alonso Cherino Bermudes (Cádiz: Fernando Rey, 1639), f 38, Biblioteca Nacional de Madrid.

[9] C.S. Lewis, The Allegory of Love: A Study in Medieval Tradition (New York: Oxford University Press, 1958), p. 2.

[10] Otis H. Green, Spain and the Western Tradition: The Castilian Mind in Literature from El Cid to Calderón, Vol. I (Madison, Milwaukee and London: The University of Wisconsin Press, 1968), p. 72.

[11] Fray Iñigo de Mendoza from the Cancionero castellano del siglo XV, ed. R. Foulché-Delbosc, 2 vols. (Madrid, 1912-1915), as cited by Otis H. Green in The Literary Mind of Medieval and Renaissance Spain (Lexington: The University Press of Kentucky, 1970), pp. 42-43.

[12] Green, Spain and the Western Tradition, p. 258.

[13] Green, Spain, pp. 259-60. For elaboration upon the Rosaura-Segismundo relationship in La vida es sueño,

see William H. Whitby, "Rosaura's Role in the Structure of La vida es sueño," Hispanic Review, XXVIII (1960), 16-27.

[14] Green, Spain, p. 262.

[15] Pedro Calderón de la Barca, El castillo de Lindabridis, in Obras completas, Tomo II: Comedias (Madrid: Aguilar, 1956), p. 2066.

[16] Green, Spain, p. 260.

[17] Pedro Calderón de la Barca, Los tres afectos de amor, O.C., II, p. 1196. This work displays characteristics of the courtly love tradition. In addition, certain parallels can be established between this play and Amado y aborrecido. The plot of the former play involves the imprisonment in a tower of a beautiful woman (Rosarda/Rosaura). She has been imprisoned in the tower by Seleuco, king of Cyprus, in an effort to avoid the fulfillment of a fatal prophecy. Once released from imprisonment, she is courted by three galanes of equal merit: Libio, Celio and Flavio. The play also involves the intervention of Venus in the final outcome. Calderón treats the Neoplatonic concern with the quest for the "ultimate good" in this drama as well as in Amado y aborrecido.

[18] One of the Ptolemaic regions ringing the earth.

[19] For a study of the use of the word "sol" in Calderón's plays, see Angel Valbuena Briones, "La palabra sol en los textos caleronianos," in Perspectiva crítica, pp. 54-69. See also Alexander Parker, "Metáfora y símbolo en la interpretación de Calderón," Actas del primer congreso de hispanistas (Oxford, 1964), pp. 141-60.

[20] Pedro Calderón de la Barca, Lances de amor y fortuna, in O.C. II, p. 191. Lotario, like Dante, has become the typical "servant" of love of the courtly mode, who is prepared to lose everything for his lady, Aurora. He declares:

> Yo de Aurora bella sigo
> las banderas, por hallarme
> de parte de su justicia;
> y hasta que llegue triunfante
> a ser única en el cetro
> como en la beldad, mi sangre,
> mi ser, mi vida y mi Estado
> rendido a sus plantas yace.

[21] Green, Spain, pp. 258-59.

[22] Torquato Tasso wrote the Aminta in 1573. The Sevillian poet, Juan de Jáuregui first published his translation into Spanish of Tasso's Aminta in Rome in 1607. In 1618 his translation of the work appeared in his collection of Rimas, published in Seville.

[23] Introducción to the Aminta, traducido por Juan de Jáuregui, ed. Joaquín Arce (Madrid: Castalia, 1970), p. 18.

[24] Juan de Jáuregui, Prólogo to the Aminta, p. 40.

[25] The role of Malandrín, the gracioso in Amado y aborrecido, can be compared with that of Tirsi in the Aminta. When Dante complains to Malandrín that the cruel Irene is driving him to despair because of her constant rejection of him, the gracioso tells him that he is being foolish. He feels that Dante would be much better off if he were to forget about the disdainful Irene and marry the loving Aminta instead: "[. . .] soy de parecer / que a Irene dejes y suplas / a la una con la otra." (1691). In the Aminta Tirsi attempts to console the distraught Aminta in the following manner: "¡Ay, Aminta infeliz! ¿Qué devaneas? / Qué estás diciendo? Esfuérzate y conforta, / que otra ninfa hallarás, si te desprecia / esta cruel." (p. 53). Thus, it is obvious through their comments that both Malandrín and Tirsi fulfill the same function in their respective works.

[26] In the climactic boat scene of Amado y aborrecido, when Dante is deliberating over which of the two women he will throw overboard in order that the stormy seas might be calmed, Irene constantly insists that he throw her overboard. She argues that it would be senseless for Dante to save her life because she could never love him in return; in fact, she hates him to the depths of her being. Aminta, on the other hand, insists that Dante throw her overboard because he will be losing nothing by throwing overboard the one whom he does not love. She is totally self-sacrificing because of her intense love for Dante. Dante is moved by Aminta's words and decides to throw Irene overboard. Suddenly, Irene burst into tears and turns to Dante with the following question: "¿Esto es lo que me has querido?" (1720). This is the first time in the entire play that Irene has

broken down. Dante is amazed by this unexpected show of feeling on the part of Irene, and makes the following comment which can be paralleled with that of Dafne in Tasso's work:

> Esta es la primera vez
> que vi terneza en tu pecho.
> ¿Llorar sabes? Mucho sabes,
> pues la guardaste a este tiempo. (1720)

Dante's remark is ironic indeed. He is pointing out how the cunning Irene held back her tears until the time she knew they would be most effective. However, Irene's tears, like those of Silvia, have come too late. In the next moment Dante decides to save Aminta and throw Irene overboard.

[27] C.P. Brand, Torquato Tasso: A Study of the Poet and His Contribution to English Literature (Cambridge, 1965), p. 47.

[28] Joaquín Arce, in Tasso y la poesía española: Repercusión literaria y confrontación linguística (Barcelona, 1973), p. 154, discusses the gender of the name Aminta:

> Según Bruno Migliorini, "il nome greco-macedone di Amyntas' se hizo masculino en italiano (ya se llamaba así el abuelo de Alejandro Magno), sobre todo por la fama de la obra de Tasso. (Bruno Migliorini, Saggi linguistici, Florencia, Le Monnier, 1957, p. 64). Como nombre de varón está en los idilios de Teócrito y en poesías de Bernardo, el padre de Torquato. La cuestión del género en español fue incierta. En efecto en general fue considerado poéticamente como femenino, a no ser cuando se mantenía la -s final. Así, el poeta Francisco de la Torre lo atribuye a un pastor con la forma Amintas, y lo mismo hace Antonio de Torquemada en el Tercero de los Coloquios satíricos, de 1553. Lo usual, sin embargo, es la otra solución: en 1627 se publicó una obra en prosa y verso, de Francisco de Quintana, amigo de Lope, titulada Historia de Hipólito y Aminta. Quevedo tiene todo un grupo de poesías dedicadas A Aminta, naturalmente una mujer. La seducida labradora andaluza de El burlador de Sevilla, de Tirso de Molina, se llama asimismo Aminta. Calderón introduce una princesa Aminta en su comedia Amado y aborrecido. Y una de las Novelas ejemplares y amorosas, de María de Zayas, se titula precisamente La burlada Aminta y venganza del honor.

[29] Sor Juana Inés de la Cruz, Obras completas, Tomo I: Lírica personal, edición, prólogo y notas de Alfonso Méndez Plancarte (México: Fondo de Cultura Económica, 1951),

CHAPTER IV

STRUCTURE OF AMADO Y ABORRECIDO

I. Main and Secondary Plots

A. Major and Minor Characters

B. Major and Minor Conflicts
   1. External conflicts:
      a. clashes between Dante and Aurelio, Irene and Dante, Irene and Aurelio, Irene and the king of Cyprus, Dante and the king and Dante and Lidoro
   2. Internal conflicts:
      a. Dante's conflict between reason and passion, the king's battle with conscience over imprisonment of Irene in tower, Irene's bitterness and despair as a result of her imprisonment, preoccupation of Lidoro and Irene with restoring lost honor
   3. Cohesion of incidents
   4. Symmetry
   5. Unity

C. Supernatural Level of Action: Intervention of Goddesses in Course of Events
   1. Subjection of Dante to three tests by Venus and Diana
   2.. Final resolution of conflict in the third test
   3. Restoration of order to kingdom of Cyprus

In Amado y aborrecido the characters revolve around one another in an atmosphere of attraction and repulsion. The main plot centers around Dante's love for Irene and his rejection of Aminta. This basic situation also involves Irene's rejection of Dante and Aurelio. Conflict in the play is both external and internal. Externally, we have the clashes between Dante and Aurelio, Irene and Dante, Irene and Aurelio, Irene and the king of Cyprus, Dante and the king and Dante and Lidoro. Internally, we have Dante's conflict between reason and passion, the king's battle with his conscience over the imprisonment of Irene, and Irene's bitterness and despair as a result of her imprisonment. Structurally, these conflicts are played out in the constant clashes between opposing characters. There is hardly a scene in the play which does not contain a dispute of one sort or another.

The secondary action of the play involves Lidoro's plot to kill Dante and escape from Cyprus with his cousin Irene. The central honor theme of the play generates the Lidoro-Irene episode. For these two characters it is a question of restoring lost honor by escaping from Cyprus and then destroying the island with a heavily armed backup vessel (now that Lidoro's ship has been destroyed).

On the supernatural level the rival goddesses Venus and Diana involve themselves actively in the course of events by creating problematic situations which Dante

must confront. This supernatural intervention and the action which it generates add another dimension to the structure of the play, one which contributes to its baroque complexity and sophistication.

All of the characters of the play are introduced in Act One. From the first scene we become aware of the rivalry between Dante and Aurelio over a woman imprisoned in the tower of the castle outside of which they are dueling. As each succeeding scene develops the circumstances of their rivalry are revealed. Also, the reason for Irene's imprisonment is disclosed by the king. All the necessary background information is given in four long flashbacks delivered by Aurelio, Dante, Irene and the king respectively. These speeches are prompted by the king's order that they reveal to all present the reason why they are dueling.

In his speech (Scene V) Aurelio describes the circumstances of his first meeting with Irene. When he fell from his horse during a hunting expedition Aurelio came upon a guarded area where Irene was relaxing with her damas. Calderón makes use of Aurelio's description of that incident for a dual purpose. Not only is it necessary structurally because it provides the background material for the understanding of the rivalry between Dante and Aurelio; but, in addition, Calderón makes use of the symbolism associated with the tópico of the caída del caballo which will be discussed in the next chapter.

Dante's speech is necessary for structural balance. Like Aurelio, he too describes how he fell in love with the prisoner of war. Through Dante's flashback Calderón presents the motif of the woman-warrior in the figure of Irene.

In the next scene (Scene vi) Irene delivers her speech. Through this flashback the audience learns that she is a virgin princess who has dedicated herself to the goddess Diana. She also reveals that the island of Cnidos, involved in its cult to the goddess, refused to pay the expected tribute to the king of Cyprus. Through her speech the basic aspects of Irene's personality are brought to our attention. She is haughty, vain, ambitious and ruthless. What is more, she has little regard for men.

The king begins to deliver his flashback in an effort to explain why he imprisoned Irene, but his speech is suddenly interrupted by the noise and confusion which result from the announcement that there has been a shipwreck. He resumes telling his story (Scene x), and this flashback serves to balance that of Irene. We learn through the king's remarks that he is greatly influenced by astrology to the point where he imprisoned Irene in order to avoid the fulfillment of the oracle's prediction that she would bring harm to his kingdom.

Thus, by means of these four flashbacks Calderón provides important background information concerning the

main characters. In addition, the audience begins to become aware of the essential motivations of each of these important characters. Existing conflicts are explained and the stage is set for future conflict. Also, through the flashbacks of both Irene and Dante the battlefield is conjured up, a feature which adds color and interest to the storyline. However, due to their narrative character these flashbacks are too slowly paced and drawn out. Nevertheless, they reinforce the unifying element of the first Act--the tower imprisonment of Irene.

Fortunately, there are several suspense-filled moments which help quicken the pace of the first Act. For instance, the play opens in an exciting way with a duel. The viewers immediately begin to wonder about the identity of the duelers and the reason for their quarrel. Also, the mysterious way in which Dante and Aurelio refer to the woman in the tower makes one wonder about her identity and the reason behind her imprisonment.

Another suspenseful moment occurs when the king's flashback is suddenly cut off by the news of the shipwreck. This interruption reflects a good sense of timing on the part of Calderón since the audience is left hanging, so to speak, awaiting the unravelling of the mystery behind Irene's imprisonment. The scene quickly shifts to the shipwrecked Lidoro who is saved by Dante who is at the point of throwing himself into the sea in his despair over

his dilemma. The audience wonders who Lidoro is and a remark by the invisible goddess Venus concerning Lidoro's "traición oculta" (1688) sparks our curiosity. What treachery can he be planning? Thus, with the introduction of Lidoro to the plot the audience is led to anticipate the development of the secondary action and its implications for the main plot. Also, the storm at sea which caused the shipwreck is only one of the many upheavals of the natural order which occur in the plot and which parallel the mental confusion of the characters.

Suspense also surrounds the destiny of Irene now that the circumstances of her imprisonment have become public knowledge, and the king has ordered that she marry Aurelio against her will. We also wonder about Dante's fate now that he has been exiled by the king. Will he be able to resolve his conflicting emotions over Aminta and Irene? The first Act ends in a dramatic way with Dante alone on the stage delivering a soliloquy. In this soliloquy he outlines his predicament, lamenting over the fact that he is "amado y aborrecido." (1693). Thus, by ending the act with these words Calderón brings the audience to an awareness of Dante's basic conflict. Dante's restatement of the words of the title of the play underscores the atmosphere of entrapment which characterizes the entire act. As the first Act comes to a close the audience is led to anticipate how the characters will attempt to resolve their respective conflicts.

Although the goddesses Venus and Diana appear only once in the first Act (when the drowning Lidoro calls out to both of them to save him), it is significant that they are presented in the context of their rivalry. In response to Lidoro's plea for help Diana exclaims:

> A mí siempre
> me fue contraria la espuma,
> que es de la deidad de Venus
> primer patria y primer cuna. (1688)

The audience is also led to wonder about the function the goddesses will perform in the course of events. It is clear however, that their presence serves to heighten the atmosphere of tension and conflict that characterizes the play. The opposition between the goddesses also creates a structural balance as conflict is played out on both the human and supernatural levels of the play.

* * *

In Act Two of Amado y aborrecido both the main and secondary actions are given substantial development. Fundamental to the structure of the main plot are two tests to which Dante is subjected by Venus and Diana. These tests, already discussed in detail in Chapter Three, are contrived by the goddesses to bring Dante to a decision between Aminta and Irene. Before each test occurs each heavenly chorus, one directed by the goddess Venus and the other by Diana, informs the humans of the purpose of the test. Naturally, Venus' chorus expresses the desire that love triumph over rejection, while Diana's chorus expresses

the reverse:

> Coro 1.--A fin de que venza el amor.
> Coro 2.--A fin de que el desdén venza. (1700)

These tests demonstrate clearly the intervention of the goddesses in the course of events. The words of the choruses serve as a reminder of the amor-desdén theme which runs through the play. In addition to providing the most suspenseful moments of the second Act, the tests are necessary to the development of Dante's character. The first test (Scenes xii, xiii, xiv), which involves a lion pursuing both Aminta and Irene in the forest, is inconclusive since Dante decides to save both women by attempting to sacrifice himself to the lion. Upon seeing this particular test backfire the goddesses have the lion leave the scene.

Since the first test has been directed by Venus, and since it failed, she tells Diana that it is her turn to put Dante to test:

> Nada dijo mi experiencia,
> Diana, pues quedan iguales
> amor y desdén en ella.
> Veamos qué dirá la tuya. (1702)

This distribution of power between the goddesses provides structural balance. The second test (Scenes xxv, xxvi, xxvii), in which Dante is called upon to save either Aminta or Irene from the fire that results from the earthquake (caused by Diana) remains inconclusive as well since Dante

manages to save both women. This test, like the previously described one, constitutes three scenes of Act Two.

In both instances Dante is in constant battle with himself as a result of his conflicting feelings for both women. Through Dante's behavior the audience becomes aware of the fact that his conduct is guided by a sense of duty and honor which makes him all the more worthy of empathy and respect. It can be seen how in both tests Dante acts in an honorable way by putting his own life on the line in order to save the two women.

In Act Two extensive treatment is given to the development of the Lidoro-Irene subplot which revolves around and also hinges upon the main action. At the beginning of the second Act Lidoro saves Aminta's life, and the audience is prepared for his plot against Dante when he asks the king to postpone rewarding him until another time. The audience has already been put on guard with regard to Lidoro since earlier in the scene he lied about his identity (alleging that he was a poor sailor), and the identity of his ship (saying that the ship was from Abido and bound for Alejandrîa). These scenes are made to foreshadow Lidoro's attempted escape from Cyprus in the final act of the play.

When Lidoro goes to the tower to speak to Irene (Scene vi), the audience discovers through his and Irene's asides that they know one another but must pretend not to. Since they must postpone conversing until another time

suspense is maintained. The audience must await the unravelling of the facts behind their mysterious connection.

When Malandrín reveals to Lidoro that Dante is the one who rescued him from the sea (Scene viii), Lidoro is confused and exasperated. His plot for vengeance has now been complicated by this sudden discovery, and he sees himself forced to thank Dante for the favor. The audience continues to wonder who Lidoro is and by what circumstances he and Dante are linked. Further development of the Lidoro subplot is postponed primarily by the occurrence of Dante's first test. Later on in the act when Lidoro requests that Aminta ask the king to pardon Dante, the audience is still confused, wondering why Lidoro would have the king grant Dante a favor. Irene is shocked by Lidoro's request. Aminta's joyful reaction to Lidoro's request contributes to structural balance. In an aside she declares that now she is doubly indebted to Lidoro because he is interceding on behalf of the one she loves. Aminta goes off to give the king Lidoro's message.

In the next scene Irene confronts Lidoro calling him a coward and a traitor to his country, his blood and his honor. Lidoro reacts to Irene's remarks in a speech of equal length in which he explains his motives for requesting Dante's pardon. Now the audience is aware that Lidoro has managed to relieve himself of his obligation to Dante so that he can kill him.

The remaining scenes of the act are devoted to the development of the main plot. Dante is subjected to the second test. Upon finding herself saved by Dante once more, Irene becomes incensed, stating emphatically that she feels absolutely no obligation toward him. Through Aminta's reaction to being saved Calderón provides dramatic contrast. Aminta states that she owes Dante her life and her soul. Again we have antithetical comments which underscore the basic polarity of the entire play. In the final scenes of the act Dante again complains that he loves the one who hates him and rejects the one who loves him.

The various episodes of Act Two blend together to form an harmonious unit that is quick-paced and suspenseful. Calderón achieves this effect mainly through the presentation of the two test situations. He has placed each test strategically within the act; the first one occurs early in the act, while the second one takes place toward the end. In this way a certain momentum is given to the course of events throughout the entire act. Dramatic tension mounts and subsides constantly through the two test situations and also through the unfolding of Lidoro-Irene subplot in those scenes which take place in between the two test situations.

In addition, since both tests are inconclusive the audience is led to anticipate a further test in the final act of the play. In this test Dante will come to a decision

between the two women once and for all. Thus, Calderón has effectively contrived the elements of plot so that the action of the second Act leads logically into the action of the third Act. Not only do the tests offer continuity with regard to the development of the action of the play, but they also contribute to thematic unity. Through these tests Dante is forced to deliberate over his love-rejection conflict. In the final lines of Act Two, Dante restates the words of the title of the play. Caught between love and rejection he exclaims:

> ¡Oh nunca, y oh siempre yo
> viva, mezclando en mis ansias
> de amado y aborrecido,
> las dos pasiones contrarias,
> hasta que declare el cielo
> quién mayor victoria alcanza,
> quien ama a quien le aborrece,
> o aborrece a quien le ama! (1707)

Dante feels that there is no release from this constant mental anguish. The words of this final speech form a parallel with those of the soliloquy which Dante delivered at the end of Act One. As we recall, Dante's final words in that soliliquy were the following "[. . .] pues soy / amado y aborrecido." (1693). Thus, the audience must await the resolution of this conflict in the final act of the play.

* * *

From the very first scene of Act Three Calderón establishes an atmosphere of tension and conflict. In this scene Dante and Aurelio are on opposite sides of the stage, unable to see or hear one another. Both men, speaking to themselves, comment upon their particular dilemmas. They are portrayed as victims of their irrational impulses. Lidoro is dominated by his passion for vengeance, his infatuation with Aminta and his jealousy of Dante. Dante, in turn, complains about his confusion over love, rejection and hope. Alternately, their comments form a structural balance:

Lid.--¡Que nunca tenga ocasión
mi venganza de lograrse!
Dante.--¡Que nunca le deba darse
a partido mi pasión!
Lid.--Mas cuando yo la tuviera,
aun no sé si la lograra.
Dante.--Pero cuando me llegara,
aun no sé si le admitiera.
Lid.--Porque si de mi venganza
se me ha de seguir mi ausencia . . .
Dante.--Porque si de su violencia
se alimenta mi esperanza . . .
Lid.--¿Cómo ausentarme podré,
sin llevar conmigo a Irene?
Dante.--¿Cómo sin Irene tiene
tan vil efecto mi fe?
Lid.--¿Y cómo podré vivir
ausente de Aminta bella?
Dante.--¿Y cómo podrá mi estrella
del amor de Aminta huir?
Lid.--Y más cuando ya informado
estoy que a Dante ha querido.
Dante.--Y más cuando aborrecido
lo siento menos que amado.
Lid.--Cuando más causa no hubiera,
por mis celos me matara.
Dante.--Cuando dos causas no hallara,
con una sola muriera.

Lid.--Amor, celos y venganza
de imposibles me mantienen.
Dante.--¡En qué confusión me tienen
amor, desdén y esperanza.

When Dante finally sees Lidoro he offers him the alcaldía of the port of Cyprus. Lidoro willingly accepts since he knows that he will be able to use the port and its holdings to his advantage. Dante's generosity stands out against Lidoro's self-interest. Thus, in this scene Calderón has made use of antithetical characterization to reinforce the atmosphere of external and internal tension and conflict.

The next scene, by virtue of its humorous content, stands in extreme contrast to the preceding one. Malandrín resents Lidoro for being the recipient of favors from his master. He makes a play on the word puerto (the subject under serious discussion in the preceding scene). The addition of this comic element helps to alleviate some of the dramatic tension:

Gocéis
tan grand merced. (Ap.) (¡Que sea cierta
cosa que, en siendo extranjero,
ha de hallar uno portero
y puerto, portada y puerta;
y que habiéndome portado
yo en mi porte bien por cierto,
no aporte a puerta ni a puerto,
que no le encuentre cerrado!,
pero aquesto no es de aquí.)
Ya el Rey a la alegre vista
del jardín baja, con toda
la gala y bizarría
de la corte. (1708)

The king orders music to entertain his depressed sister (Scene iii). This scene, discussed in detail in Chapter Three, serves to reinforce the underlying dialectic tension of the play. Structurally, the responses of Aminta and Irene to the musical question are antithetical; the former claims that it is worse to hate being loved while the latter claims the opposite. Their respective damas balance their comments with matching responses. Just as the comments of Aminta and Irene are antithetical, so too are those of the rivals Aurelio and Dante. While the former feels that it is worse to love being hated, the latter feels that it is worse to hate being loved. Even though Malandrín's humorous response breaks the somber mood momentarily, the sobriety of tone of the scene prevails. Aminta's final reaction to the music reveals her deep mental anguish and she orders that everyone leave her alone.

In the next scene Calderón returns to the development of the secondary action. Lidoro (now in charge of the port), informs the king of the arrival of a ship from India loaded with a cargo of gold, silver and precious gems. The king is overjoyed with the news. In an aside Lidoro responds to the king's enthusiasm saying that precisely the opposite of what the king expects to happen is going to happen. The audience wonders what Lidoro means and is led to conclude that he is somehow connected with the ship.

The next scene (vii) brings us back to the development of the amor-desdén theme as Dante attempts to spark some feeling in Irene. However, his efforts are in vain as Irene tells him that she will never feel anything for him and that she wishes to be left alone. As in the previous two acts of the play, it can be clearly seen how Calderón has attempted to point out how each character is trapped in a frustrating situation from which escape seems impossible. The unhappiness and frustration of Dante, Aurelio, Irene and Aminta become more and more obvious as each act unfolds.

In the next scene Lidoro reveals to Irene the truth regarding the ship which is approaching port. Agreeing to escape that very night, they agree upon a signal--the waving of a handkerchief from Aminta's garden.

Later on that night when Dante is in the garden delivering a soliloquy over his dilemma, he becomes disturbed when he hears voices at the other end of the garden. In the meantime Irene is upset that Aminta is in the garden at such a late hour. To make matters worse Aminta takes out her handkerchief and proceeds to wipe her tear-filled eyes. Suspense mounts as Irene hopes against hope that Lidoro will not catch the wrong signal. The pace of the scene picks up when Lidoro and Irene gag Aminta. When Lidoro attempts to fight Dante off, the scene becomes filled with confusion. This emotion-charged scene leads very smoothly into the intensely dramatic boat scene.

When Venus and Diana realize that both their tests have

failed they decide to subject Dante to one further test, this time in the water. Once again the goddesses' control over the course of events becomes obvious:

> Diana y Venus.--Nada las dos experiences
> dijeron de tierra y fuego,
> y queremos ver si dicen
> más las del agua y del viento. (1718)

The storm at sea created by the goddesses (in conjunction with the shipwreck, the lion on the loose, the fire and the earthquake of the previous acts of the play) exemplifies the baroque theme of "el orden desordenado." This upheaval of the natural order of things is a graphic representation of Dante's mental torment. He must calm his chaotic inner state by resolving his conflict between Irene and Aminta. His indecision keeps the audience in constant suspense. When he finally decides to throw Irene overboard and it is revealed by the goddesses that it is not necessary that Irene die, the tension is finally broken.

Now that the play has reached its climax the audience awaits the desenlace. The king decrees that Dante marry Aminta and Aurelio, Irene. As rey justiciero he must reward the deserving and punish the wicked. Thus, he declares that Irene must remain forevermore in the kingdom of Cyprus:

> Y tú, hermoso, bello
> prodigio de ingratitud,
> con quien, prisionera, tengo
> la paz de Gnido segura,

> pues ves de tus intentos
> las traiciones no consigues,
> y Lidoro, a mis pies puesto,
> impedido de la diosa,
> no pudo salir del puerto,
> a Aurelio le da la mano;
> que has de vivir en mi reino
> siempre prisionera. (1721)

Externally, order has been restored to the kingdom of Cyprus. Irene's "imprisonment" will serve to prevent future conflict with Cnidos. Thus, the play ends with the triumph of Aminta's unselfish love for Dante.

Structurally, the victory of Aminta and the defeat of Irene have their parallels on the supernatural level of the play. Although Diana concedes victory to Venus, her injured pride prompts her to challenge the latter to a future "experiencia" in which she, in turn, might come out victorious. She proposes to Venus "otra lid [. . .] de ingratitud y de amor" (1721). Venus accepts declaring that she will win the next one also. In her injured pride Diana's human counterpart reacts in the following manner to the king's order that she marry Aurelio:

> ¿A quien
> tuvo mi favor en menos
> que su fortuna he de dar
> la mano? Pero ¿qué temo,
> si quien a desprecios mata
> es bien que muera a desprecios? (1721)

In these lines Irene is recalling the scene in the first Act in which Aurelio declared that he was not prepared to lose the king's favor and all his worldly possessions

for her love. Indignant over being forced to marry the man who rejected her she haughtily decides to punish him. She intends to make Aurelio, the one who "killed" her with his scorn now "die" being scorned himself.

* * *

Although Amado y aborrecido ends with the restoration of order to the kingdom of Cyprus it is obvious that it ends on a painfully ironic note. The abovementioned reaction of Irene to her upcoming marriage to Aurelio belies an inner sense of defeat and spiritual death. It seems that the "muera" which she applies to Aurelio in reality applies to her, for she has lost her honor in the process. In like manner when Dante exclaims, "¡Dichoso yo!" (1721) when he hears that he is to marry Aminta, the audience is led to understand that he is putting up a brave front. In reality he is not in love with Aminta. A dramatic effect is achieved through the words of the gracioso, the voice of truth it would seem, "¡Qué! ¿Esa es dicha? / ¿Casar con quien quieres menos?" (1721).

Structurally, the ending of the play is satisfying since it coincides with the baroque concept of el equilibrio inestable. It is also satisfying because the third and most crucial test led Dante to the resolution of his conflict between love and duty. In addition, the play ends on a note of exictement as the audience anticipates a further

contest between the goddesses in a future work, El pastor Fido.[1] When Venus accepts the challenge put to her by Diana she alludes to this work in the following lines:

> Pues yo acepto el desafío,
> fiada en que también tengo
> en Arcadia un Pastor Fido,
> que ha de dar nombre a ese ejemplo. (1722)

* * *

All in all, the structure of Amado y aborrecido reflects the baroque dynamism which characterizes Calderón's theater in general. Both the main and secondary actions of the play maintain a constant forward thrust as they become progressively intertwined and ultimately fused in the third Act of the play. The violent aspects of Amado y aborrecido constitute another feature of its baroque dynamism. From the very first scene--that of the duel between Dante and Aurelio over Irene--the violent nature of the play becomes obvious. Both Irene and Dante's flashbacks of the battlefield contain violent elements. Each act of the play is replete with examples of violent action: runaway horses, with the consequent caída del caballo; Lidoro's shipwreck; the lion loose in the forest; the earthquake; the fire caused by the earthquake; and the constant clashes among the various characters. The scene in which Aminta is attacked by Irene is an especially violent one. The final storm at sea is a dramatic

representation of the intensity of the conflicts experienced by the main characters, especially Dante. When his conflict is resolved, order is restored to the scene. It is the king's function to see to it that social and political order are also re-established.

NOTES

CHAPTER IV

[1] In the "Nota preliminar" to the Aguilar edition of Amado y aborrecido, Valbuena Briones states the following: "Los últimos versos del drama anuncian otra pieza, El pastor Fido de tres ingenios (Antonio de Solís, Antonio Coello y Calderón). Tanto esta obra como Amado y aborrecido se publicaron en la Octava Parte de Comedias Escogidas, Madrid, 1657. Amado y aborrecido se imprimió también en la Quinta Parte de Comedias de Calderón, Madrid, 1677.

CHAPTER V

ANALYSIS OF AMADO Y ABORRECIDO

I. A Study of the Theme of Physical, Emotional and Spiritual Imprisonment

   A. Study of Imprisonment through Characterization
      1. Symbolism:
         a. Imprisonment in tower
         b. caballo desbocado, caída del caballo
         c. Labyrinth
         d. Settings: sea and woodland (island of Cyprus
         e. The hunt
         f. Cataclysmic events in nature
         g. Predictions
         h. Love triangle

   B. Elevated Style of Amado y aborrecido
      1. Elaborate adjustment of poetic language to fit central themes: internal and external conflict, physical and emotional imprisonment, love and rejection and the ultimate failure of love
         a. Baroque aspects of style: Elements of culterano and conceptista tendencies of of the baroque
         b. Military terminology
         c. Images and symbols of violence, conflict confrontation, failure, human helplessness
         d. Use of the four elements in imagery
         e. Patterns of imagery

Upon examination of Amado y aborrecido it becomes evident that each of the main characters is ensnared in situations (either physically or emotionally or both), from which release seems impossible. That Calderón is preoccupied with the prison motif is obvious from the beginning of the play, and it is interesting to follow the characters in their struggles to come to terms with themselves and their situations.

The setting of the play is replete with images of entrapment. For instance, the action takes place on an island, a land mass completely separated from the rest of civilization. Within this microcosm there are further images of imprisonment, the castle with its tower as the most representative. We can perceive an organic unity with regard to plan, which is based upon the imprisonment of Irene in the tower. This situation is brought to our attention in the very first scene of the play. It gives rise to a series of moral and psychological conflicts which are experienced by the other characters. These conflicts revolve around the theme of amor-desdén, which is, in effect, an aspect of the theme of entrapment.

Thus, it seems that Calderón has deliberately chosen to center the action of Amado y aborrecido around the castle and its tower, situated in the heart of a thick forest to underscore the theme of physical as well as emotional and spiritual imprisonment. That his overall

message is pessimistic becomes clear as the reader is constantly led to recognize the negative influence that the prisoner in the tower (and later on, her cousin Lidoro), will have upon the other characters. In addition, this atmosphere of entrapment characterizes the play from beginning to end.

It is significant that the play opens with an allusion to the hunting of a wild boar by the king of Cyprus and his sister Aminta. Later on in the first Act, we discover that Aurelio first encountered Irene during a hunting expedition. One might wonder why Calderón concerns himself with elaborating upon imagery of the hunt. It seems that the dramatist is attempting to point out how man, as he moves through the stages of life, is limited by the power of his passions. Just as the hunter becomes engrossed in the excitement of the chase, so too do Dante and Aurelio, risking their friendship, become consumed by their passion for Irene. Irene's passionate nature can be compared to that of the wild animals being pursued by the hunters.

Man is constantly forced to confront situations and deal with circumstances which require that he make decisions and choices. His human nature makes him, at times, his own worst enemy. Coming to terms with one's nature is a most difficult task. Each of the main characters in Amado y aborrecido, in addition to being a victim of circumstances, falls victim to his or her own passionate

instincts. Even before their involvement in the actual events of the play itself, each of these characters lacks freedom in one way or another. As the action unfolds, limits to their freedom are intensified by their own natures, by the actions of others, and by circumstances. Let us begin our study of the theme of imprisonment in Amado y aborrecido with an analysis of Dante's dilemma.

From the outset, Calderón creates a specific set of circumstances which put the protagonist in a predicament. He is loved by Aminta, a circumstance beyond his control. That he cannot love her reciprocally, despite all of her attributes, is also beyond his control. Yet, as an honorable man, he must show gratitude and respect toward her. To add to his misfortune, Dante ardently desires Irene, who hates him with such intensity that she prefers to die rather than marry him. Dante's passion for Irene jeopardizes his friendship with Aurelio. To make matters worse, he falls out of favor with the king of Cyprus. Given the abovementioned set of circumstances, one has to wonder whether Dante can ever resolve his problems, and why Calderón set up such problematic situations in the first place.

Let us examine some significant scenes in which Dante is involved, and which serve to underline the theme of entrapment. It has been shown (Chapter Three) how the three tests created by the goddesses serve as stimuli

for the dialectics and casuistry which are an essential feature of the play. In addition to being tried by the goddesses, Dante is also tested by the king of Cyprus, but for a different reason. Whereas for the goddesses it is a question of Dante's fidelity to either Irene or Aminta, for the king of Cyprus, Dante's loyalty to the throne has been put on the line. Still, however, it involves a major issue of a man's honor and self-respect, and how he chooses to deal with conflicting emotions which put these ideals in the balance. This particular test occurs toward the end of the first Act. It serves to generate additional dialectics involved in the play.

The king has ordered that Dante and Aurelio decide whether they will risk losing his favor by marrying Irene. Aurelio reveals that he chooses to remain loyal to the throne. At this point, however, Dante is too caught up in his passion for Irene and chooses her over the king. In a play on the verb "perder" he claims that he has no fear of the prediction that looms over her, and reasons that he will lose everything, "todo" if he loses Irene, for Irene means everything to him. Thus, he concludes his argument by stating that his fate would be worse were he to be condemned to a life without Irene. He prefers to lose all his earthly possessions and status rather than face estrangement from his beloved:

pues no es posible, señor,
que haya desdicha mayor
que no ser Irene mía.
Y siendo así, me prefiero,
tras el temor de los hados,
a perder puestos y estados;
porque si hoy sin ella muero,
todo se pierde al perdella;
y quiero de aqueste modo
perdiéndolo en ella todo,
perderlo todo, y no a ella.
Y así a tus plantas rendido,
le doy la mano. (1692)

The resultant situation is ironic indeed, as the king, witnessing Dante's preference for Irene above all else, decides to exile him. What is worse, he declares that Aurelio is to marry Irene with his blessing. Thus, the king has given Dante a freedom of choice which has led him into total loss. Once again, Calderón is indicating the paradoxical nature of existence in the words of the king of Cyprus:

viendo que preferir quieras
tu amor a mi gracia así
tanto el desdén he sentido,
puesto que no sea traición,
que en castigo de esa acción,
no has de ser tú su marido.
Sin todo te has de quedar:
y en premio de que tú fueses [A Aurelio]
quien más mi favor quisieses,
que no adquirir y lograr
una hermosura, has de ser
quien la merezca; de modo
que venga a perderlo todo
quien nada quiso perder.
De mi corte desterrado
al punto, Dante, saldrás,
sin más honores, sin más
hacienda ni más estado
que la vida; y para que
sea el dolor más tirano,

dale tú a Irene la mano [A Aurelio]
delante de él: yo te haré
ser tan dichoso con ella,
que desmienta mi favor
el ceño de tu rigor
y el influjo de su estrella.
Dale la mano. (1693)

Both this speech and Dante's are revelatory of Calderón's scholastic background. According to Margaret Wilson, "Calderón's education among the Jesuits is perhaps most immediately evident in those scenes where two characters faced with a dilemma, instead of discussing it in the rapid exchange of natural dialogue, argue in long formal speeches, like participants in a medieval disputation."[1] These intricately worked speeches exemplify the scholastic style.

In the next scene, Aminta, taking pity on Dante, offers him her jewels now that he has been exiled "sin hacienda ni estado." Dante knows that he must acknowledge his appreciation of Aminta's loving gesture although, at the same time, he loves Irene. In his exasperated state of mind he exclaims:

¡Que digan que no hay aleves
influjos para forzar
un albedrío! Es quimera;
porque ¿cómo puede ser
que quiera yo no querer,
y que quiera, aunque no quiera,
sin que aquel desdén mitigue
este amor, y sin poder
que este me obligue a querer
ni aquel a olvidar me obligue?
Mienten: astro hay que ha influido
tan varios efectos hoy,

> que me hace entre amor y olvido
> feliz e infeliz, pues soy
> amado y aborrecido. (1693)

From this speech it is clear that Dante feels that he is not free to determine his own destiny, since he is inextricably trapped in an impossible situation. In the second Act he reiterates this complaint when Irene reveals to him that all the heavens cannot force her not to hate him. Dante replies that in like manner, they cannot force him to forget her. Then in an aside he laments:

> ¿Quién vio acciones tan opuestas,
> y que ni amar ni olvidar
> un hombre a su gusto pueda,
> pues se ha de olvidar y amar
> solo al gusto de su estrella? (1699)

Dante finds himself in a perpetual state of confusion. The unusual events that take place during the play--the shipwreck, the lion loose in the forest, the earthquake and the fire that is caused by the earthquake--all parallel his agitated mental state. There seems to be no peace for Dante. He is constantly forced to take action; whether to rescue the shipwrecked Lidoro, or to save the lives of Aminta and Irene. Dante is in a perpetual state of anguish. This situation reaches its climax during the boat scene toward the end of the third Act when Dante is told that he must throw either Aminta or Irene overboard. He cries out: "¡En qué confusión me veo, / entre aquel

desdén que adoro / y aquel amor que aborrezco!" (1719) Irene goads Dante into killing her by telling him how much she hates him. Aminta, on the other hand, urges Dante to kill her since he will be freeing himself of the one whom he does not love. Through a series of painful deliberations, Dante once again expresses his exasperation over being trapped in such an incredibly complicated situation and what it implies for him as a man of honor. His resolution to save Aminta and thus sacrifice his love for Irene reflects Dante's concern with duty. This decision to follow the honorable course of action is yet another manifestation of the restrictions to freedom which are imposed upon human beings. The "código del honor" is here complied with, but, unfortunately, at the expense of Dante's feelings of love and need for self-fulfillment.

In the final scene of the play, Dante tells the gracioso Malandrín that he is better off marrying the woman who loves him:

> que para dama es buena
> Malandrín, la que yo quiero;
> para esposa, la que a mí
> me quiere. (1721)

In these lines, Dante seems prompted more by an effort to justify himself than by conviction. The following lines from Juan Ruiz de Alarcón's El examen de maridos seem to outline the future for Calderón's protagonist,

a very bleak future indeed:

> Pensar que el aborrecido
> vendrá a ser, por ser perfecto,
> después amado, es engaño;
> que no llega en ningún tiempo,
> según Curcio, a amar de veras
> quien comenzó aborreciendo.[2]

It seems likely that such a marriage can only end up in recriminations and resentment, not love.

* * *

Competing with Dante for Irene's affection is his friend Aurelio, an important political figure in the kingdom of Cyprus, who is also favored by the king. Through the characterization of Aurelio, Calderón treats various aspects of the theme of entrapment. Aurelio, like Dante, is a victim of impossible circumstances. Unwittingly, he falls in love with the same woman whom his friend loves. Furthermore, he is put in the position of having to choose between his love for Irene and his loyalty to the throne. Finally, at the end of the play, Aurelio is ordered to marry a woman who hates him. In order to develop the theme of imprisonment with respect to Aurelio, Calderón makes use of the symbol of the labyrinth and the tópico of the caballo desbocado with the corresponding caída del caballo. This pattern of imagery is used by the dramatist to reinforce the theme of physical, emotional and spiritual imprisonment.

In his flashback in the first Act, Aurelio describes

in a very detailed manner, how, while he was hunting one day, he saw two greyhounds go to the aid of some bloodhounds and foxhounds that were being attacked by a wild boar. In the process the greyhounds dragged their master (who was still holding on to their leashes) through the brambly, uneven and rugged terrain. Finally, they came loose from the hunter's grasp, but, unfortunately, their leashes became entangled with the hoofs of Aurelio's horse. In his confusion the horse scrambled around with the hunting dogs until he finally freed himself from the entanglement of the dogs' leashes. Once free, he ran wildly through the "espesura" (1684) carrying Aurelio with him. The velocity of the horse is illustrated by the use of the verb "disparó" (1684) which captures the idea of the dynamism of the scene. Once he has fallen from his horse, Aurelio is left alone in the thicket. He explains:

> Solo y a pie en la espesura,
> ni bien vivo ni bien muerto,
> sin saber dónde, quedé
> [. . . . . .]
> Solo y a pie, como he dicho,
> sin norte, sin guía, sin tiento,
> me hallé en la inculta maleza
> las vagas huellas siguiendo
> de las fieras [. . .] (1684)

Aurelio then continues to describe how, after having made his way through the underbrush, he came upon a guarded area where Irene was permitted to relax in the open air. Aurelio was amazed at Irene's "prefección" (1685). He attempts to explain how it was love at first sight:

> [. . .] vi y amé tan a un tiempo,
> que, entre las cosas, no pude
> distinguir cual fue primero;
> pues juzgo que volví amando
> que antes de llegar viendo. (1685)

As Aurelio is gazing upon the beautiful Irene, a guard approaches him telling him that he will be imprisoned for having violated the king's decree by trespassing. Thus, as a result of circumstances beyond his control, Aurelio is threatened with imprisonment. He is forced to explain about his accident in order to avoid being incarcerated. What is Calderón's purpose in arranging the abovementioned occurrences in such a manner? What can be the possible significance of Aurelio's fall from his horse in a labyrinthine area? In Perspectiva crítica de los dramas de Calderón Valbuena Briones discusses the "figura emblemática" of the caballo desbocado:

> [. . .]el caballo que cae, se despeña o se desboca arrastrando consigo a veces al jinete. El término que he seleccionado para este símbolo es La caída del caballo. El caballo representa los instintos pasionales que agitan el pensamiento, primordialmente el apetito carnal y el orgullo. El jinete es la facultad razonadora que puede dirigir y frenar esas tendencias. La caída o estampida significan la pérdida del gobierno de la pasión. El emblema en conjunto indica un mal agüero, puesto que los instintos van a arrastrar a la destrucción en el caso de la tragedia o a la confusión en el de la comedia. (p. 37)

According to Valbuena Briones the horse, described in terms of its velocity, is transformed into a "figura mítica que corre como el viento. La velocidad del bruto indica la arrolladora fuerza del deseo." (p. 40).

Thus, the imagery of the fall from the horse performs a dual function. It portends the occurrence of unfortunate events and it also represents one's loss of self-control as a result of an all-consuming passion. Valbuena Briones' interpretation of the motif is pertinent to an understanding of the case of Aurelio. His actual fall from his horse augurs his passionate fall for Irene, who will reject him as vehemently as he will pursue her. Aurelio's vertigo, his sense of having no direction after having fallen from his horse, presages his unchecked passion for this woman. Calderón deliberately presents the image of the horse fumbling around in the thicket to represent how Aurelio will behave after having fallen for Irene. The implications of this fall are of a political, social and psychological nature. Aurelio's passion for Irene will lead him to forsake his friendship with Dante (because of jealous rivalry), and possibly jeopardize his position with the king now that he has fallen in love with a prisoner. The future of the kingdom of Cyprus is also at stake since Aurelio is an important politician whose involvement with his personal problems might cause him to neglect his duty toward his homeland. In addition, Aurelio's fall foreshadows the various calamities which occur throughout the play, and the confused state of affairs which they generate, as well as the mental confusion of the characters.

Calderón makes use of the symbol of the labyrinth in conjunction with the motif of the caída del caballo, to

to underscore the theme of imprisonment. The labyrinth is another symbol of the limits which are imposed upon human beings. Gwynne Edwards' observations concerning the function of the symbol of the labyrinth can be applied to Amado y aborrecido:

> For Calderón the labyrinth had powerful literary associations, evoking the maze constructed by Daedalus to contain the Minotaur, the monstrous half-man, half-bull, born of illicit passion. It was a place for human sacrifice, a place of no escape which only Theseus had overcome with the aid of a skein of silk. The overtones which the image of the labyrinth and its attendant perils and confusion still has, and which for the Golden Age were deeply ingrained, provided myth with a new and powerful dimension, often giving it an emblematic character. But the symbol of the labyrinth, in acquiring a moral significance, loses none of its dramatic impact, particularly in the hands of Calderón. It has in this play both an intellectual precision and an emotive power which enhance greatly the play's appeal to head and heart.[3]

Edwards continues with a discussion of Menón's attempts to approach Semíramis' prison in the first Act of La hija del aire:

> The sense of physical imprisonment suggested by Menón's penetration deep into the labyrinth is coupled with the critical moment signifying his emotional and spiritual entanglement. When he presses on to the cave of Semíramis and is enraptured by her beauty, his physical advance is the outward sign of the power of curiosity over him, his praise of Semíramis an indication of his surrender to passion. The labyrinthine landscape is a vivid visual equivalent at each step of the way of Menón's emotional turmoil and the passion from which there is no escape. (pp. 29-30)

Menón encounters a tragic death. Aurelio, on the other hand, manages to make his way through the labyrinth so to speak by putting things back into perspective and resolving

his conflict between reason and passion.

Aurelio's situation represents one of several ironies which can be perceived at the play's conclusion. Even though he acted in an admirable fashion by repudiating his baser impulses and releasing the more noble aspects of his nature (by rejecting Irene and vowing allegiance to the throne), nevertheless, to a certain extent, Aurelio is still punished. In her bitterness upon realizing that she must marry a man who rejected her, Irene indignantly declares that she will "kill" Aurelio with her scorn. It seems that in this world, even though we might overcome our human weaknesses, exercise our reason over our passions, nonetheless, this does not necessarily assure us that we shall be rewarded or that we shall find happiness. In this case Aurelio's altruism will, ironically, bring him unhappiness in marriage to the vengeful Irene. Even though earlier in the play the king had told Aurelio that he would make him "dichoso con ella" (1693), not even the king, with all his earthly power, can bring about Aurelio's happiness. There seems to be no way out for Aurelio. Like Dante, he is yet another victim of impossible circumstances created by Calderón to point out his pessimistic world view.

* * *

Thus far we have discussed how Calderón treats the theme of imprisonment through the characterization of Dante and Aurelio. Let us now focus our study on the

development of this theme through the characterization of Irene. Irene's physical imprisonment in the tower is a graphic representation of her emotional and spiritual entrapment. Her situation proves to be the most complex of all the characters, and the most interesting, due to its complexity. After careful reading of the play one is left with the impression that Irene's ultimate failure results from the fact that she becomes a prisoner of her own emotions rather than of anyone or anything else. That her aggressive behavior stems from her worship of Diana is more than obvious. However, it seems that she has imposed upon herself this external reality in an effort to give expression to what appears to be a deeply-felt need to dominate men.

Many of the observations which Margaret Maurin makes about Segismundo and Rosaura, in her study of La vida es sueño can be applied to Irene. Of special interest are Maurin's remarks concerning the related patterns of imagery of the monster and the living dead. She refers to both Segismundo and Rosaura as monsters. Both characters are like animals dominated by their passions. Once Segismundo resolves his inner conflict between reason and passion, he can no longer be referred to as a monster. In speaking about the parallels between Segismundo and Rosaura, Maurin states:

> The former [Segismundo] is monstrous insofar as he

> is dominated by his instincts; from the moment he recovers his reason and denies his brutish violence, the monster image is no longer applicable to him. Rosaura is another kind of monster. She too--as evidenced by her opening fall--has allowed her emotions to overcome her judgment, but in terms of the play she is a monster primarily because she is simultaneously man and woman--masculine in her attire as the play opens, and in her thirst for a revenge which she plans to carry out herself.[4]

Maurin goes on to demonstrate how the idea of death in life, the imagery of the living-dead is related to the monster image. Both Rosaura and Segismundo experience spiritual death. There are several references to death throughout the play and Calderón makes use of the expression "vivo-cadáver" which he applies to both characters. Rosaura's condition of being a vivo-cadáver results from the fact that she has been dishonored by Astolfo, and from her acute consciousness of this fact. Her remarks, Maurin points out, indicate that she is fully and painfully aware that life without honor constitutes spiritual death.

Segismundo is a vivo-cadáver as well, externally, because of his tower imprisonment, and thus, his solitude. But also, Maurin points out:

> [. . .] because in captivity he has become proud, arrogant, vengeful, a slave to his carnal appetites and his unchained passions. Thus we are confronted with the fundamental problem of La vida es sueño: the struggle between instinct and reason, a struggle equally inherent to the situation of Marco Antonio, Semíramis and Don Juan. A man who has delivered himself over to the violence of his passions, is not only a monster, but he has denied the most vital part of himself, his reason, and is thus no more than a walking corpse. (p. 142)

Calderón achieves a dehumanizing effect by applying the word fiera to Irene. Based upon her attitudes and her behavior, it seems valid to conclude that Irene's condition of being a fiera results not only from her passion for glory, no matter what the price, and her obsessive need to dominate men, but also from her dishonor, now that she has been captured in battle and imprisoned in Cyprus. Her situation is complex indeed. She clearly acknowledges her ambitious drives in her speech in the first Act. Through her flashback Irene explains to the king of Cyprus how it came about that she was leading a band of men in her father's army the day she was captured in battle by Dante. Irene states that she was not satisfied with being a huntress of "fieras." Dressed as a man, this haughty priestess of Diana yearned for fame, which she intended to achieve by killing men, who, ironically enough, are "fieras" in her eyes. (1687). Now that she has been dishonored, Irene feels that she is spiritually dead. Referring to life she states, "es la que yo no tengo." (1687). At the end of her speech, she asks the king to release her from her living death by killing her once and for all, "no pido más que me des la muerte." (1688).

If Irene scorned men before her capture, once she is a captive her injured pride leads her to scorn them with increased vehemence. When she discovers that Dante and Aurelio are dueling over her outside the castle, she is indignant that they dare seek any response from her

"espíritu soberbio":

> Ya con dos causas, no menos
> que antes extrañé el oíros,
> habré de extrañar el veros:
> no tanto porque del Rey
> atropelléis los decretos;
> no tanto porque de mí
> aventuréis el respeto
> rompiendo el coto a la línea
> de mi espíritu soberbio,
> cuanto porque acrisoléis
> la ingratitud de mi pecho
> que a par de los dioses, juzga
> lograr mármoles eternos. (1683)

Irene compares her obsession with attaining immortality, "mármoles eternos" through fame with that of the gods. Her soberbia causes her to thirst even more for vengeance against Dante. Although she refers to herself as a "mísera ruina" begging Aminta to intercede for her by asking the king to kill her (seeking in physical death a release from her spiritual death),

> Te suplico que intercedas
> con tu hermano que concluya
> con mi vida, dando fin
> a una prisión tan injusta. (1689)

nevertheless, that death can be postponed until she has avenged her dishonor by killing Dante is quite clear.

Irene reveals to Aminta that she despises Dante to such an extent that, "[. . .] el incendio de mi furia / no ha de apagarse hasta que / sea con la sangre suya." (1689). As a prisoner of her own arrogant nature Irene does not care what kind of an effect such a statement will

have on Aminta who loves Dante as strongly as she hates him. When the king announces that she must marry either Aurelio or Dante, Irene is infuriated. She informs the king that he is only making matters worse for her:

> Mira, señor, que sin mí
> esa nueva ley promulgas;
> y en vez de librarme, a más
> estrecha prisión me mudas. (1690)

For a virgin priestess of Diana to marry at all is humiliating enough, but what makes matters worse, is that she must marry an enemy. In reaction to the king's decision Irene pronounces bitter invective against Dante. Even if he were to make her queen of the world, she tells him, she could never love him. She hates him with such intensity that rather than return his affection she would prefer to return to imprisonment or even worse, she would rather be sent to a cave which would serve as a crypt for her living cadaver. Having lost her liberty, Irene feels that life is meaningless. Thus, she prefers death to marriage to Dante, the instrument of her dishonor:

> Dante, porque no por mí
> desperdicies tu ventura,
> la gracia del Rey conserva,
> en ella tu aumento funda;
> que yo, que no he de pagarte
> rendidas finezas nunca
> con amor, con desengaños
> intento que uno a otro supla;
> porque desde el día que fuiste
> de mi tragedia importuna
> el principal instrumento,
> te aborrecí con tan suma
> adversión, que si me hicieses

reina del mundo absoluta
antes de darte mi mano
ni que llegara a ser tuya,
volviera, no digo solo
a aquesa prisión inculta
pero a vivir desde luego
las entrañas de una gruta,
donde a este vivo cadáver
sirviese de sepultura
o la pira de ese monte,
o de ese risco la tumba. (1690)

In the second Act of the play Irene persists in her impassioned rejection of Dante. Turning to him she exclaims: "Ni todo el cielo pudiera, / pues no podrá todo el cielo / hacer que no os aborrezca. (1699). Once again she has expressed her hatred in exaggerated terms. As she sees it, all the heavens cannot prevent her from loathing Dante.

Nevertheless, that there seem to be certain inconsistencies between Irene's words and her intentions becomes clear to the reader on several occasions. For example, when the lion threatens her life in the second Act, Irene chides Dante for not running immediately to her rescue: "¿Lo que quieres desamparas?" (1701), she cries, "¿De mí te alejas?" (1701). Are these the words of a woman who wishes to die? Later on in the second Act, in a conversation with Aminta, Irene expresses her regret for having solicited Dante's aid and for not having seized the opportunity to die:

Irene.--lo más que me aflige es . . .
Amin. -- ¿Qué?
Irene.--Que en aquel riesgo en que fue
cómplice el monte y testigo
no me arrojase a morir
antes que a Dante llamase

y que mi vida guardase.
¡Yo a Dante pude pedir
amparo! ¡Yo a Dante que
a socorrerme viniera!
¡Yo que me favoreciera! (1703)

It seems that when she is really put to the test, Irene is more vulnerable than she believes herself to be. A few scenes later, she displaces all of her anger and frustration on Lidoro by overreacting to the discovery that he has been interceding with Aminta on Dante's behalf. It seems reasonable to conclude that her verbal abuse of Lidoro to a large degree is prompted by her own sense of guilt for not having faced death willingly when she was presented with the opportunity to do so. In her most violent outburst of the entire Act, Irene exclaims:

Cobarde, loco, atrevido,
infiel a tu patria, infiel
a tu sangre y a tu honor,
a tu fama y a tu ley
¿qué es lo que puede obligarte
a ser tan traidor, a ser
tan vil que de tu enemigo
procedas amigo fiel?
Cuando pensé que venías
en el disfraz que te ves,
solo a darle muerte y darme
a mí libertad, ¡te ven
mis ojos con tan trocados
afectos, que venga a ser
su libertad la que pides,
y a mí la muerte me des! (1704)

In the final scene of the second Act Aminta and Irene are saved from a fire by Dante. When she realizes that Dante saved her life, Irene is ungrateful. She tells Dante that even though he saved her life, she owes him nothing: "no

tengo de pagarla." (1707). Thus, throughout the first two acts of the play Irene constantly displays her hatred of Dante. Regretting deeply the one occasion on which she showed weakness, she tried to prove all the more that she could be unyielding in her aggressiveness. Let us now examine her behavior in the final Act in order to determine whether or not she experienced any significant change of heart.

When Dante asks Irene if the day will ever come when she will favor him, Irene rails against him. Turning to Irene in all his agony Dante asks: "¿Es posible que no pueden / hallar tantas ansias mías / lugar en tu pecho?" (1712), to which Irene flatly replies, "No." (1712). Perhaps all her anger anger and frustration lead Irene to explode in the next scene in which she mercilessly prods Lidoro to kill Dante. She is exasperated by Lidoro's hesitation in carrying out his plan. Impatient to have him destroy Dante so that she might derive some satisfaction in the process, Irene asks:

> [. . .] ¿cómo no aspiras
> a vengarte? ¿Cómo, en vez
> de darle muerte, te humillas
> a recibir beneficios? (1712)

It is obvious that Irene has become a slave of her own vindictive nature.

A few scenes later when Irene and Aminta are alone in the latter's garden, prior to the arrival of Lidoro,

Irene cannot refrain from telling Aminta how much she hates Dante: "aunque lo sientas no puedo / dejar de decir que a Dante / con vida y alma aborrezco." (1716). Irene's insensitivity toward Aminta is unforgivable if one considers tha Aminta has only treated her with kindness. Obviously, Irene does not care whom she hurts. Her abuse of Aminta in the garden scene reveals a particularly ruthless and violent aspect of Irene's nature. As she is attempting to restrain Aminta and drag her off to the skiff, Irene warns her that she had better stifle her cries or else she will kill her: "A tus acentos / pon silencio, si no quieres / perder la vida a este acero." (1717). Caught up in her own self-concern Irene tells Aminta the following:

> Pondréte en la boca el lienzo
> que te pusiste en los ojos:
> sirva de algo en mi provecho,
> pues tanto sirvió en mi daño. (1717)

When Dante, Irene and Aminta are aboard the skiff, and Dante is told that he must throw one of the women over-board, Irene urges him to kill her. She claims that she wants to be liberated from her earthly torment. Yet, when Dante finally cries out,

> muera yo de enamorado,
> y no viva de grosero.
> Perdóname, Irene; que antes
> es mi honor que mi tormenta. (1720)

surprisingly, Irene bursts into tears reproaching Dante with the following question, "¿Esto es lo que me has

querido?" (1720). Dante is bewildered and in turn questions Irene, "Tú no me aconsejas esto?" (1720). Irene replies:

> Sí pero hay consejos que
> no los dan los sentimientos
> para que se tomen; y una
> cosa es, contingente el riesgo,
> aconsejar yo, y es otra
> que tú tomes el consejo. (1720)

These lines reveal that Irene does not really want to die despite all her insistence throughout the play that she should be killed because she is "dead" spiritually. As far as the reader is concerned, Irene lacks credibility because of her insincerity. She is not entirely true to the character she has tried so hard to project. Her instinct for self-preservation is greater than her sense of honor. Can she hate herself as much as she might have led us to believe she does?

In her final defeat at the end of the play Irene shows to what extent her feelings of hatred and revenge control her words and her actions. She bitterly vows that she intends to "kill" Aurelio with her scorn since she is being forced to marry him. Thus, it is obvious that Irene has proven herself to be spiteful and vindictive to the end. However, it seems that Aurelio is not the only one who will be suffering in this marriage.

* * *

Aminta is another character in the play who is trapped both by circumstances and by her own emotions. Different from Irene, the cold and selfish Diana worshipper, Aminta is warm and loving. Unfortunately, her constancy in love, even when faced with rejection, brings about Aminta's suffering in the course of the action. Aminta verbalizes her feelings of emotional entrapment in the following lines: "amar siendo aborrecido / es la mayor tiranía" (1710). In her loving concern for Dante's welfare, and her motherly attempts to protect him, Aminta constantly sacrifices her own happiness.

Aminta's love for Dante is so strong that she continues to love and protect him even though she knows that he is in love with another woman. Calderón portrays Aminta as a woman so devoted to the man she loves that she ignores her own feelings in order to help him. For this reason she extends her generosity to Irene, offering to bring her to court with her since she pities her. She also shows humility as well as strength of character when she admits to Irene that she has experienced feelings of jealousy toward her.

At the beginning of the second Act Aminta's horse runs wild and she is rescued by Lidoro, who catches her as she falls from the horse. This is the second time in the play that Calderón employs the motifs of the caballo desbocado and the caída del caballo to demonstrate the

conflict between reason and passion. Aminta's fall from her horse represents the extent to which she has become a victim of her obsessive love for Dante. In a broader sense, her fall, like Aurelio's, serves to underscore the reason vs. passion conflict experienced by the other characters. The fact that Calderón involves Lidoro in this incident makes this point very clear. Lidoro, similar to Irene, is driven by his passion for revenge against Dante. At the end of the play both he and Irene will suffer the defeat, frustration and shame of seeing their plan come to nothing.

As a result of her emotional ties with Dante, Aminta becomes involved in each of the tests to which he is subjected by Venus and Diana. Thus, not only is Aminta the victim of her own emotions, but also of the manipulation of the goddesses. In each of the three test situations, Aminta's loving and gentle nature stands in contrast to Irene's cruelty. When she realizes that Dante is risking his life in order to save her from the lion, Aminta informs him that she prefers to die rather than see him die for her sake. It can be clearly seen that Aminta loves Dante so intensely that she is prepared to sacrifice her life for him. In the third and final test Aminta begs Dante to throw her overboard and to save Irene instead. Her desire that Dante be happy with Irene, the woman he loves, is so strong that she is prepared to give up her own life. Aminta's final plea is one so filled with

unselfish affection that Dante is moved to throw Irene overboard. Aminta represents self-sacrifice to the extreme.

At the end of the play the king decrees that Aminta is to marry Dante. Upon first consideration it seems that Aminta is fortunate since she is to marry the man whom she loves. Externally, it would seem, goodness has been rewarded. Yet, we know that Dante is not in love with her. The reader is led to doubt that Aminta will ever know the fulfillment of requited love. Why has Calderón chosen to present such a no-exit situation for Aminta? Why does he have her love Dante so deeply, and why does he have Dante love another woman with the same intensity? Aminta is just one more reminder to the audience of Calderón's pessimistic message about human relationships.

* * *

Lidoro is a secondary character whose situation in Amado y aborrecido echoes the theme of human helplessness. Like the other characters previously discussed, Lidoro's freedom has already been limited before the occurrence of the actual events of the play. He has become a mortal enemy of Dante ever since the latter defeated him in battle. Thus, Lidoro is driven by a desire to carry out his vengeance against Dante by killing him. He is also under the obligation of rescuing Irene from Cyprus and returning her safely to Cnidus. From his first appearance in the play, we witness Lidoro's physical limitations and

emotional frustration. As a result of his shipwreck, he has met with his first obstacle to the success of his plan. He must now put into operation an alternate plan which becomes clearer to the reader as the play progresses. However, throughout the play Lidoro's freedom is further restricted by his own ambitions, by the actions of the other characters, and by an ironic and unexpected turn of events. His alternate plan for escape from Cyprus is thwarted, when, at the end of the play he is forbidden to leave Cyprus forever.

Let us examine some of the circumstances which lead to Lidoro's final defeat. In the first place, the fact that Calderón presents Lidoro as a victim of a shipwreck is an indication that he is on a course of destruction. As it happens, he is ultimately defeated, due to his own character flaws as well as circumstances. Certain parallels can be established between the dramatic device of Lidoro's shipwreck, and that of Aurelio and Aminta's falls from their horses. In each case the device functions as an image of the individual's disturbed emotional state and as a foreshadowing of ominous events that will occur during the play. Lidoro has been violently thrust from the security of his ship into the perilous waters surrounding enemy territory. When he is rescued, it seems to Lidoro that all is not lost. Initially, he is unaware that it was Dante who saved him (since Dante immediately left Lidoro in Malandrín's care after the rescue). Thus, in

a later scene, when he sees Dante alone in the mountains, Lidoro decides to seize the opportunity to kill him:

> Dante [. . .] siempre
> es y ha sido en paz y en guerra
> el móvil de mis desdichas.
> Pues ¿qué aguardo, pues qué espera
> mi furor, cuando tan solo
> ha quedado a la aspereza
> de este monte? Empiece pues
> mi venganza [. . .] (1699)

Lidoro's desire to kill Dante is so strong that he refers to it as his "furor." He is about to attack Dante when suddenly Malandrín appears on the scene (with the intention of introducing Lidoro to Dante). Upon being told that it was Dante who saved him, Lidoro cannot help but feel himself to be a frustrated victim of fate. In an aside he exclaims: "Desdicha fiera / ¿dónde has de ir a parar, / si a cada paso te aumentas?" (1699). Once again Lidoro finds his efforts thwarted. He must now conceive of a plan which will relieve him of his indebtedness to Dante. He finds the opportunity in the person of Aminta, who out of gratitude toward him for having saved her life, grants Lidoro the favor of asking for Dante's pardon (on Lidoro's behalf). Once Dante has been pardoned through Lidoro and Aminta's intercession, the path has been cleared for vengeance. Ultimately, Lidoro fails in his attempts to save Irene and kill Dante. His eventual defeat can be seen as a result of his self-concern, deceitfulness, ambition and passion for vengeance, and of thwarting circumstances themselves.

There is a further aspect of Lidoro's situation which reinforces the theme of human helplessness. Lidoro, like Dante, Aurelio and Aminta is another victim of unrequited love. His unfulfilled passion for Aminta is another poignant reminder in the play of Calderón's pessimistic message about the failure of love. From the moment he rescues Aminta, Lidoro is irresistibly attracted to her. He describes her in exaggerated terms similar to the way Dante and Aurelio describe Irene. To Lidoro Aminta is "divino asombro", "deidad" (1694), "toda la luz bella / del sol" (1695), and "hermosísima deidad / de Chipre." (1703).

More and more, Lidoro feels that he is falling in love with Aminta. Because she is so involved with her feelings for Dante, Lidoro's affection for Aminta goes unnoticed. When Irene reveals to Lidoro that Aminta is in love with his enemy Dante, he complains:

> Antes de nacer, amor,
> ya eres infeliz; mas ¿qué
> me admiro, si todo tiene
> su estrella antes de nacer?
> ¡Oh nunca, ¡Ay de mí!, llegara
> piadosamente cruel,
> a tomar tierra en los brazos
> de Dante, a tomar después
> cielo en los brazos de Aminta,
> pues solo ha venido a ser
> el vivir para morir,
> y para cegar el ver! (1704)

Thus, as Lidoro sees it, he has been destined to be unfortunate in love. Still, he cannot help but love Aminta even though he knows that she loves Dante just as Aminta

cannot help but love Dante even though she is aware that he is in love with Irene. Calderón has enhanced the dramatic quality of Lidoro's situation by having him fall in love with a woman who is enamored with his enemy.

When the third Act of the play opens, Lidoro expresses his exasperation over his inability to carry out his vengeance against Dante. Every time he seems to have the opportunity to kill Dante he meets with obstacles. He is further disturbed by the knowledge that he will have to leave Cyprus, and thus Aminta, once his plan has been carried out. Now that he has fallen in love with Aminta he does not know how he can live without her: "¿Cómo podré vivir / ausente de Aminta bella?" (1707), especially since he knows that she loves Dante:

> Y más cuando ya informado
> estoy que a Dante ha querido
> [. . . . . .]
> Amor, celos y venganza
> de imposibles me mantienen. (1707)

Nevertheless, Lidoro's thirst for vengeance (as well as Irene's) causes him to attempt to carry out his plan. Unfortunately, the plan fails, and consequently, he is condemned to life imprisonment by the king of Cyprus. In the end, all is lost for Lidoro--freedom, honor and love. Like the other characters already discussed, Lidoro is a victim of his own nature, and of unexpected events whose appalling consequences he had never envisaged.

* * *

The king of Cyprus is portrayed as a monarch whose primary concern is to protect his kingdom by preventing the fulfillment of the prediction concerning Irene. It is for this reason that he is deeply disturbed by the discovery of the rivalry between Dante and Aurelio over Irene. He fears that the stability of Cyprus is threatened now that its two "polos" (1683) are at odds over his prisoner of war. The king experiences anger and frustration over the situation since all his efforts to prevent Irene from affecting his kingdom have been in vain. He explains to Irene the reason for her secret tower imprisonment:

> al tiempo que
> religioso fuego ahuma
> (aquí quedamos) las aras
> de Venus, su voz pronuncia
> que vencerían mis armas;
> pero tan a costa suya,
> que trocaría el despojo
> en desdicha la ventura.
> Viniste tú prisionera;
> y viendo cuánto se aúnan
> vaticinios que amenazan
> ruinas, tragedias e injurias,
> con bellezas, que aun después
> de verse vencidas triunfan,
> hurtarte quise a los ojos
> de mis gentes: ¡qué locura!
> ¡Buscar medios que embaracen,
> donde hay estrellas que influyen!
> Oigalo el ver que aun guarda
> en las entrañas incultas
> de estos montes, has podido
> dar principio a las futuras
> ansias que temí, poniendo
> en campal ardiente lucha
> dos héroes que de mi imperio
> son las más fuertes columnas.
> Y pues infatigable el hado,
> ni se estorba ni se excusa,
> pues antes busca su efecto
> quien su impedimento busca,

entre tu llanto y mi miedo
partir pretendo la duda,
y que ni libre ni presa
quedes. (1689)

In these lines the king expresses his sense of helplessness with regard to the influence of "el hado" which he feels will be fulfilled despite all his attempts to avert its fulfillment. His decision to release Irene from the tower and have her marry either Dante or Aurelio reflects an effort to transfer the responsibility for the outcome of the prediction from himself to her future husband:

cada uno consigo arguya
quién querrá esposa con quien
Venus desdichas le anuncia,
el hado ruinas y todo
el cielo penas y angustias. (1690)

The king remains unbending in his beliefs concerning "el hado" from the beginning of the play to the end. When the earthquake occurs during the second Act, and he is surrounded by confusion, the king interprets the situation as his punishment for having decided to release Irene from her imprisonment. He reveals this observation to Aurelio in the following lines:

¿y sabes lo que he pensado
de estas cóleras? Que el hado
que influjo de Irene fue,
se ofende de que yo quiera
sacarla de la prisión
y estas las premisas son
de la ruina que me espera. (1702)

The king is so convinced of the power of fate over human

existence that he concludes that only "ruina" awaits him and his kingdom.

That the king has made himself a prisoner of fate is further demonstrated in the third Act of the play. When he witnesses the storm at sea, and is told that Aminta is aboard the skiff, he exclaims:

> No en vano, no en vano, ¡cielos!,
> en sus estatuas me dijo
> el oráculo de Venus
> que vendría a ser Irene
> escándalo de mis reinos.
> Ya lo vi, pues que ya vi
> fieras, diluvios e incendio
> contra Aminta conjurados . . .
> [Ruido de tempestad]
> Y ahora los elementos,
> pues embravecido el mar,
> reconociéndola dentro,
> el cielo a escalar se atreve,
> montes sobre montes puestos. (1718)

As the king sees it, the calamities that have occurred are proof of the influence of "el hado adverso." Thus, it is obvious through his comments and his behavior that the king has maintained his assumption that he is a helpless victim of fate. Although at one point Aurelio had told him that one should not rely on prophesies because they can be subject to error--"No siempre lo que advina / humana ciencia es verdad" (1702)--nevertheless, the king is not at all convinced. He maintains the same point of view throughout the play.

Thus, once more in Amado y aborrecido the theme of human helplessness is expressed through a major character.

In addition to being a prisoner of fate the king of Cyprus is a captive of his own spiteful nature. This is evident to the reader through the way in which the king chooses to deal with Dante's "rejection" of him. When Dante chooses his love for Irene over his allegiance to the Cyprian throne, the king becomes enraged. He hurls the following insults at Dante: "loco, bárbaro, imprudente / necio y desagradecido" (1692). In reaction to Dante's apparent "rejection" of him the king maliciously decides to punish him by exiling him, and by promising Aurelio Irene's hand in marriage. The king sarcastically states the following: "que venga a perder todo / quien nada quiso perder" (1692). He intentionally uses the same words used by Dante ("quiero [. . .] perderlo todo, y no a ella"), in order to spite him. In the next act, the king reveals to Aurelio that he punished Dante because he was offended that love was valued more by him than "una privanza."

Understandably, the king is upset by Dante's decision. However, his exiling Dante and rewarding Aurelio instead seems to be too harsh a punishment. Thus, the manner in which he handles to prediction regarding Irene and Dante's rejection, demonstrates how the king is another victim of his own human weaknesses.

* * *

Thus, through the characterization of Dante, Aurelio, Irene, Aminta, Lidoro and the king of Cyprus, Calderón points out the frightening complexity of human existence. Since man is a social being, his choices and decisions are conditioned by his relationships with others. Also, he is a victim of circumstances over which he has either little or no control. What is more, even though he might resolve to take a certain course of action, nevertheless, "life is full of unexpected possibilities, unforseen dangers, cunning traps; a minefield through which he must grope his way."[5]

Dante's three tests which give the essential structure to the play, are probably the most obvious signs of man's entrapment, since not only does he become involved in these tests, but the other characters as well. The fact that the two goddesses set up the tests as captives of their own stubborness and excessive pride, reinforces the feeling of emotional and spiritual entrapment.

All of the characters are forced into making decisions either because of the dictates of their own conscience, or because they are forced into action by others or by circumstances which they had never anticipated. The ending of Amado y aborrecido is replete with the painful ironies of life. Not one of the characters gets what he or she wants despite all their desperate attempts at happiness throughout the course of the action.

* * *

Let us now focus our study on the baroque aspects of the elevated style of Amado y aborrecido. This play manifests elements of both the conceptista and the culterano tendencies of the baroque age. Calderón makes use of conceits, paradox, oxymoron, conceptual antitheses, symbols, parallelisms, double meanings, puns and plays on words which typify the conceptista direction of the baroque. At the same time, he makes abundant use of latinisms, neologisms, mythological references, metaphors, dislocated and latinized syntax (which entails the frequent use of hyperbaton), chromatic elements and hyperbole--all in an hermetic language characteristic of the culterano style. These features of Calderón's estilo culto not only enrich the language of the play, but serve as a basis for its interpretation as well.

In Amado y aborrecido Calderón elaborately adjusts poetic language and dramatic action to fit the central themes of internal and external conflict, physical and emotional imprisonment, love and rejection, and the ultimate failure of love. The very title of the play, by virtue of its lexical and conceptual antithesis, points toward the fundamental dialectical tension.

Calderón's style in Amado y aborrecido is characterized by the frequent baroque use of antithesis. Dante's conflict is epitomized in the amar-aborrecer opposition which runs through the play:

¿Cuál más infeliz estado
de amor y desdén ha sido?
¿Amar siendo aborrecido,
o aborrecer siendo amado? (1710)

Love for Dante is a constant source of unhappiness and confusion:

¿cómo puede ser
que quiera yo no quiera,
y que quiera, aunque no quiera,
sin que aquel desdén mitigue
este amor, y sin poder
que este me obligue a querer
ni aquel a olvidar me obligue?
Mienten: astro hay que ha influido
tan varios efectos hoy
que me hace entre amor y olvido
feliz e infeliz pues soy
amado y aborrecido. (1693)

Through these lines Calderón is pointing out the paradoxical nature of existence. The play on the verb querer stresses the idea of Dante's emotional entrapment. The antitheses, "amor-olvido", "feliz-infeliz", and "amado-aborrecido" underline Dante's mental anguish and confused emotional state.

The following accumulation of antithetical nouns in a parallel structure reinforces Dante's dilemma:

¡Ay infelice! ¿Quién vio
atropellarse tan juntas
en dos iguales bellezas
los favores y las furias,
las finezas y las iras,
las sañas y las blanduras
las lágrimas y las penas,
las quejas y las injurias? (1690)

These verses are perfectly balanced both structurally and thematically. In the last two verses the accumulation of words connoting sadness and suffering--"lágrimas", "penas", "sañas" and "injurias"--enhances the dramatic effect. Calderón often makes use of apostrophe and anaphora to heighten the dramatic quality of a speech. In the following lines Dante, calling out to Venus and Diana, expresses his anguish over his conflict between love and duty:

> ¡Deidades bellas,
> que el curso governáis de las estrellas!
> ¿Qué queréis de una vida,
> que de tantos contrarios combatida,
> toda es delirios, toda es ilusiones,
> toda fantasmas, toda confusiones? (1706)

In the following speech by Dante, Calderón's clever use of the verb fluctuar brings out the dramatic aspects of Lidoro's shipwreck and Dante's dilemma:

> Infelice peregrino
> del mar, si de tu fortuna
> la última línea no tocas,
> el perdido aliento ayuda,
> que otro infelice en sus brazos
> te recibe, porque acuda
> a quien fluctúa en el mar,
> quien en la tierra fluctúa. (1691)

Using the metaphor "peregrino / del mar" Dante is addressing himself to the shipwrecked Lidoro whom he is about to save from drowning. Whereas Lidoro is an "Infelice peregrino / del mar," Dante is "otro infelice." While the drowning Lidoro rises and falls on the waves of the sea ("fluctúa"), Dante wavers on land ("en la tierra fluctúa.")

Through the use of this parallel structure and the application of the verb fluctuar to both Dante and Lidoro, Calderón has effectively depicted dramatically the baroque concept of el equilibrio inestable.

The frequent use of hyperbole is another feature of Calderón's style in Amado y aborrecido. Quite often Calderón's hyperbole assumes cosmic proportions. In the following speech Irene expresses her hatred for Dante in hyperbolic terms. Her exaggerated rage intensifies the melodramatic quality of the scene. It has been prompted by her violent and vindictive nature:

> [. . .] desde el día que fuiste
> de mi tragedia importuna
> el principal instrumento,
> te aborrecí con tan suma
> adversión, que si me hicieses
> reina del mundo absoluta,
> antes de darte mi mano
> ni que llegara a ser tuya,
> volviera, no digo solo
> a aquesa prisión inculta
> pero a vivir desde luego
> las entrañas de una gruta,
> donde a este vivo cadáver
> sirviese de sepultura
> o la pira de este monte,
> o de ese risco la tumba. (1690)

In the above speech Calderón utilizes the conceptista device of oxymoron to stress the opposition between life and death. Here, and on several other occasions in the course of the action of the play, Irene refers to herself as a "vivo cadáver" to bring out the idea that her life is meaningless without honor. The nouns, "sepultura", "pira"

and "tumba" reinforce this idea. A careful study of the language of the play reveals a constant tension between life and death.

Dante's exaggerated description of Lidoro's shipwreck helps portray dramatically its devastating effects: "hidrópica la sañuda / sed del mar, ni aun un fragmento / arroja a tierra." (1688). The image of the "hidrópica sed del mar" is an effective one. Aurelio picks up on Dante's comment and elaborates: "En cerúleas / bóvedas el mar dio a todos / pira, monumento y urna." (1688). The waves are "cerúleas bóvedas" which serve as tombs for the dead. Calderón makes use of the neologism "cerúleas" for a chromatic effect. The funereal images, "pira", "monumento" and "urna" emphasize the idea of death and destruction.

Calderón often makes use of irony and paradox to point out the complexities of life. When the king of Cyprus tells Irene that he is releasing her from prison, and that she must marry either Dante or Aurelio, she comments bitterly on her predicament: "en vez de librarme, a más / estrecha prisión me mudas." (1690). When Dante describes to the king how he captured Irene in battle he exclaims: "pues me vi a un mismo tiempo / ser vencedor y vencido." (1686). What he is attempting to communicate is that although he captured her in battle and therefore he is the "vencedor," nevertheless, she has captured his

heart; therefore, he is also "vencido."

Calderón's style is often characterized by dislocated syntax. Malandrín describes Aminta's runaway horse in the following manner: "Un caballo que del monte / desbocado se despeña / con una mujer." (1694). Another example is his description of Lidoro's rescue of Aminta: "Qué veloz el extranjero / por lo intricado atraviesa / del bosque, para salirle / al paso." (1694).

Mythological allusions abound in Amado y aborrecido, either to embellish descriptions or to convey important ideas in veiled language. In the following lines Dante describes the godlike beauty of the soldier with whom he was involved in one-to-one combat:

> le vi el rostro descubierto,
> en cuya rara hermosura
> en cuyo semblante bello,
> suspendido y admirado,
> juzqué que Adonis, con celos
> de Marte, pretendía dar
> satisfacciones a Venus
> de que lo hermoso no solo
> es en las cortes soberbio . . . (1686)

Another example is Diana's remark concerning Venus' rivalry with her in terms of the seas surrounding Cyprus: "A mí siempre / me fue contraria la espuma / que es de la deidad de Venus / primer patria y primer cuna." A further example of the use of mythological references is the following bitter comment by Irene describing how both she and Lidoro have surrered: "Como hidra nuestra / fortuna

debe de ser / que de una cerviz cortada / nacen dos." (1704).

An atmosphere of tension and conflict prevails in Amado y aborrecido. For Dante, Aurelio, Aminta, Irene and Lidoro, love is a constant struggle which eventually results in failure. Although the play deals with love, a textual analysis reveals, ironically, that the language abounds in military terminology, and is rich in images and symbols connoting opposition and violence. The play begins with conflict--the duel between Dante and Aurelio. Before engaging in the duel the rivals speak about their beloved. Curiously, in their remarks they employ vocabulary not generally associated with love, but with military or political affairs. The castle is "alcázar de amor," "cárcel de celos," "patria de ingratitud" and "monarquía del desprecio" (1682). These metaphors clearly emphasize the idea of love as imprisonment and as conflict. Here, and later on in the play, Calderón deliberately presents the theme of love in the context of its destruction through jealousy in the polarity amor-celos.

The violent tone of the play and the themes of human failure are communicated through the repetition of certain verbs, adjectives (mainly past participles used as adjectives), and nouns. Frequently used verbs in Amado y aborrecido include those of conflict and confrontation: "amenazar", "atreverse", "reñir", "perturbar", "argüir",

"luchar", "lidiar", "usurpar", and "esgrimir"; verbs of violence: "arrancar", "arrastrar", "atropellar", "chocar", "tropezar", "forzar", "reventar", "embestir" and "matar"; verbs of suffering: "gemir", "pesar", "bramar", "padecer", "llorar", and "morir." The following are frequently used adjectives indicating conflict and confrontation: "atrevido", "ofendido", "indignado", "turbado", "contrario", "empeñado", "severo", "tirano" and "aborrecido." The following are frequently used adjectives of defeat: "derrotado", "desdichado", "atado", "difunto", "vencido", "temoroso" and "sepultado." The following are frequently used nouns indicating conflict and confrontation: "aborrecimiento", "atrevimiento", "venganza", "osadía", "cólera", "iras", "furor", "argumento", "competencia", "competidor", "enemigo", "ofensa", "agravio", "indignación", "injuria" and "riesgo"; nouns indicating military combat: "Traición", "campaña", "hueste", "tropas", "armas" and "invasión"; nouns indicating violence and domination: "homicida", "víctima", "fuerza", "esfuerzo", "tiranía", "herida" and "crueldad"; nouns of imprisonment: "cadena", "prisión", "prisionera", "cárcel" and "freno"; nouns of defeat: "caída", "desdicha", "desventura", "pena", "sacrificio", "despojo" and "llanto"; and nouns of death: "gruta", "sepultura", "tumba", "pira", "monumento", "muerte", "cadáver" and "tragedia."

Dante's flashback (in Act One) in which he describes how he went into battle against the army of Cnidos, is an

effective example of the preponderant violent tone of the play. Traces of the Italian Renaissance epic tradition can be found in this relación, mainly in the grandiose manner in which Dante describes the battle and in the evocative nature of the battle description. Naturally, there is an abundance of military vocabulary--"desbaratado", "desecho", "bélico aparato", "marcial estruendo" and "militar asombro" (1686). One can imagine the clamor of armor, sense the velocity with which Dante's horse is galloping, and feel the intensity of the sun's rays. As the two enemy horsemen (Dante and Irene in armor) confront each other, the eye-to-eye contact can be sensed. This description is reminiscent of many scenes from the Innamorato and the Furioso as well as the Spanish novels of chivalry.

Dante is captivated by this caballero who stands out among the rest. He describes him as "valiente", "animoso" and "diestro." (1686). Totally in line with the epic tradition is the discovery that the caballero defeated in battle by Dante is a woman--Irene. This is a common motif in the Italian epic where there is an abundance of female warriors such as Angelica, Bradamonte and Marfisa.

Thus, by means of this battle description, Calderón sets the tone for the entire play. Dante's first meeting with Irene is a violent confrontation on the battlefield. Each subsequent time that Irene is presented in the play it is in the context of confrontation or violence or both. Her excessive pride and her thirst for vengeance

determine the course of action she will take from one scene to the next, and the extremely caustic remarks she will make. Irene's condemnation of Lidoro is an indication of her ferocity"

> Cobarde, loco, atrevido,
> infiel a tu patria, infiel
> a tu sangre y a tu honor,
> a tu fama y a tu ley;
> ¿qué es lo que puede obligarte
> a ser tan traidor, a ser
> tan vil que de tu enemigo
> procedas amigo fiel?
> Cuando pensé que venías
> en el disfraz que te ves,
> solo a darle muerte y darme
> a mí libertad. (1704)

Thus, Calderón's characterization of Irene offers some interesting insights for the interpretation of the play. Although she is loved by Dante and Aurelio, she is frequently presented in a violent context, not an amorous one. The number of references to her animal-like nature far exceeds the number of references to her beauty or her femininity. The metaphors used by Calderón to describe Irene--"fiera", "enemiga", "esfinge", "sirena", and "áspid"--are a clear indication of his intention that a negative conception of Irene prevail throughout the play.

Calderón depicts man's moral and emotional confusion through the presentation of densely-covered landscapes and disturbances of the natural order of things. The abundance of descriptions of wild landscapes in Amado y

aborrecido conveys the idea of human helplessness in the face of overpowering obstacles: "lo espeso de unas jaras", "espesura" and "inculta maleza" (1684). In addition, rocky terrain connotes human helplessness: "ribazos" (1682), "risco" (1690), "monte" (1699) and "montañas" (1699).

Human weakness is also illustrated through the depiction of storms at sea. The first one causes Lidoro's shipwreck. The rugged terrain which symbolizes man's moral and psychological struggles finds its parallel in the storm seas which imperil Lidoro's life in the first Act, and the lives of Dante, Irene and Aminta in the third. Lidoro's "derrotado bajel" which "sin norte y sin aguja, [. . .] está corriendo fortuna" (1688), symbolizes his mental disturbance. In like manner, the image of Aurelio's violent fall from his horse, and his confused wandering in the thicket after the fall--"sin norte, sin guía, sin tiento [. . .] en la inculta maleza" (1684)--are signs of his mental confusion.

The tormenta caused by Venus and Diana in the final act of the play represents Dante's confusion over his reason vs. passion conflict. Calderón describes the sea in hyperbolic terms in order to enhance the dramatic quality of the scene: "embravecido el mar [. . .] el cielo a escalar se atreve" (1718). The waves are "montes sobre montes puestos" (1718). The onomatopeia contributes to

the dynamism of the description: "brama el mar y gime el viento" (1718). Once Dante has resolved his conflict, the seas are suddenly calmed and order prevails over chaos. This transformation is communicated in the following metaphor:

> ¡Felice mil veces yo,
> que no solamente veo
> tranquilo el mar de su espuma,
> bellísima deidad, pero
> el mar de mis confusiones
> también tranquilo y sereno! (1721)

The earthquake which occurs during the second Act is another visual representation of the predominant atmosphere of confusion and human helplessness. As a result of the earthquake the four elements are set into violent disorder. The following are descriptions of the effects of the earthquake on the kingdom of Cyprus:

> Rey.--¿Qué nueva lid de elementos
> confunde los horizontes
> y estremeciendo los montes,
> va desatando los vientos?
> Aur.--De un instante a otro se mueve
> tan violenta, que el mar sube
> a inquirir si es onda o nube
> la que brama o la que llueve.
> Rey.--Con mil pálidos desmayos,
> de asombros los aires llenos,
> nos están diciendo a truenos
> que presto vendrán los rayos. (1702)

According to E.M. Wilson in "The Four Elements in the Imagery of Calderón": "Each element in its bounds is stable and fixed, but if it overflows these bounds primaeval

chaos is reproduced. So storms could be described as a mutiny against the order of creation. And so the effect of violence and motion could be enhanced by comparing it to a mixture or confusion of the elements. And Calderón had a fondness for violent action comparable to that of the baroque painters.[5] The above quote from Amado y aborrecido (describing the effects of the earthquake), is replete with references to violent action and disorder: "lid de elementos", "confunde los horizontes", "estremeciendo", "desatando los vientos", "se mueve tan violenta", "brama", "desmayos", "asombros", "truenos" and "rayos." The description of the sea in hyperbolic terms is another dramatic representation of the political, moral and psychological chaos which characterizes the kingdom of Cyprus throughout the play: "el mar sube / a inquirir si es onda o nube / la que brama o la que llueve." In the following lines of Aurelio, in which he continues to describe the earthquake, Calderón makes use of the image of an eclipse and the technique of chiaroscuro. He does so in an effort to dramatize the emotional ambiguities of the characters:

> pues no imagino
> que dé señas del camino
> la menor brillante estrella,
> según pálida la luna
> que entre sombras se oscurece,
> de algún eclipse parece
> que está corriendo fortuna. (1702)

Another example of the effects of light and shadow is the following speech by Dante in which he describes his fears and his doubts in terms of the coming of the night:

> Pues la noche oscura,
> vestida del color de mi ventura,
> tan triste, tan medrosa,
> tan lóbrega, confusa y temorosa
> baja, que solamente
> la luz de los relámpagos consiente,
> bien puedo a la sombra de ella,
> aunque estrella no hay, seguir mi estrella
> y así, mezclando el ánimo y el miedo
> de aquesta quinta en el umbral me quedo. (1705)

Dante's mood is matched by that of the personified night: "triste", "medrosa", "lóbrega", "confusa" and "temorosa." The irony of the lines, "bien puedo a la sombra de ella / aunque estrella no hay, seguir mi estrella," intensifies Dante's predicament.

Calderón makes use of imagery from the animal kingdom to demonstrate more vividly the emotional upsetment and helplessness of the characters: e.g., the lion loose in the forest; the wild boar being hunted; the wild boar attacking the hunting dogs; the hunting dogs themselves; and the runaway horses of Aminta and Aurelio--all these members of the animal kingdom in one way or another help to underline the idea that the characters are victims of their emotional states. An effective example of this idea is Aurelio's description of his horse's fear and confusion which result from his entanglement with the leashes of the hunting dogs. When he finally manages to

break loose, the horse bolts blindly into "lo espeso de unas jaras" (1694), carrying with him the startled rider:

> Aquí, al cobrarle la rienda,
> se enarboló, en dos pies puesto,
> y llevándome tras sí,
> partimos los elementos,
> pues el mar de mi sudor,
> y de su cólera el fuego
> dejándome con la tierra,
> le vieron ir con el viento. (1684)

In this passage Calderón interprets Aurelio's feelings of frustration and confusion by employing four violent images based on the four elements: "el mar de mi sudor", "de su cólera el viento", "dejándome con la tierra" and "le vieron ir con el viento."

Thus, Amado y aborrecido is characterized by a highly formalized linguistic style which reflects the conceptista a culterano tendencies of the baroque age. Not only do the baroque aspects embellish the language of the play, but they serve as a basis for its interpretation as well. Through the use of stylistic devices, images and symbols which underscore the atmosphere of confrontation, conflict, violence and imprisonment, Calderón has effectively dramatized his pessimistic world view. Man is understood in terms of his frustration, failure and ultimate rejection by his fellow man. Despite all his efforts to attain happiness, he remains unfulfilled. Although he may be surrounded by others,

ultimately, he is alone in his suffering. The reader is left with the bitter sensation that life is a nightmarish maze from which escape is impossible.

NOTES

CHAPTER V

[1] Margaret Wilson, pp. 151-52.

[2] Juan Ruiz de Alarcón, El examen de maridos, in Spanish Drama of the Golden Age, ed. Raymond R. MacCurdy (New York: Appleton-Century-Crofts, 1971), p. 374.

[3] Gwynne Edwards, The Prison and the Labyrinth: Studies in Calderonian Tragedy (Cardiff: University of Wales Press, 1978), pp. 28-29.

[4] Margaret S. Maurin, "The Monster, the Sepulchre and the Dark: Related Patterns of Imagery in La vida es sueño," in The Comedias of Calderón, vol. XIX, ed. D.W. Cruickshank and J.E. Varey, London, 1973, p. 138.

[5] E.M. Wilson, "The Four Elements in the Imagery of Calderón," in The Comedias of Calderón, p. 205.

CONCLUSION

The purpose of the present study has been to demonstrate how Amado y aborrecido is a work which is as rich in artistic and human values as it is exemplary of Caldrón's mythological theater. It is hoped that this study will help to dispel some of the negative judgments that have been made concerning the comedias mitológicas of Calderón, and will lead to further study of these plays.

Amado y aborrecido represents an integration of various traditions that persisted in the baroque age: classical, scholastic, courtly and pastoral. The play reveals the eclectic talents of the dramatist who was able to assimilate these literary currents, and adapt them to his artistic and ideological purposes. The end result is a serious play in which Calderón probes the complexities of human existence. Of primary concern to Calderón was the presentation of the problem of unrequited love, and the conflict between love and duty.

As we have seen, in Amado y aborrecido the springboard for the main action is the classic rivalry between the goddesses Venus and Diana. Venus desires that love triumph over rejection, while Diana desires the opposite. This conflict is played out on both the supernatural and human levels of the plot. On the human level, Dante is constantly forced to deal with Irene's rejection of his love for her, and with Aminta's undying love which he is incapable of returning. Through Dante's dilemma Calderón

expresses his views on the ultimate failure of human relationships. Love is understood in terms of sadness and unfulfillment. It is a constant source of pain and bitterness for all the characters involved. Even though Dante manages to resolve his conflict between love and duty, nevertheless, he sacrifices his need for fulfillment through requited love.

It has been shown how Calderón employed the techniques of scholasticism to underscore the dialectical tension of the play. The very title points toward the prevailing atmosphere of attraction and repulsion among the characters. The dialectics center around Dante's conflict between love and honor which has been provoked by the rival goddesses. All of the major events of Amado y aborrecido are related to Dante's conflict.

We have seen how Antón de Montoro's "Pregunta sobre dos doncellas" reflects the influence of scholasticism. In this poem Montoro set up the amar-aborrecer situation in which Calderón found inspiration for the creation of Amado y aborrecido. It has also been shown how Don Ignacio de Soto y Aviles treated the same situation found in Montoro's poem in two baroque sonnets. Calderón's use of material from these poems demonstrates the prolonged interest of the baroque writers in the techniques of dialectics and casuistry.

In this study we have discussed how Calderón utilized

the courtly love conventions in the creation of Amado y aborrecido. Dante's idealization of Irene leads him into sacrificing everything dear to him in life for her love. He has become so obsessed with his need for her love, that he renounces his social position, all his earthly possessions and most important, his loyalty to the king of Cyprus in order to obtain it. Although he eventually comes to the realization that he must act in an honorable manner, nevertheless, it is at the expense of his feelings of love for Irene. Thus, through the use of the courtly love conventions, Calderón relays an extremely pessimistic message about the failure of love.

Influenced by the Aminta of Torquato Tasso, Calderón explored the problem of unrequited love. Similar to Tasso's Aminta, Calderón's Dante is rejected by a beautiful virgin huntress who has dedicated herself to the goddess Diana. Calderón added more depth and complexity to the basic situation presented by Tasso by setting up Dante's conflict between his love for Irene and his duty toward Aminta. Dante's ultimate renunciation of his love for Irene serves as a pathetic reminder that only in the pastoral idyll can there be a "happily ever after" ending, not in the real world.

Our study of Amado y aborrecido has revealed how each character is a victim of himself and of others. The theme of imprisonment, both physical and emotional, is a constant

in the play and is central to the development of characterization and plot. The characters must constantly confront problematic situations in which they meet with frustration and failure. Irene's tower imprisonment, and the three tests to which Dante is subjected by the goddesses, are the play's most obvious signs of entrapment. All of the characters are directly or indirectly involved in these situations. In the end, not one of them gets what he or she wants out of life, despite all their desperate attempts at happiness throughout the course of the action.

Our study of the poetic language and dramatic action of Amado y aborrecido has revealed how Calderón adjusted these aspects of the play to fit the themes of internal and external conflict, physical and emotional imprisonment, and love and rejection. From the very first scene, Calderón establishes the violent tone of the play. Calderón used images and symbols connoting conflict, confrontation, violence and entrapment to illustrate his pessimistic world view.

It has been our intention in the present study of Amado y aborrecido to demonstrate that Calderón's mythological plays are worthy of serious literary analysis. These plays are much more than elaborate spectacles. In Amado y aborrecido, as in all his comedias mitológicas, Calderón treats serious universal conflicts. He effectively utilized classical, scholastic, courtly, pastoral and baroque influences

to dramatize Dante's struggle to come to terms with the duality of his nature. Through Dante's dilemma Calderón expresses his pessimistic outlook with regard to the unhappiness and frustration which result from the ultimate failure of love. It is hoped that this study of Amado y aborrecido in the light of its sources, structure, themes, characterization, dramatic technique and style will lead to a better understanding and appreciation of Calderón's mythological theater.

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