THE NOVELS OF FRANCISCO DE LUGO Y DAVILA:
A CRITICAL STUDY OF THE TEATRO POPULAR

By
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M.A., The University of St. Andrews, 1979

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

in
THE FACULTY OF GRADUATE STUDIES
(Department of Hispanic and Italian Studies)

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA
May 1984
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Lugo y Dávila's *Teatro popular* was one of a large body of collections of novels which appeared in the years following the publication of Cervantes' *Novelas ejemplares* in 1613. Lugo y Dávila has been labelled an imitator of Cervantes; in addition he used the narrative framework of Boccaccio's *Decameron* as a model for his own collection, and several of his plots are inspired by Italian novelle. This study intends to show that Lugo y Dávila, though inspired by Cervantes and familiar with Italian models, was independent of them and was a novelist of worth in his own right.

The novel at the time was caught in a double dilemma. On the one hand it had no theory of its own and was expected to obey the laws of traditional literary theory, which demanded an imitation of nature according to a specific classification of styles. A serious subject containing the "ideal" should be treated in the tragic mode, but everyday life in a "low" style, or comic mode. On the other hand the Counter-Reformation Church demanded that literature be morally responsible and deal with the actual problems of real life. The novel was expected to be both entertaining, and of spiritual benefit.

This study demonstrates how Lugo y Dávila approaches the above problem. Having implied a belief in the therapeutic value of entertainment, Lugo y Dávila uses his narrative framework to create an illusion of distance between reader and narrative. This distance is designed to encourage his reader to appreciate the content of the novels on a level other than that of superficial entertainment, and see the more serious implications therein. In a manner reminiscent of the Spanish *comedia*, Lugo y Dávila combines moral responsibility with entertainment value, and produces a "tragicomic" narrative which treats everyday life in a serious way.

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The eight novels of the Teatro popular are analysed according to criteria generally accepted as valid indicators of realism. The analyses reveal the most outstanding feature of the novels in their perception of human nature which is focussed on one particular figure who stood out in contemporary society - that of the caballero discreto. European society was then preoccupied with the refinement of man's social behaviour, and the concept of the "ideal" man, which was first developed fully by Castiglione in Il Cortegiano, and soon spread throughout the continent. The Spanish version of the cortegiano was the discreto. Lugo y Dávila paints a realistic portrait of his characteristics: he emphasises his lack of moral sensibility and basic ignorance, which make him no different from the traditionally inferior vulgo. In gently exposing the discreto, and the motives of those around him, Lugo y Dávila subtly challenges the reader to moral reform. Like Cervantes, but in his own distinctive way, Lugo y Dávila attempts to break down the barriers between tragic and comic styles, and shows the first signs of "realism" in his novels. He presents a truthful and understanding vision of the individual in a pagan world, while retaining his concern for Christian values.
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I dedicate this work to the Vancouver Cenacle Sisters, but most especially the "little" one, and to Father Larry Mackey, Mary Keenan and Sue Shives. Without their love, gentleness, prayers and faith in me the whole enterprise would have seemed impossible. Their sacrifices and encouragement helped me to see the beauty and meaning in each moment, whether painful or joyful. In gratitude all I can promise is to keep the faith and constantly to seek "Goodness" with all my heart, soul and mind.

I wish to thank all those who have put effort into the successful completion of my thesis, and supported me throughout. I am especially grateful to my supervisor, Professor Arsenio Pacheco, for his patience and for his understanding and warm response when the thesis was forthcoming; to Phyllis and John Burton for providing such a serene and Christian home when I most needed it; to my parents for still wanting me to come home; to my angelic typist Francine, who allowed me to monopolise her Easter weekend; to all the friends who are still beside me, having fed and clothed me, suffered temporary abandonment, or listened faithfully, if uncomprehendingly, in moments of doubt; and finally to Professors Derek Carr and Karl Kobbervig for reading and correcting the final version under unsatisfactory conditions, and helping me to meet my deadline.

April 26th, 1984
"By making us aware of alternatives, art allows us to participate more fully in life. Most of what is called art is for the most part not art but entertainment. Its purpose is rather to make us less aware, to dull our senses, to confuse us, to give a false feeling of security and success. These forms of entertainment are drugs for the mind and soul, drugs to ease our pain rather than tools to use in curing the illness or at least letting us live with it creatively .... Perhaps the greatest expressions of art are those meditations and flights of imagination which express our relations with God and which enable other people to see the possible alternative ways of finding the reality of One who really cares for them and will direct them in their total being. Sometimes art, which merely shows us the futility of life without the other can drive us onto the alternative, but the great expressions of art and religion are those which show us the futility andmeaninglessness and then the way out."

INTRODUCTION

After the publication of Cervantes' *Novelas ejemplares* in 1613, the short story became very popular in Spain, with the collections of *novelas* of writers such as Castillo Solórzano, Salas Barbadillo, Pérez de Montalbán, Mariana de Carabajal, Agreda y Vargas and Lugo y Dávila all appearing within the space of about forty years. Although their names are barely known today, their works were certainly recognised at the time.¹

This sudden flowering of the novel has been attributed to the imitation of Cervantes' novels, but his influence seems to have been confined to the impulse he gave to the type of narrative, rather than to direct imitation. Cervantes himself owes the form to the Italian *novella*: that of reflecting aspects of everyday life in a psychological vein in a brief narrative. Since the late sixteenth century, translations of the Italian *novellieri* had been readily available, and the so-called "followers" of Cervantes can be seen to have copied not only the form of narration, but also the plots used by the Italians. The Spanish novelists also borrowed from Boccaccio's *Decameron* the technique of framing their collections with a fictional narrative in the form of a reunion of friends who have gathered for a particular occasion and provide enter-
tainment for each other in turn by telling stories.\(^2\)

Cervantes is considered to have virtually created the novela as a genre in Spain, and he himself claimed in the prologue to his *Novelas ejemplares* to be the first to write short stories in Spanish with original plots:

\[
... que yo soy el primero que he novelado en lengua castellana, que las muchas novelas que en ella andan impressas, todas son traduzidas de lenguas estrangeras, y estas son mias propias, no imitadas ni hurtadas; mi ingenio las engendró, y las pario mi pluma, y van creciendo en los brazos de la estampa.\(^3\)
\]

His blending of the different elements of a variety of narrative styles into a longer narrative than the average Italian novella, his accurate depiction of varied milieux from his own life experience, his psychological insight and dramatic sense, and above all the spiritual stature of his characters in contrast with the more cynical self-interest of the Italian figures, were certainly an outstanding innovation for his time. However, such genius should not be allowed to eclipse totally the efforts of his contemporaries.

Lugo y Dávila, whose eight novelas are the subject of this study, has been labelled as one of the earliest imitators of Cervantes.\(^4\) Almost every reference to his work, the *Teatro popular*, describes him as such, but the intention of this study is to show that he remained independent of Cervantes, and that his work shows merit in its own right. Lugo y Dávila himself refers to Cervantes only once in the entire work, disclaiming in addition any dependence on the Italian
novellieri and defending his own claim to originality, through the medium of one of the three men who gather to entertain each other:

Aunque los italianos, dijo Celio, con tanto número de novelas pudieran excusarnos hacer nuevas imaginaciones é inquirirnos nuevos sucesos en la antigüedad, hallamos en los griegos dado principio á este género de poemas, cual se ve en la de Teágenes y Cariclea, Leucipo y Clithophonte; y, en nuestro vulgar, el Patranuelo, las Historias trágicas, Cervantes y otras muchas.5

Despite the popularity of Cervantes' Novelas ejemplares, the novel in general was a genre that was held in poor esteem, seen only as a recreation, rather than an art in itself. The problem was both a moral and aesthetic one: on the one hand, the novel lacked a literary theory of its own, and was overshadowed by traditional Renaissance literary precept (based on Aristotle and Horace) which claimed that it broke the laws of imitatio; on the other hand, the laws of censorship of the Catholic Church demanded that literature fulfil its obligation to moral responsibility, making it difficult to justify a literature of entertainment.

Literary theory demanded of the novel that it obey the laws of imitation and of verisimilitude, providing a coherent and true description of reality. Lope de Vega, in his defence of the comedia as a theatre for the people states this as his aim:

Ya tiene la comedia verdadera
Su fin propuesto, como todo genero
De poema o poesis, y este ha sido
Imitar las accioncs de los hombres
Y pintar de aquel siglo las costumbres. 6

However, until that time there was no merit in the depiction of a world other than ideal and the conventions for the separation of styles demanded a 'low' style of comedy for the treatment of everyday reality, and 'high' or tragic style for serious subjects containing universal truth. The comic excluded all possibility for serious treatment of a serious subject, **verdad histórica** remaining a separate entity from **verdad poética**. A *novelar* according to the Italian style, which attempted to provide moral lessons became synonymous with *mentir* or *fingir*, for it mixed the 'ideal', or serious, with the comic in fiction. Lope de Vega complains of the chaos:

Si pedís arte, yo os suplico, ingenios ...
Que todo lo de agora está confuso. 7

Novelists were not only pressured by contemporary theorists, but also forced to be conscious of the repercussions of their Catholic faith. For the Church, to paint life as it is, and acknowledge sin was not immoral in itself, but to make it appear acceptable (as the sensuality of the Italian *novelle* did) was morally reprehensible. Alexander Parker describes the Church's position well:

The Spanish churchmen of the counter-reformation, in pursuit of the policy laid down by the Council of Trent of re-imbuing literature with religious and
moral values, therefore advocated ... a literature that would be truthful. By this they meant one that would promulgate the truths of the Christian faith and a sense of moral responsibility based upon the actual problems of real life and upon the acceptance, through self-knowledge instead of escapism, of the actual weakness, rather than the potential heroism of human nature.8

This influence clearly provided an important factor in the movement towards 'realism' in the novel:

What the movement of religious reform gave to the novel was the 'truthfulness' and 'responsibility' that literature was seen to need, ... the desire to portray men as they are, in order to open the eyes of the readers of literature to the shortcomings of human nature, and their minds to the need to prevent or remedy them.9

That the Teatro popular of Lugo y Dávila satisfied these aims can be seen in the Aprobación in the preliminares of the work:

He visto este libro intitulado Teatro popular, que ha compuesto Don Francisco de Lugo, y no hallo en él cosa que contradiga á nuestra fé ni á las buenas costumbres, antes me parece á propósito y á provecho su lección, para aprender de sus ejemplos á seguir el camino de los hombres cuerdos y acertados y ... me parece podrá salir en público ...10

These aprobaciones were written according to what eventually became a standard formula, which repeated the same impressions, and were even to be found in the preliminares of works which did not appear to satisfy the demands imposed on them. This meant one of two things: either that censorship was lax, and in fact the censor had not read the work closely, but still gave his approval, or that his approval reflected special
concessions to the novelist, and was in fact a shrewd appreciation of the writer's attempt to fulfil his obligations in an original way. In the latter case, which seems to be true for the Teatro popular, the comments of this "standard formula" would then be appropriate and reveal an understanding of how a moral lesson can be implicit in a portrayal of immorality.

The result of this complex dilemma in the novel was a double aim, an attempt to compromise between deleitar and enseñar, entertainment and morality, fidelity of representation and idealism. The result could be mascarilla moral, a dislocation between the content and the morality it claimed, a façade hiding scurrilous content. The aim of this study is to show that this is not the case in the Teatro popular, that Lugo y Dávila's work provides a morality consistent with its content.

On a superficial level Lugo y Dávila's way of dealing with the problems of a novelist, could be described in terms of a threefold reaction: a feigned diffidence in his claim that the novels were written in a brief moment of leisure, consistent claims to the veracity of his stories and an excessive quantity of classical allusions to give the weight of authority to his novelas. However, in his proemio and introductory framework he deals with the problems of theory and morality involved in the art of the imitation of reality, and with the accusation that novelar es fingir. In the "Introducción" he feigns obedience to laws, but provides his
own compromise, as suggested by Lope de Vega; between tragedy and comedy:

Ya que seguir el arte no ay remedio,
... En estos dos extremos dando un medio.\textsuperscript{11}

Lope is even more explicit, and ventures to point out that the tragicomic mixture he speaks of is to be found already in the nature which art claims to imitate:

Lo trágico y lo cómico mezclado
Harán grave una parte, otra ridicula
Que aquesta variedad deleita mucho:
Buen ejemplo nos da naturaleza,
Que por tal variedad tiene belleza.\textsuperscript{12}

The application of this to the novel can be justified by the comparison of the action of the \textit{comedia} with that of the \textit{novelas} of writers like Lugo y Dávila:

... se ve ... que en algunas de sus comedias, sino en todas escribía primero el plan, no por actos ni escenas, sino formando una pequeña novela.\textsuperscript{13}

Alexander Parker, among other modern critics, has also pointed out this tendency to 'tragicomedy' in the picaresque novel:

For what most modern critics have not realised is that the best of the Spanish picaresque novelists were engaged, as was Cervantes in \textit{Don Quixote}, in breaking down the barrier between the comic and the serious.\textsuperscript{14}

This attempt to provide neither the ideal vision, nor its opposite, the ridiculous or comic one, but a 'true' tragicomic
vision, to which Lugo y Dávila adheres, applies first to the subject matter of the novel when it involves a description of reality. But this study hopes to demonstrate that Lugo y Dávila extends the compromise to his position of moral responsibility, taking the middle road between the dogmatic moralising the Church was thought to demand, and the avoidance of all responsibility. His approach becomes clear in a study of his treatment of the individual.

Since the establishment of the Spanish court in Madrid in 1561, the basic structure of society had changed. Madrid witnessed the convergence of the first really large accumulation of all types of people in one area. The urban medium provided a paradoxical atmosphere of extravagant wealth and a life of ease and leisure contrasted with the poverty and hunger associated with economic decline. The high-minded ideals of the Catholic faith were much in evidence, side by side with hypocrisy and the world of the pícaro. The writing of fiction now required, as a mirror of human life, the description of the events of many lives and the ethical and social standards of the time.

Symptomatic of this sudden urban growth, occurring all over Europe, was a corresponding concern with man's behaviour in society and the demands of social intercourse. This preoccupation was reflected in Castiglione's Il Cortegiano and the secondary literature associated with it, which promoted a philosophy for the behaviour of the 'ideal' courtier. The phenomenon had its own individual impact in the different
cultures of Europe as translations of the works were made, and they, in turn, provoked the writing of works with similar preoccupations. In Spain the concept of the 'ideal' man was transferred to the new educated bourgeoisie, forming a bridge between the sophisticated court circles and the harsher life of the city streets. In Spain the word cortesano had a negative connotation: the worldly humanistic ideal of the cortesano did not harmonise totally with the ideals of an intensely Catholic nation. Moreover, in a court and city atmosphere of social and economic deterioration, there was understandable skepticism about the use of manners without attention to morality. The implications of the personal and social attitudes proposed were of paramount importance: how the caballero with ideals rooted in the Christian tradition can live in a concrete world.

The essence of the Spanish approach was to be crystallised later by Baltasar Gracián in his portrayal of the discreto, whose philosophy was based on an understanding of desengaño, a realistic appraisal of what life in the world entails, and the cultivation of the qualities of prudence and discretion, which form the basis of all social behaviour.

Ideally, the caballero discreto displays such virtues as the result of the dialectic between the two levels of reality of which the Christian will be fully aware: the worldly and the transcendent. However, opinion became very important in the formation of the discreto, and led to a discrepancy between reality and appearance, between ser and parecer. His
wisdom became secularised, and he was not characterised so much by his ability to recognise in faith the ultimate right in each situation and to grow in clarity of vision of transcendent good, as by his search for self-knowledge in order to cover up (disimular) his lack of moral sensibility.  

The problem of the novel in portraying the reality of the discreto, was how to remain true to the spirit of the Counter-Reformation, and uphold the possibility of the ideal man, while describing him as set in a pagan, secular world. The ideal was to portray the close development between desengaño and discreción:

Así se dice ... del saber filosofar como corona de la discreción, que él de todo extrae o la miel del gusto provecho, o la cera para la luz del desengaño.  

The discreto's salient characteristics were those of autoconocimiento (self-knowledge) and autodominio (victory over oneself-related to the Christian virtue of temperance) as set against the impassioned nature of the vulgo (the common crowd), ignorant of what it could or should know. Descriptions of the discreto included words such as presteza, destreza, agudeza, ingenio, all practical virtues which enabled him to valerse de la ocasión (make the most of the situation). This study intends to show that Lugo y Dávila does not reject any of this material, but uses it to blur the distinction between the discreto and the vulgo. The latter is no longer made up of anonymous spectators who provide a contrast to the talented
caballero discreto and increase his image of superiority, but of individuals who are much more realistically human, even if they do not enjoy the same standing as the discreto.

This study is based on the premise that the novel requires a formal analysis in order to discover its meaning. Therefore, the critical approach employed will take the form of an individual analysis of each of the eight novelas under six categories which contain recognised techniques in modern criticism for "checking the internal consistency and the coherence with the reality of historical context" in the novel, for even if realism was ill-defined in the time of Lugo y Dávila, the narrative devices which characterise it were still present. The first of the eight novelas will be the subject of a more detailed analysis, since it is the only one which appears to have no definite borrowed source, and is generally considered the most successful of the eight. This analysis will serve to establish a model pattern with which to approach the other seven novelas. The six categories which will form the analysis are: (1) plot and structure, (2) narrative point of view, (3) use of space, (4) use of time, (5) characterisation, and (6) themes.

The structure of each novela consists of a network of inner correspondences which form an organic whole. An analysis of the proportion and balance in the story built around the main plot, the method of narration, and the introduction of characters and events to complicate the action, provides a first glimpse of Lugo y Dávila's approach to the imitation of
reality. In the case of the first novela especially the causal structure of the action is also revealing. The narrative technique established the position of the writer in relation to the reader, and reveals his credo, or point of view, with regard to the world he depicts and how he intends to affect the reader with it. He can assume either an omniscient, or a more passive stance, that is, either 'tell', or 'show'. In the case of Lugo y Dávila the constant reminders of his presence, for example in the refusal to describe certain events or in the need for self-justification, build up a narrative relationship which forces us to be aware of his view. The use of space involves both imaginary and geographic space, and their relationship. Man's relation to the world is influenced by his susceptibility to the conditions of his existence (the violence of nature, or the harmony of music) and his reactions to them. A description of his awareness of his surroundings reveals his nature and the intention behind such a description. The use of time will be studied on three levels: (1) that of the action itself, in the references to the daily passage of time, and its psychological effects (for example, sleep or hunger); (2) the time of the narration, in the narrator's interruptions and manipulation of the reader, which, finally, give an awareness of: (3) historical time.

Man is inseparable from the world in which he is portrayed, and his awareness of time and space already reveal some of his nature, but beyond these he lives in a web of
personal relationships, and may be characterised by the writer to a varying psychological depth, as an individual who battles voluntarily with life, or as an archetypal figure apparently obedient to forces beyond his control. Lugo y Dávila's psychological portrayal of a certain social type and the degree of his spiritual growth reveal a measure of concern with man's ability to perfect himself. The theories which form the backbone to the narrative provide further information about the characters and their author's vision of the society in which they live, and form the final link with his moral statement which extends beyond the superficial summaries at the opening of each novela.

A detailed analysis of the text according to the six categories indicated above will reveal both Lugo y Dávila's literary consciousness, his sense of humanity and scale of values:

One might not quarrel ... if literary values and significance do, indeed, reside mainly in form and technique, where literary historians have so often tended to look for them - in this case, in the creation of unified plots, in lifelike characterisation, and in the exercise of detached and accurate observation ... But novels, to be significant, should offer something more than mere technique and accuracy of realistic description; they should tell us something important about human nature and human life.
It is interesting to note that the period of greatest proliferation seems to coincide with the reign of Felipe IV, extending from 1620 to 1665. Several attempts have been made to classify this large body of novels, but any discussion of this question remains outside the scope of this study. Suffice to say that the classifications are still barely established and unsatisfactory, the term novela cortesana being used to refer to a large quantity of the novelas. For further information reference can be made to the following: Agustín G. de Amezúa y Mayo, Formación y elementos de la novela cortesana (Madrid: Tip. de Archivos, 1929); Caroline B. Bourland, The Short Story in Spain in the Seventeenth Century (Northampton, Mass.: Smith College, 1927); E. B. Place, Manual elemental de novelística española (Madrid: V. Suárez, 1926); Joaquín del Val, "La novela española en el siglo XVII," in Historia de las literaturas hispánicas, ed. G. Díaz Plaja (Barcelona: Editorial Vergara, 1953), III, pp. LXV-LXXX.

2 See Caroline Bourland, The Short Story, pp. 9-12. The Decameron was first printed in Seville in 1496, and reprinted in Toledo in 1524, Valladolid in 1539 and 1550, and Medina del Campo, 1543. Timoneda's Patrañuelo (1566) showed clear imitation of Italian plots and from then on translations were numerous. For a study of the use of the derivatives of Boccaccio's narrative framework by seventeenth-century Spanish novelists, see Caroline Bourland, "Boccaccio and the Decameron in Castilian and Catalan literature," Revue Hispanique, 12(1905), 1-232.


4 See Joaquín del Val, p. LIV. Cotarelo y Mori calls him one of the earliest imitators: See Cotarelo y Mori, ed., Teatro popular. Colección Selecta de Antiguas Novelas Españolas, I (Madrid: Librería de la Viuda de Rico, 1906), p. XX. Caroline Bourland says he is the only contemporary novelist to have certainly imitated Cervantes: see Bourland, The Short Story, p. 44, and also G. Hainsworth, Les "Novelas

5 Teatro popular, p. 21. All references to the Teatro popular are to Cotarelo y Mori's edition. (Hereafter references to this work will appear in the text.) Although the original date of publication of the Teatro popular is 1622, the preliminaires are dated 1620, so there are only three possibilities of influences on Lugo y Dávila other than Cervantes: The Fabulario of Sebastián Mey (1613), Corrección de vicios of Salas Barbadillo (1615) for which Lugo y Dávila wrote a prologue, and the Discursos morales of Juan Cortes de Tolosa (1617). However, it is likely that Lugo y Dávila was in the process of writing around the same time as these others. See Caroline Bourland, The Short Story, pp. 95-98.


7 Ibid., p. 377, 11. 141 and 146.


9 Parker, Literature and the Delinquent, p. 25.

10 Teatro popular, pp. 3-4.


13 Antonio Gil y Zarate, "Lope de Vega" in Semanario pintoresco español, 2nd series, vol. 1 (1839), 17-20 as quoted in A. Morel Fatio, "L' 'Arte Nuevo','" p. 393, note for 1. 211.

14 Parker, Literature and the Delinquent, p. 26. See also English Showalter, Jr., The Evolution of the French Novel, 1641-1782 (Princeton: University Press, 1972), p. 194. "The best of the comic novelists recognized, like Cervantes, that ... they had to create a literary reality which was in fact very realistic ... Considerations of style and taste
prevented these writers and their readers from making the low-born characters and their crude adventures the subjects of serious fiction. Instead they looked for an intermediate genre, often modelled after Cervantes' novelas, combining some elevation of style with a contemporary subject."

I am indebted to an unpublished article of Arsenio Pacheco-Ransanz for the ideas which originally inspired this thesis.

15 Castiglione's Il Cortegiano was published in Venice in 1528 and was available in Spain soon after in Juan Boscán's translation (1534). The latter appeared in twelve more editions by 1588. A detailed investigation of the concept of the "ideal" man should also take into account the Galateo of Giovanni della Casa, published in 1558, and translated into Spanish in 1585. It had appeared in Spain a few years before in the form of Lucas Gracian Dantisco's free adaptation, El Galateo español (1582).


17 Heger, p. 145.

18 Showalter Jr., p. 74.

19 The literary theory behind the formal analysis of the novel includes a vast bibliography which has been broadly taken into account in the preparation of this study. For practical reasons the categorisation used here for the analysis has been based on the particularly clear summaries of Showalter Jr., pp. 38-82, and R. Bourneuf and R. Ouellet, La Novela, trans. Enric Sullà (Barcelona: Ariel, 1975).

20 Parker, Literature and the Delinquent, pp. 8-9.
CHAPTER I: BIOGRAPHY AND PERSONALITY
OF LUGO Y DÁVILA

An introductory paragraph by Joaquín del Val and some cursory mention by half a dozen critics in literary studies of a more general nature provide all the information available about Lugo y Dávila's work. The writer remains relegated to the ranks of the lesser known "third-rate" novelists of the seventeenth century, in spite of the fact that the occasional comments betray a superficial knowledge of his writings and reveal the need for giving his work and person more individual attention. The only published sources of biographical information are the Enciclopedia Universal Ilustrada, Cotarelo y Mori's prologue to his edition of the Teatro popular and an article by Vicente Murga. The picture which these together provide is unclear and at times contradictory.

Don Francisco de Lugo y Dávila or Dávila Lugo is introduced in the Enciclopedia Universal Ilustrada as an Escritor español nacido en Puerto Rico en el último tercio del siglo XVI, siendo por lo tanto el escritor más antiguo de que se tiene conocimiento que haya nacido en aquella isla.

J. del Val refers to him as a madrileño while Cotarelo y Mori describes him as a "caballero de origen abulense por una rama
y canario por la otra que nació en Madrid algo antes de expirar el siglo XVI." Alvarez y Baena merely states that "es uno de los sujetos de quien no he podido alcanzar noticias muy puntuales." Vicente Murga claims to establish his parentage, and on the basis of this, the location of the house in which he was born:

Sita en la puerta de Santo Domingo, la cual había comprado con dinero que le había enviado el gobernador desde Cartagena, y en esta casa nació, probablemente, Francisco Dávila Lugo, cuya acta de nacimiento espero encontrar con la de bautismo en la parroquia correspondiente.

The only concrete information that can be deduced from this with regard to Lugo y Dávila's nationality is that he was of Spanish blood. A study of what is known of his life and works will show that he certainly spent much of his life in Madrid, and some in the New World. The date and place of his birth remain imprecise, though it is interesting to note that Lugo was a frequent surname in the Canary Islands in the seventeenth century.

Don Dionisio, his brother, and Don Francisco both claimed in their relaciones de servicios y méritos (presented to the King in 1624 and 1632 respectively) that they were grandsons of Don Francisco Bahamón de Lugo "natural de la isla de Tenerife," governor of Puerto Rico from 1564 to 1568, and governor and capitán general of the province of Cartagena in the West Indies from 1571 to 1574, where he died on 12th June of that year. They were thus also descendants of
Don Pedro and Don Alonso Fernández de Lugo, uncle and cousin of Don Francisco Bahamón, with whom the latter served in the conquest of the Nuevo Reino de Granada.  

Although Don Francisco Bahamón, in a letter to the king in 1566 sought permission to marry the widowed daughter of the widow of a relative, there is no evidence that he ever did so. In 1569 on the termination of his governorship of Puerto Rico, his successor conducted an official inquiry into the accusations that had been levelled against him of having had amorous relations with various women. The resulting sentence stated that the accusations were unfounded, and that he was unmarried. However in 1573 a licence was granted to his eleven year old daughter doña Francisca de Lugo to come to Cartagena to join her father, then governor, so we must conclude that he was a "soltero con compromiso." In his last will and testament Don Francisco Bahamón states that he leaves a certain sum of his money to be sent to Spain to Magdalena de Zúñiga (added between the lines are the words "mi mujer") the mother of his daughter Francisca de Lugo ("hija natural" - and above is written "legítima"). He leaves almost all his worldly wealth to Doña Francisca, and leaves her in the custody not of her mother but of a certain Francisco de Alva.

The added words are from a copy of the will that was used by Magdalena de Zúñiga in a judicial investigation on 25th October 1580 upon her learning of the arrival of the money in Seville by ship and of the disappearance of her
daughter in the accompanying ship, which was separated from the first by a storm. Her efforts seem to have been skilful and successful. Her witnesses were all relatives and professed to have known Don Francisco Bahamón and Magdalena de Zuñiga for twenty years, during which time they had lived a conjugal life and had three children Francisca, Petronila and Francisco, before he was sent to be governor of Cartagena. (They made no mention of his governorship of Puerto Rico and six years of residence there). The case was won and on 26th October 1586 Magdalena was given custody of all three children. This is in contradiction to Don Francisco Bahamón's will which implies that only the custody of Doña Francisca would have been under dispute.¹³

Meanwhile the ship carrying Doña Francisca had returned to Cartagena, and she died there on 1st March 1581 leaving part of her worldly goods to her brother, Don Francisco de Lugo, and the remainder to her mother, Doña Magdalena. She leaves some personal effects to her sister, Isabel de Lugo, if she is still alive, and otherwise to her other sister Petronila. Isabel seems to have been another daughter, but was not mentioned in the lawsuit which gave Doña Magdalena custody, so it can be presumed that she died beforehand. Doña Magdalena received notice of the death of her daughter in Madrid on 14th October 1581, and exercised a claim on all the goods belonging to Francisco Bahamón de Lugo which his daughter inherited.¹⁴

Don Francisco Lugo y Dávila affirms in another Memorial
that he is the son of Juan Vázquez de Orejón and Petronila de Lugo, daughter of Magdalena de Zuñiga. The former was the man Dona Magdalena entrusted with the recovery of Don Francisco Bahamón's goods from Seville and Cartagena, a native of the town of Torrijos and son of Francisco Vázquez de Má queda and Ana Zuñiga, Magdalena's sister. Since Magdalena was the mother of Petronila, Juan Vázquez (Lugo y Dávila's alleged father) and his wife, were cousins. Petronila was not recognised by Don Francisco Bahamón as his daughter, so there is no certainty that he was the grandfather of Don Francisco Lugo y Dávila. The latter's alleged parents were married in 1582, so it is likely that he would have been born after this date.

Whatever his specific ancestry, the general opinion seems to be that Lugo y Dávila was "de familia noble y distinguida por ambas líneas." Despite any other advantages he enjoyed from being of noble blood, he seems not to have been independently wealthy, for his brother Don Dionisio, in his dedication to the Teatro popular describes his family's dependence on the Cardenas household (that of the Duke of Má queda), which, from the implication of his words, was by no means insignificant for at least two generations and did not consist merely of literary patronage:

Recíbale V. Excelencia, como a hijo de un criado suyo, que nació con esperanzas de igualarse a su padre en merecerle por dueño, pues no es nuevo en la grandeza de la casa de V. Excelencia que sucedamos los hijos a nuestros padres y abuelos...
en su servicio y vivamos a la sombra de su magnánima protección. Guarde N. Señor la persona de V. Excelencia con la felicidad que sus criados deseamos y hemos menester.18

The word criado does not necessarily imply service in the sense used today, but refers to any member of a household who enjoyed a salary, or who held a position of responsibility or distinction in the household. Hence he might be a secretary, or ingratiate himself sufficiently to enjoy the honour of accompanying His Excellency at certain times of the day. Consequently it was quite possible to bear the title criado and be a caballero del orden de Santiago. Don Francisco and his brother would probably have been criados in this sense, apparently at one of the moments of highest fortune for the Cárdenas household in terms of wealth and power.

Don Jorge de Cárdenas Manrique de Lara, Duque de Máqueda, Marqués de Elche, Barón de Planes, Conde de Valencia, Conde de Treviño, Comendador de Medina de las Torres, was the inheritor of both his father Don Bernardino de Cárdenas, viceroy of Sicily, and his mother Doña Luisa Manrique, fifth duchess of Nájera. Don Jorge was described as

el tipo de aquella nobleza disipada, fastuosa y elegante que, saliendo de la sujeción en que durante su vida la tuvo el severo Felipe II, se precipitó briosa, aventurera y siempre valiente en toda clase de locuras, en los mandos militares de tierra y mar, en los gobiernos y virreinatos de Italia, Flandes y América, y hasta en la misma corte de los reyes Felipe III y Felipe IV.19
These were the figures who dominated the court scene, and who impressed and influenced the newcomer to the urban or aristocratic world. Despite occasionally criminal or anti-social behaviour, they still enjoyed an untrammelled sphere of influence and access to all the corridors of power and influence in the realm.

While enjoying the protection of this influential patron, Lugo y Dávila merited the description of "póeta, humanista, muy estudioso de la historia y otras facultades" in his own right. It is evident from his novels that he had engaged in extensive study in the humanities and he certainly moved in literary circles, for among the preliminaries to his _Teatro popular_, are laudatory verses written by Felipe Bernardo de Castillo, Sebastián Francisco de Medrano, Francisco de Francia y Acosta, Juan Pérez de Montalbán and Alonso Jerónimo de Salas Barbadillo. At least the last two, judging from the affectionate tone of their verses, were close friends of his.

Lugo y Dávila's first published literary work is said to have been an _elogio_ to a collection of short stories, _Corrección de vicios_, written by his friend Salas Barbadillo, and printed in Madrid in 1615, but there is a record of the publication of one of his sonnets "De entre una y otra peña la alma aurora" in a collection of poetry by Bernardo de Balbuena in 1608, and of another _elogio_ of the _Poema heroico_ of Salas Barbadillo in 1609. After the 1615 publication
there seems to have been a pause until 1622, which, it is interesting to note, roughly coincides with his patron's absence in North Africa from 1616 to 1622. In 1622 the Teatro popular (eight novelas) was published, and there is no record of other literary activity until 1632. It is a possibility that he joined the Duke in some of his campaigns.

Lugo y Dávila is also said to have studied jurisprudence, the basis for his being entrusted with important responsibilities which could have been granted him by his patron the Duke of Maqueda. It is for these that he seems to have been most widely known, since all the sources remark on his having been given the governorship of the province of Chiapa (now in Mexico) in the viceroyalty of New Spain. On the basis of a comment in Don Dionisio's letter "A los lectores" ("obligaciones forzosas le sacaron de España") critics have surmised that he was exercising his duties there already in 1622 when the Teatro popular was being published by his brother. Judging from Salas Barbadillo's allusion in the preliminares to Don Francisco's absence, not only was he not expecting this sudden departure but also regretted it:

Del haberte perdido,
trasladado a las últimas regiones,
en mal seguro leño conducido,
a ser prodigio a bárbaras naciones,...
... tu restitución también pedimos
los que con otros ojos merecimos
comunicarte y verte;
vuelve a pesar de la inconstante suerte.
Lugo y Dávila's promise of another volume to complement the *Teatro popular* also hints that he had other intentions than that of leaving Spain: "y, agradándote este trabajo en que represento la común del pueblo, te ofrezco en otro lo superior." There is no evidence that he ever wrote this part. Thus it is probable that he had left Spain by 1622, but his destination is not certain. General consensus suggests that he remained in Mexico for ten years, since in 1632 Juan Pérez de Montalbán (who wrote a décima to the *Teatro popular*) mentions in his *Para todos* (1632) that Lugo y Dávila had material ready for the press:

Don F. De Lugo y Dávila, erudito poeta, grande humanista y noticioso generalmente de todas materias, publicó unas novelas y tiene para dar a la estampa muchos libros importantísimos

and in 1632 he published "Replicas a las proposiciones de Gerardo Basso." However, in his *relación de servicios y méritos* of 1632, Lugo y Dávila relates the services of his grandfather (*abuelo legítimo*) Don Francisco Bahamón de Lugo and other relations, and

en atención a sus servicios y méritos y en compensación de los de su abuelo, que no han sido compensados, pide y suplica plaza en gobiernos de contador mayor en los tribunales de Indias.

It seems that he had not yet taken up any post in the New World, and in the same *Memorial* he relates how he lost his worldly goods and papers in captivity under the Dutch for a
year and a half, and describes his service in Flanders (the Duke of Cárdenas was likely to have served the King here also). He also talks of the need for refortification of the city of Puerto Rico, and of his assistance in planning the necessary arrangements. In a later official report to the King on the project for the fortification of San Juan, "don Francisco de Ávila y Lugo" is mentioned as one of the consulting engineers instrumental in decisions made regarding the enterprise, so he must indeed have been in the New World for some time prior to 1632. As a result of this and other unspecified services the King granted him a pension (merced) of forty escudos a month on 5th July 1631, which could be collected by his brother don "Domingo" (Dionisio presumably) in the event of Don Francisco's absence, but could be collected by neither of them if he received income from another source. (Don Dionisio was apparently also resident in Puerto Rico, as a letter to the King from the governor states that he lost his job as contador for reasons of health). Don Francisco, it seems, had no wife or children. 31

Another letter from the governor reveals that Don Francisco did not take part in the actual construction of the city fortifications, but in 1634 wrote a Memorial to the King asking for the governorship of Venezuela "por haber minas y haber de fortificarse la costa de Caracas," in which areas of activity he seems to have felt he was well equipped. On May 24th, 1634 he was made alcalde mayor of Chiapa, and his pension temporarily suspended, so he cannot have returned to
Spain permanently in 1632.

On 29th March 1639 Don Francisco was succeeded in the mayorship of Chiapa, and on 15th April 1640 he was made governor of Honduras. It seems that his mayorship was not uneventful, as he was given permission not to attend the auto de residencia because he would be under risk of assassination:

concediéndole por real cédula de 15 de abril de 1640 que diese la residencia por procurador del tiempo que fue alcalde mayor, porque podían asesinarle si asistía a la misma.  

He was still resident in San Juan de Puerto Rico in 1640, since he received the entretenimiento for his part in the military fortifications in Puerto Rico. Hence, according to a rough estimate, he was in the New World for about twenty years, maybe more, from 1620 to 1640.

Apparently after his return to Spain, probably around 1647, Don Francisco wrote a detailed genealogy of his family entitled De la nobleza exemplificada en el linaje de Lugo, which was never published.\(^3\) There is evidence that in 1649 he published an historical treatise on the family of the Marquis of Rivas entitled Origen de la casa de Saavedra.\(^4\) One of Don Francisco's final literary efforts was a panegyric in 1656 called "Elogio de Don Gaspar de Seyxas Vasconcellos y Lugo, Caballero Comendador Mayor de Christo" which was printed at the beginning of a book by Don Gaspar called Corona Imperial de Espinas de Christo Redemptor Nuestro. The
Certámen Angélico, 35 a collection of works edited by Don José de Miranda y Cotera in 1657 for the occasion of the dedication of the new Church of Santo Tomás (erected in the calle de Atocha by the order of St. Dominic in 1656) also contains four canciones by Don Francisco, and a discurso at the beginning, Epígrafe a Santo Domingo de Guzmán,36 in which he gives himself the title "El gobernador Don Francisco Dávila y Lugo," which would confirm his having held the governorship of Honduras. The only remaining information is that he was still alive in Madrid in 1659. 37

All that can be gleaned with certainty from this incomplete picture of the life and personality of Don Francisco de Lugo y Dávila is that he lived at least until the age of sixty-five and that he spent his life between the New World and Madrid. His active life in aristocratic and enlightened circles seems to have made him socially conscious, perhaps as a result of living in a world so concerned with nobility as that of the Duke of Cárdenas, and of not being able to feel secure of his own "legitimate" ancestry. He was a typical example of the cultivated 'Renaissance' man, an accomplished poet, historian, humanist, and even engineer, and must have written the Teatro popular as a fairly young man when he already moved in literary circles, but perhaps before he really saw much of the world.

The Teatro popular can be considered his major literary production. According to Don Dionisio in his dedication to Don Jorge de Cárdenas, Don Francisco never intended to publish
it:

porque, ya que le he defraudado su intento con
imprimirle (que él nunca fué de este parecer),
se desenoje, viendo le he dado el mismo patrocinio
que él se solicitara.

However Don Dionisio, in the first lines of the dedication,
seemed to be of the opinion that he would change his mind if
he knew whose protection the work was given (although the
possibility of flattery cannot be excluded):

Ahora que V. Excelencia ... restituye a la patria,
con su presencia su ornamento, tan príncipe, tan
capitán que a no haber nacido con lo primero, lo
mereciera en virtud de lo segundo, pudiendo
justamente llamarse Príncipe de los capitanes y
merecer a este título el de Capitán de los
príncipes.39

Don Dionisio remarks in his letter A los lectores that Don
Francisco wrote the novels in an idle moment, with no
ambitious intentions:

Fin de ocupar muchas horas de una aldea, donde
asistía el autor de este libro, fué el principio
de escribirle, no ambición de darle a la estampa.40

Don Dionisio's remark certainly contradicts Don Francisco's
attitude hidden in the voice of Montano in the Introducción a
las novelas: "será a mi juicio útil y apacible entretenimiento
y que le podrá inmortalizar la estampa."41 In any event Don
Dionisio was left with the manuscript on Don Francisco's
departure,

no tan castigado y corregido como él quisiera ...
This was a well-known commonplace for contemporary novelists, in view of the negative views held at the time about the literary value of the novel, but the fact that it is his brother making these comments throws a different light on the subject. Either the pair of them were using an original version of a conventional stratagem, or Don Dionisio indeed made the decision to publish the work against his brother's will. Don Francisco makes no apology for his work in his Proemio al lector, nor does he seem to have doubts about its publication, indeed he promises a second part; as mentioned above: "Espero tu censura, no dictada de la malicia, sino de la corrección sabia; y, agradándote este trabajo ...".

Don Dionisio attributes the publication to the help and encouragement of Don Francisco's literato friends, thus spreading the burden of any possible vituperative reaction over several shoulders:

Their number and erudition are held up as a guarantee of the novels' worth, and Don Dionisio shrewdly points out that these individuals' reputation is at stake, and should therefore
ensure the novels’ protection:

el ruego de los amigos, y más el de los doctos, es imperio, tan poderoso que no me he podido defender a su obediencia de quien espero que, como interesados ya por su aprobación en el crédito de esta obra, serán sus padrinos y protectores.\textsuperscript{45}

Whether it was engineered by Don Francisco through his brother, or in person, or by his brother in his absence, the Teatro popular was published successfully in 1622 under the protection of the Duke of Cárdenas with considerable help from influential friends, at the expense of Alonso Pérez,\textsuperscript{46} the father of Juan Pérez de Montalbán, (a friend of Don Francisco, and novelist in his own right.) This was the only edition, but this does not necessarily pass negative judgment on the popularity of Lugo y Dávila’s work. In comparison, Castillo Solórzano, a prolific fellow contemporary, wrote nine collections of novels and only two were printed more than once; it was common for novels only to run to one edition at the time. On the other hand two volumes of novels by Pérez de Montalbán were reprinted twelve times up to the end of the eighteenth century.\textsuperscript{47}

In 1628 three of the novelas of the Teatro popular appeared in Paris in a collection of novels translated into French by Nicholas Lancelot, along with two others recognisable as written by Céspedes y Meneses in his Historias peregrinas, and another of unidentified origin. This collection was reprinted in Rouen thirteen years later.\textsuperscript{48} Nicholas Lancelot had previously translated various Spanish works, including
La Constante Amarilis of Suárez de Figueroa and Lope de Vega's La Arcadia, and interpreted Mateo Alemán's Ozmin y Daraja.
There is no other edition apart from that of Cotarelo y Mori in 1906.
NOTES


2 "Dávila y Lugo (Francisco)'', Enciclopedia Universal Ilustrada (Madrid: Espasa Calpe, [1907-1930]), vol. 17, p. 1128; Mons. Vicente Murga, "Dilucidación histórica en torno al escritor Francisco Dávila L., contemporáneo de Cervantes," La Torre (Puerto Rico), vol. 13, 1, (1965), 77-91; Emilio Cotarelo y Mori, ed., Teatro popular, by Francisco de Lugo y Dávila (Madrid: Colección Selecta de Antiguas Novelas Españolas, 1906), pp. V-XXIV. This is the edition I have used for my study, and from which all quotations are taken. Henceforth all references to Cotarelo y Mori's prologue will appear thus: Cotarelo, prol., p. ... and all references to the text of the Teatro popular thus: Teatro popular, p. ...

3 The correct order of his surnames has not yet been established. He seems to appear most frequently under the name of Dávila y Lugo, as on the title page to the original edition of the Teatro popular (see Caroline B. Bourland, The Short Story, pp. 104-05). Cotarelo y Mori, prol. p. X-XI remarks that Don Francisco's
brother, Don Dionisio, twice signs himself Dávila y Lugo in the preliminares (in the Dedication "Al excelentísimo señor Don Jorge de Cárdenas Manrique de Lara" and his letter "A los lectores") — although there is a misprint in his edition which he points out. Don Francisco himself used the name Dávila first in a poem he printed years later (in the Certamen Angélico in 1657). And, according to Cotarelo y Mori, Don Juan Lucas Cortes mentions his name thus in his Biblioteca Heráldica (p. 124). The name appears in the form Dávila Lugo in J. Alvarez y Baena's Hijos ilustres de Madrid (Madrid: Ed. Atlas, 1973), I, p. 197, the Encyclopædia Universal Ilustrada and V. Murga's article. According to the information in the latter he inherited the name Lugo from his mother's side of the family. In view of this it is interesting to note that Don Francisco appeared to value the name Lugo since he wrote extensively about his lineage on this side, and even, in a short treatise on Santo Domingo de Guzmán published in the Certamen angélico (in which his surnames appear in 'reverse' order: (Dávila y Lugo), he was careful to specify that he bore the surname Lugo. He seemed to have been interested in underlining this particular side of his heritage, and it may have been he who initiated the order Lugo y Dávila with a view to preserving the name which might otherwise have been lost. Although the correct order of his name was probably Dávila y Lugo, the order Lugo y Dávila will be used hereafter in this study, in conformity with all contemporary references to him.

4Encyclopædia Universal, p. 1128.

5Joaquín del Val, p. LIV; Cotarelo, prol., p. X.

6Alvarez y Baena, p. 197.

7Murga, p. 89.


9V. Murga in his article, p. 77ff, calls him Don Domingo. I am indebted to V. Murga for the major part of the following information concerned with Lugo y Dávila's stay in Puerto Rico and his ancestry.

10Murga, p. 78.

11Murga, pp. 82-84.
Lugo y Dávila's patron was the Duke of Maqueda, whose household was based in the town of Torrijos. He was confined to his property as a form of imprisonment, and was buried in the church of Torrijos "patrón antiguo de la casa de Maqueda" (see Cotarelo y Morí, ed. Teatro popular, note 1, pp. 316, 319 and 323). It is apparent that not only did Lugo y Dávila seek the patronage of the Duke in later life, but he also had a connection with his household from his earliest years.

Murga, p. 85.

Murga, pp. 86-87.

Murga, pp. 87-88.

Enciclopedia Universal, p. 1128.

Teatro popular, p. 11 "Al excellentísimo Señor Don Jorge de Cárdenas Manrique de Lara."

Cotarelo, prol., p. XIII. In his note 1, pp. 315-24 to the Dedicatoría, an outline of the life of this figure reveals his extravagant and influential character. Don Jorge was born in Elche on April 23rd 1584, of the third Duke of Maqueda and fifth duchess of Nájera. In 1601 his father died and he found himself viceroy of Sicily. Within eight years he had been arrested three times; once for murder in 1605, for which the King pardoned him; once in 1608 for near murder, for which he was condemned to death; but his mother, with the support of almost the entire court managed to persuade the King to lighten his sentence, and the last time in 1609 for wounding the Duque de Sessa in a quarrel, for which he was imprisoned. Subsequently, in 1616, despite his crimes he was made Captain of Forces in the North African possessions of Spain. He returned in 1622 (the year in which Don Dionisio dedicates his brother's novels to the Duke) and married the daughter of the seventh Duke of Alburquerque, spending several years in tranquillity. In 1635 he was exiled from the court with other dignitaries for disobedience and managed to claim his inheritance of the duchy of Nájera after a long battle with the Manriques. In 1642 he was made Captain general of the Armada, but refused the position because he would be subordinated to the orders of the Duke of Fernandina. He took up the command of the Naples fleet and become involved in a vendetta with another admiral, the Duke of Ciudad Real. In 1642 he was a member of the Consejo de Estado in Madrid, and in 1643 given command of the Royal fleet; but he died in 1644 childless in his marriage.
20 Alvarez y Baena, p. 197.

21 Teatro popular, pp. 5-9.

22 Cotarelo, prol., p. XVI. C. Pérez Pastor, Bibliografía Madrileña (Madrid: Tip. de los huérfanos, 1906). II, p. 1364, calls it a "prólogo al lector." None of these other works of Lugo y Dávila have been consulted.

23 For first see C. Pérez Pastor, II, § 989 and J. Simón Díaz, Bibliografía de la literatura hispánica (Madrid: Consejo Superior de Investigaciones Científicas, 1960), VI, p. 2285. It also contains verses by Quevedo and Lope de Vega, and some décimas by a certain D. Dionísio de Vila y Lugo (his brother). For second see Pérez Pastor, II, § 1071.

24 From the dates of the Tasa, Aprobación, Licencia and Suma de Privilegio, Teatro popular, pp. 3-4, it seems that he finished writing these eight novelas in 1620, although they were not published by his brother until 1622, perhaps awaiting the return of the Duque de Cádiz, the future patron, from North Africa. According to V. Murga, p. 90, Don Francisco was named procurador en corte by the sargento mayor y capitán, García de Torres, on 23rd May, 1615. This man was a friend of the father-in-law of his first cousin once removed (the granddaughter of Francisco Bahamón de Lugo's nephew), born in Puerto Rico. Hence there was probably already a link with Puerto Rico before he wrote his novelas.


26 Teatro popular, pp. 8-9, silva "En alabanza al autor."

27 Ibid., p. 15, "Proemio al lector."

28 Cotarelo, prol., p. XIV.

29 J. Simón Díaz, VI, §§ 1649 and 3343. Nicolás Antonio, Bibliotheca Hispana Nova (Turin: Bottega d'Erasmo, 1963), I, p. 439, describes this work merely as one "quia de re monetaria sunt".

30 Murga, p. 79.

31 Murga, pp. 79-82.
It is recorded without a date, but Nicolás Antonio gives the impression that it was in progress when he recorded Lugo y Dávila's activities (between 1617 and 1684): "Expectari a se jam diu fecit librum De la nobleza," p. 439, and Rodrigo Méndez Silva quotes it as ready for the press (mistaking the title as Nobleza explicada en el linaje de Lugo) in his book Hazañas del Capitán Céspedes which Simón Díaz records as published in 1647 with an elogio by Lugo y Dávila, VI, § 1647. It seems never to have been printed, and the manuscript has disappeared, although it has been cited often (Cotarelo, prol., p. XVII).

Neither Simón Díaz nor Pérez Pastor give a record, but Cotarelo, prol., p. XVIII, states "lo citan con encomio D. José de Pellicer, que trató luego el mismo asunto, y Don Luis de Salazar y Castro."

Cotarelo, prol., pp. XIV-XV, note 1, gives a bibliographical description.

Cotarelo, prol., p. XV, calls it a canción real and mentions that Don Francisco took advantage of this occasion to show off his erudition in a prose elegy to the collector Don José de Miranda.


Teatro popular, p. 10.

Ibid., p. 10.

Ibid., p. 12.

Ibid., p. 27.

Ibid., p. 12.

Ibid., p. 15. The Proemio was presumably written at least two years before Don Dionisio's Dedication in 1622, since the Aprobación, Suma de Privilegio and Licencia are dated 1620.

Teatro popular, p. 12.
A study of the bibliographies of Pérez Pastor and Caroline Bourland, The Short Story, pp. 87-201, reveals that he also financed the publication of much of Lope de Vega's work, works by Castillo Solórzano and Tirso de Molina, and predictably some of the works of his son. He later obtained the title librero de su magestad. Worthy of note also is the fact that the publisher of the Teatro popular, Fernando Correa de Montenegro, collaborated with Antonio Pérez in the publication of Lope's works as well as that of Lugo y Dávila. His other publications reveal strong connections in colonial affairs.

See Caroline Bourland, The short story, pp. 203-05. (Index of authors and list of publications). In comparison, Cervantes' Novelas ejemplares were published in twelve editions within ten years of their first appearance, and twelve more editions were issued by 1665. They were translated into French as early as 1615, into Italian in 1626, some of them into English in 1640, and a German version of "Rincónete y Cortadillo" appeared in 1617.


Lugo y Dávila was one of the first of a wave of Spanish novelists to be translated into French, which included Agreda y Vargas, Céspedes y Meneses, Tirso de Molina, Pérez de Montalbán, Salas Barbadillo, Castillo Solórzano, and María de Zayas y Sotomayor. The wave of translations was the result of the great celebrity of the Novelas ejemplares in France as an innovation in imaginative prose, in which ordinary life could be interpreted and imitated with originality. They ran to numerous editions, reprints and theatrical adaptations and caused the flood of Spanish novels to spread throughout France in the second quarter of the seventeenth century.
CHAPTER II: THE TEATRO POPULAR: THE PROEMIO AL LECTOR

AND INTRODUCCIÓN A LAS NOVELAS

The Teatro popular consists of eight short novelas, each prefaced by a summary of the moral value which can be extracted from them; the whole collection is prefaced in turn by an Introducción a las novelas, and a Proemio al lector by Lugo y Dávila, in which he declares the intention with which he wrote the book. The full title of the work is Teatro popular: novelas morales para mostrar los géneros de vidas del pueblo y afectos, costumbres y passiones del ánimo, con aprovechamiento para todas personas. This title reveals an awareness of the by now traditional demand that literature supply both moral edification and entertainment (prodesse et delectare). Lugo y Dávila calls the novels morales and describes them as giving spiritual benefit (aprovechamiento) to all who read them (in other words they can lay claim to some form of enseñar) and they are described as a teatro which implies a deleitar, since the theatre was a popular form of recreation at the time.

Comments have been made on the inappropriateness of the title Teatro popular as applied to the contents. However, Lugo y Dávila was not the only early seventeenth-century novelist to use the word teatro to entitle his work.¹ A
careful consideration of his intentions should reveal in this
generic title a purpose which is already hinted at in the
use of the word mostrar. The word popular seems self-
explanatory considering that the full title explains that
the novels are to show the way of life of the pueblo (the
people, or nation). The implication is that the pueblo
includes all classes of people, even the lowest. At the
time this in itself was an innovatory concept.

In sixteenth-century Italy the laws ruling literary
genres and the norms of the art of poetry, based on authorities
such as Horace and Aristotle, had been elevated to the level
of an uncontestable authority, and the first attempts at
fictional prose narrative found these aesthetic laws
restrictive and had to struggle for independence from them.
With the rise of printing, literature was becoming an active
and powerful force in society, and this coincided with a time
of great social upheaval. The novel had become very popular,
and in a time when social divisions were no longer so clear
cut, and rules for writing fiction did not seem appropriate
to the novelist's creative response to the reality in which he
lived, his desire to make the realism of the new genre
acceptable meant that he fell victim to the absence of a
theory of the novel. His preface, or introduction, had to
make allowance for the political and social pressures exerted
upon him, but also reveal a concern and interest in the
literary and theoretical problem, however confused.

Boccaccio's Decameron provided a revolutionary solution
by taking an idea which was oriental in origin, and using it to disguise fiction in a form which gave respectability to a popular genre. Since story-telling was gradually becoming a highly respected form of social entertainment, and an integral part of the life and education of the gentleman, all that was necessary was to find an occasion, or justification for printing stories. This Boccaccio did by binding them in a narrative framework which consisted of the gathering of a group of friends in a secluded and delightful place to pass the time safe from the plague which was ravaging Florence, and to forget the horrors attendant upon the pestilence. They tell each other stories for entertainment. These stories contain discussions of all matters relating to human affairs, especially spiritual and emotional affairs, and reveal a wide tolerance of human folly and an interest in all strata of society.

Boccaccio was accused nevertheless of infidelity to the laws of *imitatio*, which among other things dictated a division of styles into tragedy and comedy, not allowing the inclusion of different classes of people and their different approach to life in the same narrative. His self-justification, suggesting that the edification of the soul can lie in life's pleasure and bodily consolation, was innovatory:

... che quelle leggeranno, parimento diletto delle sollazzevoli cose in quelle mostrate ed utile consiglio potranno pigliare in quanto potranno conoscere quello che sia da fuggire e che sia similmente da seguitare: le quali cose senza passamento di noia non credo che possano intervenire.
This concept can also be found in the prologue to Cervantes' Novelas ejemplares:

Si, que no siempre se está en los templos; no siempre se ocupan los oratorios; no siempre se asiste a los negocios, por calificados que sean. Horas ay de recreación, donde el afligido espíritu descanse. Para esto se plantan las alamedas, se buscan las fuentes, se allanan las cuestas y se cultivan, con curiosidad, los jardines.5

With the close political, mercantile and academic relations between Italy and Spain, Italian cultural and intellectual developments were communicated to the Peninsula. Boccaccio's Decameron was much imitated, and there were frequent references to his art as a storyteller.6 The most striking manifestation of his influence in Spain reached its peak in the seventeenth century with the use of the framework by many novelists including Castillo Solórzano, Pérez de Montalbán (both friends of Lugo y Dávila), María de Zayas y Sotomayor and Mariana de Carabajal.7 This is the form adopted in the "Introducción" to the Teatro popular. Originally an historical connecting link for the diverse episodes of the Decameron, Boccaccio's framework evolved into a literary convention used for the same purpose (uniting variety) and even became a novel in embryo in its own right, as in the case of M. de Carabajal. In the Decameron the stress was on the aristocratic and wealthy environment of the reunion of friends, who remained as characters without a personality of their own in the narrative, but gradually the emphasis on social classes was less particular, as in the Teatro popular.
Cervantes was the first to be independent, in the Novelas ejemplares. He established the novel as an art form in its own right, with exemplarity as the "internally" linking framework:

Heles dado nombre de ejemplares y si bien lo miras, no ay ninguna de quien no se pueda sacar algun ejemplo provechoso; y si no fuera por no alargar este sujeto, quizá te mostrara el sabroso y honesto fruto que se podría sacar, assi de todas juntas, como de cada una por sí.8

For Cervantes the moral value is in the recreación of reading his novelas. Recreation becomes a re-creation. In this respect Lugo y Dávila cannot be called an imitator of Cervantes in as much as he relies on an external framework, but we cannot rule out the possibility that he had a similar understanding of the question of exemplarity, and resorted to a similar approach beneath the visible structure. He acknowledges no debt to Cervantes in his Proemio, but an acquaintance with his novels could reveal that, like the Novelas ejemplares, "algun misterio tienen escondido que las levanta."9

In the Introducción a las novelas Lugo y Dávila presents his version of the narrative framework. Three friends, Celio, Fabio, and Montano "... iguales en calidad, costumbres, en ingenio y aun en la inclinación y letras (puedo decir) ... para vacar a mayores cuidados, huyendo el ocio ..." meet in Celio's garden "a tener apacibles ratos, donde el arte emulaba a la naturaleza, y la naturaleza al arte".10 In this
lugar ameno there is no distinction between art and reality. The senses are caressed by the beauties of nature, and these men of leisure can evade the temptations of the world. However, the almost idyllic setting of the locus amoenus set out in the "Introducción," contrasts sharply with the actual content of the novels that follow; thus the life of leisure is set against the life of participation in the world and the actions of individuals in society. The season in which the reunion is set is spring, symbolic both of recreation and rejuvenation, and thus suitable to an exemplary motive. Fabio comments on the flight of time: "... de todo, no sólo gusto, más desengaño de la frágil vida humana, se opone a la consideración,"11 and he discusses the meaning and existence of present time, provoked by the observation of nature around them. Montano interrupts and proposes that they begin their pre-arranged entertainment, each spending an afternoon telling the others a story:

... demos principio al entretenimiento concertado, ocupando las tardes en referir cada uno de los tres una novela, explicando el lugar curioso que ocasionare la conversación ... pues así conseguiremos el precepto de Horacio, acertando en mezclar lo útil con lo deleitoso.12

In this way they will benefit from their leisure: storytelling has a use. Before they begin, Fabio asks Celio to explain the origins and rules of what he now calls the fábula, "porque se errará menos veces."13 He is concerned apparently with obeying the rules. Celio proceeds to explain,
with great erudition and much quotation of authorities, having pointed out that this is by no means an easy task: "Nuevo tratado pide explicar lo que propone Fabio, más obedeceré excusando, cuanto me sea posible, latitud tan grande como abraza esta materia." Lugo y Dávila was obviously aware of the lack of a proper theory for the new genre. In his framework he provides what has been termed "the first theorising in Spain that systematically expounded the principles of a type of prose fiction." It is a digest of Aristotle's *Poetics* and Horace's *Ars Poetica* as interpreted by the Italian commentators but gives subtle indications that Lugo y Dávila had his own thoughts on the matter, which he makes more clear in the *Proemio*.

Having defined the etymology of *fábula*: "Si viene 

Celio declares that the true definition pertaining to *este género de fábula propia a las novelas* is from Aristotle:

*Esta fábula es imitación de la acción, y no dijo de las acciones, porque no le es permitido a la novela abrazar más que una acción, así como la tragedia.*

He later on states clearly "que la novela es un poema regular, fundado en la imitación de la naturaleza," and points out that Celio Rodiginio "llama á la fábula imagen de la verdad."

Thus Lugo y Dávila, through his mouthpiece, tries to equate the novel with tragedy (the imitation of an action of high importance) and with poetry, which, according to the
Renaissance scheme for the classification of texts, portrays some universal truth. However, his description of the novels in the title as _Teatro popular para mostrar los géneros de vida del pueblo_ (usually the subject matter of comedy), implies that he does not confine their content to that determined by the formal definition of tragedy. Celio seems to use the word synonymously with _novela_, points out its meaning of _fingir_ (to feign, imagine), and then defines the _fábula_ as an "image of the truth." This implies that Lugo y Dávila believes that the novel has worth, even if it is a _representación fingida_, and is suggesting, in defiance of any traditional categorisation into tragedy and comedy, that the two can be combined and contain a truth. Indeed, Celio goes on to say that "el fin y la especie que toca a la novela es lo moral, por mirar a aquella alegoría que hace relación a las costumbres."\(^\text{18}\)

Celio continues, saying that

... la mayor valentía y primor en la fábula que compone la novela, es mover a la admiración con suceso dependiente del caso y la fortuna, mas esto tan próximo a lo verosímil que no haya nada que repugne al crédito; porque, según el filósofo, cuya es toda esta doctrina, al poeta no le toca narrar las cosas como ellas fueron, sino verosímiles a lo que debieron ser.\(^\text{19}\)

The movement to _admiración_ (which occupies our thoughts and emotions and contains the entertainment value) must be carefully handled by the poet so as to contain an edifying truth: the verisimilar is that which portrays the ideal, or
things as they should be. Later he states that

... en la imitación está el todo para acertar ...

Esto es, con aquellas imitaciones tan propias que representen al vivo lo imitado. Y de toda esta doctrina lo que se saca es que se debe imitar cada persona que se introduce en la novela, con el decoro y propiedad que le pertenece; hablando el sabio como sabio, el ignorante como ignorante, el viejo como viejo, el mozo como mozo, sin exceder los límites de su talento, y acomodándose al corriente de sus frases y palabras.20

He goes on to recommend the *Decameron* as a good example of this procedure. Celio seems to define imitation as the embodiment of another nature, through the exercise of creative imagination. *Decoro*, for him, becomes the acceptability of the copy of reality which each person represents. Bearing in mind the observations made above, it does not seem unreasonable to conjecture that Lugo y Dávila is concerned with what we would term in the twentieth century "realism in the novel", with portraying things as they are, and thus with instruction.

This suspicion might be confirmed by Celio's final statement about the aim and utility of the novels which he calls *poemas* (and which therefore contain some truth):

El fin que tienen estos poemas ... es poner a los ojos del entendimiento un espejo en que hacen reflexión los sucesos humanos, para que el hombre, de la suerte que en el cristal se compone a sí, mirándose en los varios casos que abrazan y representan las novelas, componga sus acciones, imitando lo bueno y huyendo lo malo. La utilidad que, escritas con este acuerdo, tienen este género de fábulas .... unas tienen consuelo de las humanas calamidades; otras destierran de nosotros las perturbaciones y terrores del ánimo; otras
Bringing the initial discussion to an abrupt end, prior to the telling of the novelas, Montano makes one last request, for variety in style, so as to reach all levels of the public:

Os pido que se varíen los asuntos y el lenguaje junto con el adorno de las letras humanas; de suerte, que no todo sea para los doctos, ni todo para los vulgares, ni todo entre estos dos extremos.

There is again a subtle hint that Lugo y Dávila makes no permanent distinction between high and low styles in tragedy and comedy, but wishes to avoid a fiction which appeals merely to the two extremes: the erudite reader on the one hand and the common crowd on the other. He even hints through Celio that he intends to improve on the novel:

"... daremos lo más curioso y lo más útil que nos sea posible, adelantando la erudición en algunas de nuestras novelas a las que se han escrito por los italianos y españoles."22 There are already signs, therefore, that neo-Aristotelian theory did not totally suit Lugo y Dávila's purposes. Beyond these, the significance of the framework itself as a literary convention provides other hints for determining the author's actual intention, and thus has a bearing on his own explicit declaration of intent.23

The framework is first and foremost a tidy way of gathering novels of diverse content into a whole which can
provide at least a pretence of obeying the rule of unity of
time, place and action, while simultaneously acting as a
shield, or mask, for the creative imagination, or face of the
author. At the same time, however, the more attentive reader
is led to notice the disaccord between theory and practice,
for the variety in the stories is subtly underlined by the
unity of the framework. In the case of the Teatro popular,
where the framework is extended beyond the short moral
description of each story, into a discussion by the three
friends of some classical quotation (usually providing
material for the plot), this discrepancy is paralleled in
the disaccord between the moral and the text, which are often
only superficially or clumsily related. In this disaccord
we find again the framework's function of feigning obedience,
this time to the demand for morality in fiction, but still
giving freedom to the new accent on creative expression. 24
Behind this apparent avoidance of responsibility by the author
is his true voice. The short novel becomes a refined and
ironic version of the creation demanded by the theorists.

A moralist might call this hypocrisy - to give the
appearance of starting from the accepted scale of values,
while in fact discrediting them by depending on literary
convention, which is used nevertheless, to unite according
to individual designs. However that would be to deprive the
author of credit he may be due for seeking out his own scale
of values and making them clear despite pressures he feels
unable to ignore.
The constant return after each story from the world of the novels to the level of the friends' reunion, to the witnesses (trustworthy or otherwise) of that world, emphasises the nature of the work as a double fiction. Thus a temporal, and spatial distance is created between the work and the readers' reality, between the "Introducción" and the novels themselves. This distance prevents the illusion that all that is related is literally true, and throws into doubt the author's constant claim to veracity in his use of historical figures and events. It rather creates another illusion, that of being taken to a window on the "theatre" of the world, of being shown a mirror-image. The contrast between the "ideal" platform from which we look upon the world, and the worldly reality, brings about a sort of desengaño (dis-illusion) in which we seem to be invited to look at life and choose, as in Celio's mirror, how we want to compose ourselves.²⁵ Lugo y Dávila's Proemio seems to provide grounds for the conjecture that this was the intention behind his use of this literary convention.

The opening lines of the Proemio: "... según están depravados los ánimos de los hombres ..."²⁶ appear to set the "official" moral tone. Since man's slothful nature instinctively seeks pleasure, not utility, those with wisdom ("los sabios") have been obliged throughout history to use the fábula to dorar la píldora, to make moral truth palatable, since strict moralising itself will change no-one. However, Lugo y Dávila soon betrays his own ideas:
Excessive moralising produces the same problem as before, that is, a disinclination to pay attention to the problem of morality, for this is what originally led to the invention of the fábula:

Maña y blandura es menester para que se apetezcan hoy los preceptos de la filosofía moral, tan provechosa medicina, para curarse los afectos y pasiones del ánimo, desenganándole al pueblo y representándole sus errores.

Lope de Vega echoes a similar attitude in one of his comedias:

Yo he pensado que tienen las novelas los mismos preceptos que las comedias cuyo fin es haber dado su autor contento y gusto al pueblo, aunque se ahorre el arte.

Morel-Fatio’s characterisation of Lope’s Arte Nuevo could unwittingly describe the basis of Lugo y Dávila’s "Introducción":

Une assez pâle et pédante dissertation érudite dont les commentateurs d'Aristote et d'Horace font surtout les frais, mêlée à une défense ambiguë et timide d'un théâtre populaire défini comme un genre inférieur, indigne de l'attention des délicats, mais qui est une nécessité parce qu'en fin de compte, pour atteindre le grand public il convient de flatter ses goûts et de suivre le courant.

Lugo y Dávila suggests further that an obvious source
of desengaño is life itself, a copy of which he intends to provide (la píldora dorada):

... que no es otra cosa una república, que un teatro donde siempre están representando admirables sucesos, útiles los unos para seguirlos, útiles los otros para huirlos y aborrecerlos. Esta causa (lector) me dió ánimo de poner a tus ojos la representación popular de este teatro. 31

This is again reminiscent of Cervantes' prologue:

Mi intento ha sido poner en la placa de nuestra república una mesa de trucos, donde cada uno pueda llegar a entretenirse, sin daño de barras; digo sin daño del alma ni del cuerpo, porque los ejercicios honestos y agradables, antes aprovechan que dañan. 32

Lugo y Dávila defends his idea with quotations from Thomas Aquinas, explaining that it is easier to move by representation than by reason:

... con las simples representaciones mejor se inducen y mueven que con las razones; de donde en lo admirable, bien representado, se ve la delectación, porque la razón se deleite en la comparación. 33

Again there are parallels with Cervantes' prologue: effective instruction is dependent on the quality of entertainment and recreation has its own therapeutic value.

Lugo y Dávila finally makes a clear statement of this, his plan of action, defending himself with the authority of a Father of the Church:

Estos son los rumbos, ésta la carta con que me atreví a navegar el inconstante golfo del pueblo.
Preceptos, no con autores profanos autorizados, sino por un Doctor Angélico; cuyos avisos y reglas he procurado guardar en este volumen, donde (a mi ver) las representaciones son verosímiles y próximas a la verdad y algunas de ellas verdades, y éstas nacidas de lo admirable elegido a tu aprovechamiento, y deseando inducirte y moverte a desterrar el vicio y amar la virtud.

Each representation contains a truth which he maintains will inspire a distinction by the reader between vice and virtue, and a choice of the latter.

Lugo y Dávila and Lope de Vega seem to suffer from a similar diffidence. At the end of the Proemio, before the novel is defined as tragedy in the "Introducción", and having insisted on the truth contained in these novels, Lugo y Dávila promises a second work of a tragic nature, which will include a profile of the "ideal" man, or hero, contrasting with this work, which is of a popular nature:

Espero tu censura, no dictada de la malicia, sino de la corrección sabia, y, agradándote este trabajo, en que represento lo común del pueblo, te ofrezco en otro lo superior, con la imitación trágica, esto se entiende según Aristóteles, las acciones graves de los príncipes dignos del coturno de Sófocles (como dijo Virgilio) ofreciendo cifrarte un verdadero y Cristiano político, desengañado, prudente y sabio.

He has thus contradicted himself and described the novels of the Teatro popular as popular in nature, or tending towards comedy. He also apologises for not appealing to authorities to support his ideas, excusing himself, not because he is ignorant but because quotations would be more appropriate to another type of work:
... de acuerdo, no hallarás en este volumen citados a Cornelio Tacito, Justo Lipsio y otros; no por no haberlos visto con asiduo cuidado, mas por lograr en más propia ocasión lo mucho bueno que tengo advertido en ellos como en otros autores.36

The general thrust of the Proemio and "Introducción" seems to be a moral one, but also independent of current literary conventions. Lugo y Dávila is well acquainted with traditional literary theory and the possibilities of providing a profile in the tragic mode of the ideal hero, worthy of emulation, but predictably he never produced the second work in this form. We could tentatively suppose that in fact he provides some alternative or equivalent in the Teatro popular. He describes his novels as representations of events in the great theatre of the world (the concept of el gran teatro del mundo enjoyed wide currency at the time).

It is important to remember that the seventeenth-century definition of the word teatro was very different from our own. Its meaning was confined to that of a place or setting in which a dramatic spectacle, or happening, occurred. It was not until the eighteenth or nineteenth centuries that the meaning was extended to the art of composition or representation of comedias, or the collection of dramatic works of a nation or author.37 Lugo y Dávila's use of the word is in the sense of a stage, or temporal backdrop, which gives us a vision of what the world appears to be, not necessarily of what it is. This subtle sense of unreality is emphasized by the
artificial distancing effect of the narrative framework, which theoretically absolves the author of all responsibility for the narration, leaving the reader to seek a truth behind the picture, to seek behind appearances for what could be, or what is to be brought into being. Lugo y Dávila does not dictate what should be. Cervantes' remark in his prologue to the Novelas ejemplares gives some sense to this: "... aunque tartamudo, no lo será para dezir verdades, que, dichas por señas, suelen ser entendidas."38

It remains to be seen from a close study of the novels themselves whether Lugo y Dávila indeed found a unique way of dealing with the dual problem imposed on him by the time in which he lived: that of moral responsibility insisted upon by the Counter-Reformation Church, and that of the lack of theoretical definition from which the novel suffered.
NOTES

1 Cotarelo, prol., p. XX, "Dióle el autor el título algo extraño ...," and J. del Val, p. LIV. Examples of other novelists' use of the word teatro in the title to their work are Gil González Dávila's Teatro de las grandezas de la Villa de Madrid (1623), and Céspedes y Meneses' Historias peregrinas y exemplares: Breve Resumen de las Excelencias y Antigüedad de España: teatro digno de estas peregrinas historias (Zaragoza, 1623).

2 Although the manuals of behaviour for the aspiring gentleman, such as Baltasar Castiglione's Il Libro del Cortegiano (Venice, 1528), did not appear until much later, it is probable that the activities they describe had long been characteristic of Italian courtly society. Giovanni della Casa's Il Galateo (Venice, 1558) includes advice on the art of narration of cuentos: on how to put a story together, and sustain interest, on the importance of good style, and the exemplary nature of stories.

3 Henceforth all references to the "framework" are to Boccaccio's model, copied or adapted by many authors contemporary to Lugo y Dávila.


6 "... y si quisiereis perfeccionar con más arte estos preceptos, .... para la práctica harto os dará el Boccaccio en su Fiameta y en el Decamerón de sus novelas," Teatro popular, "Introducción a las novelas", p. 26.


10 Teatro popular, p. 19.

11 Ibid., p. 20.

12 Ibid., p. 21.

13 Ibid., p. 22.


15 Teatro popular, p. 22. The "fable" was one of six elements of tragedy according to Aristotle's definition. In his introduction to the Poetics, L. J. Potts calls it "myth", the essence of tragedy, which reveals an approach to life he calls "heroic fatalism". L. J. Potts, Aristotle on the Art of Fiction (Cambridge: University Press, 1953), p. 10.

16 Teatro popular, p. 24.

17 Ibid., p. 23. Celio Rodiginio (distinct from the Celio of the "Introducción") was an Italian humanist. See Enciclopedia Universal Ilustrada, 51, p. 1193, s.v. "Rodiginio (Ludovico Celio)". Literato italiano; nací en Rovigo hacia el año 1450 y murió en la misma ciudad en 1525. Fue profesor de literatura en Reggio y publicó Lectionium antiquarum libri 30 (Venecia: 1516).

18 Teatro popular, p. 23. The novel was criticised at the time for only feigning obedience to the laws of imitatio and moral utility, and in fact having no sincere moral intent.

19 Ibid., pp. 23-24.

21 Ibid., p. 26 (emphasis is mine). Note that the reader, the one looking in the mirror, takes the initiative in finding the novel "useful".

22 Ibid., p. 27. (emphasis is mine).

23 I am indebted to W. Pabst, La novela corta en la teoría y en la creación literaria, trans. Rafael de la Vega (Madrid: Gredos, 1972) for the remarks which originally provoked the following insights.

24 Spanish novelists not only had to contend with the literary theorists, but also with the demands made by the Catholic Church under the threat of censorship.

25 The idea of an experiment in detachment is not new: Cervantes' use of multiple narrators in Don Quijote, and the criticism by Don Quijote himself of his own life as it is written, and lived by him, are examples of such experimentation, but in a more advanced form.

26 Teatro popular, p. 13.

27 Ibid., pp. 13-14.


33 Teatro popular, p. 14.

34 Ibid., p. 15.

35 Ibid., p. 15.
36 Ibid., pp. 15-16.

37 Martín Alonso, Enciclopedia del idioma (Madrid: Aguilar, 1958), s.v. "teatro": (1.) s.XIII-XX: Edificio o sitio destinado a la representación de obras dramáticas o a otros espectáculos públicos propios de la escena. (2.) s.XVI-XX: sitio o lugar en que se ejecuta una cosa a vista de numeroso concurso. (3.) s.XVII-XX: escenario o escena. (4.) s.XVII-XIX: Conjunto de todas las producciones dramáticas de un pueblo, de una época o de un autor; arte de componer obras dramáticas, o de representarlas. Note: fig. s.XVI y XVII: LA CORTE, residencia del soberano. Also Sebastián de Covarrubias, Tesoro de la lengua castellana o española (Madrid, 1611; rpt. Barcelona: S. A. Horta, 1943), s.v. "teatro": Latine theatrum, es nombre griego, θεάτρον, a verbo θεάω, video, por ser lugar a donde concurrían para ver los juegos de los espectáculos."

38 Novelas ejemplares, p. 21, 11.31-32.
CHAPTER III: DETAILED ANALYSIS OF
ESCARMENTAR EN CABEZA AJENA

The first novel is the only one of the eight with a plot for which no other literary sources have been found, and bears no resemblance to any of the Novelas ejemplares with which Lugo y Dávila's work has always been compared. Since it happens to be one of the better constructed novels of the collection, and since it seems to be truly "original," it merits close attention.¹

In seven out of the eight novelas of the Teatro popular the action takes place in an urban setting; this is one of them, and the setting of it is Seville:

... ciudad acomodada, por la variedad de gentes que en sí encierra, para que la fortuna halle en qué tropezar, ejecutando con los hombres su poderío o jugando con ellos. (p. 31)²

The opening sentence already places the reader at a certain objective distance from the scene to watch the activities of men, and implies that there are forces outside them against which they are obliged to struggle.

Plot

The protagonists are two galanes, Don Félix and Don
Fernando, who are both engaged in the courtship of Doña Beatriz. Naturally there are obstacles to the pretensions of both. Beatriz’ widowed and wealthy, but miserly father el capitán Alvarado, favours Fernando for his wealth. Beatriz herself favours Félix for his physical beauty and between them they attempt to realise their amorous ambitions with the help of Hernández, Beatriz's companion.

In the street where the two galanes serenade Beatriz, lives Doctor Ranjelo with his wife Celia. During his long vigils Félix befriends Ranjelo, while the less single-minded Fernando's passions are redirected into a clandestine relationship with Celia. Meanwhile Beatriz's father arranges definitively his daughter's betrothal to Fernando. He organises a celebration in the gardens of Alfarache, and arranges for Fernando to arrive later. Hernández informs Félix of the situation, and he manages to gain entry into the gardens in disguise, to await the arrival of the party. With the help of Hernández, he manages to persuade Beatriz to let him into her house the next night in order to compromise her father's honour, and force his consent to their marriage. He is interrupted by Fernando whose impatience has led him to arrive early. Hernández warns Félix and he escapes, stealing from the gardener a ring given to him by Beatriz. Fernando had previously tried to buy the ring from the gardener. Don Fernando is also forced to leave, for the two fathers arrive on the scene. They discuss the theft with Hernández. Fernando then reappears in a boat, on the river beside the
gardens, with some hired musicians who sing of love. He dines with the company, and as they all travel home on the river they are met by Félix making music in competition, in another boat.

The next night Félix keeps his appointment, but is distracted by the sight of someone entering Ranjelo's house. As he listens unobserved to an adulterous tryst he is challenged by Ranjelo whom a maid has informed of an affront to his honour. He has feigned absence in order to catch his wife red-handed and seek revenge. The two men recognise each other, and enter the house to investigate. Celia denies all accusations and Félix, aware that he is missing his appointment, suppresses the realisation that Celia's lover has escaped, and encourages Ranjelo to believe he was deceived by the maid rather than Celia. Félix leaves, and waits outside Beatriz's door, but finding no-one to let him in, he finally returns home downcast. The double-dealing Hernández then comes to confess that she let in the wrong man, her version of the story being that don Fernando had found out the arrangement, and presented himself instead of Félix. As a result, when Beatriz's father discovered Fernando he obliged him to marry Beatriz. Félix, now appraised of the circumstances, shows great fortitude and, suitably desenganado, he accepts that he is better off without such a fickle woman as a wife.
Narrative point of view

The first novela opens with an exposition of the enseñanza that the story contains, and a comment from Lugo y Dávila in which he expresses concern for the reader's patience, claims authenticity and reminds the reader of the author's erudition: "... a no temer fastidiar el ánimo del lector con ejemplos, á manos llenas me los ofrecen las historias" (p. 29). He then hands over the narration to Fabio:

... y, supuesto que á mí me toca referir la novela de hoy, á proposito de lo que se trataré, ya parece que me está llamando un caso de nuestros tiempos, que, en mi opinión, tiene de novedad y gusto, y, sobretodo, nos muestra cuán provechoso es en cualquier género de sucesos. (p. 30)

Fabio is careful to claim that the story describes a true event, and assures the two friends that it is both enjoyable and provechoso. The implication is that provecho is to be found in real life, not in moral tracts. This is also to be inferred from the proverb he quotes, perhaps with ironic intent, to give "authority" to the motive of the story:

Dichoso á quien le hacen los ajenas peligros advertido.... Más despierta lengua, mayor elocuencia y más delgada pluma que la mía, pide la explicación del proverbio .... pues cuando no tuviera más antigüedad y autoridad que haberle referido Plutarco ..., bastaba. (p. 30)

Fabio's false modesty, and Celio's call for the translation of any quotations in the telling of the story, could perhaps conceal a wry comment by Lugo y Dávila on the pedantry of
some contemporary attempts to produce morally useful literature.

Fabio proceeds to tell the story in the third person, but throughout there are reminders of his presence, either in the ironic tone, or in direct interventions in the first person. As narrator he tells us the story, giving a ready-made explanation of the world. Almost immediately there is a comment on the way things are: "... díganlo más de cuatro que yo conozco arrepentidos de haberse casado con mujer gallarda dotada de futuros contingentes" (p. 32). Yet this is followed by a strong reminder that this is a story we are being told, not an explicit moral lesson: "Llamábase, si bien me acuerdo, su padre de la dama, el capitán Alvarado" (p. 32), and "En este modo de acarrear acrecentamiento se enriqueció, como digo, nuestro capitán" (p. 33).

Fabio focusses our attention before the action fully begins on the important personalities in the whole event, the two galanes: "fundamento de nuestro suceso" (p. 34). He imparts to the reader a feeling of collaboration in the adventure. This is further emphasised by his sense of fun over the description of Hernández, and his concern with the pitfalls of excessive digression. His use of the first person makes it his joke, and he clearly wants the reader to join in:

Hernández era dueña (extraña gente); y, aunque haga alguna digresión á nuestro cuento, no puedo dejar de referiros uno que me viene a la memoria que califica lo que son éstas .... Muchas cosas
There is judgment inherent in his description, but the humour alleviates any pressure to condemn. After a reminder that the story is true, follows another that it is fiction. He introduces: "... el doctor Renjelo (que así le daré nombre) y Celia su mujer" (p. 36).

The narrator's sense of fun extends also to playing with the reader's imagination: he refuses to tell certain details, in the name of not rendering the story too lengthy, but beneath is the implication that the material is unsuitable. The result is of course an emphasis on the information which is not revealed.

And later on

In contrast to these incursions into the reader's world, the greater part of the story is narrated, as already pointed out, by an omniscient third person narrator who exercises complete control over the characters, and the information given to the reader. At times there is a clear judgment included, as
a signpost to the discrepancy between the impression a
person gives and his inner nature: "Don Félix, malicioso,
abrió la puerta" (p. 47). Until this moment Félix had been
presented as the hero, at a disadvantage, and obliged to seek
Hernández' aid.

Well into the story, Fabio suddenly shows a strange
preoccupation with supporting his narration with contemporary
historical detail. When Fernando appears in a boat on the
river:

... una regalada voz que á la harmonia de una lira,
excelente instrumento, pronunció estos versos, que
pienso son los primeros madrigales que con la
imitación de los italianos, se escribieron en
nuestra lengua .... Hernández conoció en la voz
ser Heredia, el primero que en España deleitó los
oidos con el superior instrumento de la lira, no
conocido hasta entonces en estos reinos. (pp. 48-49)

Félix likewise appears with an impressive accompaniment of
"El Racionero Cortés, López, Maldonado y don Francisco
Muñoz" (p. 51). It is amusing that each of the galanes seeks
the accompaniment from the same group of musicians.³

Subsequently, the narrator returns to more commonplace
structural devices. He begins to hint at the outcome of the
situation "más en doña Beatriz [que se quedó] ponderando
que á veces los poetas son pronósticos de los sucesos" (p. 52).
Later he subtly encourages the reader to focus on Félix and
ponder his actions "... vino también más temprano que pedía
su dicha, aunque no su suerte"(p. 53). He seems concerned,
however, with preserving a more or less objective impression
of the two rivals. He almost defends Fernando's avoidance of the duel between Félix and Ranjelo. Fernando is: "amigo de su comodidad más que de su riesgo: que en Sevilla, por querer poner paz, se han visto desdichas grandes" (p. 55). He refrains from expressing indignation at the unjust punishment of Mariana: "remitió castigar a Mariana, que si inocente por la verdad del caso, no por la intención" (p. 61), portraying clearly the ease of unjust deception.

Throughout almost the whole novela there is a consistent interplay between "yo" and the third person narrator, but towards the end there is a noticeable slip where Lugo y Dávila addresses the reader, having been careful to preserve the impression of a storytelling al vivo: "¡Oh, lector! ya me culparás de inadvertido, pues no te he dicho quién era el galán de Celia" (p. 67).

Structure

The novela is carefully structured: after introducing the four main characters, Don Félix, Don Fernando, Hernández and Doña Beatriz, and thus providing the basis for the whole action, Lugo y Dávila suggests a further complication by introducing Ranjelo and Celia. The plot is then developed, intensified and "justified" by the characters' attempts to engineer the situation according to their own designs. The celebration in the huertas de Alfarache is the pivot of the whole story, and provides the battleground for intense
competition between Félix and Fernando, the ring Doña Beatriz gives to the gardener becoming a symbol of her will, or consent, for which they vie for possession. The songs are used as a means of hinting at an outcome which may not prove totally satisfactory, thus providing further suspense. After a distinct pause in the action until the next day, the resolution of the tension is provoked by a complication when Félix becomes involved in Ranjelo's affair of honour. However, the deception which causes Félix' downfall is hidden until Hernández relates the order of events the next day. Up to that moment the narration occurs in chronological order. There is one small anomaly when Lugo y Dávila feels the need to return to the past and explain the identity of Celia's galán, when the reader has already guessed from information provided at the beginning of the story. Lugo y Dávila's careful attention to detail is clear, for example in his concern for verisimilitude:

... desamparon el barco, el capitán Alvarado, Marco Antonio, Doña Beatriz, Hernández y un pajecillo, que no trajeron más gente (por tener dispuesta la comida un cocinero del capitán). (p. 39).

The close adherence to the laws of causality provides the first hint of Lugo y Dávila's attitude to human activity, which contrasts with Fabio's complete attribution of human affairs to the vagaries of Fortune (p. 7). In the gardens, Félix appears to be in control of the situation as he initiates the plot to compromise Beatriz's father, until he
is threatened by Fernando. However, "a no hacer ruido entre las espesuras pudiera coger en el hurto a su dama y competidor" (p. 44). Quite fortuitously, therefore, Fernando gives Hernández the chance to warn Félix and "negociar sin alboroto el remedio" (p. 45). Fernando finds himself deceived by appearances: "pues un rústico merecía estar favorecido" (p. 46), not realising that it was Félix who was with Beatriz. Thus, Félix is saved from a potentially disastrous state of affairs which could have altered the whole outcome. He is not saved by his control of the situation, but by accident.

Despite his good fortune, in the end he does not achieve his aims: when he goes to keep his appointment with Doña Beatriz enthusiasm gets the better of him, and he arrives early, making a mistake as slight as Fernando's. By following the impulse of his curiosity, and, allowing his attention to be distracted by an irrelevance, he provides an opportunity for Fernando to leave Celia's company unnoticed and escape Ranjelo's revenge. Fernando can then keep his rival's appointment, for Félix is preoccupied with Ranjelo's affairs. Even if Félix had not given Fernando this double opportunity, he was perhaps already powerless against Hernández' betrayal. The whole situation has ultimately rested on coincidence in timing, irrespective of human clumsiness, or attempts at manipulation. Lugo y Dávila demonstrates how events are not easy to control, in view of the impossibility of omniscience in any one person. Life consists of a mysterious interplay between the tricks of fortune, and human ability to manipulate
events. In his portrayal of the laws of causality, Lugo y Dávila provides a background for a comment on the extent of human responsibility.

Space

The part played by space in the structure of this novela is quite distinctive. The geography, seen through the narrator's eyes, plays a symbolic role in the changing balance of fortunes of the two protagonists. As already mentioned, the small drama is set in Seville. However the narrator immediately narrows his scope to the few individuals involved and the places where their intrigue is acted out. There is a noticeable lack of local colour and supporting geographic detail, with only enough "scenery" provided to set the mood. There are five places where the events occur and which provide the setting for the drama, Seville being the teatro in which it takes place. These are the street outside Doña Beatriz' house, the gardens of Alfarache, with their house and fountain, the river, its bank and the boats, Ranjelo's house, and Felix' house.

The street behind Beatriz's house is a place of solitude, suitable for furtive activity, and sets the tone for the ritual of courtship. The windows of Beatriz's house are the outstanding feature of the street, for they represent access to her. Significantly, entrance to the house can only be gained through a false door. The street also contains the one
element capable of distracting the restless lovers from their obsessive vigil, namely Ranjelo's house. This emphasises the differing personalities of the two protagonists in their different approaches to the distraction:

Paseaban los dos caballeros de día y de noche la calle de su dama; y en particular, no la principal, sino donde caían las ventanas del cuarto de doña Beatriz y una puerta falsa correspondiente a un jardín. La soledad de esta calle la hacía más a propósito para los amantes, así porque la frecuentaba poca gente, como por no haber en ella más registro que el del doctor Ranjuelo ... y Celia su mujer. (p. 36).

Ranjelo's door is to provide eventually the setting for Félix's downfall. The street is thus the link between the two sections of the plot, the passage in which in an instant Fernando wins Beatriz, and Félix loses her. It witnesses the initial potential of the situation, when both galanes have an equal hold, and the last battle between the two of them. The false door is the symbolic witness of Félix's final realisation of his betrayal, having first been the place on which he placed all his hopes: "el puesto señalado" (p. 53).

Initially, the gardens of Alfarache are only mentioned in terms of Félix's invasion, his gaining initial access to Beatriz through an altogether different spatial medium, that of deception: "hurtó el oficio á un mozo del jardinero, y en su lugar, como que suplía por él, alcanzó introducirse a la vista de su dama" (p. 38). Subsequently the gardens are described in terms of a lugar ameno, a fitting atmosphere for the recreation of the whole party and for an amorous
exchange between Félix and Beatriz. This almost idyllic moment of intimacy is emphasised by a description of space according to its effect on the senses:

Estaba la huerta que podía acrecentar la vida y el deleite; los naranjos, cubiertos de azahar, ofrecían a un tiempo regalo a los dos sentidos, vista y olfato; las flores, mezclando su fragancia, transformaban el rocío en agua de ángeles; los pajarillos que habitaban en aquellas frescuras, no daban de su parte menos agrado, dando al viento las alas y las voces. (pp. 38-39)

The mystique of this forbidden ground has an effect on Félix:

"... vio a Don Félix, que como embebedo .... estaba cortando unas flores de que formaba una guirnalda, dedicada al ídolo de su deseo" (p. 39). A magic freedom is given to his self-expression in love:

Pasaron a la casa, que estaba compuesta de flores y hierbas, puestas con tal correspondencia, que se lucía en ellas más ingenio que el del jardinería; porque Don Félix, .... mostró que para todo le había concedido gracia el cielo, (p. 39).

The garden is the space where he is dominant.

While the two fathers talk, Hernández and Beatriz wander in the gardens where they come across Félix, and arrange the meeting. There is a temporary respite; Félix withdraws with the gardener; Hernández and her protégé retreat to the house and the company of the two fathers to eat. Later, Hernández and Beatriz stroll over to a spring by the river where Félix receives favours from Beatriz, and the promise of winning his desires. It is perhaps significant that the welling-up of
their mutual passion takes place next to a spring.

Meanwhile, Don Fernando makes his own first attempt to win favour. It meets with failure, and he is removed from the garden. Hernández and doña Beatriz again retreat to neutral ground: "con esto se fueron acercando a la casa" (p. 46). Don Fernando's invasion of don Félix's domain has some success in compelling him to leave the garden also, for fear of discovery.

... puso en breve á Don Fernando fuera de la huerta, de que no se alegró poco Don Félix, que también quisierra hallar causa a propósito para hacer lo mismo, temeroso de que le habrá de conocer Don Fernando ó los viejos, sin poderlo disimular el traje. (p. 47)

Don Fernando approaches the garden again, and the sweetness of music accompanying him persuades el capitán Alvarado to open the gates. The whole company goes out to the river, where Félix no longer holds sway. The advantage is gained by the invasion of emotional space by sound:

Mandó el capitán abrir la huerta, porque Marco Antonio dio aviso que, según las señas de su hijo, venía a dar aumento á la fiesta con traerles tan regalada voz. (p. 49)

The company goes to the fountain, and where Félix once held favour, Fernando once more gains ground:

Se fueron a la fuente donde gozó Don Félix sus favores y donde procuró conquistar algunos don Fernando, alcanzó [sic] los que Doña Beatriz no pudo negar á la cortesía. (p. 50)
In this scene, "tan galán que pudiera aficionar ánimo más desapasionado que estaba el de Doña Beatriz entonces" (p. 50), Fernando begins to influence Beatriz, and the two galanes start to have a more equal hold.

Fernando and company return home by boat and don Félix reappears, now in direct competition. He retaliates with the same weapon of music, but also invades visual space:

Poco trecho habían navegado cuando descubrieron una falúa, y en ella, en la proa de ella, un caballero en pie, dando al aire plumas y acrecentando al cielo arreboles ó hurtándoles el color en un vestido de tela de plata encarnada. Llevó a todos la vista deleitándola; y porque no les faltase su parte á los oídos, de tres acordadas voces, enviados fueron estos versos.(p. 50)

They travel as far as the Torre de Oro and all return to their respective destinations, don Félix to Triana. During the intermission between the activities on the river, and the return to the street in front of Beatriz's house, before the next instalment of their struggle, we are restored to the level of historical reality by the mention of actual places in Seville.

In the street, Félix comes to the pre-arranged place. As he approaches he hears and sees a door opening, and arrives on the scene as it closes. His curiosity leads him to investigate and involves him in Ranjelo's affairs. He is forced to remain beside Ranjelo's house: "dejando por guarda de la puerta de la calle á Don Félix" (p. 58). Ranjelo's house is a silent collaborator in Celia's deception.
of her husband and Félix's downfall for it preoccupies him while Fernando escapes: "visitó la casa sin dejar desván, tejado ni cofre que no mirase; y no hallando lo que buscaba ..." (p. 59). Suddenly, when Félix reaches Beatriz's door, it seems impenetrable: "hizo señas, no le respondieron" (p. 62) and he returns to his own house, where there is no mention of geographical space, but a concentration on psychological space. It is in this area that he can triumph: "parece ... que me hallo en el peor trance que contra mí pudo inventar la fortuna .... con ésta [la razón] soy poderoso para atropellar y huir las quejas que otros dieran hallándose en mi estado" (pp. 68-69).

It is in the realm of psychological space where we hear the full story, reported by Hernández, of the events in Beatriz's room, which in themselves constitute a small drama of deception and betrayal, and the definitive end of Félix's hopes. Psychological space is also used for the revelation of character, and to emphasise the discrepancy between appearance and reality: "Celia, que en lo exterior estaba libre, cuanto en lo interior culpada ..." (p. 58), or to bring suspense in hinting at the outcome through Beatriz's intuition: "más en Doña Beatriz, que penetraba el artificio ...., ponderando que á veces los poetas son pronósticos de los sucesos" (p. 52).

A study of Lugo y Dávila's use of space thus reveals careful structuring, but the geography really has no active influence on the characters' lives, though it might have some
symbolic connotations. The urban world is a passive collaborator in their fortunes and misfortunes, and each scene takes on the mood of that part of the action. It is in the sphere of the interior world where the characters hold most power, and usually attempt to use it to control their environment.

Time

The use and awareness of time, and the characters' relationship to it is similarly related to structure, in reflecting mood. Before Fabio begins to tell the story he points out that it is related to an event in historical time (p. 30). He twice maintains the theatrical effect during the course of the narration by referring to the need to leave out information due to limited time (pp. 35 and 37) and reminding the listener that he is being told a story. It is a "spectacle" but also true to reality.

Time restrictions are an obstacle to the two lovers engrossed in courtship: "Paseaban los dos caballeros de día y de noche la calle de su dama" (p. 36), but the difference in the two lovers is clear. In the case of Félix, his fidelity is expressed in terms of time: "en nada se divertía .... las noches y los días todos se dedicaban á la pretensión del buen suceso de sus amores" (p. 37), whereas Fernando occupies himself in other ways without regard to time.

The concrete action begins suddenly: "Un día, pues,
entre otros" (p. 38). In the gardens a time is specified for Fernando's arrival: "como acaso a los últimos límites del día" (p. 38). This sets a limit on the possibilities for Félix to influence the turn of events. As equally efficient as this hint of tension is the suspension of time in the gardens which gives an atmosphere of leisure: "quedarónse a poco rato los viejos tratando muchos y varias materías de estado, plática dulce en los de sus años y profesión" (p. 39). Hernández and Beatriz leave a servant to tell them of the time, and when they must return from their stroll. Once Félix has arranged his appointment with Beatriz for midnight of the following day, a fixed time symbolic to him of achievement, he feels the restrictions imposed on him by time: "deseaba se apresurase el tiempo que dilataba el fin de sus esperanzas" (p. 42). As he reaches the height of his favour in the eyes of Beatriz, the passing of time is still a factor, and the position of the sun reflects that of his current good fortune: "ya el sol, desde lo más alto del cielo, arrojaba rayos derechos a la tierra" (p. 43).

The next clear reference to a fixed time, this time at night, heralds the decline of Félix's fortunes. The light is even invested with the human emotion of shame at collaborating with misfortune:

La venidera [noche] llegar al paso de los cielos, que no es poco veloz y ellos parece que de su parte ayudaron, escaseando luces ... Todos los luminarios parece se habían escondido de industria ó avergonzados en ayudar ... con sus influencias a la fortuna...." (p. 53).
Félix makes the mistake of trying to force the flow of time, coming too early, "apresurado del deseo" (p. 53). Meanwhile Celia shows a strong awareness of time in her disgust at her galán, and reveals to us Fernando's lack of respect for it: "Poco estimas el tiempo que tan cortés nos da los ratos de nuestros gustos ... has venido tan tarde á gozar los contentos que pudiéramos esta noche" (p. 54). Timing proves to be the hinge of this part of the action, for as Félix turns to Ranjelo's challenge "a tiempo" to avoid being killed, "En tanto que duraba el ruido" (p. 55), Fernando escapes. Ranjelo is under the illusion that he is in control of the avenge of his honour, and he leaves the necessary time to catch Celia red-handed: "Yo he dejado que pase bastante tiempo para hallarlos juntos" (p. 57).

Later, Félix finds himself more conscious of time when there is no-one to let him into Beatriz's house:

Hallóse libre don Félix y en la puerta de su dama contó del último reloj las doce: no le pareció tarde; ...corrió la noche los acostumbrados pasos de las horas y acercóse el día...." (p. 62)

The security of a fixed time for the meeting was an illusion; time suddenly seems implacable and this emphasises the sudden reversal of fortune: "Ayer, amigos, me vi colocado en el primer asiento suyo; hoy casi me juzgo en el abismo del desprecio" (p. 62). Even the manipulative Hernández expresses such sentiment: "¡Quién tal le dijera, ha pocas horas!" (p. 64). She acknowledges the power of time in suggesting that Beatriz
will find it hard to forget her love of Félix:

... lo que hoy parece que ama, dentro de pocos días ha de aborrecerlo y hallarse arrepentida; que son diferentes los gustos gozados que imaginados, y dificultoso es matar en corto rato fuego que se ha encendido en tantos días. (p. 67).

Finally, Félix senses that it is possible to show a new face on the matter, and can see some meaning in reconciling himself to his loss: "a mí esme hoy más fácil que otro día" (p. 69). Fabio ends his narration, and the reader is again restored to the theatrical distance created at the start of the work: "Con dar fin á su novela, Fabio, dió principio al intento que formará este volumen" (p. 72).

Although not so structurally important as the use of space, Lugo y Dávila's use of time acts as a foil for the humanity of his characters, and to some extent is used symbolically to mirror the changing fortunes of the protagonists. His detailed consideration of time as an element is clear in an example such as the following, where the two fathers show evidence of their human nature: "Acabada esta obra forzosa y ordinaria, los viejos se entregaron al sueño, obligados de la evaporación que envía el mantenimiento al cerebro" (p. 43).

Characterisation

It is against this background that Félix and Fernando move and have their being. The object of their attention is
... una señora hermosa y discreta, y sobre todo, con gruesa cantidad de hacienda, que es el mayor afeite, el que más perfecciona las partes en que anduvo corta la naturaleza, aunque en Doña Beatriz .... antes se mostró liberal, concediendo belleza al cuerpo y órganos excelentes para que mejor obrase el alma" (p. 32).

She has no mother, and a wealthy, aged father. Her beauties and attractions are described largely in mercenary terms, and through the influence of her wealth on the other characters' perception of her.

Her father, el capitán Alvarado remains a relatively "decorative" character, with no psychological life of his own.

Introduced by one of Lugo y Dávila's delightful pen portraits, his character is also described in terms of money:

Llamábase ... su padre de la dama, el capitán Alvarado; persona que había adquirido su riqueza en un gobierno de India, atravesando mercaderías y empleando situados; ... y aunque las inclinaciones de viejo ... le hacían codicioso y avariento, no era la menor causa de estos efectos el ser indiano, que los tales tienen hecha naturaleza la miseria; pero con toda la que tenía permitía: galas y joyas a su hija, y para éstas no limitaba el gasto, diciendo que por tener plata y oro labrado en vajillas, cadenas, sortijas y otras joyas, no era costoso en los hombres, que tienen antes extremado camino de atesorar, haciendo que en un saco entren honra y provecho. (pp. 32-33)

He is not only miserly, but protective and never leaves the side of his daughter in their life of leisure: "Andaba siempre al lado de su hija, en su compañía gozaba las fiestas y entretenimientos" (p. 33).

One of the few independent decisions made by Beatriz, in
the direction of her inner desires, although against her father's will, is with reference to her two suitors:

... reparaba la dama de los dos competidores en las finezas y partes corporales de Don Félix, perfeccionadas con diligencias de amante y favorecidas de oculta y superior inclinación. (p. 34)

She has a preference for Félix who is gifted with spiritual beauty, while her mercenary father is concerned with social prestige and wealth:

El capitan Alvarado á quien más lugar permitía y menos estorbaba era á Don Fernando, á causa de ser hijo único de uno de los hombres más acreditados y más rícos de aquella ciudad, también indiano y guardoso, (p. 34)

Marco Antonio, Fernando's father, barely appears in the novela, yet through his wealth and position exercises considerable control over the whole situation:

Ayudaba por su parte Marco Antonio .... profesando una grande amistad con el capitán y pedidole descubiertamente que trabasen, con el casamiento de sus hijos, parentesco. (p. 34)

Beatriz's single means of fulfilling her desires is through her dueña Hernández, who later takes control of the entire situation. She is a colourful figure, who is described with great humour, and is moved largely by interés. She is totally unscrupulous, and wields considerable power over those who rely on her:
Hernández, una dueña que la había criado desde sus primeros días, persona de antojos pendientes en la cabeza, y en el alma cuentas largas, y que no eran cortas las que tenía con don Félix. Amortajado traía el cuerpo en cumplidísimas tocas; más sólo en lo exterior usaba mortificaciones. Era carilarga la buena dueña, y de las que entre Ave María y Ave María, cogen vuelo y cuentan una patraña, con más palabras que ciego que vende coplas: era, sobre todo, gran retórica natural y que en mover afectos pudiera ganarsela a un pobre portugués criado en Italia y trasplantado à la Corte de Castilla. Entendía su poquito del lucro cesante y daño emergente, y tenía su correspondencia con cierto corredor de lonja, diestro en el arte de hacer que no se consuma una mercadería en ciento y cincuenta ventas; causa que la buena Hernández fuese algo aficionada al dinero y granillo de la ganancia, si bien la disculpaba una hija que tenía a para remendar, digo, para remediar, que así llaman el casarse. Ultimamente, Hernández era dueña. (pp. 34-35).

The initial description of Félix the "hero", puts him in a more favourable position morally, because he appears not to rely on the potential influence of money in winning his dama, although he is also attracted to her because of her wealth. However, the reader is soon disillusioned about him by an ironic suggestion that the impression he gives of noble character has been bought:

... Don Félix, que conquistó á Hernández en su favor, valiéndose del adagio 'Dádivas quebrantan peñas'; con que la tenía tan de su mano, que no había instante que no trajese a la memoria de su ama la gallardía de su ahijado, la liberalidad, el agrado, la discreción y el aplauso que le daba toda la ciudad, así por las partes de su persona, como las adquiridas por su nobleza, que si no tan rico como su competidor, más conocida su calidad y con bastante hacienda para poder vivir y pasar, sabiendo gobernarse cuerdo, que lo era mucho y también entendido; que esto solo pudiera bastarle por terceros. (p. 36)
What he lacks in sheer wealth he compensates for in intellectual and social skills which, although not necessarily innocent, make him appear to be the "ideal" man, the discreto. He is able to control the impression he gives in society by mental calculation, whereas Fernando pays no attention to the benefits of self-control:

... [a]. Don Fernando, que si bien era bachiller en decir sus sentimientos, faltábale prudencia y era demasiadamente fácil en persuadirse á gozar de su apetito, sin reparar en convenientes; que no está en la lengua la verdadera discreción y prudencia. (p. 36)

This lack of self-control makes him an easy victim of Celia, whose machinations show her to be no different from the other characters, in as much as she is moved by her own form of interés:

Era Celia de bizarro talle y de las que tienen aquello que llama el vulgo garabato, conque asíó á muchos y, entre ellos, á Don Fernando, ... había pasado Celia en la Corte el año del noviciado y, como madrigada, rehusó toda ostentación y ruido, reduciendo así sola todas las negociaciones. (p. 37)

While Fernando redirects his attentions according to his own pleasure, Félix, "más perseverante, en nada se divertía; todos sus sentidos ocupaba en su Doña Beatriz" (p. 37). He always gives Beatriz a good impression, but also enjoys a close friendship with Ranjelo. (La amistad estrecha is one of the valued gifts of the true caballero). He has the good taste to "conocer en [Ranjelo] superior ingenio y extremado gusto y desenfado para todas cosas" (p. 37).
Once all the principal characters have been introduced, by these portraits, their subsequent actions and dialogue in the developing plot reveal to a greater psychological depth their nature, which Lugo y Dávila conveys largely as one which attempts to engineer situations according to its own designs, even at the risk of breaking ethical laws. They become differentiated individuals to a certain extent, but are all motivated by a common preoccupation.

In Félix's successful attempt to gain entry uninvited into the gardens, he reveals a typical feature of the discreto, an ability for dissimulation: "supo fingir Don Félix extremadamente" (p. 38). Although he sports all the natural gifts of the caballero, and is generous in love, he never relinquishes control "... como embebecido (aunque cuidadoso) estaba cortando unas flores" (p. 39). Hernández is also gifted with this capacity for disimulo, although in a more calculated vein, as when Félix approaches them in the garden: "haciendo la astuta Hernández de la inadvertida" (p. 40). With her powers of persuasion, she exercises impressive psychological control over Beatriz, who is portrayed as a weak puppet with "ánimo de mujer" (p. 40).

...¿para qué son conmigo melindres? ¿no se acuerda que me ha descubierto lo íntimo de su corazón? ¿yo no sé que le quiere bien? ¿no soy la misma por cuyo medio se trata sus aficiones? ... En estas manos nació; mis pechos la di; yo la enseñé los primeros movimientos y las primeras palabras; pues ¿por qué no me da crédito? ¿esa es la confianza que tan bien fundada puede tener en lo que la quiero? (pp. 40-41)
Even Félix, after his speech directed to Beatriz, in which his capacity for discreteo is revealed, finds himself subject to the control of Hernández:

... que la pareció que el amante se alargaba, atajó la plática; tomó la guirnalda de mano de Don Félix ...; entabló el juego, y dando principio á los lances, guió los que le parecieron en provecho del galán. (p. 42)

Lugo y Dávila does not describe in detail every step in the action. Rather he tends to reveal many in quick succession and then dwell, as if for emphasis, to a greater and greater degree throughout the novel on the psychological reactions of certain characters:

Admirábase Don Félix de su dicha; ponderaba su fortuna; hacía largas ofertas; prometía eterno agrdecidimiento, y deseaba se apresurase el tiempo que dilataba el fin de sus esperanzas. (p. 42)

In this way he reveals their humanity, and contrasts it at once with the power exercised by other individuals:

La dueña, como maestra del arte, para que cobrarse nuevo aliento entre los amantes metía el montante de la astucia de cuando en cuando, perfeccionando las heridas, y dando cumplido efecto a las tretas que se ofrecían en favor de Don Félix. (p. 43)

It is Hernández who always remains in control. Fernando himself reveals his lack of initiative, as the only influence he claims is having the permission of Beatriz's father: "Licencia traigo del capitán" (p. 46). Beatriz remains voiceless, protected by Hernández, who answers for her:
"este sobresalto es justo al recato que se debe tener estando aquí mi señora" (p. 46).

As a result of the interruption, Félix feels obliged to escape, revealing in the process the less ideal side of his character. The narrator describes him as "malicioso" (p. 47), as he bullies the gardener into giving him the ring. The appearance of charm belies a more aggressive nature. His deed naturally provokes a reaction among those left behind:

Volvieron admirados todos del atrevimiento de aquel hombre á quien llamaban ladrón ... sólo el hortelano lloraba su riesgo y su sortija, echando la culpa á su mozo. (p. 47)

Hernández reveals her limitless talent for disimulo, in telling something only close to the truth to her audience but also revealing subtly the contrast between Félix's apparent and true nature:

Miren lo que hay en el mundo, y cómo se echaba de ver en la traza aquel bellaconazo que no era labrador ni hortelano, porque tenía muy blancas las manos y la cara, y talle á lo escarramanado; y aquel decir lo de 'Dios es Cristo', y el artificio en el hablar y entremeterse, bien mostraba que debajo de aquel sayal había algo.  
(p. 48)

This discrepancy is symbolically represented by his disguise, but in reverse - the false charm he usually exhibits is now hidden: "Yo, pues, soy Don Félix, villano en lo exterior, y noble en los pensamientos" (p. 41). Félix, when he arrives in the boat on the river, again causes an impression with his qualities of presteza and ingenio, typical of the discreto:
Los versos y la persona de Don Félix conoció Doña Beatriz á un tiempo, admirándose de la presteza conque había llegado, y con tanta prevención, que pudo alcanzar dos fines, siendo la acción una...(p. 51)\textsuperscript{1}.

It is Beatriz who is influenced most: "casi impresos estuvieron en las memorias de los oyentes y más en Doña Beatriz" (p. 52). This moment is really the height of her characterisation, showing her as not impervious to charm, but passive. The moment of her greatest activity is ruled by the laws of behaviour for when Fernando attempts to gain favours she is obliged to give "los que no pudo negar a la cortesía" (p. 50). Even Hernández is not immune to Félix's panache: "No poco deseaba Hernández saber el que con tanta brevedad le ofreció á Don Félix comodidades tales" (p. 52).

Curiosity is a characteristic shared by Félix, for in keeping his appointment at Beatriz's house, he is attracted to Ranjelo's door: "Llevado algo más de la curiosidad que de las leyes de amicicia" (p. 54). He for once fails in self-control, and betrays his less virtuous nature, of which he appears unaware, for in witnessing Celia's hypocrisy he is astonished: "Como soñando oía Don Félix aquellas palabras, admirado de que Celia, que podía prestar buena opinión, las pronunciase"(p. 54). Interrupted by Ranjelo, he shows the destreza and valentía of the discreto in contrast to Celia's galán who flees: "amigo de su comodidad más que de riesgo" (p. 55). Ranjelo is portrayed as a typical marido ofendido seeking vengeance for his affronted honour. He serves as a
foil to Félix's character. On being asked why he was listening at the door, Félix immediately justifies himself in words that contradict the narrator's statement that curiosity led him there:

Y para satisfaceros, sólo os traigo a la memoria que soy Don Félix y vuestro amigo, y esta misma causa me hizo llegar á vuestra puerta, porque oí abrirla, tras ver entrar por ella un hombre. (p. 56)

As a result, he loses control of the situation, for Ranjelo, in need, calls on their "reliable friendship", to Félix's regret: "Don Félix, viendo el embarazo de tiempo que había de resultarle, arrepentido de haberle imitado, procuró divertir al doctor" (p. 56). His false sincerity complicates things further, for Ranjelo responds by relating his whole story. Even Ranjelo has justifiably taken recourse to deception in order to discover the truth: "Yo he dejado que pase bastante tiempo para hallarlos juntos, llamando á hora tal que cobre con mi venganza mi honra" (p. 57).

When they enter and confront Celia, she shows an equal capacity for disimulo "haciéndose la sobresaltada" (p. 58), and demonstrating that it is not a characteristic confined to the discreto galán. The narrator calls this ability to rise to the occasion discreción, and even ventures to remark on it being unusual in a woman: "Celia ... más en sí de lo que parece era permitido a la femenil flaqueza, que tanto puede la discreción en las adversidades que aun las reglas de la naturaleza pervierte ..." (p. 58). Although guilty, she
manages with total confidence to fool and manipulate her husband. Ranjelo registers all the typical rage and confusion of an aggrieved spouse, blinding his critical faculties, while Félix lies, and withholds his knowledge of what really happened:

Don Félix, que advirtió cuerdamente que se había escapado mientras la pendencia el galán que buscaba Ranjelo; que lo verificaba la seguridad de Celia, para verse libre con presteza de aquel embarazo [no lo] dijo V'Cp. (p. 59)

Celia collaborates, for her own survival, and finally persuades Ranjelo with the use of psychological weapons such as that of accusing him of favouring the servants. Félix encourages him to punish the servant Mariana. Ignoring his own complicity in the injustice,

Salió con esto Don Félix admirado de ver su amigo, hombre tan bien entendido, tras agraviado, satisfecho; tras ofendido, obligado; tras celoso, y con razón, libre de celos y sospechas; y Celia, en vez de castigada, premiada; en vez de ofensora con renombre de leal, y en vez de astuta y cautelosa, con nombre de inocente. (p. 61).

Félix's explanation to his servants again shows his inclination to blame others and to forget his own responsibility in friendship, as well as the connection between the failure of his plans and his own tardiness:

Salí fiado en una palabra dada por una mujer, en que me prometió el fin de mis deseos, y hallome burlado entre mayores confusiones. (p. 63).

While Félix goes over and over this in his mind Hernández
arrives and gives an impressive performance, telling Félix the bad news, and hiding her own double dealings:

Aquí hizo la cenizada dueña, en poco rato, todas las hazañas que, a fuer de su estado, supo ejecutar, que fueron hartas. *(p. 64)*

She is an actress down to the last details: "La dueña entró con los ojos llorosos, la toca mal puesta ... vertiendo lágrimas y haciendo extremos" *(pp. 63 and 67)*. In her report of the events, she accuses Beatriz of fickleness, maintaining that Fernando, on discovering the arrangement, gained entrance and persuaded Beatriz that he was the better lover, since he had paid more attention to detail:

Persuadiendo estaba a la mudable doncella en decirla ... que v.m., señor Don Félix, tenía la culpa celebrando lo que estaba dispuesto en parte que hubo persona que le llevase la nueva; y que así, más cuidadoso, había ganado por la mano, mostrando en esta fineza cuánto era más verdadero amante. *(p. 66)*

This gives Félix food for thought, and he realises that Fernando was involved in the Ranjelo affair: "este mismo caso de Ranjelo, Celia, y Don Fernando, que bien: conjeturó ser él,... le hizo reportar, viendo en otra cabeza, tan fresco el escarmiento" *(p. 67)*. Félix behaves with exemplary self-control in contrast to Hernández's exaggerated acting: "cuando sus criados entendieron verle salir de sí, tomó el papel y compuso el semblante" *(p. 67)*. After showing astonishment at Ranjelo's and Celia's situation he now feigns a lack of surprise at the inconstancy of women: "sin
admirarme que salgan mal las esperanzas que se fundan en la mudanza misma" (p. 68).

Félix talks of Fernando's failure to control his passion, as if he had not planned: the same himself, and had not shown the same variedad in friendship:

... él, sabiendo que estaba favorecido otro galán, que tenía franca la entrada, de suerte que pudiera gozar con más gusto de su dama que él goza, atropelló por todo, dejándose llevar de su apetito. (p. 68)

Calling himself a Christian, he claims that his reason always rules:

... procuro tanto tener sujeto á mi razón mi apetito, que si bien confieso el sentimiento por forzoso á la frágil naturaleza nuestra, no por esto bastante a perturbar la razón; que con esta soy poderoso para atropellar y huir las quejas que otros dieran hallándose en mi estado. (p. 69)

Félix holds up his self-control as his saving grace, even exhorting Fernando to enjoy Beatriz as a wife, since that will give the loser additional satisfaction

Y no por esto dejo de confesar, por difícil el vencerse uno á sí mismo; pero á mí esme hoy más fácil que otro día .... Goce, goce Don Fernando á Doña Beatriz, que podría ser ayudase á confirmar en mí cuánta discreción es escarmentar en cabeza ajena. (p. 69)

He gives a reason for his so-called exemplary self-control:

Mas sepa que he hablado tan en juicio, por conseguir con un razonamiento solo dos fines; el uno, moverme a mi mismo para desechar el sentimiento, no haciendo mayor el gusto á mis enemigos; y el otro,
que sirva de respuesta á las razones que me persuaden; que con ellas ... puedo juzgarme dichoso. (p. 70)

His attitude is not one of great generosity, but one of preserving his own pride and begrudging pleasure to his conqueror, the few options left to him in defeat. He shows an astonishing ability to forget instantly what was previously a passion which consumed days and nights.

Félix's apparent sosiego surprises even Hernández:

Admirados estaban Hernández y los criados de Don Félix, pues aunque en él conocían tanto valor, tanta cordura y tan buen ingenio, con todo, les parecía increíble lo que estaban mirando. (p. 70)

He has, in fact, greater ingenio than they realise—they believe his escarmiento derives from the sententia of Juvenal "Nada tan intolerable como la mujer que es rica" (p. 69). However, he knows it is because he sees what happens to Ranjelo in his marriage to the inconstant Celia: "él, como agudo, les deslumbró con ella, y como cuerdo, tenía en la memoria el suceso de su amigo Ranjelo" (p. 70). He ends the affair triumphant, by appearing content with desengaño and finding satisfaction in Beatriz's situation: "entre satisfacciones me envía desengaños ... quiero séais partícipes de palabras notadas por hombre tan apacible" (p. 71). His triumph also lies in showing good manners even in the face of betrayal "que sí á su merced le faltó amor, á mí no la cortesía" (p. 71).
The **novela** ends abruptly with this display by Félix. Fernando has achieved his designs with apparently little effort of his own, thanks to the untrustworthiness of Hernández, who presumably found her own efforts lucrative. Ranjelo and Captain Alvarado are content with their preserved honour, although it was achieved by such dishonest means; and Beatriz to judge from the sonnet she addresses to Félix appears to adjust remarkably easily to her new husband. None of the characters show any signs of concern with ideals higher than *interés*, accommodation to circumstance, or keeping up appearances.

In the progressive focussing on the discrepancy between Don Félix's interior life and the image he projects, Lugo y Dávila shows a considerable perception of human psychology and provides a study of the **caballero discreto** who was presented as the ideal prototype of the **galán** at the time. This study is certainly not idealised, since we see that the qualities making a young man "prudente y sabio" (p. 63) consist, in defeat, of rather un-Christian sentiments, and a concern more with an intellectually contrived solution to his failure, and the cultivation of a habit which preserves appearances, rather than true spiritual growth. The **discreto's** philosophy of life seems to be confined to the worldly, practical level.
Theme

The novela reveals three main themes. Most important is that of money, or interés, and its relation to the concern with honour. Doña Beatriz is the cause of the whole action, because of her wealth:

Señora hermosa y discreta, y, sobre todo, con gruesa cantidad de hacienda, que es el mayor afeite ...; pues ya la expectativa esta introducida por parte de dote (p. 32).

However, wealth is not always what it seems for el capitán Alvarado gained it by spurious means:

... había adquirido su riqueza en un gobierno de India, atravesando mercaderías y empleando situados; cosa que ya, por introducida y acostumbrada, la hacen poco escrupulosa; que si bien lo confiesen por pecado, piensan que es como las colaciones que dicen incurrieron en ellos inventores y á los demás quita el riesgo y asegura la conciencia la costumbre. (pp. 32-33).

This gives a hint of the connected theme of appearance and reality (ser-parecer). The two fathers profess "una grande amistad" and seek the marriage of their respective daughter and son because of financial interests. Fernando achieves favour in his pretensions to marriage solely by virtue of his wealth, and Hernández's sole motivation is that of interés. Even the hero Félix gains a good impression by influencing Hernández financially. Even in the smallest details money is a vital factor. Félix and Fernando both gain entry into the gardens through interés, and after the theft of the ring the
fathers are more concerned with the possibility of financial loss than in the safety of the gardener: "hicieron mirar si faltaba alguna pieza de plata; hallaronlas cabales, con que sólo el hortelano lloraba su riesgo" (p. 47).

The story ends with a moral interpreted by Félix's household as a warning to beware of rich women. The corollary to this theme is that honour is increased by wealth, as seen in Captain Alvarado's attitude "por tener plata y oro labrado en vajillas ... haciendo que en un saco entren honra y provecho" (p. 33). Ranjelo typifies this attitude, seeing the restitution of his honour as "la parte de mayor estimación" (p. 55) and describing it in terms of payment: "que cobre con mi venganza mi honra ... pues cada instante que pierdo, cobro de infamia" (p. 57). The concern with honour is extended to a concern with appearances: Fernando's success in marrying Beatriz is a result of her father's concern with the publication of his honour: "tapad la boca que ha sido la trompeta que publica mi infamia" (p. 65).

The theme of deception is evident not only in the capacity of Hernández, Celia and Félix for disimulación, but also in the frequent betrayal of confidence. Félix betrays his friend Ranjelo, Celia her husband, and Hernández her protegé, for she does not get her the lover she originally desired. The whole story is riddled with deception down to the smallest detail of the action - Fernando assures Beatriz's father that he will leave her room, yet goes to bed with her anyway: "... ido el viejo, se acostó con mi señora" (p. 66).
Love is described as a "grande artifice" (p. 39) which inspired Félix's ingenio in decorating the garden. The characters are continuously hiding their emotions, as can be seen from Lugo y Dávila's constant reference to componer los semblantes, and there is a similar deception in verbal communication "Don Félix entendió el artificioso hablar de Hernández" (p. 45). Even supposed enemies collaborate - Fernando had to leave the garden "pidiendo se callasen haberle visto" (p. 47).

The theme of fortune is evident as a background to the plot: its mysteries complementing, or foiling the attempts of man to control his destiny. The day of the fiesta is "dedicado por la suerte" (p. 38) and likewise, on the night on which Félix's fate is determined the events are said to be controlled by superior forces. Fortune is not the ultimate deciding factor in the control of events, for Félix is left to adjust to the consequences of his faulty timing. He only becomes aware of fortune in the depths of despondency. Hernández is not above using it as an excuse to cover up her betrayal: "La disposición de su suerte se conjuró en un punto contra el señor Don Félix" (p. 64). An analysis of the novela reveals an overall theme of tension between supernatural and human energies, and more specifically between Félix and Fernando, who are frequently referred to as competidores, as if to emphasise their rivalry.

A ready-made explanation in the form of the initial moral exposition (p. 29) overshadows the novela. It contains
three main points: wise men tolerate the accidents of fortune beyond their control or understanding; curiosity leads one into trouble; there is meaning in learning from others' misfortunes. Although these points are ingredients of the story, they do not include all that is contained in it, and in some aspects do not coincide with the "hero's" appreciation of the situation. The studies of character and theme revealed a hidden comment from the author on the fact that virtue and natural charm are not always what they appear to be, but are often artificial, nor are they a guarantee of success, money wielding more power than they do. He also comments on the ability to manipulate others through the separation of the inner and outer conscious worlds, all this being ultimately disordered by the apparent control of more transcendent forces. There is certainly no evidence of poetic justice in the plot: no-one is punished for betrayal of promise or confidence, and the one innocent person goes punished. Félix only tolerates the accidents of fortune out of self-interest and a desire for satisfaction at his rival's misfortune, and he never shows remorse for his own shiftiness. His curiosity caused him to miss his appointment, but this is rather overshadowed by his dishonesty with Ranjelo. Félix is only escarmentado after he fails to achieve what he desires (the possession of Beatriz). He experiences no escarmiento when he witnesses Ranjelo's dishonour, and he even denies his friend true vengeance. He then seeks to enter Beatriz's house, too late, and appears a fool rather than a
tragic hero. He does not see the moral in the consequence of events, but in their subsequence. The judgment Lugo y Dávila feigns in the moral, thus barely coincides with the reality he describes.

The reader is left therefore in a paradoxical position: he is told what to think, and yet left to fit the moral to the story and to form his own opinion. It could be said that Lugo y Dávila wrote an "amoral" story, one that entertains, and professes to teach, and yet leaves the reader in confusion to think it out for himself. However, the moral lies in the warning that it is not possible to control totally the events of our lives. Even if there is no explicit alternative offered, the reader is certainly provoked into contemplating the possibilities open to him.
NOTES

1 G. Hainsworth, p. 158 considers "Escarmentar en cabeza ajena,"Las dos hermanas," and "La hermanía" to be the most original of the novelas. "Escarmentar en cabeza ajena" is the only one of the three for which no literary sources have been found.

2 All references are to Cotarelo y Mori's edition of the text; page numbers will henceforth appear in brackets after each quotation.

3 See Teatro popular, p. 326, notes 6 and 7. It is to be noted that the characters are not historically verifiable.

4 Note Covarrubias' definition of the word registro: "registro del lugar, llaman al hombre inclinado a saber todo lo que en él passa." In view of Ranjelo's ignorance of most of what goes on, this last sentence perhaps gives an initial hint of the irony which is characteristic of Lugo y Dávila.

5 Lugo y Dávila, like don Félix (p. 68), is careful to define "fortune" as Divine Providence: "... que todo está debajo de la Divina Providencia, y así se han de entender estas voces, "caso y fortuna", cuando se usaren" (p. 29).

6 Cotarelo y Mori points out the dislocation of the morals from the story: Teatro popular, p. 325, note 3.
"Premiado el amor constante"

The second *novela* opens among Roman ruins on the North African coast. Two German soldiers are fighting on a dark night for possession of their recent captive Zara. Her cries attract a young man, Celimo, to her aid. He wards off the captors, and recognises in Zara the beloved from whom he was separated in the overthrow of their master Barbarroja. They exchange details of some of their adventures, and reach the safety of a small village. However, before long they are separated once more, for the village is attacked. Despite Celimo's attempts to save her, Zara is taken captive and handed over to the King of Spain, Carlos V. She relates her life story, revealing how she was originally born in Spain, but captured at birth by Barbarroja, and brought up as his daughter in the Moorish culture. Carlos V claims her as a convert to Christianity.

Meanwhile, Celimo is rescued from death by an old man from the village, who takes him to an ancient hermit. Fernando, the hermit, cures him of his wounds, quickly realises his true identity, and reveals his origins.
Originally called Carlos, he was born out of wedlock, to an Italian mother and a French father. While his father was serving as a soldier to Carlos V, the child was left in the care of Florencio and Laudomia Meteli, an Italian merchant and his wife, but stolen from them by a Turkish spy, Mustafá. On his master's death, Fernando had taken responsibility for the son. He set out to recover Carlos from the Turks, but was captured by Barbarroja, who in fact aided him in the recovery of Carlos. However, after several years in Barbarroja's service, Fernando was sent away. Barbarroja coveted Carlos for his beauty.

Since then Fernando had waited faithfully for this fortuitous moment of reunion. While Celimo listens to his foster father's story, Zara, on her way to Spain to enter a convent, is captured once more, and becomes a slave of the Gran Sultán in Constantinople. However, the Sultana, jealous of Zara's beauty, helps her to escape, entrusting her to Mustafá. While Zara and Mustafá travel in disguise to Spain, Celimo is captured by Spanish soldiers. Carlos V recognises the youth's origins, and gives him command of a ship. Celimo captures the ship in which Zara is attempting to flee, and they are reunited once more. Celimo declares his wish to marry her, but Zara refuses because she has promised herself to the religious life. Fernando suggests a papal dispensation to release Zara from her vows. On their way to Rome, Mustafá abjures Islam, and the story ends with the marriage of Celimo and Zara, and the baptism of Mustafá in the Christian faith.
The novela has been described as a "pastiche" of Cervantes' "El amante liberal." It is also somewhat reminiscent of the story of the cautivo in the first part of Don Quijote. However, a close study of Lugo y Dávila's novela shows that its resemblance to Cervantes' stories is quite superficial. It seems, rather, to be his own version of a common theme of the time: the fluctuating fortunes of individual victims of the struggle for sovereignty between Moors and Christians in the Mediterranean. "Premiado el amor constante", while sharing this general theme with both of Cervantes' stories, more closely resembles "El amante liberal" in terms of the plot.

In "El amante liberal", Ricardo's nobility of character, and Leonisa's virtue are comparable to those of Celimo and Zara. The interference of the wife of Mahamut's master compares with the jealousy of the Sultana in "Premiado el amor constante." Similarly, the reaction in both stories of the Moors to the beauty and virtue of the heroines, is one of covetousness. Apart from the resolution of both stories at sea, there are few other structural similarities. Although both stories use an actual historical setting as a background for a tale of personal adventure, they do so from different perspectives. Cervantes' story uses, more specifically, the siege of Nicosia as a backdrop, while Lugo y Dávila's uses the general imperialist activities of Carlos V in the Mediterranean, and the victory over Barbarroja. No doubt the North African setting was suggested to him by his patron's
activities there, or even his own experiences. Although Lugo y Dávila was probably well acquainted with Cervantes' work, close analysis of his novela shows sufficient evidence of independent conception to dispel any claim of direct imitation of Cervantes.

The structure of the plot is complex, but displays a delicate and orderly symmetry. The story begins in medias res, an omniscient narrator relating events occurring in the present. With each encounter, the characters, between them, clarify progressively the events leading up to the moment in question. The action progresses in a series of reunions and separations, coincidences and setbacks, giving a view of both the past and the unfolding of the present. The story begins and ends with an impressive coincidence: Celimo happens upon Zara in the North African wilderness, and finally captures her by chance at sea. The irony of the latter coincidence is that the ship carrying Zara tries to escape that of Celimo, and he unwittingly recovers her by force. From their first encounter, and subsequent separation, at the opening of the story, to their reunion at the end, they never meet each other. Lugo y Dávila twice cleverly overcomes the structural problem of relating two separate, but parallel experiences, by using the mention by their names to transfer the narration from one situation to another: "Celimo, en aquel trance, para cobrar aliento, pronunciaba como podía: "¡Ay Zara, ay Zara! ; y ella, vertiendo lágrimas ..." (p. 84). Thus the narration easily continues in another sphere altogether: "si bien lo más
The bracelet which Celimo wears on his arm is a means of rendering some of the recognition scenes more credible, and pointing symbolically to the supernatural protection Celimo appears to enjoy. The bracelet also proves to be instrumental in revealing his relationship with Fernando:

... Fernando le iba reconociendo poco a poco, haciendo verdades infalibles sus conjeturas una argolla de oro con ciertos caracteres arábigos que Celimo traía siempre en el brazo derecho. (pp. 88-89).

It also has a magical quality which symbolises the nature of life:

... desde entonces te puse en el brazo la ajorca que traes ahora, pidiéndote que nunca la dejases, por trabajos en que te vieses, que no te aprovecharía poco; ....' (p. 93)

Similarly, the change of names Zara and Celimo undergo is symbolic of their re-conversion to their original Christian faith:

... a tí ¡oh mi Celimo; mejor diré, mi Carlos; que este nombre te pusieron cuando recibiste la crisma de cristiano! (p. 90)

and

y el mío lleva tras sí Leonora (que este era ya el nombre de la que en otro tiempo Zara). (p. 95)
The extent to which the whole novela is carefully structured can be seen in the symmetry provided by Lugo y Dávila's use of the same character Mustafá as the cause of Celimo's slavery to Barbarroja, and the return of Zara to Celimo and Christianity. He also undergoes a change in the story, from Islam to Christianity, but through his own desire, not the rediscovery of his true origins.

This novela also begins with a summary of the moral implications in the story and a discussion among the three friends. Celio reminds us that human reality is the source for all this fiction, when he comments to Fabio "pues con el corto motivo del cuarteto de Montemayor, os engolfáis en el mar proceloso del vivir humano" (p. 74). He also underlines his concern for agrado as being more instructive than excessive erudition, and capable of reaching a more varied public.

Fabio then continues with his narration, which links the stories of different characters. Although they narrate, apparently, from their own points of view Fabio never relinquishes control, as revealed in Fernando's curtailment of part of his story: "tan hermosa, que dejo el pintarla por no
hacer agravio ni cortedad á la mucha largueza con que la concedió perfección el cielo" (p. 90). Fabio's subtle forms of control are also evident at the end, when Celimo and Zara do not recognise each other on the ship until Celimo has told his story. Several times his control takes the less subtle form of direct intervention, and reminds the reader that he is witnessing a version of the events in his own time, not the events themselves. Fabio emphasises the first change in fortune by repeating the *cuarteto* which originally provoked the friends' discussion and provided a basis for the tale: "Mas ¡ay!, Nunca se vió en amor ningún contento que no se siga en posta otro cuidado, etc." (p. 81). Although never really absent, Fabio also reminds the reader strongly of his presence when he needs a device to bring about a change of scene from Celimo's situation to that of Zara: "Reparó el mancebo y llevóle el ánimo la novedad; y el mío lleva tras sí Leonora ..." (p. 95, emphasis is mine), and in his occasional observations on the events:

... pero diferente es proponer que ejecutar; que si los principios están en manos de los hombres, no los fines, que éstos dependen siempre de superior causa, cuyos efectos parecen irresistibles. (p. 99).

The care Lugo y Dávila has exercised through his mouth-piece is extraordinary when his attention to verisimilar detail is considered. The journeys of Fernando, in search of Celimo, and Mustafá in escaping with Zara, are accurately documented in terms of the geography and topography (pp. 90-93,
and p. 98), providing a sort of travelogue of the Mediterranean area. Lugo y Dávila is careful to display his knowledge of Africa: "hallaron hasta cuatro cabañas o albergues de vaqueros, cosa tan usada siempre en la Libia" (p. 80) and "una argolla de oro con ciertos caracteres arábigos ... gala muy usada entre los africanos" (p. 89). He also has a gently humourous awareness of human nature:

La incomodidad y trabajos que pasé y pasaste, al llegar por los campos y aldeas a que te sustentasen las mujeres que hallaba con criaturas; cuántas veces me libré con dádivas de prisiones y molestias; porque el ver caminar un hombre solo con un niño en los brazos, nacido apenas, daba causa bastante para sospechar.... (pp. 90-91)

Fernando's frustration is very subtly conveyed here. There is also a gentle humour even in Celímo's final serious speech to his captives in which he includes a seemingly irrelevant detail: "entregémonos al reposo, buscando en el sueño el descanso, no en la blandura de los lechos" (p. 102).

Finally, Lugo y Dávila's care for realistic detail is scrupulous, for example, when he refers to Zara's communication with Carlos V:

A lo cual respondió la doncella (entendida por intérprete), si no estas palabras, esta sustancia: (p. 85)

and to Celímo's cure in the North African wilderness:

... aunque la convalecencia hubo de ser larga, así por la falta de regalo y comodidad, como por la mucha sangre que había perdido. (p. 88)
Lugo y Dávila's use of time and space are closely linked, and mirror the moods and the changes in fortune of the main characters. The darkness and the ruins lying about him set the threatening mood of Celimo's environment, emphasising the solitude and subjection of men to the ravages of time and fortune:

Con luz escasa, pocas estrellas se mostraban al mundo, cubierto el cielo de enlazadas nubes; hería el viento apacible en la espesura de los árboles; y, entre sombras y asombros, cuando al racional y al bruto los sepultaba el reposo, acrecentando con el silencio el horror de la noche, una voz triste lamentaba su desdicha entre las incultas asperezas, hoy ruinosos y destrozados edificios, menosprecios de la fortuna y el tiempo, y en otro, emulación de los romanos y de Cartago posesiones.(pp. 74-75).

In adversity Celimo is acutely sensitive to such an atmosphere: the sound of Zara's cries wound him: "Herían en las orejas de Celimo, no bien distintas las palabras que salían del fatigado pecho de una afligida mujer; y heríanle juntamente el alma" (p. 75), and he voices the truth symbolised in his surroundings: "estos asolados edificios, señorreados hoy de las malezas, me responden cuán sujetas están las prosperidades humanas á las miserias y desdichas" (p. 77). As he comes upon Zara the sun has begun to rise, and there is new hope:

Cuando los primeros candores de la mañana, con la vecindad que el sol tenía al horizonte, desterraban poco á poco la oscuridad y las estrellas, se le ofreció a la vista una mujer.(p. 77).

When they recognise each other, time is suspended:
Celimo then comments extensively on the ravages of time, both in the past (during the decline of the Roman Empire), and in their own most recent history:

Ayer ¡triste! mi dueño ... regía el señorío de Túnez .... y hoy vaga fugitivo .... y tú .... gozabas entre señorío recogimiento; y hoy te hallo en los campos, enviando al cielo suspiros y á la tierra lágrimas. (p. 78).

The rapid changes in their situations over short periods of time, and the resulting discontinuity in their psychological awareness is emphasised in Zara's ignorance of the fact that Celimo has already removed the threat from her captives, not far from where she was (p. 79).

The passivity of Celimo and Zara in the face of the trials of existence is notable. Celimo suggests the minimum of activity to try to right the situation "hasta que el tiempo nos muestre otro camino más dichoso" (p. 80), and they travel to the safety of a nearby village by the time the sun has reached its zenith. This pastoral situation represents the height of their fortune, "prometiéndose ... en aquella vida más descanso y deleite que en la grandeza cortesana" (p. 81), but it does not last long, for as night falls they are attacked. Zara is captured, and the narrative device mentioned above effectively imparts a sense of the distance that now lies between them: "Corrió la voz en corta distancia de
tiempo larga distancia de lugares, sin parar hasta la misma persona de la majestad Cesárea" (p. 85). The narrator's remark that this situation was paralleled in another episode in history gives a strong sense of time and space beyond this small moment: "Zara ... pudo verse ejemplo y acto segundo de Scipión y la doncella cartaginesa" (p. 85).

Meanwhile, in a typical lugar ameno, Celimo's desengaño is complete as the true story of his life is laid before him. His physical health is restored, and his spiritual well-being assured through his return to the Christian faith:

... hallándose los dos solos un día, á la sombra de unos abrazados árboles, gozando del nacimiento de una fuente que, rompiendo las duras entrañas de una peña, se comunicaba al prado suministrando radical virtud á las plantas y á las flores. (p. 89)

In his narration of the story, Fernando reminds the reader of the paradoxes of time, by suppressing certain parts of the tale as too lengthy: "no quiero referirte, pues sería menester otro tanto tiempo como duró el viaje" (p. 91). Fernando himself calls his travels "peregrinaciones" (p. 93), and with little reference to time, gives an impressive description of his search for Celimo "a las últimas regiones del Asia" (p. 92). The Mediterranean sea and surrounding countries are a silent witness to the frantic search, symbolic of man's eternal quest for some goodness or stability.

Fernando's success in restoring Celimo to his true destiny is heralded by a strange light in the distance which overcomes the darkness of night (p. 95). The night is to
bring disaster, Celimo and Fernando's capture, but this is not to overshadow the sign of hope, which Celimo later calls a "portento" (p. 101) and which links him once more in the narration to Zara. She sends up a prayer to her new God, and describes how a violent change in weather marked her change in fortune, and capture by Turks:

> tranquila el agua, blando el viento, en tan corto tiempo, se alteran las olas, se rompen las velas y jarcias, se tronchan los gruesos árboles, y ... la triste que huía las infieles costas, arriba en ellas. (p. 96)

Finally the lovers are reunited, and in the last paragraph of the novela, they travel with ease a considerable distance in a short time, as if symbolising their newfound peace, and safety from the vicissitudes previously suffered in their rapid and often enforced movements in space:

> y torciendo la proa, dejando atrás el faro de Mesina y Calabria en breves días tomaron puerto en Ostia, y de allí, siguiendo la ribera del Tíber, á los pies del Vicario de Cristo. (p. 105)

No longer subject to frequent doubts about the future, they can forget the past, and movement is reflected in the narrative - for the first time Lugo y Dávila describes simultaneous actions: "En este tiempo y el que duraron las narraciones de Leonora y Carlos, Fernando conoció a Mustafá ... " (p. 104).

The characterisation reflects the same passivity as the use of time and space. The characters are not autonomous, and the main focus in this novela is on the plot. Most of the
dialogue consists of the recitation of past events and demonstrates the characters' absorption with the events in which they are embroiled, without any reference to future possibilities. This contrasts with the attempts of the protagonists of the first novela to preserve their image, or change events according to their image of what reality ought to be. The minor 'decorative' characters, Barbarroja, the Sultana, Laudomia and Florencio Meteli, are only described according to their function and have no dialogue. Even the three major characters, Celimo, Zara, and Fernando show only basic emotions such as fear, or sorrow, and as such have an archetypical quality. The Moors, however, are not portrayed as irrevocably evil. Barbarroja helps Fernando to recover Celimo from the Turks, although he then keeps him in his service, while getting rid of Fernando. Nor does he show himself insensitive to virtue and beauty in his treatment of Zara. Once he has stolen her from her mother he keeps her in his household "movido de interés grande" (p. 86). It is significant that Zara's description of him is not without compassion.

... desesperado Barbarroja, huyó ... la servidumbre que es el fin de las desdichas, para los ánimos de su naturaleza, inclinados á mandar, y más cuando á la inclinación ayuda el hábito. (p. 87).

The Sultana, described by Fabio, although motivated by jealousy, keeps her promise in arranging her escape: "Estimó la Sultana su promesa y aseguró á la cautiva su palabra,
Celimo is described most fully in terms of his reaction to a lady in distress:

... en los ánimos generosos y nobles es grande el sentimiento de ver padecer á los rendidos. Caminó el valiente mancebo: á la parte que sonaban las voces, cual suele el diestro, cazador .... y como el corazón brioso le inclinase á la parte del mayor y más cercano riesgo .... desnudó su alfanje .... (p. 75)

In contrast to this nobility of soul, when he discovers Zara, he does not show a human concern with her welfare, or appreciation of her situation, but an exemplary love for her and an awareness of the human condition, as well as confidence in his own state.

¡Ay, Zara mía, cuán al revés proponen los hombres y ejecutan los hados! .... en fin, mi Zara, no somos los primeros ni los últimos a quien los influjos celestes traigan á semejante estado y en él conozco que, ya que sean señores de casos tales, no lo son por eso de la razón libre y virtud de los valientes ánimos, que tal vez se conocen y lucen más en los mayores infortunios .... donde quieras te seguiré, a tu disposición la vida, ¡Animo, bien mio, Animo! que yo con tenerte a ti, tengo más que pide el deseo y más que pueda concederme la fortuna. (pp. 78-79)

However, his consuming passion is his love for Zara: when he is left for dead after Zara is captured, "no su muerte, sino la pérdida de su querida Zara [es] el mayor dolor y tormento que padecía" (p. 83).

Zara describes him as "el más gallardo mancebo, más hermoso, más discreto y más valiente que pisó jamás el suelo
africano" (p. 87) and he seems to live up to this description, in his treatment of his captives: "generoso, los consolaba en la suerte adversa" (p. 99), and in his reaction to his own previous captivity: "Consóleme, que ya que mi suerte me entregaba á la esclavitud, fuese de cristianos" (p. 102). His most human, and least "ideal" sentiments are even exemplary. In love, all felicity is worthless when his beloved's honour is threatened by the Grand Turk:

When Zara refuses his offer of marriage he confirms his true love "admirado y pesaroso" (p. 104). This reaction is the closest he comes to weakness in the entire novela. Zara shows a similar humanity only at the end: "No pudo aguardar más Leonora á descubrirse á su Celino" (p. 103). She is otherwise the typical heroine, of such outstanding beauty that she captivates all who come across her:

... se le ofreció a la vista una mujer tan hermosa, que á no conocer el africano el rostro y la voz suya, casi á tiempo la juzgara por más que humana sombra. (p. 77).

She is exemplary in her chastity even in adversity:

... tuya soy en trance, ni de ti pedido, ni de mí esperado; mas advierte solo á mi honor; advierte que la desdicha no es justo que sea en mí causa de desprecio. (p. 79).
Her constancy is remarkable even when offered Celimo's hand in marriage – only a dispensation from the Vicar of Christ will incite her to break her promise to enter the religious life:

... le satisfizo diciéndole que había hecho voto de religión y castidad; y que así, primero entregaría la vida que romperle a Dios las promesas. (p. 104)

The other major character, Fernando is described as "un hombre prodigioso, de religión cristiana, de edad larga, de venerable aspecto y de conocida maravillas, experimentadas entre aquellos rústicos africanos" (p. 84). Despite all the unexpected twists of fate, he remains the instrument of Celimo's and Zara's salvation – he reveals to Celimo his true identity, and at the end of the story is able to bring them together finally, in the hope and achievement of a dispensation from the Pope. His faith is extraordinary, and there is a saintly quality about him in his detachment from time, and his concern only for higher things.

Siempre suspiro; siempre doy gemidos á Dios, al cielo, á las demás criaturas, pidiendo tu salvación y la mía.

Aquí me he sustentado algunos tiempos, comunicando esta gente rústica y tal vez he alcanzado bautizar algunos, granjeando para Dios almas en recompensa de las que se han perdido por mi causa: si es así que puede haber compensación de espíritus ganados y perdidos. .... vuelve ahora los ojos á tus principios, á tus obligaciones al supremo Hacedor de esta grandiosa máquina. (pp. 94-95)

However, even such sanctity does not totally exclude human
passion when he discovers Celimo has been carried off:

Yo creí, en los principios, que era fábula inventada por Florencio y Laudomia .... Mas como yo me certificase, arrebatado con la pasión, el sentimiento y la cólera, quise dar muerte á marido y mujer ...(p. 92)

There are three inter-related themes in this novela. The first is that of the inconstancy of fortune, and its apparent collaboration with the difficulties imposed by time and space. The characters are very aware of their condition from the beginning: "que la frágil y humana suerte parece que se goza en las adversidades de los hombres para que no fíen en ella" (p. 78). However, they are capable of seeing the good which can ensue from the activities of fortune: "Había guiado la fortuna, errando también fugitivo por la misma parte á Celimo" (p. 87). Even Fernando's faith acknowledges the powerlessness of man: "quedamos hechos esclavos de la fortuna" (p. 91), and the narrator, Fabio, refers to a higher power when he comments on the constant shifts in fortune on which the whole plot is constructed (p. 99). Although, momentarily, Celimo and Zara find that their happiness cannot be complete until Fernando solves the problem posed by Zara's vow to embrace the religious life, the "superior cause" is finally attributed to the beneficent, though inscrutable, working of Divine Providence when the two lovers are at last united:

... dióle larga cuenta de lo que había padecido; y cómo la Divina Providencia, obrando milagro sin
obrarle, ya la tenia a sus pies, y los dos amantes
remitieron á sus ojos lo que no acertaban sus
lenguas, suspendidos en la no esperada ventura.
(p. 103).

The second theme is that of the mysteries of nobility.
The rustic people perform before Celimo and Zara:

... cada uno hizo ante los forasteros muestra de
sus agilidades y gracias .... cúal cantaba con
delicada voz, concedida de los tiernos años y la
naturaleza más que del arte y del estudio. (p. 81).

They are undeniably gifted, by nature, but nobility of blood
proves superior in a crisis:

Más como no las fuerzas rústicas, sino el corazón
noble prestan determinaciones para vencer los
peligros, á poco tiempo que duraba la refriega,
huyeron los más villanos ... de suerte que Celimo,
sole, cansado y herido, apenas sustentaba la vida
y la batalla. (p. 82).

In the face of this behaviour they can be termed "aquella vil
gente". (p. 84). However, age can lend dignity to the naturally
disadvantaged:

... y el rústico le divertía y consolaba con
razones más discretas que de villano; que la
esperiencia de la vida larga suele perfeccionar
el natural inculto. (p. 84).

Fernando is even touched by Celimo's beauty, and considers
to be somehow "chosen":

Salió el anciano y recibiólos alegre,
condoliéndose del herido mancebo, viendo malograr
en tan pocos años tanta belleza y pues te dió el
rostro levantado a las estrellas, por su hermosura,
por la regularidad y disposición de sus cursos, pasa á considerar su artífice que lo crió todo para el hombre, y el hombre le es ingrato; no seas tú de este número. (p. 95)

Zara also stands out: "cual flor entre espinas, lucía entre las demás prisioneras . . . admirando todos que entre cabañas de pastores se hallase tan rica prenda como Zara" (p. 85), and the noble birth she shares with Celimo is an important consideration in the possibility of their marriage:

Parecióle á Carlos, que, ya sin impedimento alguno, pues se hallaba cristiano y Leonora cristiana, nobles entrambos y siempre amantes, entrambos gozarían con el matrimonio el premio de sus deseos. (p. 103)

The third theme is a religious one that holds up Christianity as the "verdadera fe" (p. 88), the way to freedom, as against that of the Moors: "secta abominable y perversa mahometana" (p. 96). The core of the novela consists in Celimo and Zara being freed from the grips of this infidel sect: "te desenganababan del error bárbaro de la secta mahometana" (p. 93). In her prayer to her new Lord Zara intuits that this is the paradox of their existence: "donde un tiempo fui libre, soy esclava; porque ya donde fui esclava, era libre" (p. 96). The Moors are presented on the whole as untrustworthy, and corruptors of those who hold the true faith:

... tal premio dan las bárbaras cortesías y tal es la confianza que se funda en los infieles tiranos. (p. 94)

and
... que así pagan bárbaros los hospedajes, y este premio reciben los que amparan enemigos de la fe. (p. 92)

The implication of the outcome is that in a mysterious way those who are faithful to Christ are eventually rewarded. Celimo received "la crisma de cristiano" (p. 90) as an infant, and is brought to Fernando for a cure which restores his health, and also has a symbolic value as it restores him to his spiritual home:

Dios ... en quién están presentes los sucesos humanos y que con su divina providencia, obrando libremente las segundas causas, guía sus efectos a los mejores fines por tan extraordinarios caminos y accidentes como has visto en ti, te trajo á mi presencia para que no sólo te desengañe de quien eres, mas, si me es concedido, te obligue a seguir la verdadera religión ... (p. 89)

One should note that Celimo's rise in fortunes under his King is simultaneous with his reconciliation to the Church:

... volví á ser verdadero cristiano, confirmándome un obispo; diéronme entre sí lugar y honor los príncipes (p. 102).

The whole mysterious design is perhaps symbolised in the strange light seen on the horizon by Celimo and Fernando as the latter describes how he interceded for Celimo. As he talks of his conversion of the Africans among whom he lives, Zara, in her plight, simultaneously offers up a prayer to her Lord Jesus Christ. The results of intercession are exemplified in Mustafá's conversion and baptism.
Mustafá á Fernando, á cuyos pies se echó el turco, pidiendo bautismo y perdón de nuevo del hurto que hizo de Carlos, pues le pagó con restituir á Leonora, confesando cómo su virtud y eficaces persuasiones le traían hecho verdadero cristiano en el corazón, deseando ya llegar á tierra donde recibiese el lavatorio perfecto de las almas; que una compañía virtuosa y santa, de los infieles más endurecidos hace virtuosos y aun santos. (p. 104)

The moral summary at the opening of the novela has three main points. It comments on: the mysterious ways in which God achieves the salvation of souls, and his mercy in great adversity; the inconstancy of human life; and how it is obvious that God favours those who are Christian. In comparison to the first novela "Premiado el amor constante", remains fairly close to the moral it establishes. However, the final point is inconsistent if the conversion of Mustafá is considered: his repentance is portrayed as equally valuable as Celimo's and Zara's faith and fortitude. This gives the reader a clue as to Lugo y Dávila's true attitude: he points a clear picture of the bondage and impotence of man (symbolised by the repeated captures, and forced conversion to Islam), and the constant peregrinar which constitutes man's life as a result. Yet Lugo y Dávila's characters are barely "human", or realistic. They make a symbolic journey to salvation, and their faith and goodness is rewarded. There is no need for their desengaño for they guarantee their own 'freedom' in their exemplary acceptance of all that occurs, and in taking every opportunity to rectify the situation. The reader is left wondering how to bridge the gap between
this exemplary picture and his own state: there is a sign in the influence brought to bear on Mustafá. Even in the most hardened of cases there is room for forgiveness and conversion.

"Las dos hermanas"

Lugo y Dávila cites as an opening to this novela, an epigram of Ausonius which provides the basis for the plot, the rivalry and contrast between two sisters. He gives his own translation of the epigram as a conclusion to the novela (p. 127):

Delia, nos miramur, et est mirabile, quod tam disimiles estis, tu que sororque tua, Haec habitu casto, cum non sit casta videtur, Tu praeter cultum nihil meretricis habes, Cum casti mores tibi fuit, huic cultus honestus, Te tamen, et cultus damnat, et actus can,(p. 107)

Admirámonos, Delia; es admirable ser tan desemejantes tú y tu hermana; aquesta, hábito casto, y nada casta; tú, en el vestido igual a las rameras; tú, casta en los costumbres; de aspecto ella; á ti el hábito daña y á ella el acto,(p. 127)

Retaining the original names of these two figures, the story tells of two orphaned sisters Lamia and Delia. Lamia, the younger of the two, gives herself airs of devotion while living as the mistress of Ronsardo, a French professor of Jurisprudence. Her older sister, Delia, is inwardly chaste, despite her coquetry and loose dress, and loves a young clerk, Fernando. Lamia develops designs on Fernando, and tries to persuade him that she is more worthy because of her
piety. Fernando resists, but Lamia tells Delia that he has betrayed her. After a night of serenading from the street by her other admirers, Delia writes Fernando a letter of disillusionment, demanding the truth from him. He persuades her of his fidelity, giving her a written promise of marriage. Lamia, however, persuades Delia to allow Ronsardo to alter the dates on the document, to foil what she insists are Fernando's plans of betrayal. Ronsardo obliges and erases the essential words. He also arranges for Fernando to come that night, ostensibly to meet Delia, only to be caught with Lamia by the police. The trick succeeds. Lamia claims restitution of her honour and demands marriage. Fernando is imprisoned, and Delia finds that the document that would save him is now useless. However she and Fernando succeed in frustrating Lamia's plans by arranging for her to be caught with Ronsardo one night. Fernando and Delia can now marry, and Lamia is compelled to do what she originally feared – enter a convent.

This novela could be tentatively compared to "Las dos doncellas" of Cervantes, and is one of the four that were translated into French. The similarities to Cervantes' story are, however, tenuous. The rivalry between two women is the extent of the comparison, since in "Las dos doncellas", two young women go on a pilgrimage from the city to amend an affront to their honour by the same man. En route one of them meets her brother who becomes involved in the resolution of the affair of honour. The story ends with two marriages
and a pilgrimage to Santiago de Compostela. Cervantes' story is far more idealised, the heroines both showing a depth of discretion which is not characteristic of the protagonists of Lugo y Dávila's story.

The interesting aspect of this novela lies mostly in what it claims to do, rather than in its quality. Celio states clearly that morality, as opposed to satire, is his motive: "dejando aparte los sentimientos de sus expositores, diré los míos, reprendiendo, no atrevido mordaz, sino moral filósofo, el engaño que hay en los virtuosos exteriores" (p. 108). That is, he tends more towards the motive of tragedy (universal truth), than towards that of comedy. Yet Celio continues, saying that he intends to imitate in the comic style rather than the tragic, as Fabio did in the previous story. Celio states that although the story had a happy ending, which is not appropriate to the tragic mode, tragedy more properly consists in imitation. He seems to blur the distinctions in style deliberately: "Yo, dejando el coturno, calzaré el zueco introduciendo personas y usos cómicos" (p. 108). He apologises for the lack of erudition (which seems unnecessary, for there are frequent classical references throughout the narrative), states his intention of using a concise "low" style appropriate to the content, and expresses concern over the traditional distinction made between the erudite public and those for whom comedy is intended:

Y pues al curioso y docto se le dedican las novelas que llevan mi nombre, para diferenciar usare en
ésta el estilo lacónico, esto es, conciso, ... juzgadle, que agradará a algunos ó por moderno en nuestro vulgar, ó por parecer ellos sabios; y, en el caso que me toca, será más dificultoso, por ser la acción y las personas que se introducen humildes. (p. 109).

Having declared such intentions, Celio begins his narration, acting as a third person omniscient narrator, who is noticeable throughout in the very ironic tone of the narrative. Almost immediately he makes an apology for familiar language, expressing an unnatural modesty for the style he is claiming: "llevaba tras sí .... otro género de gentes llamados zánganos (perdone los contadores el nombre, que yo no pongo nada de mi casa)" (p. 110). There are few interventions in the first person, except in the last paragraph, and the occasional direct observation on the part of the narrator, about the events: "no es la vez primera en que se castiga el inocente y se premia el culpado" (p. 123). In general the narration consists of an almost skeletal description of the action, filled out with a comparatively meagre dialogue.

The use of time and space in this novela is relatively unimportant as a result. There is only occasional reference to time in the structural sense, and then it is implied, as for example when Fernando comes to visit Delia, in response to her letter: "Fué en sazonada ocasión la entrada de Fernando; porque Lamia, con su acostumbrada ceremonia, estaba en la iglesia" (p. 119). If Lamia had returned later the marriage would have been consummated. The narrator comments on this:
"(¿quién duda que si gozara, fuera arrepentido?)" (p. 120).

In terms of time there is barely any psychological awareness. Don Alonso, who serenades Delia, leaves with the dawn "por ser parlero testigo" (p. 118). The dawn comes with the last words of his song, and Fernando is hesitant to return to Delia's arms after his experience in prison: "Días pasaron en volver Fernando á los amores de Delia" (p. 127).

The initial description of the setting, Madrid, most aptly describes the use of space in "Las dos hermanas": "Madrid, corte de España, mapa de los sucesos humanos, patria y habitación fue de Lamia y Delia" (p. 109). The characters are moved around as though on a map, space receiving no description in three dimensional terms. What little description there is remains in terms of light and dark (the novela takes place over the period of two nights and one day) or noise and silence. Even in the dialogue, the only sense of psychological space is conveyed in Lamia's calculations for achieving her ends, and the lies resulting from her calculation, rather than the mental processes which lead to them.

The four characters are initially introduced as Celio promised in a rapid stilted fashion, which is not without humour. Lamia, for instance "en público hablaba contemplativo; en secreto lasciva, y entre amigas agradable" (p. 109), and Ronsardo "ocupaba el estrado de día pocas veces y la calle ninguna; contribuyendo mucho y celando poco" (p. 110). Ronsardo remains a mere puppet throughout, "necesitado más que persuadido" (p. 121). Fernando is endowed with more
character, remaining honest and faithful to his love for Delia: "Delia es tu hermana, confieso libertad en su hábito, mas niégole en lo interior de sus costumbres" (p. 112), some of his comments being reminiscent of the rhetorical language of the Spanish comedia: "Granjea, Lamia, para que pierda conmigo Delia, si Delia no gana lo que pretende Lamia" (p. 112). In a sense he shows the most realistic behaviour of all the characters for he considers that it is more sensible to resolve the problem with Delia face to face (p. 119), and hesitates to return to her at the end.

The characterisation of Delia and Lamia, though superficial, is greater than that of the two male characters. Delia shows a tendency to credulity and indecision, and when Lamia tricks Fernando into coming to their house at night, Delia is watching from the window when they are caught by the justicia: "pretendió examinar el caso, y no lo hizo, remitiéndolo á la conjetura" (p. 123). In her anger such carelessness shows itself in her lack of concern with her honour, as she retorts to Lamia: "traidora hermana, que ya ni obligaciones de sangre me fuerzan, ni en pundonores reparo" (p. 125). However, her apparent lack of self-control does not determine her fate, for after the near-loss of her beloved, "reconociendo su error, enmendó el traje" (p. 127). Lamia, in contrast is a conscious manipulator, with a "corazón astuto" (p. 109). She shows a talent for engaño, and persuasion, succeeding in undermining Delia's confidence in Fernando. When she is released, and Fernando imprisoned, she returns to
Delia and gives an impressive acting performance in an attempt to achieve her ends: "llegó á la vista de Delia la cautelosa Lamia, torciendo las manos, enlazándose los dedos, dejándose caer sobre el estrado, arrancando suspiros,..." (p. 124).

Despite the limited characterisation, thematically this novela paints an amusing and clear picture of human motives, and society: the characters' concern with their honour, with their public image, with money and their successful capacity for engaño. The whole action is a result of Lamia's attempt to marry herself off before it is too late on the basis of society's expectations: "pues quien doncella sin serlo lo sabía ser, mejor casada sería adúltera en lo interior, leal al crédito común de la corte" (p. 121). She is less concerned with love than with preserving her image as a virgin, but also with possessing money. Her love for Ronsardo lasts as long as his wealth:

Duró la afición de Lamia para con Ronsardo, lo que su dinero; conoció flaqueza en su liberalidad, entibió las favores y limitó el amor, efectos de que se fundó en el interés (p. 111).

Lamia's capacity for deception, slyness and trickery (tropelía, maña and traza), which victimises the weaker Delia, is somehow perpetuated by the pressure to conform to the norms of society. The other theme is connected to this: the discrepancy between ser and parecer, between the image and the inner nature, is hardly surprising, when friends judge the two sisters as they see them. Fernando finds that he has no
support from his friends to extract himself from his difficulties because they have confidence in Lamia for her piety, and not in Delia for her coquetry (desenvoltura) (p. 126). The temptation to manipulate people and events for her own designs is great for Lamia, when "hoy en la corte aquello que se conoce y ve, se juzga, no lo que está escondido" (p. 111). However, the temptation has its risks, for the case of Lamia and Delia becomes public knowledge.

The very publicity of which Lamia first tries to take advantage, by appearing pious, turns against her: "Corrió la voz; declaróse por la corte y escribióronse hartos versos: Lamia, [enmendadas] sus costumbres, entrando en religión" (p. 127), has failed in her object.

The moral summary given at the beginning of the novela makes two comments: that appearances cannot deceive for ever, and that evil means will ultimately bring evil ends. These observations have the quality of trite proverbs which can leave undisturbed the complexities of life. In this case they bear only a superficial relation to the actual moral of the novela. The novel shows a close observation of and interest in the reality of people and their motives, and portrays the inefficacy of two approaches to life. In the case of Lamia, control and manipulation of others does not achieve her desires, for she is at the mercy of forces beyond her control. In contrast, Delia's avoidance of responsibility for her appearance gives fuel to Lamia's manipulations, and almost makes her lose her chosen husband. The consequence,
for her, is a realisation of her need to reform, for it is not by virtue of her inner goodness that she eventually finds her desires fulfilled. The respective fates of the two sisters symbolise neatly a reality which blends both the comic and the tragic, a reality which Lugo y Dávila seems, tentatively, to hope to reproduce. Although the laconic nature of the narrative somewhat detracts from the novela, the "tragicomic" reality it portrays is remarkably consistent with the everyday reality of human beings.

"De la hermanía"

In this fourth novela, a ruffian, Morón, arrives in Seville to join his comrades. He boasts of his deeds and his reason for coming. He had wounded the brother of his woman friend in a dispute over her honour, and was chased out of the village by the police. The girl followed her lover and they made a living, he by stealing, she as a prostitute. He is thinking of moving to Madrid, pursued by a particular policeman Chaves. A friend, Truchado, dissuades him. Centella, another friend, describes how he seeks revenge for Chaves' last pursuit. They gather in festivity at the brothel of La Maldegollada with many others from their criminal world. There is a knock at the door, and a man and woman enter to hide. Meanwhile Centella arranges a theft for that night and they leave. There is another knock at the door; it is Chaves seeking Morón. The servant girl of
the couple in hiding betrays Centella and company to Chaves in exchange for the safety of her mistress. Morón discovers Chaves and tricks him into meeting La Pintada (his girl) at another brothel. Morón surprises Chaves in the compromising situation, and threatens him. Centella helps Chaves to extract himself and they attend to the plans for the theft. Centella tricks a miserly old licenciado into giving him the keys to his house. The ruffians steal all the old man's hoarded treasure, and flee, pursued by Chaves. Centella, however, includes Chaves in a share of the spoils, and because the policeman is indebted to Centella they are allowed to get away with the crime.

"De la hermanía" has been compared frequently to Cervantes' "Rinconete y Cortadillo". Of Lugo y Dávila's eight novelas, it is the only one in which it is possible to establish clear imitation of the Novelas ejemplares. The plot as a whole is quite different from "Rinconete y Cortadillo", though several passages bear a strong resemblance to the festive scene in Monipodio's academia, in spite of certain differences in the order of events. In both, the company arrives with food baskets, but in "Rinconete" the argument between Cariharta and Repolíco, mediated by Monipodio occurs before the song and dance, and after the meal. The loud knocks at the door interrupt the reunion, so that they all take arms. In "La hermanía" the argument between Morón and La Pintada, mediated by La Maldegollada, occurs after the song and dance, and before the meal. The loud knock at the
door has the same immediate result as in Cervantes' novel but the visitor has come for an entirely different reason. It is at this point that the action of the two novelas separates totally. The following parallel passages demonstrate unequivocally the imitation of "Rinconete" but also show how Lugo y Dávila is independent in his use of language, copying only the events of the episode:

- Vayan seguidillas de las de ahora, dijo la Pintada, que no es daño morir como bueno; y donde uno sale otro entra.

Y tocando el pandero una, y rascando otra la escoba y la otra dando con una cañuela en los ladrillos, tras brindarse las sendas, cantaron así:

(Delez, p. 139)

... y la Escalanta, quitándose un chapín, comenzó a tañer en él como un pandero; la Gananciosa tomó un escoba de palma nueva, que allí se halló acaso, y, rascándola, hizo un son que, aunque ronco y áspero, se concertaba con el del chapín. Monipodio rompió un plato y hizo dos tejoletas, que, puestas entre los dedos y repicadas con gran ligereza, llevaba el contrapunto al chapín y a la escoba.

(Novelas ejemplares, p. 231)

In general the structure of "La hermanía" is somewhat clumsy in comparison to some of the other novelas. Lugo y Dávila shows considerable mastery of the language and activities of the picaresque lifestyle, but the movement of the action lacks consequence. This is partly due to the absence of a clear sense of causality: Truchado and Centella suddenly enter the story with little introduction, and the reader is left to assume they are part of the reunion with
Morón on his arrival in Seville. At the beginning of the story the narrative focus is upon Morón. Centella then takes over as protagonist, the focus at the end falling upon him and Chaves. The interlude in *la casa de la Maldegollada* is only tenuously connected with the rest of the narrative but is again brought into the story with little background.

The *novela* opens after a discussion of the reasons which lead people to live like animals, and show no refinement: "aun las historias nos ponen hartos ejemplos delante de los ojos, de la torpeza de gente, que sin atender á vivir como hombres de razón,,camínan por la perdición" (p. 130). The narration is consistently in the third person, although Morón and Truchado recount their own lives in an autobiographical vein, within the narrative. The narrator makes occasional comments of his own, but on the whole is distant: "Chaves ... hizose todo dinero (que es el fin á que miran semejantes ministros, que no á limpiar de vicios las repúblicas?" (p. 145). It is only in the last paragraph that an apparent judgment is made, and Celio intervenes in the narrative:

... esta gente vil, con el interés y el vicio, olvidan las ofensas. Fueron todos de nuevo amigos, gozando de la vida que os he mostrado y sin que el hurto se averiguase; por entonces tuvieron seguridad algún tiempo, hasta llegarles el de su castigo. (p. 151).

The almost complete absence of reference to time in this *novela* is remarkable. The characters show very little consciousness of time, and their crimes seem to rely less on
timing than on their capacity for deception. Their lack of awareness, and apparent ability to control their surroundings contrasts sharply with the atmosphere in the second *novela*, "Premiado el amor constante", where the characters feel they are constantly at the mercy of time.

"La hermanía" is set in Seville:

... centro común donde se terminan las líneas de la rufianería .... donde se califican los jayanes, donde se gradúan las marquizas, donde se examinan las flores y donde toda cicatería se avizora. (p. 131)

As a centre for "gente perdida" (p. 129) it is seen by them only in terms of opportunity, as the fertile ground for making a living, for it is the port where all the wealth of the New World is landed: "todo es cuento para Sevilla con flota" (p. 134). Madrid is seen in similar terms, although it has its disadvantages:

En la corte ... me han dicho que es un Perú, que sólo hay que temer los alguaciles y escribanos, que son mala gente y persiguen á uno hasta la mata, y con eso no hay tanta libertad como por acá tenemos los del trato. (p. 134)

The streets and houses in which the action takes place are very rarely described, reflecting the permanence of the picaresque life, and the slight importance attached to anything but the means of survival. The spatial relationship the characters do have to the world consists of an awareness of the links they maintain with the cofradía all over Spain, and of the obstacles to their success. There are constant references to
doors, which either ensure the secrecy of their activities, announce a threat to their security from the justicia or provide an obstacle between them and their victims. The most closely described spatial element is the door to the licenciado Antolínez's impenetrable house:

La llave de la puerta no valía contra ella maestra, ni ganzúa, ni barreno, á causa de ser en cierta forma y estar la puertecilla barreada y chapeada con pedazos de hierro y callos de herraduras. (p. 147)

The main character, Morón, is described first in physical terms:

Llegó un hombre calzado de frente, espeso de barba, crecido de bigote, relampagueante de ojos, de una ceja (porque los dos se comunicaban tanto que más parecía una), ancho de espaldas, recio de brazos, rollizo de pantorrillas y nervioso y velludo todo el cuerpo. Era torpe de lengua, precipitado en las acciones, arrogante en las palabras, y en todo la soberbia misma. (p. 131)

He seems more like a gorrilla than a man. However, in his description of his life, behind the boasting, we can perceive a very human reaction to circumstance, and a search for freedom and survival (pp. 132–34.) Chaves, the corchete, the man placed by society in a position to judge his fellow beings is characterised as corrupt, easily deceived, and open to making any profit in any way. Most of the characters are introduced suddenly and, if described in any detail at all, are seen in visual and physical terms, as for example, la Maldegollada:
Salió la vieja a recibirla con una toca más negra que barrendero de horno, una ropilla de bayeta de manga justa, mostrando la camisa por varias partes, una saya de paño pardo y en ella grande cantidad de manchos, zapatos de ramplón y calza de estameña colorada. (p. 138)

Despite the shallow characterisation, the individuals of the novela show very human reactions such as when they hide on hearing the loud knock at the door in la Maldegollada's house, and finally emerge: "Salieron todos llenos de telarañas y basura, mirándose unos á otros, haciendo visajes, señalándose con el dedo y dando risotadas" (p. 143). Centella's conversation with el licenciado Antolinez reveals his human nature in such a way that it is hard not to see him as a sympathetic character: " - Señor Centella, ó yo estoy loco, ó lo están mis calzas. - ¿pues qué hay de nuevo? replicaba el bravo, resistiendo la risa" (p. 148).

The humanity of this gente perdida provides the main theme of the novela. Like all mankind they find human relations, especially between the sexes, somewhat troublesome: "esto de la comunicación es el diablo" (p. 136). Yet, they feel genuine affection for each other:

Echó los brazos al cuello de la Pintada, y llegando su cara á la suya, dijo:- Bienvenida, hija de mis entrañas, que deseaba ver tu buena cara ... (p. 138)

and have their moments of recreation (p. 143). They betray and deceive one another in love, and 'business' and feel the desire for revenge: hélo querido dar pesadumbre de
importancia" (p. 137). Most importantly, like the majority of the characters in the Teatro popular, they are moved by interés, except that in their case it is the basis of survival: "buscaron el tesoro, y anduvieron tan bien afortunados, que hallaron casi dos mil escudos en oro y plata" (p. 150). Their lives are spent in flight from the officers of justice, acting in defiance of them, or taking advantage of their corruption, and asserting their own dignity despite the laws of social status. For example, Morón insists: "... todos somos hombres de bien ... y por Dios, tomo y vengo, y ¿qué hago? Ahorco la sotana ..." (pp. 132-33). The same applies to Truchado's woman: "ya yo estoy cansada de ser mala mujer y quería recogerme á más honra, pues soy hija de buenos como sabes." (p. 135).

In view of this picture of the picaresque way of life, even if disjointed, the moral directions given at the beginning of "La hermanía" seem almost ironical. The novela is said to prove that people who live badly are all of low class, more like animals than men, especially in their ways of solving private disputes. They also have an undesirable effect on the honour of those who deal with them. This latter comment refers to Chaves, officer of the law, who is portrayed as even less admirable than his 'criminal' victims, and typical of the corchetes who were a common target of Golden Age writers. In addition, in the other novelas of the Teatro popular, the "nobles" are not shown to behave in a manner that is morally very different from that of this gente perdida. Despite the
author's apparent judgment in the last paragraph of the novela, referring to the eventual punishment of this "gente vil" he seems to show an understanding of their situation which reaches beyond human justice, referring to their temporary safety "por entonces tuvieron seguridad por algún tiempo" (p. 151). Lugo y Dávila sees the criminal world as an example of a human reality. In "La hermanía" he portrays the psychological motives behind the behaviour of individuals; and thus succeeds in bridging the artificial gap between different sectors of society.

"Cada uno hace como quien es"

The fifth novela is set in Madrid, where don Pedro Manrique de Lara, and his friend and manservant Octavio are in the service of the Duque de Medina. Don Pedro falls in love with a married woman, Porcia, and is disdained until he buys her servant Andrew into his service. Don Pedro's conquest is achieved by means of a letter, and he and Porcia enjoy each others company until he has to return temporarily to Zamora. While he is away, Octavio takes an interest in Porcia, and blackmails her into showing him favour and meeting him in a pre-arranged place. Andrea tries to warn don Pedro, but he does not arrive in time. Andrea sees that time is getting short, and since she is also in love with Octavio, she feels obliged, out of duty and jealousy, to warn Cornelio; Porciá's husband. Cornelio gives chase, surprises Octavio and Porcia
in their tryst, and they both escape out of a window of the
house where they have met. Octavio abandons her to her fate.
Don Pedro comes across Porcia, who has fainted out in the
countryside, and arranges for her to return to her house with
a credible explanation. Meanwhile Andrea has also fled.
Cornelio believes Porcia's story, and their relationship is
not harmed.

A resemblance has been suggested between "Cada uno" and
the story of "El curioso impertinente" in part I of Don
Quijote. In fact, "Cada uno" is far less complete in its
action, with less psychological depth and there are more
characters involved. In "El curioso" one man asks his
unwilling friend to test his wife's virtue; in Lugo y Dávila's
novela, one man competes with his servant and a husband for
the same woman. Similarities do exist inasmuch as, in both
novelas, the woman involved is eventually persuaded by her
lover to betray her husband, and her criada is untrustworthy.
The strong structural similarity lies in the departure of both
the husband Antonio and the lover Don Pedro from the city,
leaving the "heroine" in a vulnerable position. In the case
of "El curioso", however, the departure is deliberately
calculated.

The novela is introduced with a discussion among the
three friends on infidelity in love, which is, according to
them, a fact of life. Celio then introduces his narration by
claiming it tells a true story:
Celio then begins the story by introducing don Alonso Pérez de Guzmán el Bueno, Duque de Medina Sidonia, subsequently referring to the protagonist don Pedro, who was a member of the Duke's impressive household. The figure who supposedly proves the veracity of the tale is not mentioned again.

The narrative technique is similar to that of the other novelas, a third person omniscient narrator making constant observations, and controlling the judgment of the reader on the characters. Octavio, for example, is described as a traitor from the moment he is introduced:

... hombre agudo y entretenido a quien llamaré Octavio; que a los traidores el mayor beneficio que puede hacerseles es borrar sus nombres de la memoria. (p. 155)

There is no intervention throughout the novela by a first person narrator, although in the last paragraph the reader is exhorted to make his own decisions about the ending, a device that again destroys the impression of oral narration which Lugo y Dávila has tried to preserve. There are occasional direct addresses made by the third person narrator, usually to Octavio; for example: "¿Así huyes, vil? ¿Así huyes? ¿Mas qué mucho que el ingrato al amigo lo sea á la dama?" (p. 169).

There is one reference to time which betrays a sense of
historical awareness, and reminds the modern reader of the temporal gulf between the reading and the writing of the story, and also of the gap between the occurrence of the event, and the narration of it: "atravesando el río, á Santa Catalina, que así se llamaba al tiempo de este suceso, donde hoy es San Norberto" (p. 171). Nevertheless, most of the uses of time are as a function of human motive. Octavio puts pressure on Porcia in this way: "Mas el traidor, hallando temor conocido en la dama, apretaba la dificultad y limitaba el tiempo" (p. 165), and the messenger Andrea sends to don Pedro is swift out of interés: "Llegó a Zamora el mensajero en tiempo corto, porque la paga fué larga" (p. 165). As Porcia awaits Don Pedro's rescue, she feels the threat of passing time and gives in to it: "Crecieron los días; llegó el señalado, y Porcia, forzada más del temor que del gusto, se determinó á usar el de Octavio ... " (p. 167).

Space is used equally sparingly as a structural device. A subtle contrast is implied between the court in Madrid and the campo: "máquina donde en lo bueno y malo repara tan poco la vista y la consideración" (p. 155). The court has a noticeable effect on don Pedro: "Con la asistencia de la corte, el aplauso que todos hacían ... y con la ociosidad, madre del amor, puso los ojos en una mujer casada ... " (p. 156). Octavio takes Porcia out to the Casa del Campo, a more isolated situation for the scene of the betrayal. Porcia escapes after Octavio through the window of the Casa del Campo into the countryside and finds that she is helpless in such surroundings:
"sin saber por dónde iba ni cómo había de valerse" (p. 169).

Don Pedro arrives, and his perspective from a distance succinctly describes her vulnerability: "vio, no muy lejos, una mujer que corría sola, y á poco trecho, cual si la llegara el último instante de la vida, ocupó la tierra" (p. 170).

Lugo y Dávila thus successfully implies the power of the environment, both urban and natural, to weaken the human spirit. In Cornelio's case the same applies, for when, in pursuit, he discovers nobody inside the house, the walls seem to mock him: "hallaba sólo paredes y estaba como embelesado" (p. 169). Even the surrounding country seems to have psychological power over him in his deflated rage and jealousy:

Cornelio no sabía qué responder; y lleno de confusión se fué, y mirando á todas partes sólo vio el soto con sus árboles y el aire que parece que, entre ellos, le silbaba. (p. 170)

It is in occasional details such as these that Lugo y Dávila reveals an acute psychological perception, and an ability to convey it in his use of space.

In terms of characterisation, despite the fact that the plot makes use of recognisable "types" (such as the untrustworthy maid, or the jealous husband) who appear regularly in the literature of the time, there is evidence of psychological perception which makes them more alive. Cornelio behaves like the archetypical husband seeking to avenge his honour, but his behaviour is described in a way that is psychologically realistic and almost justifiable:
Difícultoso sería decir los varios pensamientos de Cornelio; unos, aquejándole con la consideración de su infamia, deseando la justa satisfacción; otros, regidos del amor propio y del que tenía a Porcia. (p. 170).

Similarly, Andrea develops an interest in Octavio which leads her to risk her own and her mistress's safety by telling Cornelio of the betrayal of his honour: "Los celos la sacaron de sí para intentar la cosa más fuera de propósito que pudo caber en juicio por corto que fuese" (p. 167). She then pretends to be concerned only with her image: "Con esto cumpló á lo que tengo obligación, que no quiero parecer culpada en lo que estoy inocente" (p. 168). This is the sum of her characterisation, after meriting a cursory description as the typical untrustworthy servant "gran ceremoniática .... granjeando trato más familiar que de criada, causa de donde nacen los más atrevimientos" (p. 158).

Porcia is portrayed in more detail. At first she is not fooled by don Pedro's and Andrea's attempts to undermine her virtue, and even shows signs of conceit:

... sé hasta donde pueden llegar trazas de un amante discreto, que con otras ese caballero tiene opinión de tal .... más obran poco en el ánimo de las mujeres de bien. Yo lo soy y me precio de ello.... (p. 160).

However, before long, her defences weaken and she agrees to listen in secret to don Pedro while he talks to Andrea, in order to hear the voice of someone who writes with such eloquence. She wishes to retain her own self-esteem by hiding,
an action, which, in her eyes, will keep the whole affair innocent: "Sí, holgaré ... asegurando primero dos cosas: que sea en parte lícita, y que no sepa él que yo le oigo" (p. 162) and "Porcia, que se preciaba de entendida .... llevada de la curiosidad, aceptó la disposición y principio de su ruina" (p. 163).

Despite her inflated idea of herself, her weak will and fear allow Octavio to have power over her and she is led into a dangerous situation, from which don Pedro has to extract her. As soon as she feels support from don Pedro she is able to use her talents for wily invention, but only then. Her character and strength is totally dependent on a security given by her husband, her suitor, or her confidence in applause from outside. When these are absent, she is helpless, when present, she is capable, without scruple, of deceiving her husband: "Mas Porcia, con gallardo desenfado, dando voces, sin aguardar á nadie, levantó el estribo .... usando de las palabras más acomodadas á su negocio ..." (p. 172).

Octavio is portrayed as a worthless individual throughout. Don Pedro confides in him: "De este Octavio se fiaba don Pedro; á éste hacía archivo de sus secretos ... en fin, era el dueño de lo interior de su alma" (p. 156). However, he is unscrupulous (blackmailing Porcia while his master is absent) and cowardly, for he deserts Porcia in the moment of crisis, and when Don Pedro seeks him out for revenge he has fled the court for ever, like Andrea.

Don Pedro, the hero, is the discreto of the novela.
His one weakness is in love, and the narrator describes with perception how he confuses his desires for true love:

Hallábase Don Pedro vencido de suerte, que ya no le quedaba libertad para resistirse; y viendo en su imaginación inexpugnable el fuerte que la virtud conocida de Porcia pertrechaba, desterrando la consideración por agorera, concedió el título de general al deseo, siendo su consejero el apetito, grande atropellador de inconvenientes. (pp. 156-57)

Since he is a true lover, the greater the resistance the more he perseveres: "siendo sus trazas de mayor agudeza cada día" (p. 157). Yet he is not above employing unscrupulous means, notably that of interés, to achieve his ends, although his powers of persuasion naturally also lie in his eloquence:

... pero á ser este caballero hablando tan discreto como escribiendo, de mi parte concedo la buena opinión que tiene. En verdad, que dice bien sus sentimientos y sin levantarse de los límites de la almohadilla. (pp. 161-62)

Like the typical discreto don Pedro shows great ability for self-control and dissimulation:

... atropellando con valor el temor ... resistiéndose lo mejor que pudo, no hizo acciones de sentimiento delante de sus criados ni el propio .... dando á entender que aquel negocio no pedía prisa. (pp. 166-67)

His exemplary behaviour, although not totally ethical, becomes thematic in the novela. He saves the situation, overcoming his own feelings and using all his wits and talents, despite Porcia's betrayal of him:
Don Pedro, no mudando semblante, si bien aquejado de los efectos naturales, concedió su amparo a Porcia (propio de un corazón noble); púsiola en las ancas de su cabalgadura, y él, ocupando la silla, sufriendo la grita y burla de las lavanderas... atravesando el río... é imaginando el remedio, se fué en casa del Duque .... Y como la elocuencia es poderosa para mover á su opinión los ánimos más fieros, le fué fácil a Don Pedro mover (con su discreción) una mujer principal para el amparo de otra,(pp. 171-72)

The other constant theme is that of betrayal of confidence, which is a consistent feature of the characters' lives. Octavio betrays don Pedro, and deserts Porcia. Porcia betrays both her husband and her lover. Andrea betrays her master, her mistress and don Pedro, and the entire intrigue ends with an efficient engaño, which keeps Cornelio happy and preserves Porcia's image: "Cornelio fue de allí en adelante el más afable marido del mundo ... Porcia vivió siempre con su buena opinión de honrada" (p. 174).

This theme is consistent with the motif Celio gives to his narration that no-one is safe in love. The moral indications given for the reader's guidance, as in previous novels, reveal the true surface of the novela's morality: virtue which opens itself to solicitation is at risk; trouble is caused by keeping servants known to be untrustworthy, or by confiding in people of different quality; noblemen do not desert those in need even if they have been betrayed. Lugo y Dávila seems, however, to delve beyond into the "teatro donde se han representado de pocos años á esta parte tanta variedad de sucesos" (p. 155). He describes the discreto, don Pedro,
realistically, in a narrative declared to have a moral intent, in such a way that the reader's attention is focussed on his apparent lack of concern about wooing a married woman, and perhaps even carrying on relations with her after he has almost caused her to be publicly dishonoured. Behind the psychological observations of an apparently judgmental narrator, who focusses on Octavio (the traitor), and the desengaño to be experienced in love, there is an "amoral" quality to the novela. The reader is left to judge the outcome for himself:

Dudan algunos si la amistad de Don Pedro pasó adelante: si alguna reiteración hubo en los amantes fué tan secreta, que jamás se entendió; crea el lector lo que quisiere, y todos se desenganen que nadie amó seguro; que en amor ninguno es fiel. (p. 174)

It is a fact of the human condition that love is always at risk. Lugo y Dávila portrays this fact, but provides no advice as to how to deal with the problem.

"El médico de Cádiz"

In Cádiz, a well-known doctor, Lamberto, is more interested in gambling than in his wife, who finds entertainment for herself in the person of a young soldier. They spend most of their time in amorous activity, undisturbed by Lamberto. However, one day he is called to cure the Duke of Medina, who has been wounded while out hunting. The
opportunity to make money successfully separates him from his gambling, and he goes home to collect his medical supplies, disturbing Casilda and her lover. Casilda hides him naked in a chest, which Lamberto then locks and takes with him by boat to Sanlúcar. A storm besets the boat, and the crew threaten to throw the chest overboard to save their own lives. Finally the storm abates and they reach their destination. Lamberto has the chest carried to the house where the Duke awaits. The men carrying it suspect that it contains gold because of its weight, and steal it during the night. When they open the chest on the beach, the soldier emerges draped with the bandages which were contained within, and frightens off the thieves. He is given clothing by a nearby monastery, makes his way back to Casilda, and they return to their original activity.

The source of this plot has been attributed to a novel by the Italian, Parabosco: "El médico" is one of the two novelas of the Teatro popular which has been traced to an Italian source, the other being "Del andrógino", the seventh novela. Lugo y Dávila embellishes the plot a little, but the narration is very rapid, and rendered somewhat uneven by Casilda's long soliloquy (pp. 182-3) which comprises the greater part of the dialogue in the novela. The one instance of dramatic irony is not used to good advantage. When the ship's crew have stolen the chest, and talk of disembowelling it, in a way that does not distinguish it from the soldier inside, the narrator immediately indulges in an apostrophe to
the soldier, destroying all potential for suspense in the action:

- ¡Ea, compañeros! ¿Quién le ha de sacar las entrañas á este cuitado?
- ¡Yo .., que no me pienso ver harto de ellas y traigo buen instrumento en esta daga.

¡Oh, pobre soldado! ¿Quién pudiera decir con propiedad tu sentimiento .... (p. 187)'

In the initial discussion of the three friends, Lugo y Dávila intervenes for the first, and only time: "cuyos admirables casos adoman las historias que dejo de referir por no fastidiar" (p. 175). He insists on the veracity of the theme of this novela. Then he hands over the narration to Montano, who before long justifies the content of his story by pointing out that it was acceptable in Italy:

Gozábanse los dos amantes á toda comodidad, en tanto que Lamberto daba mates al boticario...; cosa es por la que han pasado los emperadores y que hoy no es vituperable en la opinión del paradojas italiano. (p. 178)

Montano even absolves himself of responsibility for any satirical tone in his comments on the behaviour of doctors, claiming merely to be making observation of natural reactions:

Iba en él un criado ... para que atropellase con los inconvenientes que los de la facultad medicinal suelen poner en los casos de más aprieto (no digo que por mala intención; otro lo dirá, que yo a la comodidad propia lo atribuyo). (p. 180)

After these evasive techniques the narrator maintains a consistent, obvious and somewhat irritating presence
throughout the *novela*. Long passages of the narration consist of the narrator addressing the soldier. The monologue removes all imaginative scope from a reading of the material, for we are told all that the soldier feels:

¿Qué es esto? ¿En andas váis y á lo que juzgo ungido, no sólo con los unguéntos de Lamberto, mas con el que os puede haber prestado el miedo? ¡Mal agüero! Poneos bien con Dios y advertid que á la primera visita del príncipe herido es forzoso abrir la puerta à vuestro encerramiento.  

(p. 185)

As in the previous *novela*, there are very few references to time. In an introduction to the lifestyle of Lamberto and his wife Casilda, a sense of their awareness of passing time is given, which accentuates Casilda's need for some alternative arrangement:

Era Lamberto tentado por el juego del ajedrez; y habíase hallado un boticario que le cumplía de justicia .... en todas las noches no dejaban el tablero hasta las doce, y entonces maldecían el reloj.... Casilda era medrosa por no faltar á la condición femenil, ... el entretenimiento de su marido en la botica largo....(p. 177)

The use of space is a little more detailed: the story is set in Cádiz, which is described as well-suited to providing Casilda with temptation: "el lugar, así por el presidio como por la multitud de extranjeros, ocasionado" (p. 177). Subsequently the focus is shifted from the forests where wild beasts roam and are hunted, to smaller and smaller spaces: first to the beach where the Duke's servant lands, then to the ship in which the chest is carried, and finally to the chest
itself. The soldier in the chest, on the boat, is then "entregado á los elementos aire y agua" (p. 181), and is forced to experience symbolically the human condition – man in his powerlessness at the mercy of forces beyond his control. The storm around the ship is described graphically:

... juzgaban su viaje al abismo, haciéndole verosímil el horror y la obscuridad que los sepultaba. Y entre la poca gente del barco, el ruido de los vientos, y el crujir del árbol y las cuerdas, el estrépito horriblísime de los truenos, las no concertadas ni entendidas voces, causaban un rumor confuso,(p. 182).

Having been forced to experience the realities of his environment, the soldier, when he escapes, returns to his former activities.

There is a minimum of characterisation in this novela. The 'character' who is the cause of the whole action, don Manuel Pérez de Guzmán, is barely described, except in terms of the effort it would require to do so:

príncipe que, con ser las grandezas ... tantas que piden largos volúmenes, más docta pluma, más levantado ingenio y más tiempo que á uno solo puede concedérse de vida la frágil naturaleza, excede con la virtud propia á todo lo demás ... (p. 178)

Lamberto, too, is barely described, except in satirical terms. The satire is directed at all doctors:

hubo un hombre, por los pecados de aquella ciudad, médico, y por conocidas experiencias en la cirugía, famoso en toda aquella tierra. Usaba de ensalmos, aunque á lo encubierto, que los de esta facultad huyen todo ahorro de tiempo,(p. 176).
He is barely referred to again.

Casilda, though treated with sympathy, is not endowed with much character by the author: "¿qué había de hacer la pobrecita? Lo que hizo; estarse casi en la mano. Halló remedio para la soledad, para el disgusto y para el miedo ... (p. 177). Her long soliloquy is stylised and reveals little psychological depth, although parts of it are reminiscent of the language of the comedia: "... todo es asombro y más asombro; todo es confusión y más confusión, pena y más pena, temor y más temor. ¿Qué hare, triste?" (p. 183). The soldier receives even less attention, beyond the emotions continuously attributed to him by the narrator. He is introduced as "un soldado bizarro de talle, valiente por las armas y afable en las caricias ..." (p. 177), but beyond this he is given no autonomy at all:

... Bien te juzgo, (por valiente y animoso que seas) palpitando con violencia el corazón (y aun suspendidos tal vez los espíritus que te vivifican) en tan terribles infortunios. (p. 187)

The narrative is so sparse that the novela also suffers thematically. The narrative opens with satirical comments on doctors, but the remarks are not sustained throughout its length:

... es muy esencial en los de esta facultad el nombre campanudo y extranjero; y esto es de modo, que hay muchos que les parece que basta para calidad, así en esta como en otras profesiones, ser extranjeros sus profesores. Era de persona lanuda, desvaído y de los que á paso lento sobre mula de canónigo, tardan en pasar una calle hora
y media, aunque no tenga treinta pasos. (p. 176)

The monetary theme is also evident:

respondió á las réplicas con sola una palabra que en castellano se llama interés, la cual puso tan vivas espuelas á nuestro doctor, que sin ver el fin del lance que iba ejecutando, ¡caso raro!, dejó el tablero ... (p. 180)

Perhaps the most consistent theme is that of Providence or Fortune, which is held responsible for the wound the Duke receives, and is apostrophised by Casilda in her unfortunate separation from her lover. The crew of the ship beset by the storm raise prayers to heaven, asking Providence to ensure their safety.

The moral enuntiated by the novela is that man blindly returns to the same errors time and time again, after they have led him into great danger. Lugo y Dávila complements this with two lines quoted from Sanazaro's eighth eclogue which state that there is no evil in the world without remedy, and that man is only as miserable as he believes himself to be. The novela exemplifies these ideas in the portrayal of the trouble that the soldier causes himself, and the twists of fortune which save him. However, Lugo y Dávila, rather than exhorting his reader to reform, shows how easy it is for man to return to his old ways, even after great tribulation. He paints a realistic picture of how blinded man is by the

engaño que sólo puede hacerle el pecado que, con pinturas y sombras aparentes del deleite, vuelve a tender nuevos lazos, á quien no ha un instante
Even though Lugo y Dávila's management of the narrative is less successful than in the other seven novelas, he gives a powerful sense of original sin.

"Del andrógino"

"Del andrógino", the longest of the eight novels is the story of a beautiful young lady, Laura, of poor but noble parents, and her lover, Ricardo, of wealthy parents who will not allow him to marry her. They send him away to study, and meanwhile a relation of Laura's father, an old man, visits from Valencia, falls in love with her and seeks her hand in marriage. Laura is unwilling to accept, but her parents ask the advice of Ricardo's who encourage the marriage out of vested interest. Solier, her new husband, is excessively jealous, and constructs for his new wife a house which is in fact a true prison, of which only he has the keys. Ricardo, studying in Valencia, is still wildly in love with Laura. He decides to dress up as a woman in order to gain access to the house where she lives. Zabaleto, his teacher and companion, tries to dissuade him, but as Ricardo insists, finally helps him gain entrance by fabricating a story which the housekeeper believes. Ricardo entertains himself within until Solier arrives, and overhears him playing the guitar. The jealous
husband welcomes "doña Bernardina" as a companion for Laura, and falls in love with her. Laura and her lover enjoy several days of each other's company, until Solier finally attempts to consummate his passion. He stealthily enters "doña Bernardina's" chamber while "she" is asleep, only to discover: "she" is a man. Ricardo's wit saves him and he pretends that he has undergone a transformation from womanhood to his present state. Solier locks him up and seeks the advice of a local academic as to whether this is possible. He threatens Laura in order to discover the truth, but she has been forewarned by Ricardo, and feigns ignorance. Meanwhile Zabaleto discovers the situation and makes an arrangement with Professor Salt, who obliges by giving a long public discussion of the history of androgyny. This succeeds in fooling Solier into believing Ricardo's lie. Solier subsequently dies of melancholy, believing God sent such a dishonour as a punishment for his lust. Ricardo and Laura are happily married.

This novela has been compared to Cervantes' "El celoso extremeño." There are indeed similarities in the plot: Leonora and Laura's parents are both poor and victimised by her suitor's wealth. Lugo y Dávila's Solier is quite obviously inspired by Carrizales, and at times they seem identical - they both seek to convince themselves of their abilities to have children at an advanced age, and both construct impressive fortresses around their wives out of excessive jealousy. However, the corresponding passages in
the plot show little linguistic similarity. The stratagem employed by Loaysa to reach Leonisa, and his reason for wishing to do so, are quite different from those of Ricardo. The dénouements of the two novelas are different also, except that both Solier and Carrizales die.\textsuperscript{11}

The source of "Del andrógino" has also been attributed to one of the short stories of Angelo Firenzuola, an Italian novelliero.\textsuperscript{12} A comparison of Lugo y Dávila's novela with those of Cervantes and Firenzuola show that he certainly borrowed from both sources. He ingeniously combined his interest in Carrizales, with Ricardo's ingenious device for reaching his beloved.

Structurally "Del andrógino" is somewhat unbalanced, although there are also signs of careful attention to detail. At various stages throughout the novela long passages are devoted to the citation of classical authorities, or historical cases similar to the events in the novela. Lugo y Dávila does this through the narrator and also through the characters themselves.

Solier provides for himself numerous historical examples of old men who have engendered a son (p. 201). Zabaletto, in his attempt to dissuade Ricardo from dressing up as a woman, cites many previous cases of such behaviour, and of the disasters that befall men for the love of women (pp. 219-22), and the professor's whole discussion of androgyny is nothing else but a string of learned allusions and quotations (pp. 256-58). These lengthy passages risk rendering parts of
the novela inappropriate or clumsy, but are compensated for to some extent elsewhere.

On the marriage of Solier to Laura there is a lull in the action, as though the story is over. However, the narrator is careful to remark "escribieronse muchas glosas de la Malmaridada (p. 218), which provides a hint that there is more to come. Similarly, three times throughout the narrative, Lugo y Dávila uses the last line of the epigram of Ausonius "Yo en hembra, de varón me he transformado", which caused the original discussion between the three friends Celio, Fabio and Montano, and gave rise to the novela. It appears at the beginning, and then is quoted by Ricardo in his speech to Zabaletó, which gives the reader the first suspicion that the novela is not a discussion of the possibilities of true androgyny. Finally the professor uses it in his discussion of the whole question (p. 268). The repetition provides a thread which binds together the whole story.

Lugo y Dávila also makes subtle use of dramatic irony. Ricardo's story of how he came to Solier's house, invented for the benefit of the housekeeper Inés, reflects part of the truth of the situation between Laura and him (pp. 233-36), Inés believes the story and passes on the information to Solier, so that later, when Ricardo sings his song to Solier and Laura in the gardens (pp. 245-48), Solier sees its wit as referring to the "truth" he knows, while Laura understands it as referring to the real situation. The dramatic irony is
further enhanced when Solier compliments "doña Bernardina" and Ricardo retorts, "Bastan lisonjas... que parece se conciértan vs. ms... y yo me conozco y sé lo que soy" (p. 249). Solier leaves Laura free to spend the night in the company of her new companion "doña Bernardina" and says "Haz tu gusto ..., que el mío es dártelo; y más en cosas tan lícitas como servir este ángel" (p. 249). In addition to this delicate structure, Lugo y Dávila has also been careful to include verisimilar details, for example when Solier decides to seek the advice of the medical professor he locks Ricardo up and the narrator points out that Solier removes Ricardo's own key from his possession: "... escogió la resolución de encerrar con llave á don Ricardo (quitándole la que tenía)". (p. 253). This is one of several examples throughout the narrative.

The novela is preceded, like all the others, by the moralising summary, which contains the full quotation of Ausonius' epigram, whose final line causes discussion among the three friends as to the possibility of a man changing into a woman. Celio proposes to explain this line "con un ejemplo sucedido en los reinos de Aragón, en nuestros tiempos" (p. 192). He points out that in the life of Ausonius there is no mention of any such transformation, "mas yo me atrevo a imaginárla, valéndome del ejemplo que os ofrezco" (p. 193). He then shows concern for the appeal of the novel to all tastes. "Y si no fuere para todos ingenios, otras habrá en este volumen que agraden" (p. 193). The professor also makes two references to the element of
imagination involved in such transformations, "y después de algún tiempo ... tan fuerte la imaginación (confirmada con tan continuo uso del hábito viril) se halló transformada en varón perfecto" (pp. 262-63), and "... quiso mostrar que la vehemente imaginación hace semejantes efectos" (p. 264). Finally, after having "proven" that it is possible to change from female to male, he states "mudarse, por el contrario, de varón en hembra, como de sí dice Ausonio ... es bernardina y fábula, y por tal la tenga todo hombre cuerdo" (p. 268). Here, there is a play on the word bernardina which means "a lie claiming something extraordinary", and which is the false name Ricardo adopted on gaining access to Solier's impenetrable fortress. In such a conclusion Lugo y Dávila, through his storyteller, makes fun of the whole possibility of true transformation, for he merely describes, and implicitly condones, the process of deceit which Ricardo instigates. He changes from female to male in actual fact in the eyes of Solier, returning to his true nature, but his change from male to female is a deception (successful in deceiving Solier). This conclusion is successful both in saving Ricardo from Solier's revenge, and in causing Solier to believe that what he has seen is true.

Throughout, the novela is related by a third person, omniscient narrator. The narrator, especially noticeable in the character portraits, controls his readers' feeling towards the characters, especially Solier: "salio a casa á solicitar lo que tenía trazado con tanta violencia, sin reparar en
dinero, (que es el atajo más breve)" (p. 217), and "determinándose á ejecutar la brutalidad de su intento, llegó á la cama de Ricardo" (p. 251). Over and above this presence, the narrator also makes himself felt in three other ways: by direct intervention, in satirical comments, and by withholding information. The narrator intervenes after the marriage of Solier and Laura, introducing a sonnet, and his own comment on the injustice of the situation, also making the mistake of momentarily destroying the impression of oral narrative by referring to his pen:

Yo, entretanto, elegí este soneto, más para prueba del suceso que por referirle .... Deseoso estaba Solier, más de lo que sabrá explicar mi pluma, de volverse á Valencia .... (p. 210)'

He also comments twice on Solier's unfortunate, and unconscious co-operation with Ricardo's deception, when he leaves Laura and him to enjoy each others' company while he goes about his business:

¿Adónde vas? (le pudiéramos decir) Mira lo que dejas en tu aposento. ¿De qué te sirvieron las guardas? ¿Dónde está el licenciado Burgos, dragón del vellocino dorado? ¿Cómo no parlan los niños? ¿Qué Medea los enmudece? ¿Qué importan las diligencias humanas donde la suerte ayuda, y menos para guardar y reprimir los actos voluntarios? ¿Qué bien pudiera decir Laura á Solier:

"Guardas me ponéis;
Si yo no me guardo,
mal me guardareis." (p. 244)

Another example of this intervention occurs when Solier goes to bed early and leaves Ricardo and Laura alone again (p. 250).
The satirical comments occur in descriptions of the characters, or their actions, or are voiced by the characters themselves. Solier's care in his dress when he first sets his eyes on Laura provokes a more general comment by the narrator on contemporary fashions:

... Solier era hombre del gusto que los demás de sus años, que les parecen no autorizan las canas, no vistiendo como los otros; en él hacer visajes de sus personas creen sin duda que estriba aquella vejez que es corona de dignidad, según el sabio. Aquél trae los zapatos sin orejas; el otro se pone el eschero y cuelga el pañuelo de la cinta; cual trae dos anchos en la lechuguilla, y, porque se precia de soldado, han de ser con puntas; en fin, cuanto á los trajes hay sectas de viejos, como otro tiempo de filósofos, ó como ahora de papeleros gente de pluma; porque la tienen, de lo que á vos y a mí nos pelan, y los tales no pegaran un abanico del cuello sí les cuesta una grande afrenta. (p. 202)

The minor, more decorative, and less active characters, are subjects of amusing pen-portraits which satirise contemporary "types", as in the case of el licenciado Burgos whom Solier makes custodian of his house when he fortifies it for Laura:

... hizo llamar al licenciado Burgos, un capellán montañés, por la barba y persona ... Era tan doméstico y deseoso de acertar á servir á su amo, que hacía escrúpulo de que, habiéndole dado un recado por tales y tales palabras, trocase alguna. Entre muchas virtudes, sólo un vicio se le conocía, que era pensar de sí (como los más de su traza y profesión lo hacen) que sabía tan bien escribir gramática, que podía enseñarlo. Andábase, por seguir su inclinación, dando lecciones por las casas principales de Valencia, porque le sonaba muy bien el nombre de maestro (p. 214).
These ironic tones also find an outlet in Solier's observations:

... sin que sea menester ir á las iglesias, ni que aguarde el mozalbito á la pila del agua bendita, haciendo meneos y contenciones; que si tuviera mano para ello castigara yo tan mal introducido atrevimiento, pues pierden el respeto á Dios, sin atender que la iglesia es solo para alabarle y pedirle mercedes y no para profanarla, concertando lo que ellos saben y parlando lo que fuera justo que excusaran. (p. 216)

There is also mild irony in the narrator's deliberate withholding of information:

"Buscaron modo para hablarse y despedirse; y yo dejaré en este caso, por parecerme imposible imitarlos propiamente, el referir las lágrimas, los suspiros y las promesas que uno á otro se hicieron. (p. 196)

The treatment of time corresponds to the level of tension in the various parts of the novela. Until Solier sets up his prison for Laura, time is mentioned only to give an idea of its general course, in an unspecified way: "fué, pues, con el tiempo, creciendo el amor" (p. 195). The general situation is described in this way, laying the groundwork for the complications provoked by Solier's behaviour. Subsequently there is a sudden change to references to fixed moments in time: "que á las diez de la noche ya estaba hecho todo ... tornos y llaves, hasta lo más menudo que pudo prevenir su malicia" (p. 217). These fixed moments constitute from then on the detailed record of Ricardo's fortunes in Solier's house, Lugo y Dávila being
careful to make all details verisimilar, to fit within the space of the day and night it takes for Ricardo to achieve his goal: "... Solier, habiendo tardado como una hora, volvío ..." (p. 244). Once Ricardo has possession of his beloved, the references to time again become vague, until Solier discovers Ricardo's true identity. From then on events follow in rapid succession, and Solier finally meets his end without unnecessary delay in the narration; "que le dio en breves días la muerte" (p. 269). The sense of time is also used to emphasise the contrast in age between Laura and Solier, thus acquiring an important function in the novel's overall structure. Solier is very conscious of the generation gap from the moment of his infatuation, and Laura even more so, in her attempt to dissuade her parents from the marriage. She prophesies that she will be in a convent, a widow, within a few years, and even refers to Solier's age with sarcasm when forced to accept him as chaperone by her mother.

The most impressive use of time, however, is as a means of revealing the human nature of the characters. As mentioned above, Laura has an acute sense of the disproportion in their age, and shows fierce independence. Solier is impatient to be in the company of Laura "juzgando por largos siglos las horas que habían pasado sin haber vuelto á gozar la vista de su sobrina" (p. 203) and both he and Ricardo are awaken by the sun at times of extreme preoccupation (pp. 213 and 232). Zabaleto registers great surprise at Ricardo's persuasive abilities at such a tender age, not
expecting such ingenio to be possible in youth. Lugo y Dávila here uses time to emphasise his characters' human reactions.

"Del andrógin"is set in a courtly atmosphere, opening in Zaragoza, "ciudad noble de nuestra España, cabeza y corte antigua del reino de Aragón" (p. 193). Against a background of celebration, pomp and luxury on the wedding day, and the arrival in Valencia of Solier and Laura, is set a psychological drama, and a tale of ingenious deception. The scene is set for this in the mention of the special relationship Ricardo and Laura have enjoyed from childhood, described in terms of space: "Era la casa de este caballero pared en medio de la de Laura, causa que desde la primera niñez gozasen de la comunicación" (p. 195). This special relationship involves a communion which exists beyond the realm of physical space, in the realm of the imagination. Even when distanced from each other, Ricardo's and Laura's love has a strength quite beyond the reach of Solier.

When Ricardo leaves for Valencia:

Laura, encubiertamente, desde una torrecilla que tenía su casa, no sólo le siguió la calle con ojos, mas por los campos (que largo trecho se descubrían), y ya que por la distancia le perdía la vista, halló nueva traza la imaginación. (p. 198)

The countryside becomes symbolic of the psychological space wherein Ricardo and Laura are always one. Ricardo invents the plan to reach Laura en los campos (p. 217), and it is from
"el ancho campo de su imaginación" (p. 238) that he extracts the songs which soften Solier's heart and cause him to collaborate with Ricardo's plots.

The entire novela takes place between Zaragoza and Valencia, where coincidentally both Ricardo and Laura are taken by force. The two places are a means to show the contrast between the attitudes of Laura's two suitors. Solier sees Zaragoza only in terms of the possession of his beloved: "Replicó que le había parecido Zaragoza muy bien, porque encerraba en sí cuanto él podíadesear" (p. 203). Yet he longs to return to Valencia because it is there that he has control and can carry out his plans for protecting his bride. The prison he sets up for her is described in minute and calculated detail (p. 214). It is to this house that he also wishes to take Ricardo, when he discovers him in the quinta and is impressed by his disguised beauty. Ricardo, however, shows no such impulses for control and possession, but exemplifies a love which transcends tangible space:

¡Qué le importó a mi padre apartar el cuerpo de Zaragoza, si allá quedaba el alma, y de cuánto menos le sirvió trazar el desigual casamiento de mí prenda, pues el amor, poderoso á tales disposiciones, me sigue y alcanza, siendo de mí en Valencia tan señor como cuando habitaba pared en medio de la casa de Laura? (pp. 223-24)

His attitude is finally victorious. Even disguised as a woman he becomes a threat to Solier's inner world, invading it so powerfully that he causes him to become lost in the contemplation of the beauty in Ricardo's self-possession
(p. 240), eventually relinquishing control by falling in love (p. 248). As a final reinforcement of Solier's pathetic image, Lugo y Dávila makes use of space as a projection of human emotions in the behaviour of the professor whom Solier confidently consults as a reliable authority. Salt receives this air of control from pride in his elevated position before an audience: "... subió a la cátedra el licenciado Salt, prestándole ánimo y elocuencia tan lucido auditorio".

Such close psychological observation is extended to the characterisation of the three main protagonists: minor characters are somewhat caricatured. This has already been suggested above with regard to Salt: he readily claims to give a conclusive idea of the problem of androgyny "(que yo ofrezco dejar ninguna duda)" (p. 255), and twice comments on having to give his discourse in Castilian, not Latin (pp. 254^-56), the academic speech ending in mere burla, to influence the credulous Solier. Inés is another minor character, painted with small ironic touches: when she receives Ricardo and hears his invented story she is delighted that he is also from Medina del Campo: "y ahora la quiero más que sé que es de Medina del Campo, que de allí era mi mal logrado" (p. 236).

Laura is first described as so beautiful that her beauty outweighs the disadvantages of her parents' poverty. Her physical beauty mirrors spiritual beauty:

que en años tiernos..., daba muestras de una virtud excelente; menospreciando, con mayor acuerdó que su edad pedía, los más largos ofrecimientos que
Laura's behaviour before the obsequious attentions of her relative Solier is exemplary:

Laura, como cortés, lo agradecía; como discreta, le penetraba las pasiones; como prudente, disimulaba, y como hermosa y gallarda, se reía de ver, en cuanto la vida dura, no perdona el amor la edad larga ni los mal sazonados años. (p. 199)

However there are already signs of a wilful "discreet" independence, and a sharp mind. In her long soliloquy to her parents she reveals considerable powers of persuasion, showing that she is not blind to human psychology. She is prepared to fight against her inferior position as a woman, as far as is possible, while still remaining obedient: "para eso nací, para no tener voluntad" (p. 208). She insists that Solier's love is a mere infatuation, that he is so near death he cannot possibly be in love, using the witty metaphor of the candle flame which burns brightest and largest immediately before it expires. She also exposes Solier's and her parents' lie that the marriage was planned a long time before (pp. 206-8). Once married she is quick to notice Solier's celos: "Preguntóle Laura (como tan discreta) la causa de su cuidado" (p. 210). Behind this astuteness there is a soft heart - when Ricardo appears in the house, she is immediately concerned with his safety, for he has put himself to great risk. She shows great self-control in awkward situations,
especially when Solier threatens her with a knife to find out the truth about Ricardo: "como discreta, estaba en sí" (p. 255). She also demonstrates an impressive ability to act out her role in the deception of Solier "Laura, entonces, trocando en quejas y oprobios las satisfacciones, se mostró celosa y agraviada" (p. 256).

Ricardo is described as the ideal discreto and caballero:

His virtues extend beyond more worldly accomplishments to discretion in love, for he loves Laura despite her lack of wealth, and he resents the demands of social status made by those less spiritually inclined. He has the discreto's ability for disimulación showing his feelings for Laura in public, though she is already married, "sin perder su decoro" (p. 212). Being "el perfecto enamorado" (p. 218), he finds an ingenious way of manipulating the situation. Exercising self-control in listening to Zabaleto's disapproval of his plans, he then produces a persuasive argument to justify himself. His reasoning has no ethical basis, but makes use
of all the power of rhetoric, including such arguments as \"the end justifies the means\", and even emotional blackmail. Once Zabaletto has agreed to the plan, Ricardo shows astounding panache in his ability to appear credible in a feminine disguise (p. 228) and, in combination with his charm, this successfully influences Inés.

Ricardo is able to sustain his masquerade "fingiendo mucho" (p. 241) even in moments of risk. For example, when Inés seeks to undress him "él lo rehusó haciendo mucho de la melindrosa" (p. 231). His abilities extend also to the art of improvising stories: the one he invents to explain why he has arrived on Inés' doorstep, is so successful that Inés finds it so real "que cierto á mí me parecía oyéndolas que estaba yo en ello" (p. 236). He shows great self-possession when he awakens to find Solier leaning over him, the deception now unmasked. Even in the face of total failure when Solier goes to Salt to discover the truth, Ricardo is cunning enough to warn Laura of the situation, before Solier returns.

Ricardo is portrayed sympathetically, as the victim of an original injustice which justifies his adultery with Laura. He is the typical discreto, who can avail himself of all his wits for the purpose of survival, even to the point of deceit, and does not feel any responsibility to curtail his amorous sensibilities.

In contrast, Solier is made to look ridiculous. He is described only in terms of his age: 'un caballero algo deudo de su padre de Laura, de edad mayor, pues estaba más cerca
de setenta que de sesenta, cuyo nombre era Solier ..."
(p. 199). He sees the whole of his world in terms of possessions: "Ya el mundo está reducido á solo interés"
(p. 200), and is in the habit of making himself believe what he wishes; persuading himself that it is still possible for him to produce an heir at his age. He is vain, and relies on his age and parentesco to gain the respect of Laura, even responding with self-deception to Laura's sarcasm about his previous inability to find a wife:

¿En tantos años?, dijo Laura. No son muchos aunque lo parezcan, (replico Solier). Esa desdicha tenemos los que no nacimos en Etiopía, que se nos anticipan las canas. (p. 204).

He lies to Laura's parents about the reasons for his coming to Zaragoza, saying he has been considering marriage for years (although in fact he came on business), and he tries to influence them with his wealth (p. 205). His self-esteem is so poor that once married, he is ravaged by jealousy and provoked into adopting such excessive measures for protecting his honour: "que la vida del honor es de mayor estima que la del cuerpo" (p. 215). He is capable of showing generosity when his own desires are involved, as when he invites "doña Bernardina" into his care (p. 241), but otherwise regrets deeply any expense: "en los miserables no hay perfecto gusto si es a costa de interés" (p. 211). When he discovers Ricardo in his house, and feels truly vulnerable, he has a vicious reaction, but is equally quick to be credulous of Ricardo's
 Always concerned with protecting his own dignity, he is reluctant to kill an innocent man without establishing whether or not it is possible for "doña Bernardina" to have changed into a man: "no era justo dar la muerte á un inocente un hombre que estaba tan á los fines de los años y la vida" (p. 253). Yet he still makes sure he will have the opportunity of vengeance if it becomes necessary. Despite the malice which he shows, he does have a conscience, for he is aware of his poor treatment of Laura:

Ya la demasiada soledad y encerramiento con que yo he dispuesto su vivienda, ó, á lo más cierto, la desemejanza que tenemos en los años, ella vive la más melancólica que puede imaginarse. (p. 242).

Ultimately, it is his conscience that kills him, and the belief that such a dishonour was a divine punishment for the lust which overcame him:

en quién hizo presa la imaginación de que Dios le había querido castigar, mudando en varón una doncella á quien él pretendió quitar la honra, cometiendo no sólo tan grave pecado, mas el de adulterio y sospechas contra Laura ... .(p. 269).

In short he is a figure of fun, who makes Ricardo seem well justified in seeking his own ends, especially since they are also to Laura's advantage.

There are two main themes which recur throughout the novela: those of true love, and the obstacles which are put in its way, and discreción. The main obstacles to the deep
love of Ricardo and Laura are those of money, and honour.

Their love is somehow unusual:

que desde la primera níñez gozasen de la comunicación, dando más perfectos nudos á la amistad que los padres de entrambos tenían trabada con la igualdad de la sangre, aunque desiguales en los bienes de fortuna. (p. 195)

Even Solier unwittingly refers to the reason for its invincibility: "la comunicación suele suplir las partes del cuerpo" (p. 205). However, there are obstacles to its fulfilment: Ricardo's parents forbid the relationship, for they live by less noble ideals:

no haciendo los casamientos hoy la hermosura, virtud y nobleza, sino el oro, afeitador de tantas faltas cuantas se encubren por puntos entre los ceros de "tantos mil ducados tiene doña Fulana", sin reparar el medio con que se adquirieron ni se los califica la virtud propia á la heredada en sangre. (p. 194)

Laura's parents are influenced by Solier's offer of wealth. Her father

partió prometiéndose muchos acrecentamientos, deseoso de ver efectuado un matrimonio, donde tantas ganancias se le seguían, no reparando en el gusto que podía tener su hija, sino sólo en verse acrecentando de riquezas. (p. 206)

Such is their interés that Laura can accuse them of selling her: "pues aquella prenda que se da por algún interés ¿qué otra cosa se hace con ella sino venderla?" (p. 208). The irony of the entire novela is that Ricardo's parents change their mind once Laura is rich with her inheritance from Solier
(pp. 269-70). Zabaleto attempts to dissuade Ricardo from his plan by playing on his sense of ancestry. It would destroy his honour to dress up as a woman:

no puedo yo creer que la opinión que en tantos siglos han adquirido y conservado sus antecesores, por un dejarse llevar de su inclinación quiera desdorarla y aun entregarla al riesgo de la infamia. (p. 221).

The concern with honour stems partly from an attempt to preserve a certain image from the threat of gossip, and rumour that constantly occurs in the context of each of the major events of the plot.

Despite all obstacles, the discreción of Laura and Ricardo ensures their eventual union. Ricardo relies on his wits, not his luck "De todo, como discreto, sacaba Ricardo la poca firmeza de la suerte" (p. 197). Laura relies equally on her own efforts: "Procuraba Laura disimular como discreta, y como amante mostraba su pena" (p. 198), conduct which shows a certain faith. She has the wisdom to see that: "la dilación suele descubrir los intentos" (p. 209). Their discreción consists in a certain knowledge or ingenio. Zabaleto finally allows himself to be persuaded by Ricardo into carrying out the plan, partly because he recognises any other effort would be wasted, but also because he feels "lleno de confianza de que tan buen ingenio sabría valerse en las dificultades que se le ofreciesen" (p. 228). His intuition proves correct, for once his plan has succeeded Ricardo explains to Laura the extent of his calculation
(p. 245) and never loses his wit in a crisis. Laura is also endowed with such 'knowledge', impressing even Inés "¡Bien parece discreta ... pues las sabe llevar ..." (p. 236). The narrator even comments on her successful manipulation of Solier's will: "que supo ganar la voluntad como tan discreta" (p. 269).

As in the other novelas, the morals said to be pertinent to the story have relevance, but do not explore the material fully. The novela is supposed to teach how dangerous marriages are between people of unequal age, demonstrate the risks involved in taking preventive measures, and show how those who are wise get out of difficulties. Over and above the "morals" the realism and humour of Lugo y Dávila's psychological penetration, give an honest picture of the discreto (Ricardo) and the indiscreto (Solier). Solier shows more conscience than Ricardo, but was the cause of his own misery, in relying on money as a substitute for love. Ricardo's faith in his own abilities together with the injustice of the prevention of his union with Laura compensate for his complete inattention to ethics. None of the characters show great concern for morality: Laura and Ricardo commit adultery with great joy in Solier's own house, and Zabaleta's objection to Ricardo's disguise is on the basis of parecer more than honour. There is no preoccupation with the morality of his actions. In addition, throughout the narrative, Lugo y Dávila treats with irony the use of impressive knowledge to rationalise and persuade. He also
satirises the concern throughout history with establishing as fact whether transformation between the sexes is possible. He seems to comment on reality as he sees it - in order to obtain what one desires, or to impress, one has to show a measure of deceit. Truth, however, or true wisdom, or the real exercising of morality are far more complex and lie at a deeper level.

De la juventud

In the final novela, two merchants are so identical in appearance that nobody can tell the difference between them, although Fadrique is over fifty years old, and Plácido only twenty. They both fall in love with Inés, a beautiful young woman, and come to a mutual agreement to seek her hand in marriage together. Inés prefers Plácido for his youth, but her widowed mother prefers Fadrique for his wealth. Inés eventually takes her mother's advice and marries Fadrique, who arranges for Plácido to leave for Italy, where he joins the army. Plácido is unable to forget his love for Inés, although he has a friend write to Spain with the news that he has died. Fadrique, meanwhile, becomes even wealthier, but is unhappy for he has produced no heirs. He adopts two nephews, who come from the countryside and receive the benefits of his wealth. As Fadrique gets older, the two nephews, Iñígo and Bernardo turn their attentions to Inés and threaten her with their passionate desires.
Plácido, in Bologna, saves a man's life in a duel. The man, Jácome Viteli asks Plácido to help him escape for they are pursued by the police. They travel to Genova, and Jácome tells his life story. After studying medicine he fell in love with Camila, and had to leave Italy as her brother sought to avenge her compromised honour. He was captured, and sold as a slave to the doctor of the Gran Turco in Constantinople. He was set free and gained a reputation for magical healing in Venice. Camila is still waiting in Bologna for him to return. He obtains a professorship in Bologna, but with too great publicity, so is again pursued by Camila's relatives, from whom Plácido has saved him. Plácido then tells his own story, and Jácome, in gratitude, promises to solve his problem.

On their arrival in Seville, Jácome finds out that Fadrique is dying. He establishes such a reputation as a doctor that Inés calls for him to cure her ailing husband. He claims that he can cure Fadrique, and, once he has gained Inés' confidence he tells her that Plácido is still alive. He arranges with her that she should marry Plácido to fend off the threatening nephews, once Fadrique has died. He gives a speech in public claiming, to the disbelief of all doctors, that he can rejuvenate Fadrique. He shuts himself up in Fadrique's room, having disguised and hidden Plácido, and causes a temporary improvement in Fadrique which kills him. Jácome and Inés have already arranged the will so that Fadrique leaves his money to the nephews on the condition that they cannot marry Inés, and that she can only marry Plácido
if he is still alive. The public thinks that Fadrique has been rejuvenated, for Plácido is substituted for the dead man, and Jácome is satisfied that he has repaid Plácido for saving his life.

A comparison between this story and "La señora Cornelia" of Cervantes has been suggested, but the only clear similarity is in the coincidental meeting of two men in a stranger's duel in Italy, one having embarked on a pilgrimage from Spain.

Lugo y Dávila's story shows distinct "byzantine" elements, in the two autobiographies given by Jácome Viteli and Plácido, and the frequent journeys and setbacks of Jácome in the central section of the story. The long speech he gives to the doctors (pp. 299-307) imparts a certain imbalance to the structure, but contains an interesting medical 'treatise' of the time, on the theory of the four humours (pp. 302-03).

The narrator of this novela, again Celio, insists on the capacity of his story to both teach and delight, and also that it is the narration of a true event:

... Me hallo prevenido del más nuevo caso que á mi juicio puede hallarse para mostráros al cierto ... cuanto puede enseñar la experiencia .... Estad atentos, que si la novedad puede traer deleite, parece que le ha de tener este caso. (pp. 272-73)

The first few pages of the narration contain long, pedantic digressions, even lists of chapter references, to support the description of the two identical men (pp. 274-75)

Subsequently, it settles into a third person narration with
the same pattern as the other novelas, of occasional interventions in the first person: "nombres á mi ver atribuídos para con libertad hablar en el suceso, porque los verdaderos yo he inquirido fueron otros" (p. 273). After the impression of oral narration has been carefully established, there is a reference to the actual writing of the story: "refiéralo pluma de mayor elegancia que la mía, que no se atreve á pintar afectos tan vivos" (p. 311).

Significant references to time in the novela are in fact very cursory. When Jácome Viteli informs Plácido of all the arrangements, the latter shows impatience "deseando la brevedad de tiempo" (p. 308), and as the death of Fadrique approaches, and the deception comes to fruition, there are more and more references to the short time left to him.

Like six of the other novelas, "De la juventud" is set in an urban world: that of Seville. The characters show relatively little awareness of space: The court is described in its imperfection, as a contrast to the exemplary friendship between Plácido and Fadrique:

más en la corte, donde el oficial quiere tratarse familiar con el caballero y el caballero con el príncipe, causa que lo que debiera ser verdadera recíproca voluntad se trueca en artificio: (p. 275)

Plácido's journey to Italy is barely described, and while he is there, Jácome Viteli continually talks of Spain, giving a patriotic note to Celio's novela.

Y así estoy determinado de pasar á España, donde mi
The journey of Plácido and Jácome from Genova to Barcelona and along the coast is rapidly described in one paragraph which consists mostly of a list of place names (p. 293). The focus from then on remains on Fadrique's aposento in his house, seat of the engaño, and shrouded in secret. It is only described in terms of the action surrounding it. Once his plans are executed, Jácome "siguió su peregrinación" (p. 312), keeping the almost magical quality about him. Inigo and Bernardo "se volvieron 'a su tierra", banished and having failed in their designs. Lugo y Dávila's use of space in this novela seems to emphasise the impossibility of man changing the inner inclinations of his heart by distancing himself physically from his beloved: Plácido is irresistibly drawn back to Seville, by one of the mysterious coincidences of life: he meets Jácome who is on his way to Spain.

The two characters who form the basis for the plot, Plácido and Fadrique receive surprisingly little attention. They are only referred to in terms of their physical similarity, and the discrepancy in their ages and wealth. Plácido has a little more character: "que fué bien menester su cordura para resistir la pena" (p. 280), and Jácome Viteli refers to "vuestra nobleza y vuestro valor" (p. 288), and "la perseverancia, la fe el decoro que ha guardado y guarda"
(p. 296). However, he remains a mere puppet in general, "guiándose por mano de Viteli" (p. 299).

Jácome Viteli is the figure who receives the most detailed characterisation. From the moment Plácido meets him "se mostraba liberal" (p. 287), and he tells the tale of an adventurous life. He claims to believe that virtue is the only true nobility: "demás que la virtud, á mi opinión, es la verdadera nobleza" (p. 288). However this proves to be contradictory to his later behaviour. Out of gratitude to Plácido he takes it upon himself to restore him to Inés, and with extraordinary ingenio he seems to find a solution. When he enters into Inés' confidence "con gallardo artificio ... habló de Plácido ... á mover el ánimo de Inés, restando fuego á las muertas cenizas de su primer amor..." (p. 295). From this moment he shows a talent for manipulating circumstances. He persuades Inés to betray her husband by attributing his presence to divine planning: "prometo á v.m. que parece guiada por el cielo mi venida" (p. 297).

Jácome even goes to the lengths of giving a long, erudite speech in public, translating from Latin, to impress the medical profession and satisfy Inés (pp. 299-300). He seems to have no qualms about murdering one man to pay his debt to another. Referred to as "astuto Viteli" (p. 307) he sees the whole affair in terms of business devoid of real human concern: "Ya, mi señora, estamos á los últimos términos de la ejecución de este negocio" (p. 308).
He justifies his actions by saying that love is an illness. The remedy adopted to effect a cure is vindicated by its own success: the end justifies the means. He leaves the newly-weds "bien pagado" (p. 312) despite pretending to seek no remuneration.

The other two characters, Inés and her mother, are left somewhat in the background. The sole function of Inés' mother is to give a long discourse on the necessity of living life according to interés. Inés is beautiful, and fifteen years old: "la discreción y perfección le adornaban perfectamente" (p. 276) but she remains totally passive, acting on the advice of her mother, and allowing herself to be influenced completely by Jácome Viteli.

There are three themes which recur in "De la juventud" those of money, publicidad and amistad. Inés' mother is almost a caricature in her slavery to interés:

Oro comemos, oro vestimos, y oro es el verdadero sustento; ... no hay cosa necesaria para pasar la vida que no tenga valor y cueste cuál más, cuál menos. (p. 279)

She even refers to the treatment of this theme in the previous novela: "En otro capítulo que esta cerquita de este, mira tú, hija de mi alma, lo que dice del oro ..." (p. 279).
Ifiigo and Bernardo, the two nephews, have a characteristic in common—greed: "las alas más velozes son las que presta el interés a un menesteroso, y así Ifiigo y Bernardo ... llegaron a Sevilla con increíble brevedad" (p. 283).

Jácime Viteli describes his speed at making money through miraculous cures (p. 290), and shows no concern with the price of the horse he buys for Plácido and him to continue their journey to Spain. Fadrique's parents die as a result of financial ruin: "... de sus padres, á quien la muerte, última línea de las cosas, había quitado la vida, pobres, por la pérdida de unos seguros que hicieron de plata" (p. 294).

Inés' mother's sole reason for choosing either Plácido or Fadrique as a husband for her daughter is that the whole city is aware of the situation: "la publicidad con que han tratado sus deseos y la noticia que de esto tiene toda la ciudad, obliga á que sea uno de los dos tu marido" (p. 278). Even Jácime Viteli pays lip service to public opinion and is concerned with how his activities will appear:

> acabe de disponer su alma y reciba los Santos Sacramentos, que no hará escándalo, antes parecerá que huimos todo lo que es supersticioso" (p. 309).

He arranges the substitution between Plácido and the dead Fadrique in such a way that "cuando le vean salir en público nadie juzgará sino que yo conseguí lo que propuse, y que no sólo le he sanado, mas rejuveneciéndole" (p. 310). He is successful, for the narrator informs us at the end:
"corrió por Sevilla la voz de que Fadrique se había remozado, teniendo todos á Plácido por Fadrique" (p. 312).

The theme of friendship provides the core of the entire novela, although the title of the work and the constant references to a concern with age and mortality, belie this fact. The question of the possibility of rejuvenation and the implied preoccupation with mortality provide the excuse for Lugo y Dávila to contrast the apparently ideal friendship of Plácido and Fadrique with the events which are a consequence of their love for Inés. Before they meet her they possess a great gift of communication, which the narrator maintains is a result of their similar identities. When they both fell in love "no consintió la verdadera amistad el secreto". They agree to let Inés decide which of the two she should marry "concertando que, para no romper con celos la amistad, el que saliese excluido dejase la patria" (p. 276). Plácido, unable to forget his love for Inés, claims to hold to the same ideals of friendship, but later uses his claim to manipulate Inés' emotions: "yo faltara á la correspondencia de amigo, dejando en este caso de representar, señora, el amor de Plácido" (p. 296).

Fadrique's death is hastened by a potion and he leaves the world ignorant of the fact that his friend has betrayed him. Jácome justifies himself by saying that Fadrique would have wanted Plácido to marry Inés if he had know he was still alive, for he put this in his will (p. 310). Nevertheless the deception is still there and Jácome departs finally
having benefited in a worldly way from his *negocio*. Inés and Plácido satisfy their conscience by confessing the truth to the Church: "ellos, para seguridad de su conciencia, dando cuenta en confesión de lo que pasaba al ordinario, los casó in facie Ecclesiae" (p. 312). Lugo y Dávila points a picture of friendship which falls far short of the ideal, but never relinquishes a belief in the existence and possibility of living the ideal.

When such a vision is taken into account the moral lessons quoted at the beginning of this final *novela* take on a distinctly ironical dimension. They claim that the *novela* demonstrates how friendship should be, that generosity has good results, and that marriage for *interés* finds its own way to felicity in the end. The marriage out of *interés* was arranged on the basis of a friendly agreement between Fadrique and Plácido, and was never portrayed as unfair. The "unfairness" lay in the fact that both loved the same woman. The "good" results of "true" friendship are *engaño*, and the payment of dues in kind to the Church, instead of the exercising of justice:

Murió, al fin, Fadrique cristianamente; enterráronle en San Pablo, donde era religioso el hermano de Plácido, a quien, y no á otro, se descubrió, trocando en misas el gasto de funerales y pompas. (pp. 311-12).

Perhaps the narrator's final comment best expresses the meaning of the *novela*, and the irony of Lugo y Dávila's attitude to man's understanding of the Church, which is
portrayed as a vehicle for righting wrongs after they have been irrevocably committed, not as a means to exemplify an ideal in the world:

... Los casó in facie Ecclesiae, debajo de cuya corrección y de los sabios doy fin á este suceso, en que, si no me engaño, están declarados cuán agudos son los engaños que hay en el mundo, y cómo todos estos milagros de naturaleza que nos refieren los autores y la curiosidad tienen mucho de probable y poco de exequibles. (p. 312)

This is Lugo y Dávila's most deliberate and obvious statement of his vision in the entire Teatro popular, and here the work ends abruptly, with no return to the reunion of friends for their entertainment which purports to frame the novelas.
NOTES

1 G. Hainsworth, p. 158. This novela is also one of the four which were translated into French by Nicholas Lancelot in 1628.

2 Lugo y Dávila is not the only contemporary novelist who brings this figure into his work. See A. Pacheco-Ransanz, "Francisco Loubayssin de Lamarca: el personaje y su obra", Boletín de la Real Academia Española, 62, Cuaderno 226 (mayo-agosto 1982), 261.

3 See above, Chapter II, p. 35, note 19.

4 From the point of view of literary history, Cervantes' "El amante liberal" and Lugo y Dávila's "Premiado el amor constante" can be classed as examples of the novela bizantina. This term refers in broad terms to a certain structure common to a considerable number of the novels of the period. The classical models for this structure are Heliodoro and Aquiles Tacio, and in Spain, Fernando de Mena's translation of the Historia etiópica in 1554. There are certain features typical of this structure: the action usually begins in medias res and consists of a series of extraordinary adventures, sudden reversals in fortune, and coincidental reunions, which are related (in retrospect) by each of the characters concerned. Their different points of view are all linked by that of an omniscient narrator, in the present. The lack of character autonomy causes a focus on the plot. Since the events are not related in chronological order, these novels can be confusing. However, Lugo y Dávila, obviously well acquainted with his model, has produced a relatively succinct and clear version of it.

5 G. Hainsworth, p. 158; Cotarelo y Mori, prol., p. XXIV.

The term "picaresque" is used to refer only to the ambiente of the novela: the criminal world. The term "picaresque" has been used with reference to a certain style of Golden Age novel, but no comparison is intended here.

8 Cotarelo y Mori, prol., p. XXIV; G. Hainsworth, p. 158.

9 Cotarelo y Mori, Teatro popular, p. 330, note 12, gives the information that don Alonso Pérez de Guzmán was seventh Duke of Medina Sidonia, inept chief of the Invincible Armada, and died the richest man in Spain in July 1615. Cotarelo y Mori comments that don Alonso is also mentioned in the sixth novela "El médico de Cádiz", but in fact it is don Manual Pérez de Guamán who is mentioned (p. 178). Cotarelo y Mori states that he has read of the events described in "Cada uno" "en otra parte".

10 "Un giovane trivigiano ama la moglie d'un médico et da lei per paura del marito é nascoso in uno forziere: del quale dopo mille pericoli trappassati con grandissimo suo diletto fuori si ritruova". Parabosco, I Diporti, (Vicenza: G. Greco, 1598), cited by G. Hainsworth, p. 157. He also refers to Boccaccio's Opere, IV, 2. Caroline Bourland cites no source for "El médico".


12 "Fulvio si innamora in Tigoli, entra in casa della sua innamorata in abito di donna: ella trovatolo maschio si gode si fatta ventura; e mentre d'accordo si vivono, il marito si accorge che Fulvio é maschio, e per le parole sue e d'un suo amico si crede che é sia divenuto così in casa sua; e ritienlo in casa, a medesimi servigi per fare i fanciulli maschi". Angelo Firenzuola, Opera, II (1802), pp. 114-27; from novela seconda of Ragionamenti d'Amore. See G. Hainsworth, p. 158 and G. Bourland, p. 59.

13 The romance "La bella mal maridada" tells of the young wife who, forgotten by her husband, runs off with another man, and provokes the revenge of her husband. The reason behind its popularity is probably that it points out that ill-treatment, or lack of attention, will logically cause a young wife to seek love elsewhere, and commit adultery. This theme is also well exemplified in Lugo y Dávila's sixth novela "El médico de Cádiz". The theme is also found in many of canciones of the lírica tradicional.
Covarrubias, p. 208 a, ll. 46-50: "Bernardina — son unas razones que ni atan ni desatan, y no sinificando [sic] nada. Pretende el que las dize, con su disimulación, engañar a los que están oyendo. Pienso tuvo su origen de algún mentecapto llamado Bernardino, que razonando dezía muchas cosas sin que una se atasse con otra".

These are the lines of the estribillo of the song sung by the dueña in "El celoso extremeño" Novelas ejemplares, II, p. 125. It was a popular song, as Cervantes remarks. It is quite possible that Lugo y Dávila is borrowing directly from Cervantes.

Cotarelo y Morí, prol., p. XXIV.
CONCLUSION

It is clear from the analysis of the eight novelas of the Teatro popular that, in providing a collection of stories which portray different ways of life and blend different styles, Lugo y Dávila had the Novelas ejemplares of Cervantes in mind in the overall tone of his work. However, even though he was inspired by Cervantes, he cannot be labelled as an imitator: he not only adopted the narrative framework as a means of linking his novelas, but also reworked several plots from the Italian novelle. Even in the novelas which show obvious parallels with those of Cervantes, a close study shows that Lugo y Dávila has produced original stories which embellish considerably on their sources.

It is quite possible that Lugo y Dávila's brother was correct in claiming that he had no time to polish his work, for the usually careful structuring is not without the occasional flaw. In some of the novels, such as "Del andrógino" and "De la juventud", the structure becomes somewhat unbalanced through the use of a wealth of classical allusions. However, Lugo y Dávila's use of his humanist background is part of his ironic vision, for he employs the "scientific" proofs to portray the successful deception which hides unethical behaviour.
Even if Lugo y Dávila could not match the genius of Cervantes it is clear also that he had his own remarkably independent ideas on the art of fiction for a man who wrote at a comparatively young age. Through his narrative technique there rings a clear voice in his ironic descriptions of individuals and their motives, a voice which loses its judgmental quality with the constant reminder that each novela is a fiction. The irony cannot be mistaken for dogmatic moralising since the impression left by both the distancing effect of the framework, and the actual stories, is inconsistent with the moral summaries at the beginning of each novela. The use of space provides a teatro in which the characters move, a witness to, or a collaborator with, the fortunes of each individual. In seven of the eight novelas the setting is in the city or court, where each man can attempt to use his inner psychological space to his advantage in competition with the other, finding despite his efforts that he can not maintain total control.

Time is used to reveal the human nature of the characters, and to provide an awareness of history that imparts a sense of the world as a stage. The use of both space and time consequently emphasises the focus on the individual, who stands out from the society in which he moves. The ironic pen portraits and the psychological depth of the characterisation are the outstanding features of the Teatro popular, and are supported thematically in the exploration of human motives. Seven of the eight novelas are based on a love intrigue:
love is regarded as the major motivating force of life, especially in the man of leisure. The action of the eighth novela "La hermanía" is not based on love, but does include it thematically. The other themes such as friendship, interés, deception and discreción are all linked to the portrayal of the outstanding figure in most of the novels, the caballero discreto.

This figure is portrayed as a man who copes with the setbacks in his intended plans according to a practical philosophy which achieves at least a moderate degree of success, despite an often unethical and un-Christian approach, which consists mostly of deception. Despite a sometimes far from satisfactory outcome, the salient figures of the novelas rarely show any spiritual growth, or change for the better. Their static nature, and the very lack of reference to any desire for an awareness of the transcendent makes their lack of moral sensibility all the more noticeable, especially in the occasional flicker of remorse (as in the case of Solier in "Del andrógino" and Delia in "Las dos hermanas").

Lugo y Dávila's moral comment lies in his depiction of how men most often fail to learn from the consequence of their actions, and live according to a moral code. They react in subsequence, according to greed, or their instinct for self-preservation, and attempt to manipulate situations without any reference to a moral code. In Moral Theology this is the sin of Ignorance, of "defect of attention", or "wrong choice" whereby men fail to make use of, or follow up what
their reason knows to be true:

Esa es la ignorancia,
a la vista de las ciencias,
no saber aprovecharlas.

Lugo y Dávila's discreto shows no inclination to learn, even when his mistake is brought to his attention; instead he resorts to calculated deception in order to preserve his image. In his practical approach to life, which has lost all connection with spiritual life, he shows no scruples about actions which affect others' lives. In "De la juventud" and "Del andróginino" the reader witnesses clear examples of a process of deception using the truth which Lope de Vega refers to in his Arte Nuevo:

El engañar con la verdad es cosa
Que ha parecido bien ...

The discreto's capacity for disimulo is most important in his need for self-control. He will exercise control over his emotions merely to prevent a rival from gaining advantage over him: "... significa el disimulo un encubrimiento de las propias faltas y debilidades para no dar a otros la posibilidad de utilizarlas en su provecho". A perfect example of this is provided by don Félix's behaviour in "Escarmentar en cabeza ajena" when he is disillusioned by Hernández.

Thus the discreción shown by Lugo y Dávila's "héroes" is a social virtue which consists of wisdom for the purpose
of self-sufficiency, a heartlessness in desengaño, and an avoidance of moral responsibility. Gracián's subsequent portrayal of the ideal discreto contrasts strongly with this, in its advocacy of the highest possible perfection and refinement of human capabilities through the use of critical faculties. Having promised a profile of the ideal man in a second volume, Lugo y Dávila exposes society's version of the discreto, measuring his activities in moral terms. His vision is hardly surprising for a young man under the patronage of a figure as worldly as the Duque de Cárdenas.

The moral intention evident from an analysis of Lugo y Dávila's narrative technique is confirmed in the Proemio and 'Introducción a las novelas'. In these he states that the útil lies in the deleitoso, morality in the portrayal (mostrar) of life and costumbres. He adheres to Cervantes' belief that literary recreation itself can inspire a spiritual re-creation, a movement away from vice to virtue, without dogmatic explanation. His claim is supported by his framework for the novelas which destroys the illusion that the novelas are literally true (and thus discredits their claims to veracity, which are rarely justified). From the "ideal" platform of a locus amoenus, he paints a fictional worldly reality containing a varied spectrum of lifestyles. In general the individuals that inhabit his fictional world are portrayed in neither a comic nor a tragic vein, but in a way that reveals their humanity and their reactions to the desengaños of life. There is constant concern on the part of
the narrators that this 'realism' reach all levels of the reading public. Even Pérez de Montalbán in his décima to Lugo y Dávila refers to this aspect of the Teatro popular:

Francisco, en cuanto escribis,
tan universal habláis,
que divirtiendo enseñáis,
y enseñando divertís,
los dos fines conseguís.5

Perhaps the essential understanding of this collection of stories lies in Lugo y Dávila's use of the word teatro in the title, and throughout the work. The most appropriate contemporary definition of the word teatro describes it as a place where something is exposed to criticism.6 This throws a light on the essence of Lugo y Dávila's approach: he exposes the individual who is held in esteem in the world of the Spanish court, giving a clear picture of the disparity between the ser and the parecer. In the discrepancy between what is and what should be lies the reader's desengaño. He is left to seek out and choose the tacitly advocated alternative of what could be. The novelas of the Teatro popular are not, therefore, amoral stories, but moral ones in which overt didacticism is absent.

Such an understanding of one seventeenth-century novelist has repercussions for all such literature. Walter Pabst describes succinctly the implications of its appearance:

no queda demostrada la existencia de un género literario vinculado a leyes formales, sino justamente lo contrario: la capacidad y la tendencia
This phenomenon involved an attempt to reconcile the conflicting demands made on literature by the tension between deleitar and enseñar, verdad histórica and verdad poética, the worldly view, and the transcendent. It produced the tragicomic picture we see in the Teatro popular of a hero in a real world, of society as it really exists, not only from the point of view of content, but also in the treatment of morality.

Lugo y Dávila's independent efforts perhaps remain obedient to Aristotelian ideas after all:

... our end is a certain kind of doing, not a personal quality: it is their characters that give men their quality but their doings that make them happy or the opposite.

His psychological insights involve more than just a vision of the problems of society; they show that the motives of man within it also require exploration. It is a spiritual reality complementary to human action which is at stake and requires change, for the different relations between men, determined by the hierarchical structure of society, affect their conduct and values in practice. This awareness that Lugo y Dávila appears to possess is mentioned by Alexander Parker, referring specifically to the picaresque, but still
appropriate to the direction which the Spanish novel in
general was to take from the first half of the seventeenth
century onward:

... the barrier between the comic and the serious
can be broken down ... novels explore reality by
building up an existential picture of an individual
who, under the social and psychological influences
to which he has been subject from childhood,
chooses a certain pattern of experience in which
to realise himself in action, and is moulded by
it.
NOTES


2 Gracian also describes this procedure in his Oráculo manual y arte de prudencia: "Aumentase la simulacion al ver alcançado su artificio, y pretende engañar con la misma verdad, muda de juego, por mudar de treta, y haze artificio del no artificio, fundando su astucia en la mayor candidez" (as quoted in Morel-Fatio, pp. 402-03, note to 1. 319).

3 Heger, p. 127.

4 See above: Ch. II, p. 35, note 19.

5 Teatro popular, p. 5: "Décima del licenciado Juan Pérez de Montalbán, al autor." I use the word "realism" as defined by Alexander Parker, Literature and The Delinquent, p. 150, note 53, namely, a technique in the sense of fidelity of representation as opposed to idealism, and an attitude in the writer to his subject matter and readers in the sense of 'truthfulness' and 'responsibility' as opposed to escapism.

6 Diccionario de Autoridades, 3, p. 267. "Theatro: Metaphoricamente se llamo el lugar, donde alguna cosa está expuesta á la estimacion, ó censura universal. Dicese freqúentemente el theatro del mundo."


8 "Contemporary theorists were, as Cervantes was .... a good deal concerned with the reconciliation of conflicting literary principles: the disparate claims of art and nature, originality and the imitation of literary models, the highbrow, and the lowbrow, instruction and entertainment,


10 Parker, Literature and the Delinquent, p. 27.
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APPENDIX
WORKS OF FRANCISCO DE LUGO Y DAVILA
IN CHRONOLOGICAL ORDER

1608 Soneto al autor: "De entre una y otra peña la alma aurora...." in Siglo de oro en las selvas de Erifile: en que se describe una agradable y rigurosa imitación de estilo pastoril de Teocrito, Virgilio y Sanazaro by Bernardo de Balbuena. Madrid: por Alonso Martin, a costa de Alonso Pérez, 1608.
[includes "Décima a la fuente de Erifile" by D. Dionisio de Vila y Lugo "De las Indias del poniente ...." see Pérez Pastor t.2, § 989, p. 131 and Simon Díaz, t.VI, § 2285, pp. 240-01: s.v. Balbuena.


1615 "Prólogo al Lector" in Corrección de vicios:
En que Boca de todas verdades toma las armas contra la malicia de los vicios y descubre los caminos que guían a la virtud.
By Alonso Gerónimo de Salas Barbadillo.
Madrid: por Juan de la Cuesta, 1615.

1622 Teatro Popular: Novelas morales para mostrar los generos de vidas del pueblo, y afectos, costumbres, y passiones del animo con aprovechamiento de todas personas.
Al Excelentissimo señor don Jorge de Cardenas Manrique de Lara, Duque de Maqueda, Marques de Elche, Varon de Planes, Conde de Valencia, Conde de Trebiño, etc. Por D. Francisco de Lugo y Dávila. En Madrid:
Por la Viuda de Fernando Correa Montenegro.
Año M.D.C. XXII. A costa de Alonso Pérez. 8º, 207 hs. fols., 12 prels.
[Contains: Dedication by D. Dionisio Dávila y Lugo, brother of the author (Madrid, 3 June 1622); letter to the
readers by same; Prologue to the reader by Don Francisco de Lugo y Dávila and eight novelas.]
See Pérez Pastor t. 3, §1858, p. 99: s.v. Lugo y Dávila. See also Caroline B. Bourland, pp. 104-05. Also the Ed. de la Colección Selecta de Antiguas Novelas Españolas, t.1, (Madrid: La Viuda de Rico, 1906) by Emilio Cotarelo y Mori.

1628
Les nouvelles de Lancelot. Tirées des plus célèbres Auteurs Espagnols. Première Partie
A Paris: chez Pierre Billaine, 1628. (8°); repr. Rouen: Veuve du Bosc, 1641. (8°). Contents: Six novels; three translations from Teatro popular: Les Esclaves Illustres (Premiado; el amor constante); La Devote Hypocrite (Las dos Hermanas); L'Hermaphrodite (Del andrógino); two translations from Céspedes y Meneses' Historias peregrinas y ejemplares, and one of unknown source.

1632
Desengaños y réplicas a las proposiciones
de Gerardo Basso, en razón de las monedas ligadas de nueve y tres dineros de ley, que ofrece labrar, y medios con que dice ha de consumir el vellón de España.

Madrid: Imp. del Reyno, 1632.


1647?

Nobleza exemplificada en el linaje de Lugo: unpublished. Nicolás Antonio, I, p. 439 cites it as forthcoming; Cotarelo y Mori, Teatro popular, p. XVI and XVII, says it is mentioned by D. Antonio Suárez de Alarcón in Relaciones históricas de su casa (book IV, ch. V, p. 368) and by D. Juan Lucas Cortes in Biblioteca Heraldica, p. 124. Alvarez y Baena misquotes the title as "explicada" and says that it is cited as ready for printing by Rodrigo Méndez de Silva "in his work" (fol. 143).

1647

"Elogio a Rodrigo Méndez Silva" in Compendio de las más señaladas hazañas que obró el capitán Alonso de Céspedes, by R. Méndez Silva. Madrid, 1647.
See Simon Diaz t. VI, § 1650, p. 168, s.v. Ávila y Lugo (Francisco de).

1649

Origen de la gran casa de Saavedra.
Cotarelo y Mori, Teatro popular, p. XVII
says it is quoted by D. José de Pellicer
and D. Luís de Salazar y Castro.

1656

"Elogios de don Gaspar de Seijas
Vasconcellos y Lugo", caballero comendador
mayor de Christo" in Corona Imperial de
Espinas de Christo Redemtor Nuestro by
Don Gaspar de Seijas Vasconcellos y Lugo.
See Simón Diaz, t. VI, § 5856, p. 717.
In addition, Cotarelo y Mori says it is
quoted by Felipe de Gándara in Nobiliario
de Galicia (pp. 308 and 558).

1657

"Epígraphe a Santo Domingo de Guzmán":
"Al adorno y colección que ha hecho Don
Joseph de Miranda y la Cotera, de los
Poemas Selectos escritos al Certamen en
alabanzas del glorioso Patriarca Santo
Domingo, y Santos de su Religion, Epígraphe."
Cotarelo y Mori, p. XIV-V calls it a
"canción real" and claims that Lugo y
Dávila included an "Elogio en prosa al lector". This, and four canciones in Certamen angélico en la grande celebridad de la dedicación del nuevo y magnífico templo que su grave convento de religiosos de la esclarecida orden de Predicadores consagró á Santo Tomás de Aquino, doctor de la Iglesia, el octubre de 1656. By D. Joseph De Miranda y la Cotera. Madrid: Por Diego Diaz de la Carrera, 1657. See Simón Díaz, t. VI, 1651, p. 168.