



Swansea University
Prifysgol Abertawe



Swansea University E-Theses

A critical study of Calderon de la Barca's "El astrologo fingido".

Williams, Ann

How to cite:

Williams, Ann (2003) *A critical study of Calderon de la Barca's "El astrologo fingido"*.. thesis, Swansea University.
<http://cronfa.swan.ac.uk/Record/cronfa43206>

Use policy:

This item is brought to you by Swansea University. Any person downloading material is agreeing to abide by the terms of the repository licence: copies of full text items may be used or reproduced in any format or medium, without prior permission for personal research or study, educational or non-commercial purposes only. The copyright for any work remains with the original author unless otherwise specified. The full-text must not be sold in any format or medium without the formal permission of the copyright holder. Permission for multiple reproductions should be obtained from the original author.

Authors are personally responsible for adhering to copyright and publisher restrictions when uploading content to the repository.

Please link to the metadata record in the Swansea University repository, Cronfa (link given in the citation reference above.)

<http://www.swansea.ac.uk/library/researchsupport/ris-support/>

A CRITICAL STUDY OF
CALDERÓN DE LA BARCA'S
EL ASTRÓLOGO FINGIDO

A THESIS SUBMITTED FOR THE DEGREE OF
MASTER OF PHILOSOPHY

BY

ANN WILLIAMS, B.A. (WALES)

DEPARTMENT OF
HISPANIC STUDIES
UNIVERSITY OF WALES
SWANSEA

MICHAELMAS TERM 2003

ProQuest Number: 10831631

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 10831631

Published by ProQuest LLC (2018). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code
Microform Edition © ProQuest LLC.

ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 – 1346



SUMMARY

Calderón's *El astrólogo fingido* is a little-known play that deserves wider recognition. My study begins by discussing the text of the play, and suggesting why it would have appealed to contemporary audiences. I go on to identify general influences as well as specific sources, and then consider the play in relation to the *corral* theatre for which it was written. I show how the structure of *El astrólogo fingido*, though influenced by aesthetic considerations, owes much to the need to engage and hold the attention of the audience. Characterization has traditionally been viewed as an aspect of the *comedia* worthy of consideration only in relation to the themes. I analyse the characters in this light, but also discuss whether they amount to more than pure representations of abstract ideas. I analyse the play's language and imagery, and other striking features of the style, in relation to the themes, and I show how the style contributes to *El astrólogo fingido*'s success as a lively, humorous and dramatic play. I identify the various metrical forms used, and suggest how these are matched to the content and mood of individual scenes and speeches. I consider the principal themes of the play, and compare Calderón's exploration of them here with his treatment of them in other plays, particularly *La vida es sueño*. *El astrólogo fingido* inspired a succession of direct adaptations, and influenced many other works in several European countries. I note the extent of the play's influence, and attempt a more detailed study than has been previously undertaken of the relationship between *El astrólogo fingido* and Part II Book II of Mlle de Scudéry's *Ibrahim*, and then between Calderón's play and Thomas Corneille's *Le Feint Astrologue*. Finally, I attempt to establish that *El astrólogo fingido* merits greater attention than it has received hitherto.

CONTENTS

	Page
Preface	1
Abbreviations used	5
Introduction.	7
Notes to Introduction.	20
Chapter 1: Sources and Influences	22
Notes to Chapter 1.	36
Chapter 2: Staging.	37
Notes to Chapter 2.	53
Chapter 3: Structure	55
Notes to Chapter 3.	66
Chapter 4: Characterization.	67
Notes to Chapter 4.	92
Chapter 5: Style.	93
Notes to Chapter 5.	113
Chapter 6: Metre	114
Notes to Chapter 6.	120
Chapter 7: Themes	121
Notes to Chapter 7.	144
Chapter 8: Impact	145
Notes to Chapter 8.	171
Chapter 9: Conclusion.	172
Notes to Conclusion	178
Appendix I: <i>Dedicatoria</i> to the 1632 edition	179
Appendix II: Text of the final scenes of the 1632 edition	181
Bibliography	184
Illustrations: The <i>corral</i> theatre at Almagro	39, 40

PREFACE

I was introduced to Golden Age drama as an undergraduate at University of Wales Swansea. My course included the study of works by Lope de Vega, Tirso de Molina and Calderón. While I found the study of all these authors rewarding, I was particularly impressed by the precision and craftsmanship of Calderón, and by the dignity and idealism of characters such as Pedro Crespo (*El alcalde de Zalamea*), Don Fernando (*El príncipe constante*) and Segismundo (*La vida es sueño*). My interest in Calderón deepened when I read the work of critics such as Parker, Sloman, Wilson, etc.. I found their studies illuminating, and admired their sober, meticulous approach and the clarity and concision of their style. I was also greatly inspired by the knowledge and enthusiasm of my lecturers at Swansea, Mr John Hall and Dr David George.

El astrólogo fingido was chosen as the subject for my M. Phil because, though acknowledged and praised in passing by many critics, the play had not been the subject of any detailed study, apart from one or two articles published in the 1920s and 1940s. I began my study in 1984, but eventually put it aside for several years in order to concentrate on career commitments, resuming my work in 1998. Although it is true that in the meantime *El astrólogo fingido* had received more critical attention, most notably in the form of Max Oppenheimer

Jr.'s edition,¹ I nevertheless felt that my own approach was sufficiently different to make a worthwhile contribution.

In my Introduction I discuss the text of *El astrólogo fingido*, and suggest why the play would have appealed to contemporary audiences. In Chapter 1, on Sources and Influences, I identify general influences as well as specific sources for *El astrólogo fingido*. In Chapter 2, Staging, I discuss the play in relation to the *corral* theatre for which it was written. Chapter 3, on Structure, shows how the play's structure, though influenced by aesthetic considerations, owes much to the need to engage and hold the attention of the audience. Characterization has traditionally been viewed as an aspect of the *comedia* worthy of consideration only in relation to the themes. In Chapter 4, Characterization, I analyse the characters in this light, but also discuss whether they amount to more than pure representations of abstract ideas. In Chapter 5, Style, I analyse the play's language and imagery, and other striking features of the style, in relation to the themes, and I show how the style contributes to *El astrólogo fingido*'s success as a lively, humorous and dramatic play. In Chapter 6, Metre, I identify the various metrical forms used, and suggest how these are matched to the content and mood of individual scenes and speeches. In Chapter 7, Themes, I consider the principal themes of *El astrólogo fingido*, and compare Calderón's exploration of them here with his treatment of them in other plays, particularly *La vida es sueño*. *El astrólogo fingido* inspired a succession of direct adaptations, and influenced many other works in several European countries. As far back as the 1920s, Steiner was examining the links between *El astrólogo fingido* and the works of Mlle de Scudéry and Thomas Corneille.²

Steiner's work was continued in the 1940s and 50s by Oppenheimer.³ In Chapter 8, Impact, I note the extent of the play's influence, and attempt a more detailed study than has been hitherto undertaken of the relationship between *El astrólogo fingido* and Part II Book II of Mlle de Scudéry's *Ibrahim*, and then between Calderón's play and Thomas Corneille's *Le Feint Astrologue*. Finally, in my Conclusion, I attempt to argue that *El astrólogo fingido* deserves more attention than it has received hitherto.

I am immensely grateful to my supervisor, Mr John Hall, for his guidance, support and inspiration. Thanks are also due to the library staff at University of Wales Swansea, of the Taylorian Institute, Oxford, and of the Biblioteca Nacional, Madrid, to Professor Michael Cardy, Emeritus Professor of French, University of Wales Swansea, to Dr. Lloyd Hughes Davies, Lecturer in Spanish, University of Wales Swansea, and to Sue Blake, Peter Davies, Julie Gibson, Val Morgan, Elwyn Rees, Ian Rogerson, and Steve, Cheryl, Gareth and Ceri Williams. Finally I would like to acknowledge the enormous moral and practical support given to me by my mother.

NOTES

¹ *Calderón de la Barca's 'The Fake Astrologer': A Critical Spanish Text and English Translation*, ed. and trans. by Max Oppenheimer, Jr., Ibérica, vol 9 (New York: Peter Lang, 1994).

² Arpad Steiner, 'Calderón's *Astrólogo Fingido* in France' *MP*, 24 (1926), 27 – 30.

³ Max Oppenheimer, Jr., 'Supplementary Data on the French and English adaptations of Calderón's *El astrólogo fingido*' *RLC*, 12 (1948), 547 – 60.

ABBREVIATIONS USED

'An Anthology'	Varey, J. E., 'An Anthology of Calderonian Criticism' <i>RCEH</i> , 6 (1982), 280 – 86, (Review of Manuel Durán and Roberto González Echevarría, <i>Calderón y la crítica: historia y antología</i>), (Madrid: Gredos, 1976)
<i>Approach</i>	Parker, A. A., <i>The Approach to the Spanish Drama of the Golden Age</i>
<i>Arte Nuevo</i>	Vega Carpio, Lope de, <i>El arte nuevo de hacer comedias en este tiempo</i>
<i>BHS</i>	<i>Bulletin of Hispanic Studies</i>
Calderón: <i>Obras completas</i>	Calderón de la Barca, <i>Obras completas</i> , ed. by Ángel Valbuena Briones
<i>Don Quijote</i>	Cervantes Saavedra, Miguel de, <i>El ingenioso hidalgo Don Quijote de la Mancha</i>
'Fake Astrologer'	Oppenheimer, Jr., Max, ed., <i>Pedro Calderón de la Barca's 'The Fake Astrologer'</i>
<i>Mind and art</i>	Parker, A. A., <i>The mind and art of Calderón: Essays on the Comedias</i>
<i>MLN</i>	<i>Modern Language Notes</i>
<i>MP</i>	<i>Modern Philology</i>
<i>Parte veinte y cinco</i>	<i>Parte veinte y cinco de comedias recopiladas de diferentes autores e illustres poëtas de España</i> (Zaragoza, 1632)
<i>Peribáñez</i>	Vega Carpio, Félix Lope de, <i>Peribáñez y el comendador de Ocaña</i>

ABBREVIATIONS USED continued

<i>PQ</i>	<i>Philological Quarterly</i>
<i>Preceptiva dramática</i>	Sánchez Escribano, F., and Porqueras Mayo, A., eds, <i>Preceptiva dramática española del Renacimiento y el Barroco</i>
<i>RCEH</i>	<i>Revista Canadiense de Estudios Hispánicos</i>
<i>RLC</i>	<i>Revue de Littérature Comparée</i>
<i>RN</i>	<i>Romance Notes</i>
<i>Segunda Parte</i> (1637)	<i>Segunda Parte de las Comedias de Don Pedro Calderón de la Barca</i> (Madrid: María de Quiñones, 1637)
<i>Segunda Parte</i> (1641)	<i>Segunda Parte de las Comedias de Don Pedro Calderón de la Barca</i> (Madrid: Carlos Sánchez, 1641)
<i>Spanish Stage</i>	Shergold, N. D., <i>A History of the Spanish Stage from Medieval Times until the End of the Sixteenth Century</i>
'Supplementary Data'	Oppenheimer, Jr., Max, 'Supplementary Data on the French and English adaptations of Calderón's <i>El astrólogo fingido</i> ', <i>RLC</i> 22 (1948), 547 – 60
<i>Vie Quotidienne</i>	Defourneaux, M., <i>La Vie Quotidienne en Espagne au Siècle d'Or</i>
<i>Woman and Society</i>	McKendrick, Melveena, <i>Woman and Society in the Spanish Drama of the Golden Age: A Study of the 'mujer varonil'</i>

INTRODUCTION

Pedro Calderón de la Barca (1600 – 81) was educated at the Jesuit Colegio Imperial in Madrid, and later studied canon law at the universities of Alcalá and Salamanca. Calderón's family had destined him for the priesthood, but in 1620 he abandoned his vocation and began to write for the theatre, while living the life of a gentleman at Court. Calderón's plays achieved huge popularity, not least with King Philip IV, and from the 1630s Calderón wrote for the Court theatre in the Buen Retiro palace. However his early plays, including *El astrólogo fingido*, were written for the less sophisticated public *corral* theatre.

El astrólogo fingido is a *comedia de capa y espada*, a 'cloak and sword' play. In such plays, characterization was generally subordinated to the plot, in which upper-class *galanes* and *damas* were involved in intrigues of love, honour and jealousy. Drama was generated by the use of disguise, mistaken identity and coincidence. Calderón wrote many *comedias de capa y espada*, among the best known of which are *La dama duende*, *No hay cosa como callar*, *No hay burlas con el amor*, and *Casa con dos puertas mala es de guardar*.

The earliest known printed text of *El astrólogo fingido* is included in the *Parte veinte y cinco de comedias recopiladas de diferentes autores é illustres poëtas de España*, a collection of plays published in Zaragoza, and dated

1632¹, but it is uncertain exactly when the play was written. The arguments, in my view rather lightweight ones, for the dates suggested by various critics are based largely on internal evidence, and particularly on the announcement by one of the characters, Don Juan, of his intended departure for the war in Flanders (ll. 225 – 34). Hilborn sees Don Juan's intention as reminiscent of Calderón's own plans to leave for Flanders between 1623 and 1625.² This, together with evidence provided by an analysis of the *comedia*'s metre, leads him to conclude that it was written around 1624 – 25.

Don Juan says that he intends to serve in the company of Don Vicente Pimentel (l. 231). Parker believes that the mention of this historical character could help to date the play. He points out that Vicente Pimentel appears in another of Calderón's plays, *El sitio de Bredá*, also of uncertain date, but thought to have been written and performed as part of the celebrations held for the capture of Breda in 1625. By 1633, a Don Manuel Pimentel was commander-in-chief of the Spanish armies in the Netherlands. The exact connection between Calderón's Vicente and the historical Manuel Pimentel is not known, but Parker considers that it may be a topical reference that Juan should travel with a Pimentel to join the army. This would, he suggests, point to a rather later date for *El astrólogo fingido*: 1631 or 1632.³

Oppenheimer explores the possibility that the mention of 'valonas' (l. 10) could be significant. These wide, falling, plain linen collars came into fashion at the Spanish Court in 1623, and Oppenheimer believes that they were, perhaps, mentioned precisely because of their newness.⁴ He suggests that the play could therefore be as early as 1623.

These arguments are all very tentative; one can be certain only that the play was written before 1632, the year in which the *Parte veinte y cinco* appeared. It may be worth noting, though, that in the *Parte veinte y cinco*, the editor of *El astrólogo fingido*, Pedro Escuer, refers in the last paragraph of his *Dedicatoria* to the neglect and obscurity into which the play had fallen, and the corruption which it had suffered:

Esta Comedia es una de las que peregrinaban entre los peligros de la ignorancia, he procurado con particular diligencia reduzirla a su primer original, hase visto necesitada de amparo.⁵

The editor's words suggest that the play had been written at least a few years before its inclusion in the *Parte veinte y cinco*, and weaken the argument in favour of a date later than 1630.

The printed texts also present difficulties. As I mentioned in my Preface, I began to study *El astrólogo fingido* in 1984. At that time, the most accessible modern edition was that found in *Calderón de la Barca, Obras Completas*, edited by Valbuena Briones.⁶ When, after suspending my work for several years, I resumed my study, I found that there had appeared, in 1994, *Pedro Calderón de la Barca's 'The Fake Astrologer'*, a critical edition by Max Oppenheimer, Jr., which includes an Introduction and a parallel English translation, and it seemed preferable that I should use this edition.

When there is no extant manuscript of a *comedia*, as is the case with *El astrólogo fingido*, it can be difficult to establish a reliable text among the various early printed editions. Margaret Wilson has outlined the process by

which Golden Age *comedias* eventually reached publication.⁷ The dramatist would sell his or her *comedia* to an acting company, and alterations would be made to the text in preparation for performance. Copies would be made, and distributed to the actors, then further amendments would be made. The version that thus emerged could be considerably modified from the author's original text. After performance, the *comedia* would be discarded, and many were lost and forgotten. As the *comedia* grew in popularity, so did the enthusiasm for publishing either single plays, *sueltas*, or collections, *partes*. The published text would be prepared, often long after performance, from an actor's surviving copy, and this process, as well as the printing process itself, allowed plenty of scope for further errors and deliberate alterations. Some printed texts were even prepared as a result of someone with an extremely good memory attending performances and then writing a transcript. An awareness of these practices helps us to understand that the printed texts of seventeenth-century plays may have undergone a long process of modification; it also helps to explain why there may exist several differing versions of a single *comedia*.

Oppenheimer lists all the major editions of *El astrólogo fingido*, of which only the earliest are relevant here.⁸ Following its first known appearance in the 1632 *Parte veinte y cinco de comedias*, followed by an almost identical edition published in 1633, the play was next included in the *Segunda Parte De Las Comedias de Don Pedro Calderón de la Barca*, published in Madrid in 1637.⁹ Another *Segunda Parte* exists, also published in Madrid, and bearing the date 1637, but this text is believed to date from the 1670s.¹⁰ *El astrólogo fingido* is also included in yet another *Segunda Parte*, published in Madrid in 1641.¹¹

Only minor variations are apparent among the early *Segunda Parte* texts, but major differences exist between these and the 1632 *Parte veinte y cinco* text. Passages and incidents included in the *Parte veinte y cinco* are absent from the *Segunda Parte*, and vice versa. Oppenheimer noted that 499 lines of the 1632 text are not found in the 1637 text, while the latter contains 206 lines not found in the former.¹²

Valbuena Briones states in the Preface to his edition that he had based his text on the *Segunda Parte* text, but does not specify which one.¹³ In fact his edition contains much material found only in the 1632 *Parte veinte y cinco*. Oppenheimer's modern edition is based primarily in the 1637 *Segunda Parte* text, but variant readings from the other editions are substituted where they are considered superior. Oppenheimer has also included the lines unique to the 1632 *Parte veinte y cinco*; and has enclosed these within brackets []. I have reproduced the brackets in my quotations from Oppenheimer's text.

Although Oppenheimer's edition is useful in many respects, it is not ideal. His stated aims are to revive interest in the play, and to provide a critical Spanish edition that reflects the differences between the early printed texts. His translation certainly makes the play more accessible to non-Spanish speakers. However, he states that he has deliberately kept notes, and bibliographical and other scholarly information, to a minimum. Not all the variant readings are listed, and the spelling and punctuation of the 1637 text are neither corrected nor modernized. As a result, the meaning of the Spanish is sometimes not clear, and some lines fail to make their due impact. The retention of the archaic spelling 'guelgo' (l. 691), for example, may confuse a modern reader. Morón's

lines following Diego's outburst early in Act II, 'Que linda memoria tiene, | no se le ha olvidado nada?' (ll. 1092 – 93) are reproduced by Oppenheimer with the question mark which accompanies them in the 1637 *Segunda Parte*. In the other *Segunda Parte* texts there is no question mark, and the lines are, in fact, more effective as an exclamation. On the other hand, Quiteria's lines towards the end of Act II, 'Es possible que has creido | que aya de venir a casa | en esta noche don Iuan' (ll. 2127 – 29), would benefit from the insertion of interrogation marks. Whenever I have quoted lines which clearly are exclamations or questions, but which lack the necessary punctuation in Oppenheimer's text, I have inserted exclamation or interrogation marks in italics, and enclosed in brackets ().

The ground covered by Oppenheimer's Introduction is rather different from the areas that I have addressed. He gives detailed information on the sources of the play, and traces the filiation of the main texts. His analysis of the plot is thorough, but his approach differs from mine, and argues strongly in favour of a baroque interpretation. He accords themes and style scant attention, while metre and characterization are not discussed at all. And although Oppenheimer includes a very interesting survey of the many adaptations, Spanish, French, Italian, German, English and Dutch, which *El astrólogo fingido* has inspired, his comments on the principal adaptations by Scudéry and Corneille are necessarily brief. The present thesis therefore offers a fuller and essentially original study, which goes beyond Oppenheimer's admittedly useful work.

Among critics who have studied *El astrólogo fingido*, there have been a few differences of interpretation of minor details of the plot. Parker states, for

example, that in Act I Don Juan gains access to María's house, but she coldly spurns him.¹⁴ I have been unable to find this incident in any of the early editions of the play. It is made clear that Juan has been spurned by María on many occasions, but these have all taken place before the onstage action starts.

There is also some confusion regarding the final scene of the play. In an article published in 1948, Oppenheimer notes that a French adaptation of the play ends with a double wedding, whereas Calderón's play ends with just one: 'Mlle de Scudéry's story ends with a double wedding, which does not take place in Calderón's play. In the latter, only Don Juan and Maria are married'.¹⁵ In his 'Fake Astrologer' he appears to contradict the view he had expressed many years earlier. Referring again to Mlle de Scudéry's adaptation Oppenheimer now sees her inclusion of a double wedding as proof that she based her work on the *Parte veinte y cinco*, which he refers to as 'P':

Favoring romance, Mlle de Scudéry ends her story with a double wedding, Hortensio (Juan) to Livia (María) and occurring only in P, proof that she read the 1632 or 1633 Spanish text in the *Parte veinte y cinco de Comedias*.¹⁶

Parker, whose study draws on the *Parte veinte y cinco*, also states that the play ends with two marriages:

All therefore ends satisfactorily, except for Don Diego and Otáñez. Violante reconciles herself to having Carlos as a husband, and nobody's honour has been blemished.¹⁷

Parker's study draws on the 1632 *Parte veinte y cinco*, but having examined the closing scene of this edition, I can find no clear indication that Violante and Carlos agree to marry. Golden Age plays did, of course, commonly end with multiple, hastily-agreed weddings, often between couples whose compatibility was extremely doubtful. Leonardo's instruction, "Daos las manos" (l. 3358), leaves scope for a theatre producer to introduce a second wedding if this was felt to be a more complete and satisfactory ending.¹⁸

The title of a play is, of course, the initial means by which an author excites interest in his or her work, and attracts audiences to the theatre. In calling this particular *comedia El astrólogo fingido*, Calderón would have been confident of capturing the interest of the contemporary public by appealing both to their fascination with astrology and to their taste for seeing tricksters and charlatans exposed.

In an uncertain, and often hostile, world, people have naturally always sought to foretell the future. They have looked for signs and omens in the natural world, they have turned to those who claim supernatural powers and they have embraced all manner of superstitious beliefs. Many have believed, and continue to believe, that all aspects of life on Earth are influenced by the movements of the stars and planets, and that through astrology, the study and interpretation of these movements, future events can be predicted.

Astrology had long enjoyed a status above that of mere superstition. Throughout the Middle Ages it remained closely linked to the science of astronomy. Hale points out that into the sixteenth century astrologers taught in universities, and were consulted by all levels of society: by farmers, doctors,

private individuals, and even by monarchs and governments.¹⁹ Pope Julius II was guided by astrology in setting the date of his coronation in 1503. Leo X (Pope from 1513) founded a chair of astrology, and Paul III (Pope from 1534) also consulted astrologers. A belief in astrology was to some extent controversial; the Inquisition forbade the casting of horoscopes, recognising their implications for the concept of free will. Astrologers were able to continue working by maintaining that the power of the stars was limited: they could incline, but not compel, someone to a particular course of action. Mockery of astrology was not uncommon, but serious opposition was isolated. Throughout Europe astrology was recognised as a science, and astrologers continued to flourish until the eighteenth century. Green has shown how, in Golden Age Spain, an acceptance of astrology informed the thinking of leading figures in the Church, as well as in the fields of literature and science.²⁰ And although a belief in omens, the interpretation of natural phenomena as indicators of good fortune or disaster, was unanimously condemned, Green provides examples to demonstrate that ‘when considered as acts of God, all sorts of omens are permissible in the theater’.²¹

The preoccupation with the interpretation of omens and horoscopes is reflected in Spanish literature from mediaeval times to the Golden Age. In the *Poema de Mío Cid* we are frequently reminded of the astrologically auspicious timing of both the Çid’s birth (‘¡Ya Campeador en buena ora fuerdes naçido!’ l. 71, and see also ll. 202, 245, 266) and his becoming a knight (‘¡Ya Campeador en Buena ora çinxiestes espada!’ l. 41, and see also ll. 41, 58, 78 175).²² A section of Juan Ruiz’s fourteenth-century *Libro de Buen Amor* tells of the

Moorish king Alcaraz, who consulted five astrologers about the horoscope of his baby son. Five separate, and apparently contradictory, predictions resulted: the prince would be stoned, ‘apedreado’, burnt, ‘quemado’, thrown from a height, ‘despeñado’, hanged, ‘colgado’, and drowned, ‘afogado’.²³ The angry king threw the astrologers into prison. The child grew up, and out hunting one day, was caught in a hailstorm. Crossing a bridge over a river, he was struck by lightning, was hurled over the edge, caught his garment on a tree at the riverside, hung by it, and then drowned in the water. The astrologers were released from prison. Ruiz concludes with the conventional view that while the stars may predispose human beings to certain behaviour, they do not compromise either God’s power nor man’s free will:

Bien assí Nuestro Señor, quando el cielo crió,
puso en él sus signos e planetas ordenó,
los sus poderíos ciertos e juizios otorgó,
pero en sí, mayor poder retuvo que les non dio;

Assí que por el ayuno e limosna e oración,
e pora servir a Dios con mucha contrición,
non ha mal signo poder nin su costelación
el poderío de Dios tuelle la tribulación;
(stanzas 148 – 49)

The prophecy, astrological or otherwise, which is fulfilled in an unexpected way provided a rich vein for Golden Age dramatists. In Calderón’s *El príncipe constante* (1629) the Moorish princess Fénix is told that she will be ‘precio de un muerto’.²⁴ The prophecy is realized at the end of the play when she becomes the ransom for the corpse of the Christian prince Fernando. In *La vida es sueño*

(1634 or 1635), King Basilio, an expert astrologer, explains how he has kept his son Segismundo imprisoned in a tower since birth because the latter's horoscope foretold that he would be a cruel tyrant, who would eventually force his own father to surrender at his feet:

Y yo rendido
a sus pies me había de ver
(¡con qué congoja lo digo!),
siendo alfombra de sus plantas
las canas del rostro mío.
(ll. 721 – 25)²⁵

The prediction is fulfilled in that when Segismundo is first released from his prison-tower and brought to the palace, his behaviour is, indeed, violent and uncontrolled. As the result of a rebellion, Basilio finds himself, as he had foretold, kneeling at Segismundo's feet. Segismundo, however, has by now overcome his violent passions, and acts with wisdom, restraint and forgiveness, something which his horoscope had failed to predict.

Geoffrey Parker underlines the close relationship that existed between religion and magic, and between the natural and occult sciences, while Hale explains how the desire to predict future events is only a short step from attempting to exercise some control over them by spells or other supernatural means.²⁶ We shall see in later chapters how these links are reflected in *El astrólogo fingido*.

In describing his astrologer as *fingido*, Calderón is appealing to another aspect of popular taste: the delight in seeing a fraud exposed. Again, there are

several examples of this in Spanish literature, notably in the picaresque genre. In *La vida de Lazarillo de Tormes* (1554), Lázaro's various religious masters are all hypocrites: the greedy and miserly priest of *Tratado II*, the friar who shows little commitment to life in the monastery, preferring 'negocios seculares y visitar' (*Tratado IV*, ll. 4 – 5), the swindling pardoner of *Tratado V*, and the adulterous Archpriest of *Tratado VII*.²⁷ Another master, the proud but impoverished *escudero* of *Tratado III*, goes to great lengths to dress and act as befits his status as an *hidalgo*, but is prepared to eat the food which his servant has obtained by begging. Finally, pursued by his creditors, he runs away. In Quevedo's *El Buscón* (published 1626), the protagonist, Pablos, is a fake, a man of low social class who aspires to better himself by acquiring the wealth, manners and social connections of a gentleman.²⁸ He is thwarted and mercilessly humiliated at every turn. A similar fate befalls one of Pablos's acquaintances, the self-proclaimed fencing expert who, ignoring the need for physical agility or strength, bases his teaching on a book which attempts to reduce the skill of fencing to a series of mathematical calculations. At an inn he unwittingly insults another guest who is a true expert, and is pursued by the latter brandishing a sword, and has to be rescued. In *El astrólogo fingido* Don Diego gives himself the air of a serious astrologer merely by claiming to have been a pupil of the famous astrologer Porta (l. 1223), then relies on gossip to establish his reputation. His eventual downfall was doubtless anticipated with glee by contemporary audiences.

In France, later in the seventeenth century, Molière enjoyed enormous success with plays centring on the downfall of a fraud. These include *Tartuffe*

(1664), which exposes a religious hypocrite, *le Bourgeois gentilhomme* (1664), in which the middle-class M. Jourdain believes he can become a nobleman by adopting the dress and manners of the aristocracy, and comedies such as *l'Amour médecin* (1665) and *le Malade imaginaire* (1673), which satirize incompetent doctors. The popularity of plays such as these may help to explain the enthusiasm with which Calderón's play was received, and adapted, by French writers such as Madeleine de Scudéry and Thomas Corneille.

If Calderón's audiences came to the theatre expecting to see a false astrologer casting horoscopes and making predictions based on the movement of the stars, they were in for a surprise, as Don Diego's activities in the play, and the abilities claimed by him, and attributed to him by others, have little or no connection with astrology. Perhaps the title, *El astrólogo fingido* is itself a light-hearted *burla* by Calderón at the expense of his audience?

NOTES

¹ *Parte veinte y cinco de comedias recopiladas de diferentes autores è illustres poëtas de España* (Zaragoza, 1632)

² H. W. Hilborn, *A Chronology of the Plays of D. Pedro Calderón de la Barca* (Toronto: Toronto University Press, 1938), pp. 6 –7, 9 – 11.

³ Alexander A. Parker, *The mind and art of Calderón: Essays on the Comedias*, ed. by Deborah Kong (Cambridge: Cambridge University Press, 1988), ch. 13, ‘The vicissitudes of secrecy (2): *El astrólogo fingido*’, pp. 153 – 68.

⁴ Oppenheimer, ‘Fake Astrologer’, p. 6.

⁵ The *Dedicatoria* is reproduced in Appendix 1.

⁶ Calderón de la Barca, *Obras completas*, ed. by Ángel Valbuena Briones, 2nd edn, 3 vols (Madrid: Águilar, 1960), II, 127 – 64.

⁷ Margaret Wilson, *Spanish Drama of the Golden Age* (Oxford: Pergamon, 1969)

⁸ Oppenheimer, ‘Fake Astrologer’, pp. 7 – 11.

⁹ Don Pedro Calderón de la Barca, *Segunda Parte de Las Comedias de Don Pedro Calderón de la Barca* (1637), pp. 206 – 27, reprinted in Pedro Calderón de la Barca, *Comedias*, ed. by D. W. Cruickshank and J. E. Varey, 19 vols (Farnborough: Gregg, 1973), V.

¹⁰ Don Pedro Calderón de la Barca, *Segunda Parte de Comedias de Don Pedro Calderón de la Barca* (‘1637’), pp. 201 – 21, reprinted in Cruickshank and Varey, Calderón de la Barca, *Comedias*, 19 vols (Farnborough: Gregg, 1973), VII.

¹¹ Don Pedro Calderón de la Barca, *Segunda Parte de Las Comedias de Don Calderón de la Barca* (1641), pp. 210 – 31, reprinted in Cruickshank and Varey, Calderón de la Barca, *Comedias*, 19 vols (Farnborough: Gregg, 1973), VI.

¹² Oppenheimer, ‘Fake Astrologer’, p. 3.

¹³ Calderón de la Barca, *Obras completas*, p. 129.

¹⁴ Parker, *Mind and art*, p. 155.

¹⁵ Oppenheimer, ‘Supplementary Data’, p. 548 – 49.

-
- ¹⁶ Parker, 'Fake Astrologer', pp. 26 – 7. One cannot be wholly certain of what Oppenheimer is saying here, as some words seem to have been omitted in the page break between pp. 26 and 27.
- ¹⁷ Parker, *Mind and art*, p. 167.
- ¹⁸ The *Parte veinte y cinco* text of the closing scenes of the play is reproduced in Appendix II.
- ¹⁹ J. R. Hale, *Renaissance Europe 1480 – 1520* (London: Collins, 1971), pp. 314 – 17.
- ²⁰ Otis H. Green, *Spain and the Western Tradition: The Castilian Mind in Literature from El Cid to Calderón* 4 vols (Wisconsin: University of Wisconsin Press, 1968), II, 227 – 52.
- ²¹ Green, *Spain and the Western Tradition*, p. 239.
- ²² *Poema de mio Cid*, ed. by Colin Smith (Oxford: Clarendon Press, 1972).
- ²³ Juan Ruiz, *Libro de buen amor*, ed. by Joan Corominas (Madrid: Gredos, 1967), stanzas 130 – 31. Further references to this edition are given after quotations in the text.
- ²⁴ Don Pedro Calderón de la Barca, *El príncipe constante*, ed. by Alexander A Parker, 2nd edn (Cambridge: Cambridge University Press, 1957), p. 36.
- ²⁵ Don Pedro Calderón de la Barca, *La vida es sueño*, ed. by Albert E. Sloman (Manchester: Manchester University Press, 1961). Further references to this edition are given after quotations in the text.
- ²⁶ Geoffrey Parker, *Europe in Crisis: 1598 – 1648* (Glasgow: Fontana, 1979), pp. 319 – 20; Hale, *Renaissance Europe*, p. 316.
- ²⁷ *La vida de Lazarillo de Tormes y de sus fortunas y adversidades*, ed. by R. O. Jones (Manchester: Manchester University Press, 1963).
- ²⁸ Francisco de Quevedo, *La Vida del Buscón Llamado Don Pablos*, ed. by B. W. Ife (Oxford: Pergamon, 1977).

1

SOURCES AND INFLUENCES

Since the Romantic era, one of the main aims of literature has been originality, and the greatest acclaim is often reserved for those works which are perceived as being especially innovative. Total originality is, of course, impossible; every new work is to some extent derivative, but reliance upon source material must be carefully managed and strictly limited if accusations of plagiarism are to be avoided. The view that prevailed in Golden Age Spain was rather different. Here writers still looked to ancient authorities such as Aristotle, Horace and Seneca. Novelty was looked upon with suspicion and disapproval, while the imagination was held to be a dangerous force which needed to be kept under control: Cervantes's *Don Quijote* is a case-history of a wayward imagination over-stimulated by excessive reading of far-fetched chivalric novels:

En resolución, él se enfrascó tanto en su lectura, que se le pasaban las noches leyendo de claro en claro, y los días de turbio en turbio; y así, del poco dormir y del mucho leer se le secó el cerebro de manera que vino a perder el juicio. Llenósele la fantasía de todo aquello que leía en los libros, así de encantamientos como de pendencias, batallas, desafíos, heridas, requiebros, amores, tormentas y disparates imposibles; y asentósele de tal modo en la imaginación que era verdad todo aquella máquina de aquellas soñadas invenciones que leía, que para él no había otra historia más cierta en el mundo.

(Part 1, ch. 1)¹

It is not surprising that in such a climate most writers tended to draw on established forms and ideas. Moreover, on a practical level, while the public showed no signs of boredom, and expressed no desire for change, there was little incentive for writers to depart from safe, well-tried formulas and to risk unpopularity by straying onto unfamiliar ground. So static was contemporary taste that to refine and perfect existing, often well-known works was seen as a respectable practice; indeed, Sloman has been able to show how some of Calderón's best-known plays are in fact *refundiciones* of inferior earlier works.² In spite of its conservatism, the literature of sixteenth- and seventeenth-century Spain did not necessarily lack freshness or variety; the best writers discovered new ways of treating popular themes, and succeeded in transforming mediocre sources into masterpieces.

The majority of *comedias* are easily identifiable as part of a common literary tradition. Besides sharing the same basic structure and using stock characters, they tend to deal with similar themes and situations. Their homogeneity is such that Parker was able to propose a set of principles which he held to be generally applicable for their interpretation, and which was, for many years, widely accepted.³

The presence of such a strong general tradition can, however, make the task of isolating direct influences a difficult one. The plays which Sloman analyses are undoubtedly *refundiciones*; they borrow characters and scenes, often virtually unchanged, from a particular source. But a *comedia* which is not a *refundición* may have any number of possible, though few positively identifiable, influences and sources.

No Spanish source for the basic plot of *El astrólogo fingido* has been suggested. Steiner points out that astrology was a popular subject for the Italian *novella*, and considers it possible that one of these may have provided the starting-point for the *comedia*, but does not venture to suggest any specific source.⁴ In any case, as I have shown in my Introduction, astrology was a common subject in all areas of Spanish mediaeval and Golden Age literature. The Italian philosopher and scientist Giambattista della Porta published a play entitled *Lo astrologo* in 1606. In *El astrólogo fingido* Don Diego claims to have learnt his art from a master astrologer by the name of Porta (l. 1222). Oppenheimer, however, maintains that *El astrólogo fingido* exhibits no evidence of having been influenced by Della Porta's play; certainly the plots of the two plays have nothing in common.⁵ Other ideas central to the play are found in all literary genres throughout the sixteenth and seventeenth centuries: the themes of honour, and the conflict between fantasy and reality are found in picaresque novels, as well as in *comedias* while the *aldea-corte* theme is a favourite among poets of the period.

The influences on Calderón and his contemporaries were not exclusively literary. Factual and historical events furnished the inspiration for many plots. Lope de Vega's *comedia*, *Fuenteovejuna* is based on an uprising which took place in 1476, Calderón's *La cisma de Inglaterra* concerns itself with Henry VIII's divorce, while *El príncipe constante* has its origins in the historical account of a fifteenth-century Prince Ferdinand of Portugal, who was taken prisoner by the Moors, and eventually died in captivity. On a more general level, although Golden Age literature did not have as one of its principal aims

the portrayal of social reality, it did, to some extent, reflect the concerns of the educated classes of Spanish society in its treatment of moral and intellectual themes. For example, although the notorious honour code subscribed to by the protagonists of many *comedias* may be an exaggeration of the conventions which existed in reality, there is no doubt that honour was a matter of great importance to many Spaniards. An interest in astrology, fortune-telling and the interpretation of omens had persisted since earliest times, while the free-will versus fatalism or predestination questions frequently addressed by writers, including Calderón, reflect an ongoing controversy that had engaged Spanish theologians since the middle of the fifteenth century. Their complex arguments concerned the extent of man's free will, the problem of reconciling this with God's foreknowledge, and the precise role of divine grace in the salvation of man. Some, including the Jesuits, stressed the freedom of the human will, and thus man's responsibility for his own salvation, while others, among them the Dominicans and the Augustinians, placed greater emphasis on divine grace. The debate, which continued well into the seventeenth century, absorbed the attention of many intellectuals beyond the directly participating religious Orders, and forms the basis of one of Tirso de Molina's plays, *El condenado por desconfiado* (ca.1621). Issues of free will, fatalism and responsibility recur constantly in Calderón's serious plays, and, as we shall see in my chapter on themes, traces of them can be detected even in a *comedia* such as *El astrólogo fingido*, whose primary purpose is to entertain.

As a whole, the dramatic output of Calderón, like that of any other Spanish playwright of his generation, owes its greatest literary debt to Lope de Vega,

who had developed and popularised the *comedia nueva* during the last years of the sixteenth century. Early on, Lope appears to have taken a benevolent, if distant, interest in the progress of Calderón as a dramatist; it is possible that *El astrólogo fingido* was completed before their estrangement in 1629. The play has something of the liveliness and vigour for which Lope's work is renowned. Although it has formal speeches, much of its language is devoid of the elaborate syntax often associated with Calderón, and is reminiscent of Lope in its apparent naturalness. Calderón's work, however, has its own identity; the Lopean influence, though present in a general sense, does not predominate.

During the interval between the appearance of Lope de Vega's earliest plays and the most productive years of Calderón, the Spanish *comedia*, though retaining its fundamental character, underwent a number of changes. Tirso de Molina stands chronologically between Lope de Vega and Calderón. As Tirso was a declared disciple of Lope, it is tempting to consider his work as marking an intermediate stage in the development of the *comedia* during the early years of the seventeenth century.⁶ There may, nevertheless, be a danger of overstating the extent of Tirso's influence on Calderón. Tirso continued to write until the mid 1620s, so the pair were almost contemporaries. They shared the same literary inheritance and wrote for similar audiences; one might reasonably expect that there should be some points of similarity between the work of the two dramatists without one necessarily having directly influenced the other.

Thus when E. M. Wilson, referring to *El astrólogo fingido*, cites Tirso as a major influence, it is not difficult to discover possible examples of such

influence.⁷ The theme of deliberate deception, the *burla*, central to *El astrólogo fingido*, occurs in many of Tirso's *comedias*, including *Marta la Piadosa*, *El vergonzoso en palacio*, *Don Gil de las calzas verdes*, and, of course, *El burlador de Sevilla*. Yet in this respect, Tirso himself is merely continuing a long tradition, for the literature of the age abounds in *burlas*, whether in the adventures of picaresque characters whose survival depends on deceiving and swindling others, or in the *comedias de capa y espada* at which Lope excelled, which derive much of their dramatic effect from trickery, concealment and disguise.

One of the most frequently noted aspects of Tirso's characterization is the strength of his female characters. The heroines of *Antona García*, *Marta la Piadosa* and *El vergonzoso en palacio* are powerful, forceful figures who overshadow many of the male characters. The *damas* in *El astrólogo fingido* do not conform to any of the types of the *mujer varonil* identified by McKendrick.⁸ They cannot be said to control the action: both are outwitted and manipulated by Don Diego. But Violante's energy and determination contrast with the weakness and indecision of Don Carlos, and Leonardo is no match for the cunning and resourcefulness of his daughter María. It might be expected that once she has confessed to being in love with Don Juan, María would cease to be the dominant partner in their relationship. But it is she who invents the schemes for dealing with the threat to their alliance posed by her father. Juan acts on her instructions, and fares badly without her support when he is left to face Leonardo alone (ll. 2801 – 3017). Perhaps Calderón is following Tirso here. It should be remembered though, that the *mujer varonil* is a common

figure in Golden Age literature, and did not originate with Tirso. She exists in Lope de Vega's drama too: Laurencia, the heroine of *Fuenteovejuna*, plays a leading role in the peasant villagers' revolt against the tyrannical Comendador. One of Lope's contemporaries, Luis de Vélez Guevara, presents an extreme example of the type in his *La serrana de la Vera*: the peasant protagonist of this *comedia* kills two thousand men while in pursuit of the Captain who seduced and abandoned her.

One clear and indisputable individual influence on *El astrólogo fingido* is Miguel de Cervantes, and in particular *Don Quijote*, the first part of which was published in 1605 and the second in 1615. A section of Act III of Calderón's play is based directly on Part II, ch. 41 of *Don Quijote*. In the *comedia*, Leonardo's servant Otáñez has been planning a journey to the mountains. Anxious to avoid the expense, hardship and dangers of such a trip, he is inspired to approach Diego, in the hope that the astrologer can arrange for him a kind of magic-carpet journey. Morón, seeing the opportunity to play a practical joke, offers to help. He meets Otáñez in Leonardo's garden, and warning him that as he is borne through the air on his magic mule, he will hear beneath him strange sounds, and pitiful and confused voices, he blindfolds his victim, ties him to a wooden bench and leaves him. Conversations between characters who enter the garden are overheard by Otáñez, who takes them to be the fulfilment of Morón's predictions:

Que passo sin duda agora
 por vn lugar me parece;
 porque en el viêto he escuchado

hablar a diuersas gentes
(ll. 3195 – 98)

Las voces son lastimosas,
que preuenidas me tiene,
Moron: no ai de que espantarme.
(ll. 3240 – 42)

In Cervantes's work *Don Quijote* and his squire, Sancho Panza, are victims of a similar joke played by their hosts the Duke and Duchess. An appeal is made to Quijote's chivalry when he is told how the ladies of the household have grown beards under a spell cast by the giant and enchanter Malambruno. This spell, it is claimed, can be broken only when Malambruno is defeated by Don Quijote. A wooden horse, placed in the garden, is said to be Malambruno's magical horse Clavileño, sent by the enchanter to convey the knight-errant and his squire to his kingdom. The pair are set upon the horse and blindfolded. Like Otáñez, of course, Quijote and Sancho never leave the ground, or move at all and, like him, they explain and interpret sounds and sensations of heat and cold in terms of their imagined experience of flying. As they suppose themselves to be ascending, Sancho wonders why the voices calling to them from the ground do not become fainter. Quijote's reply is plausible in the circumstances: 'No repares en eso, Sancho; que como estas cosas y estas volaterias van fuera de las cursos ordinarios, de mil leguas verás y oirás lo que quisieres'.

Wind produced in reality from bellows and heat from torches are taken as indicators of altitude:

Sintiéndose, pues, soplar, don Quijote, dijo: Sin duda alguna Sancho, que ya debemos de llegar á la segunda region del aire, adonde se engendra el granizo ó las nieves; los truenos, los relámpagos y los rayos se engendran en la tercera región; y si es que desta manera vamos subiendo, presto daremos en la región del fuego, y no sé yo cómo templar esta clavija para que no subamos donde nos abrasemos.

En esto con unas estopas ligeras de encenderse y apagarse desde lejos, pendientes de una caña, les calentaban los rostros. Sancho, que sintió el calor, dijo: Que me maten si no estamos ya en el lugar del fuego, ó bien cerca.

Calderón has adopted much more than the basic outline of the Clavileño episode: the garden setting, details of the story, and particularly the psychological experiences of the characters are all true to Cervantes's version. This is, however, far from being an instance of Calderón borrowing, out of laziness, or even admiration, an idea from a popular author, and imposing it on his own work. The incident is, in fact, perfectly integrated into *El astrólogo fingido*, and completes Calderón's treatment of the fantasy-reality theme. Throughout the play, the intervention of so-called astrology in the lives of individuals predisposed to fantasy and self-delusion causes them to place what would seem, to a rational mind, inconceivable interpretations on normal events. A flesh-and-blood visitor is perceived to be a supernatural presence; indifference shown by a lover is welcomed as a sign of continuing and growing, rather than diminishing, passion. Otáñez represents an even more extreme example of such twisted logic. The scene in which he appears has considerable visual impact; the blindfolded servant, tied to his bench, dressed against the harsh weather conditions which he expects to encounter during his flight, is probably the most comically ridiculous, and the most memorable

image of the entire play, especially as he remains on the stage in this attitude for some ninety lines, while the main action is reaching its climax. He can, thus, be seen as a symbol of the foolishness, gullibility, distorted reasoning, and failure to face reality exhibited by almost the entire population of the *corte*.

Otáñez's Clavileño-type adventure also has links with that aspect of the fantasy-reality theme in *El astrólogo fingido* which is concerned with literature and its relationship to life. The insight offered by the play into this question is enhanced when fiction and reality are seen to converge, as a literary event, which must have been instantly recognisable to many among Calderón's audiences, is transformed into the 'real' life of the *comedia*.

Other aspects of the literary theme as presented in *El astrólogo fingido* reveal further parallels with the work of Cervantes. This same theme is, of course, a significant one in *Don Quijote*. Quijote's madness is attributed to excessive reading of fantastical occurrences of chivalry, and in Part I, ch. 6, at the conclusion of Quijote's first *salida*, the priest and the barber examine the would-be knight-errant's collection of books. Individual novels are discussed, their merits and defects assessed and the most pernicious volumes destroyed. In the conversations which take place between the priest and the Canon of Toledo about chivalric fiction (Part I, ch. 47) and drama (Part I, ch. 48), special emphasis is laid on the need for verisimilitude in literature. According to the Canon, the most serious fault of novels of chivalry is that they offend credibility:

Pues ¿qué hermosura puede haber...en un libro o fábula donde un mozo de diez y seis años da una cuchillada a un gigante como una torre, y le divide en dos mitades como si fuera de alfeñique, y que cuando nos quieren pintar una batalla, después de haber dicho que hay de la parte de los enemigos un millón de competientes, como sea contra ellos el señor del libro, forzosamente, mal que nos pese, habemos de entender que el tal caballero alcanzó la vitoria por sólo el valor de su fuerte brazo?

(Part I, ch. 47)

The priest directs the same criticism at many contemporary *comedias*:

Porque habiendo de ser la comedia, según le parece a Tulio, espejo de la vida humana, ejemplo de las costumbres y imagen de la verdad, las que ahora se representan son espejos de disparates, ejemplos de necedades e imágenes de lascivia.

(Part I, ch. 48)

The argument that verisimilitude is dispensable in a work of fiction is rejected by the Canon:

Y si a esto se me respondiese que los que tales libros componen los escriben como cosas de mentira, y que así, no están obligadas a mirar en delicadezas ni verdades, responderles hía yo que tanto la mentira es mejor cuanto más parece verdadera, y tanto más agrada cuanto tiene más de lo dudoso y posible.

(Part I, ch. 47)

During Part I of *Don Quijote*, the main narrative is frequently interrupted by the interpolation of short stories. The majority of these are concentrated between chapters 23 and 43, and include accounts by Dorotea, Cardenio and the Captive of their own experiences, and the invented tale of the *Curioso*

impertinente, read by the priest for the entertainment of his fellow guests at the inn. The stories serve to exemplify what Cervantes regarded as good fiction, providing enjoyment without resorting to impossibilities. They are generally well received; a typical reaction being that of Don Ferrando to the Captive's tale:

Por cierto, señor Capitán, el modo con que habéis contado este extraño suceso ha sido tal, que iguala a la novedad y extrañeza del mismo caso. Todo es peregrino, y raro, y lleno de accidentes, que maravillan y suspenden a quien los oye; y es de tal manera el gusto que hemos recibido en escuchalle, que aunque nos hallara el día de mañana entretenidos en el mismo cuento, holgáramos que de nuevo se comenzara.

(Part I, ch. 42)

Any exploration of these themes in a *comedia* is of necessity less comprehensive; nevertheless, the ideas contained in *El astrólogo fingido* are consistent with those found in Cervantes's novel. To Beatriz, María resembles a 'dama | de comedias' (l. 115 – 16) on account of her odd choice of husband. María's behaviour leads Beatriz to wonder to what extent literature imitates life and vice-versa:

Pues si las Comedias son
vna viua imitacion
que retrata la verdad
de lo mismo que sucede
à un pobre, verle estimar,
como se puede imitar,
si ya suceder no puede?

(ll. 122 – 28)

Oppenheimer's translation of this speech suggests that Beatriz is criticizing *comedias* for failing to reflect the realities of life in their portrayal of women, as surely no woman would choose a poor suitor in preference to a richer one:

If plays indeed are meant to be
a copy of reality
then why on earth do they persist
in describing what can't exist?
(ll. 105 – 08)

It seems to me, though, that Beatriz is reasoning that women like María, who has made just such a choice, must have existed in real life, or they would not be portrayed in *comedias*.

In Act II of *El astrólogo fingido*, Don Diego takes up the story, begun for him by Morón, of how he received his education in astrology. Particular stress is subsequently placed on the power of this story to convince its hearers. It is not only gullible characters who find it plausible. Morón, who provided the original idea for it, and whose scepticism is evident on other occasions, confesses to Diego that he was tempted to believe it too:

Que desuerte lo pintaste
todo, que si no estuuiera
advertido, lo creyera,
(ll. 1465 – 67)

The views of Cervantes's Canon are succinctly echoed in Don Diego's reply:

Morón, la buena mentira
Està en parecer verdad.
(ll. 1471 – 72)

El astrólogo fingido is, in most respects, a play typical of the age in which it was written. It reflects the philosophical, intellectual, social, and even the religious interests and preoccupations of its time. Its style, structure and themes are influenced in a general sense by the leading exponents of the *comedia nueva* who preceded Calderón, such as Tirso de Molina and particularly Lope de Vega. The most immediate influence, however, is that of Cervantes, whose *Don Quijote* is recalled in the plot, ideas and viewpoint of the play.

NOTES

¹ Miguel de Cervantes Saavedra, *El ingenioso hidalgo Don Quijote de la Mancha*, ed. by Francisco Rodríguez Marín, 10 vols (Madrid: Atlas, 1947 – 49).

² Albert E. Sloman, *The Dramatic Craftsmanship of Calderón: His Use of Earlier Plays* (Oxford: Dolphin, 1969).

³ A. A. Parker, *The Approach to the Spanish Drama of the Golden Age* Diamanté Series 6 (London: The Hispanic and Luso-Brazilian Councils, 1957).

⁴ Arpad Steiner, 'Calderón's *Astrólogo fingido* in France', p. 29.

⁵ 'Fake Astrologer', p. 7.

The plot of Della Porta's *Lo astrólogo* is summarized by Louise George Clubb in *Giambattista Della Porta, Dramatist* (Princeton: Princeton University Press, 1965), pp. 171 – 72.

⁶ In the first of his *Cigarrales de Toledo*, Tirso, having praised 'la excelencia de nuestra española Vega, honra de Manzanares, Tulio de Castilia y Fénix de nuestra nación', continues, 'Y habiendo él puesto la comedia en la perfección y sutileza que agora tiene, basta para haver escuela de por sí y para los que preciamos de sus discípulos nos tengamos por dichosos de tal maestro y defendamos constantemente su doctrina, contra quien con pasión la impugnare'. See F. Sánchez Escribano and A. Porqueras Mayo, *Preceptiva dramática española del Renacimiento y el Barroco*, 2nd edn (Madrid: Gredos, 1972), p. 212.

⁷ Edward M. Wilson and Duncan Moir, *A Literary History of Spain: The Golden Age: Drama 1492 – 1700* (London: Ernest Benn, New York: Barnes & Noble, 1971), p. 104.

⁸ Melveena McKendrick, *Woman and Society in the Spanish Drama of the Golden Age: A Study of the mujer varonil* (Cambridge: Cambridge University Press, 1974), identifies several categories of *mujer varonil*: the *bandolera*, the *mujer esquiva*, the amazon, leader, or warrior, the scholar or career woman, the *bella cazadora*, and the avenger.

2

STAGING

El astrólogo fingido was intended for performance in the *corral* type of theatre that existed in Madrid and other cities of sixteenth- and seventeenth-century Spain. The *corral* theatres at Alcalá de Henares, and at Almagro survive, and have been restored. At the time of writing the former is yet to be opened to the public, but see pages 39 and 40 for views of the Almagro *corral*. Such theatres had developed from, and still retained many basic features of, the courtyards of hospitals, inns and large houses in which plays had been staged in the days before purpose-built theatres.¹ The stage, at one end of the rectangular *corral*, would be of the apron type, projecting out into the audience. The actors' entrances and exits would be made through openings at the sides, or the back, of the stage.² An upper stage, formed by a section of the gallery that extended around the perimeter of the *corral*, would be connected to the main stage by one, or two, staircases. (See views 1 and 2 on page 39). Use of the upper stage was by no means limited to scenes requiring a balcony; it could represent the upper floor of a building, a hill, the walls of a city, or other elevated locations. A recess, usually screened by a curtain, formed an inner stage or discovery space, at the back of the main stage, where characters or objects could be concealed until the appropriate moment, according to the demands of the plot. The audience would occupy the space in front of the stage, at ground level, and

in upper galleries around the three sides. (See views 3 and 4 on page 40). By the 1620s, when *El astrólogo fingido* was probably written, it had become possible to produce various special effects, or *tramoyas*, with the aid of trapdoors, winches, etc., but the *corral* remained, nevertheless, an essentially unsophisticated type of theatre.

VIEWS OF THE *CORRAL* THEATRE AT ALMAGRO**VIEW 1****VIEW 2**

VIEWS OF THE *CORRAL* THEATRE AT ALMAGRO



VIEW 3



VIEW 4

The modesty of the facilities afforded by these theatres would need to have been constantly borne in mind by a dramatist such as Calderón, and *El astrólogo fingido* shows plentiful evidence of such awareness. It is a very straightforward play as far as the practical aspects of staging are concerned, entirely devoid of special effects, and placing few demands even on the limited resources of the *corral*. In Act I, a letter is thrown to Juan, probably from the gallery above, ‘Echanle vn papel’ (l. 2094),³ otherwise the upper stage does not appear to be needed at all. Possible use of the inner stage is confined to Act III, when it may serve as a hiding-place for Don Juan. He is ushered into hiding in Leonardo’s garden by Doña María ‘detras de aquellos jazmines’ (l. 3207), and remains there throughout a number of scenes. Alternatively, Juan could be concealed by one of the uprights supporting the gallery, or perhaps a real bush placed on the stage.

Throughout *El astrólogo fingido*, scenes are generally short, with frequent changes of setting. The early scenes of Act I (ll. 1 – 586) are set at the house of Leonardo. Next, a brief conversation between Don Juan and Don Carlos takes place, probably in the street (ll. 587 – 627), and is followed by scenes at the house of Doña Violante (ll. 628 – 711). The rest of Act I takes place in the street outside María’s home, and the street continues to provide the setting for the first half of Act II (ll. 1018 – 660), before the action switches to Doña Violante’s house (l. 1661). The remaining scenes of Act II are set at the homes of Don Diego (ll. 1795 – 2049), Don Carlos (ll. 2050 – 126), and Doña Violante (ll. 2127 – 241). Act III commences at the house of Leonardo (ll. 2242 – 422), before moving to that of Don Diego (ll. 2423 – 926). Following

more street scenes (ll. 2927 – 3114) the play reaches its conclusion in the garden of Leonardo's house.

From the point of view of staging, the large number of locations used during the play presents fewer difficulties than might be expected. Settings are neither exotic nor greatly varied; all the scenes take place either in the street or in houses or, in one case, in a garden. Scenery and stage furniture were still not widely used in the *corral* theatre, so changes of setting would not in fact have necessitated wholesale changes in scenery.

In *El astrólogo fingido*, as in Calderón's other early *comedias*, the virtual absence of scenery is reflected in the brevity and vagueness of stage directions regarding setting and other visual aspects of the scene.⁴ The lack of scenery meant that scene settings in Golden Age *comedias* were often not immediately obvious, and were indicated by methods which placed demands upon the attention and imagination of audiences, as well as upon the skill of the actors. It is, however, important to realise that in many *comedias*, a precise grasp of the particular setting is by no means always necessary for an understanding of the plot. *El astrólogo fingido* is no exception; it has probably only a few scenes where an awareness of the exact setting is vital.

In many cases, the mere presence onstage of certain characters is sufficient to convey an idea of setting. The sight of Doña María and Beatriz together for example, suggests the setting of María's father's house, while encounters between the female characters and Don Juan or Don Diego and Morón are likely, unless another setting is specifically indicated, to take place in the street. Often, a character will announce his or her intention of proceeding to a certain

place, or will be directed there by another character, thus signalling the location of the following scene. This occurs in Act I, when Don Diego tells Don Carlos:

Agora falta
que entreis en casa de Violante bella.
(ll. 606 – 07)

In this way, the setting for the next scene, involving Don Carlos, Doña Violante and Quiteria, is made clear, and is further emphasised by the opening lines of the dialogue:

CARLOS Menos que con vn recado
 de don Iuan, no me atreuera
 à auer llegado hasta aqui
 antes de pedir licencia.
VIOLANTE Vos la teneis para entrar,
 señor don Carlos, sin ella
 en esta casa.
 (ll. 628 – 34)

When Otáñez appears for the second time during Act III, he is obviously in Leonardo's garden, since this is where he and Morón had previously arranged to meet:

MORÓN Aueis de estar a la puerta
 de vuestro jardin en hilo
 de las [ocho].
 (ll. 2921 – 23)

When the setting in either place or time is particularly significant, it is immediately made evident by the dialogue. In Act I, for example, when Don Juan and Beatriz are seen talking alone together, it is important for the audience to understand that some hours have elapsed since Juan's last appearance onstage; the planned visit to Doña María has now taken place, it is early morning, and Juan is on the point of leaving Leonardo's house. All this is conveyed by Beatriz's opening words: 'Sal presto, que yà amanece, | y no ay nadie que te vea' (l. 712 –13). Another example occurs in Act II. Violante and Quiteria appear together on the stage. Quiteria's question promptly makes explicit the context of the scene: it is evening, and they are at Violante's house, awaiting the arrival of the promised apparition of Don Juan:

(¿)Es possible que has creido
 que aya de venir a casa
 en esta noche don Iuan(?)
 (ll. 2126 – 28)

Visual clues as to setting in time and place are often present in the form of simple stage properties or items of costume. In Act II, for instance, a street scene is indicated by the appearance of Doña María and Beatriz wearing outdoor dress, 'con mantos' (l. 1018). A few scenes take place at night. As the *corrales* were open-air theatres, and performances were held in the afternoon, there was no means of darkening the stage for such scenes. Calderón resorts to traditional methods of overcoming this problem; thus, Don Juan and Don Carlos appear dressed 'de noche' (l. 587), i.e. in the conventional dress of

gentlemen going out at night,⁵ and Violante and Quiteria enter carrying candles, ‘con [luzes] en vna bugia’ (l. 2126). The candle heightens the dramatic effect later, when Juan calls to visit Violante. There is a knock at the door, and Quiteria leaves the stage, taking the candle (l. 2159). She re-enters, throwing down the candle in terror at finding that the visitor is the promised phantom (l. 2165).⁶

The use of stage properties in *El astrólogo fingido* is very limited. On the few occasions when they are needed, they are extremely basic: the letters written to Doña Violante and to Don Juan, the candles carried by Violante and Quiteria and, in Act III (ll. 3115 – 57), the bench upon which Otáñez sits, persuaded by Morón that it is a mule, the post to which he is tied, the band with which he is blindfolded, and the cords which he holds as reins.

The relative unimportance of scenery in the Golden Age theatre contrasts with the far greater attention accorded to costume. As has already been shown, this often performed functions served in the modern theatre by scenery and lighting. Also costume, which could often be rich and elaborate, would have provided most of the colour and spectacle of a *comedia* such as *El astrólogo fingido*, and in the *comedias de capa y espada* particularly, disguise was a favourite means of generating excitement. There are no instances of disguise in *El astrólogo fingido*, and stage directions regarding costume, where they exist at all, are characteristically brief. As dress in this *comedia* has little special or symbolic significance, precise instructions from the dramatist were probably unnecessary; the actors would simply have dressed in a manner appropriate to the social status of the characters they were to play. Occasionally, however,

Calderón offers a more detailed indication of how a particular character should appear. Such information tends to be included in the text of the *comedia*, rather than in the stage directions. Throughout the play, Don Juan needs to be broadly recognisable as the figure described late in Act II by Don Diego:

[Que ya se que esse hombre
 es de mediano talle,
 algo rubio de rostro,
 blanco, los ojos grandes,
 va vestido de verde.]
 (ll. 1984 – 88)

On his first appearance in Act I, Don Juan should, as far as possible, resemble the picture of him already evoked by Beatriz, i.e. that of a soldier dressed to depart for a foreign war:

Lleuaba vn vestido airoso
 sin guarnicion ni bordado,
 y con lo bien sazonado
 no hizo falta lo costoso.
 [cabos blancos sin cuydado,
 balona y bueltas muy grandes
 con muchas puntas de Flandes.
 En fin muy a lo soldado.]
 Muchas plumas, que lleuadas
 del viento me parecia
 que bolar don Iuan queria
 votas y espuelas calçadas.
 (ll. 5 – 16)

Large, brilliantly coloured and abundant as they are clearly meant to be, Don Juan's plumes, along with his other adornments, offer an excellent opportunity

to make a strong visual impact early in the play. The plumes are especially important; they publicly herald Don Juan's departure for the war in Flanders, and much is made of them in later dialogue. As Juan makes his first entrance onstage, Doña María exclaims at the sight of them:

(¡)Señor don Iuan,
espuelas y plumas(!)
(ll. 138 – 39)

Juan himself refers to them as he commences his leave-taking of María:

Quien ausentarse intenta
del Sol, bien es que presumas
que ha de valerse de plumas.
(ll. 145 – 47)

Later, Diego mentions them in conversation with Don Antonio:

Que aquel don Iuan de Medrano
no fue a Flandes, como dieron
muestras plumas y colores.
(ll. 968 – 70)

Doña Violante's appearance, too, is the subject of an unusually detailed description, provided this time by Morón, and care would have been taken to ensure that the actress who portrayed her dressed in a similar fashion:

Vna señora
 de angosto talle, y de cadera ancha,
 con mas cañas que carro de la mancha,
 a quien el manto solo dexa fuera
 vn ojo que le sirue de lumbrera,
 dize, que hablarte quiere.
 (ll. 1833 – 37)

Morón's description suggests that Violante is wearing a *guardainfante*, a stiffened garment which, worn under her dress, gave the latter a bell-like shape. Her face is veiled (*tapada*), and in a stage direction a few lines later, she and Quiteria are described as 'tapadas' (l. 1842). The *guardainfante* and the veil were very popular fashions in late sixteenth- and early seventeenth-century Spain, but were disapproved of by moralists.⁷ Several unsuccessful attempts were made to ban them. Calderón may be suggesting that Violante is indiscreet, and less careful of her respectability than she should be.

When, in Act III, Morón volunteers to assist Otáñez in his journey to the mountains, he gives the following instructions as to how Otáñez should dress in preparation for the hazardous weather conditions which he will encounter en route:

Y lo que agora aueis de hazer,
 es poneros de camino
 botas y espuelas, si a caso
 teneis algun papahigo,
 lleuadle, que es menester
 caminar con grande abrigo,
 porque en las sierras de Aspa
 haze temerario frio.
 (ll. 2905 – 12)

Later, as Otáñez enters Leonardo's garden, hoping to embark on his magical journey, the stage directions show that Morón's advice has been followed: 'Sale [Otáñez] con botas, vn gaban, [y papaygo, y alforjas]' (l. 3115). Otáñez's apparel is clearly meant to make him appear ridiculous, and a theatre company would have dressed him in a manner designed to heighten the comic effect of the scene.

A small number of incidents in *El astrólogo fingido* are related verbally as part of the dialogue, rather than enacted physically on the stage. Such reporting may occasionally furnish a means of avoiding the practical problems of staging such incidents; often, though, it is preferred in the interests of economy or aesthetics. The play opens with an account by Beatriz of the respective appearances, in the street outside Doña María's house, of Don Juan and Don Diego. The most cursory consideration of the section of Beatriz's speech concerned with Don Diego's horse is sufficient to demonstrate that the bravest attempt at an onstage presentation, even supposing it were able to overcome the formidable practical difficulties involved, could never hope to approach Beatriz's description in terms of vividness, power and expression:

Le vi en un cauallo tal,
 que informado dèl el viento,
 [dexo de] ser elemento
 por ser tan bello animal,
 con [el freno conformaua
 los pies] en tanta armonia,
 que el son con la boca hazia,
 à cuyo compás dançaba.
 [Saltaron centellas puras
 de las piedras, que el castiço
 bruto, por llamarte hizo

aldauas las herraduras.
(ll. 37 – 48)

Also in Act I, the plot requires that the audience witness the planning of Juan's night-time visit to María, and that later, once the visit has taken place, news of it be passed from Beatriz to Morón, from Morón to Diego, and on to Antonio and Carlos. Calderón may have felt that to include the event itself, with Juan furtively approaching the house, observing the agreed signal of the white handkerchief attached to the window grille, then being met by Beatriz and being led through the garden to María's window and talking to her there, although unlikely to involve any technical difficulties, was unnecessary, and would have made the subsequent passing around of the story too repetitive, and tedious for audiences already acquainted with the essential facts. Instead, the action advances to the morning following the secret visit, with Don Juan leaving the house, his appointment with María being understood to have been kept.

The progress of Antonio around the city of Madrid, from the gambling-house to the billiard-hall via the theatres, would have proved awkward to stage convincingly, and some slowing-down of the action would have inevitably resulted from the inclusion of extra scenes. Antonio's brief verbal report (ll. 1795 – 832) avoids such disadvantages, and also allows Antonio to act as interpreter of his story, drawing out, for the benefit of the audience, the ironies of his experience which might otherwise have been overlooked:

Por verdad me contaron mi mentira,
(l. 1818)

Que mi mentira la crei por fuerça.
(l. 1832)

Reports such as these, when used as sparingly and judiciously as they are in *El astrólogo fingido*, help to maintain the pace of the action, hold the attention of the audience, and provide opportunities for the actors to display their storytelling and declamatory skills.

Although *El astrólogo fingido* strikes the reader as a very lively *comedia*, it includes surprisingly little onstage action. Scenes involving fights, pursuit, searches, lucky escapes or spectacular discoveries, which abound in most *comedias de capa y espada*, are almost entirely absent here. There is a brief flurry of activity right at the end of the play, when Violante bursts onto the scene, in search of Juan, who is discovered hiding in Leonardo's garden. The play relies heavily on dialogue, and only two other scenes, both comic ones, depend to any extent on physical action. The first of these occurs at the end of Act II, when Don Juan, summoned by a letter from Doña Violante, visits the latter's house. Violante and Quiteria suppose him to be a supernatural presence conjured up by Don Diego. Terrified, they flee offstage and shut the door. In Act III comedy is achieved by the sight of the unfortunate and ridiculously clad Otáñez, tied to his bench, believing that he is being magically transported to the mountains. Despite the extremely small number of scenes containing such action, an impression of movement and bustling activity is created by the constantly occurring entrances and exits; the same character, or group of

characters, is seldom allowed to occupy the stage for long. Any character walking along the street is virtually certain to encounter not one acquaintance, but a succession of them. Beatriz, as she dismisses Don Juan at dawn from María's house, confidently assures him 'no ay nadie que te vea' (l. 713). Yet Juan has scarcely left the stage when Don Diego and Morón appear, expressing surprise at Beatriz's presence out of doors at such an early hour. In Act III, Leonardo's garden attracts a long procession of uninvited visitors.

The staging of *El astrólogo fingido* is unremarkable if one is looking for striking novelty. It does, however, demonstrate Calderón's skill in creating *comedias* competently adapted to, and capable of performance in, the most basic of *corral* theatres, and which did not depend for their success on any proliferation of spectacle or ambitious special effects.

NOTES

¹ The *corral* theatres are fully described by N. D. Shergold in *A History of the Spanish Stage from Medieval Times until the End of the Sixteenth Century* (Oxford: Clarendon Press, 1967), Ch. 7, 'The First Public Theatres' and Ch. 8, 'The Staging of the Comedia, 1604 – 1635'.

² Although many *comedias* refer to entrances and exits being made by *puertas*, there is some uncertainty as to whether these were really doors that could be opened and closed or merely, as Shergold seems inclined to believe, 'curtained openings'. (*Spanish Stage*, pp. 208, 227). However, in *El astrólogo fingido*, Violante leaves the stage, and Juan says that she has closed the door behind her, 'Cerrò la puerta' (l. 2221).

³ Throughout this chapter, when stage directions are quoted, the reference given in parenthesis is to the line of text immediately following the stage direction.

⁴ In my Introduction, I discussed the variations between the early printed texts of *El astrólogo fingido*, and outlined the processes of copying, and alteration, to which the texts of *comedias* were subject. Once the text of a *comedia* had become the property of a theatre company, stage directions would naturally have been especially susceptible to insertion or alteration. It is not surprising, therefore, that inconsistencies among the early texts are particularly apparent in details of staging. In the Introduction to his modern edition of the play, Oppenheimer comments that stage directions in the 1632 *Parte veinte y cinco* text are often superior to those of the 1637 *Segunda Parte*, on which his edition is based ('Fake Astrologer', pp. 36 – 7). Where appropriate, Oppenheimer has included material from the 1632 text, and enclosed it within distinguishing brackets: []. My references follow Oppenheimer's method of indicating material from the 1632 text.

⁵ According to Shergold, this means 'muffled up in their cloaks' (*Spanish Stage*, p. 205). Conventionally, dark-coloured cloaks were worn during the day, and light ones at night. In Lope de Vega's *Peribáñez*, the Comendador, preparing to set out at night in adulterous pursuit of Casilda, rejects the discreet, dark cloak offered by his servants, seeing it as an ill omen, and insists on wearing a light coloured cloak (Lope de Vega, *Peribáñez y el comendador de Ocaña & La dama boba*, ed. by Alonso Zamora Vicente, Clásicos castellanos 159, 3rd edn (Madrid: Espasa-Calpe, 1978). ll. 2594 – 604.

⁶ This recalls the opening scene of Tirso de Molina's *El burlador de Sevilla*, in which Isabela lights a candle, and discovers that her visitor is not, as she had believed, Duque Octavio, but Don Juan Tenorio:

ISABELA

Quiero sacar

Una luz.

DON JUAN Pues ¿Para qué?
ISABELA Para que el alma dé fe
 Del bien que llevo a gozar.
DON JUAN Mataréte la luz yo.
ISABELA ¡Ah cielo! ¿Quién eres, hombre?
DON JUAN Un hombre sin nombre.

Tirso de Molina, *El vergonzoso en palacio & El burlador de Sevilla y convidado de piedra*, ed. by Américo Castro, Comedias 1, Clásicos castellanos 2, 10th edn (Madrid: Espasa-Calpe, 1975), ll. 9 – 14.

⁷ See M. Defourneaux, *La Vie Quotidienne en Espagne au Siècle d'Or* (Paris: Hachette, 1964), Ch. 8, 'La Vie Domestique'.

3

STRUCTURE

In common with the rest of Calderón's secular drama, and with most Golden Age comedias, *El astrólogo fingido* has the basic three-Act structure established and popularised during the late sixteenth and early seventeenth centuries by Lope de Vega. In his theoretical work, *El arte nuevo de hacer comedias en este tiempo*, Lope had given the following advice concerning the division of the *comedia's* plot among its three Acts or *Jornadas*:

En el acto primero ponga el caso,
 en el segundo enlace los sucesos,
 de suerte que hasta el medio del tercero
 apenas juzgue nadie en lo que para.
 (ll. 298 – 301)¹

The purpose of the first Act is *exposición*: the principal characters are to be introduced, the *caso*, or basic situation explained and the scene set for the action to follow. Thus, in Act I of *El astrólogo fingido*, the various love intrigues are revealed. Don Juan is portrayed as being in love with Doña María, and she with him, but considerations of honour and likely parental opposition require that the affair be kept secret. María has another suitor, Don Diego, whom she despises and Juan has a past lover in the person of Doña Violante.

Juan's friend, Don Carlos, who acts as a mediator where Violante is concerned, is himself a covert admirer of the latter.

The second Act traditionally introduces the element of *complicación*. Generally an imprudent action by one or more characters sets off a train of events which results in an entangled crisis. In Act II of Calderón's play, Diego is provoked by María into an open declaration of his knowledge, gained indirectly from María's servant Beatriz, of the favours accorded to his rival, Juan. In an attempt to save the face of everyone involved, the explanation is given that Diego is an astrologer, who acquired the knowledge during the practice of his art. Excitement and confusion ensue as Diego's fame spreads, and he is beset by conflicting requests for help, particularly in the cause of love.

The third, and final, Act sees the *desenlace*, or resolution of the crisis, and the restoration of order. *El astrólogo fingido* ends as Juan and María are allowed to marry, a conventional ending for a *comedia*; Violante and Carlos face disappointment and Don Diego, finally exposed as a fraud, renounces astrology for ever.

Any dramatist, in constructing his plays, is mindful of the need to capture and retain the interest of his audience. Care will be taken to sustain a mood of expectancy, to ensure an even distribution of dramatic moments and to avoid excessively long scenes or spells of inactivity. Considerations such as these were especially important in the case of *comedias* written for the *corral* theatres. The atmosphere of these theatres was volatile, and among their notoriously demanding and intolerant audiences, disappointment or boredom

had a tendency to find their expression in unruliness. Furthermore, a *comedia* staged in a *corral* would not be granted an uninterrupted performance. Included in a typical afternoon's programme would be other entertainments such as farcical interludes or *entremeses*, juggling and dancing, some of which would take place during the intervals between Acts, as well as before the start, and at the end, of a play. It was therefore essential for the playwright to create a powerful impact with the opening lines of each Act, thus quickly overcoming any inattentiveness after the distractions of the interval. Similarly, Act I, and particularly Act II, should ideally end with a strong scene, leaving many unanswered questions, so that the resumption of the performance would be all the more eagerly awaited.

The organization of the plot of *El astrólogo fingido* demonstrates a concern by Calderón to please his public, and to avoid the risk of any restlessness. The play is fast moving and full of incident, and intrigue and suspense are maintained throughout. Each Act has its share of dramatic highlights. Act I includes mutual declarations of love by María and Juan, a sharp exchange between María and Diego, and the surprising revelation, in view of his ardent pursuit of María, of Juan's erstwhile association with Violante. By the end of Act I, it is clear that many obstacles and dangers lie before Juan and María, and curiosity is aroused as to how Don Diego will use his knowledge of their secret. The Act concludes with Morón's well-timed promise of great excitement to come:

Yo pienso

que ha de nacer deste amor
 señor, un notable cuento.
 (ll. 1015 – 17)

Act II launches straight into the confrontation between Diego and María, culminating in his bitter tirade. Further tension is generated as Diego, faced with Violante's demands on his astrological powers, comes close to downfall. Act II ends with the entertaining scene of Don Juan's visit to Violante and Quiteria. At this point, the basic *caso*, thanks to the intervention of Diego, appears further than ever from being resolved, while additional interest centres on Diego himself: to what extent can his trickery succeed, and who or what will prove to be his undoing?

Act III opens with a surprising new development: María, Beatriz and Juan have conspired to dupe Leonardo into accepting Juan as a guest in his house. Tension increases as Diego has more than one narrow escape. Fraught exchanges between Leonardo and first Diego, then Juan, lead up to the final climatic scenes.

One of Lope de Vega's most dire warnings to contemporary dramatists concerns the calamitous fate likely to be met by any *comedia* whose ending becomes predictable too early on:

La solución no la permita
 hasta que llegue a la postrera escena,
 porque, en sabiendo el vulgo el fin que tiene,
 vuelve el rostro a la puerta y las espaldas
 al que esperó tres horas cara a cara,
 que no hay más que saber que en lo que para.
 (ll. 234 – 39)

Although *El astrólogo fingido* does not conclude with the unexpected and ironic twists which are a feature of many of Calderón's other plays, its precise outcome remains uncertain until the final scene.

Another key characteristic which makes *El astrólogo fingido* an engrossing play for any audience is its variety. Instead of a main plot and, perhaps, a subplot, Calderón presents a number of closely related actions of comparable, if not strictly equal, importance. The play has three triangular love-intrigues: in one, Juan and Diego are both suitors of María, in another, Violante and María are both rivals for the love of Juan, and in the third, Juan and Carlos have an interest in Violante. Some interdependence is immediately apparent: several of the protagonists figure in more than one of these intrigues, so any development that occurs in one inevitably affects the others. The various actions are bound even more closely together by Don Diego who, as the *astrólogo fingido*, becomes a complicating factor in all three.

The presence of a number of plots facilitates the task of sustaining a high level of interest by enabling attention to be switched, during the course of each Act, from one intrigue, and one set of characters, to another. This technique is widely used by playwrights and novelists, and is the mainstay of the modern television soap-opera. The audience or reader, while observing the action currently in progress has, nonetheless, an overriding consciousness of the wider, and often ironic, implications of the present episode for other plots and other characters. In Act I of *El astrólogo fingido*, when the word begins to circulate around Madrid that Juan, instead of leaving for Flanders, has remained in the city to pursue his courtship of María, interest is not confined to

the possible consequences for Juan and María alone: the speculation also extends as to how Carlos, and ultimately Violante, will react to the news.

The structure of *El astrólogo fingido* embodies variety, not only in respect of the plot, but also in terms of mood and style. The play moves rapidly between love-scenes, hostile confrontations and comic incidents, between formal, courtly speeches, narrative, and witty dialogue.

Contemporary views on the structure, as well as other aspects, of the *comedia*, were greatly influenced by the writings of Classical authors. The second half of the sixteenth century in Spain had seen a revival of interest in Horace and Aristotle; their works were translated into Spanish, and their dramatic theories explained, interpreted and discussed, most notably in Alonso López Pinciano's *Filosofía antigua poética* (1596). The pioneers of the *comedia* had begun to break with certain conventions, by, for example, dividing their plays into three, rather than five Acts. Nor were these dramatists noted for their unflinching adherence to the neo-classical unities of time and place. These were frequently violated: in Cervantes's *Don Quijote*, the priest condemns an extreme example in which 'la primera jornada comenzó en Europa, la segunda en Asia, la tercera se acabó en África, y aun si fuera de cuatro jornadas, la cuarta acababa en América' (Part I, ch. 48).

Although Calderón's attitude towards the unities is a flexible one, he generally shows a greater respect for such conventions than many of his contemporaries and his immediate predecessors. *El astrólogo fingido* observes the unity of place in that its entire action is confined to the city of Madrid.

The Aristotelian unity of time, which restricted the time-scale for the plot of a play to one day, was considered too severe by many Golden Age scholars and dramatists. Disagreements arose, however, as to how far the limit should be extended. In his *Tablas poéticas*, (1617), Francisco Cascales advocated a maximum of ten days: ‘Cuándo el poeta se extendiese a una acción, cuando mucho de diez días, aunque será exceder del precepto de Aristóteles, paréceme que se podría sufrir’.² In 1621, Tirso de Molina defended his use of a much longer time scale for his *comedia*, *El vergonzoso en palacio*, on the grounds of decorum, arguing that the meeting, courtship and marriage of a respectable couple could not decently be compressed into one day:

Porque si aquellos establecieron que una comedia no representase sino la acción que moralmente puede suceder en veinte y cuatro horas, ¿cuánto mayor inconveniente será que en tan breve tiempo un galán discreto se enamore de una dama cuerda, la solicite, regale y festeje, y que sin pasar siquiera un día la obligue y disponga de suerte sus amores que, comenzando a pretenderla por la mañana, se case con ella a la noche?³

Lope de Vega suggests that the action of a *comedia* should span ‘el menos tiempo que ser pueda’ (*Arte nuevo* l. 193), and goes on to say that, as far as possible, the events of each Act should not exceed a period of one day:

En tres actos de tiempo le reparta,
procurando, si puede, en cada uno
no interrumpir el término del día.
(ll. 212 – 14)

As a whole, *El astrólogo fingido* complies with Lope's advice, in that its action stretches over three days. Act I begins in the afternoon of the first day, as Beatriz recalls events which have occurred during the morning, 'aquesta mañana' (l.19). During the rest of the day María receives visits from Juan, with whom she plans a secret meeting to take place that night, and from Diego. When Juan and Carlos meet, and the latter is entrusted with explaining Juan's absence to Violante, it is evening, for the two are dressed 'de noche' (l. 587). Following Carlos's scene with Violante, Juan is seen taking leave of Beatriz at the door of María's house. 'Yà amanece,' Beatriz announces (l. 712); the action has entered its second day.

The events of the second day continue throughout the remainder of Act I and into Act II. It is evening again, as Violante and Quiteria await by candlelight, 'con [luzes] en vna bugia' (l. 2127), the promised visit of the phantom vision of Don Juan. His arrival marks the end of the second Act, and of the second day. Act III may take place on the day immediately following Act II, although there is no definite indication of how much time has elapsed. The third day sees Juan take up residence in Leonardo's house, while Diego continues to practise astrology. During the evening of the third day, signalled by the arrival of Otáñez, 'en hilo | de las [ocho]' (ll. 2922 – 23), the final scenes are played out in Leonardo's garden. Act I, therefore, by exceeding one day, represents a very slight departure from the guidelines set by Lope de Vega, but as a whole, the action of *El astrólogo fingido* falls within reasonable limits of time.

More important was the third unity, that of action. This had received rather greater attention from Lope, in his theoretical *Arte nuevo*, at least:

Adviértase que sólo este sujeto
 tenga una acción, mirando que la fábula
 de ninguna manera sea episódica,
 quiero decir inserta de otras cosas
 que del primero intento se desvíen.
 (ll. 181 – 85)

Although *El astrólogo fingido* does not have strict unity of action, its several intrigues are nevertheless closely interwoven, and a definite chain of cause and effect can be traced. Only the Otáñez-Morón incident in Act III is not indispensable to the working-out of the plot. Parker argues that in the Spanish *comedia* unity of theme prevails over unity of action:

Here the normal criterion of unity of action must be replaced by that of unity of theme, and it is in this way that the apparent duality of many Spanish plays is resolved. I refer to those plays that have two plots, a main plot and a sub-plot with different actions, or with a different dramatic tone. The relation of the one plot to the other must be looked for in the relation of each to the theme'.⁴

If we accept Parker's views, then the inclusion of this episode is more than justified in terms of what it contributes to the development of the themes. The antics of Morón and Otáñez offer a comic parallel to the activities of the nobler characters. While, on the centre stage, the folly of Don Diego's dupes is reaching its height, as they indulge in ludicrously distorted interpretations of reality, simultaneously in the background, or to one side, the behaviour of Otáñez, under the influence of Morón, is following a similar pattern.

Another unifying factor in *El astrólogo fingido* is the recurring idea of the *burla*. The *burla* is ubiquitous, characterizing almost every relationship, every incident, and every aspect of life. Hence there is symmetry in the characters' actions, and in their treatment of one another. Language associated with the *burla* also lends unity, as the word *burla*, or its synonyms, are constantly on the lips of the protagonists.

Oppenheimer discusses in some depth his view of *El astrólogo fingido* as the product of the Baroque mentality of its author, and of the age in which it was written. Baroque was a style of seventeenth-century art and architecture, characterized by complexity, tension, restlessness and exuberance. Some critics believe that the same spirit found its expression in music and literature of the period. Hatzfeld, for example, sees many aspects of Calderón's work as a whole as being characteristic of a Baroque viewpoint: his frequent use of paradox, his tendency to view life as if through a prism, and the forces of attraction and repulsion at work in relationships between characters, particularly in some of the potentially incestuous relationships.⁵

It is above all in Calderón's use of the *burla* in this play that Oppenheimer detects evidence of Baroque thinking. He sees the *burla* as paradoxical, and therefore Baroque, in its nature, and in its behaviour: he asserts that Diego, the *burlador*, remains anchored to reality, but also to the *burla*, which spins restlessly around him, without ever becoming independent. He claims that the play is the study of an oscillating reality that all of the characters struggle to grasp.

While it is true that certain features described as 'Baroque' are present in *El astrólogo fingido*, labelling them in this way is of little value in furthering our understanding of the play. Oppenheimer's analysis also gives an impression of straining to make the play fit the Baroque interpretation.

Many critics are doubtful of the value of the term Baroque in literary criticism generally. Hollington, for example, considers that it has been attributed inconsistently and indiscriminately, and urges caution in its use.⁶ Parker rejects any attempt to interpret the Spanish *comedia* in the light of Baroque theory. He points out that all the complexities in *comedias* such as *Fuenteovejuna* and *La vida es sueño*, which some critics have identified as typically Baroque, can be explained in terms of the unity of theme. In his study of *El astrólogo fingido* he disputes the notion that reality oscillates, and accuses Oppenheimer of making heavy weather of the play by studying every aspect of the *burla*, and of missing the point that the play is a comedy.⁷

Critics have often described Calderón as a craftsman. This thoughtful approach, with its due regard to artistic balance, symmetry and restraint, is nowhere more evident than in the structure of his *comedias*. In *El astrólogo fingido*, he produces a lively, entertaining play, which will satisfy the demands of *corral* audiences. In pursuit of this goal he is willing to depart from the principles advocated by the most conservative of contemporary theorists. The departures, though, are slight, and measured; they never amount to open rebellion. The popularity of *El astrólogo fingido* is in no sense won at the expense of artistic values.

NOTES

¹ Lope de Vega Carpio, 'Arte nuevo de hacer comedias en este tiempo', in *Preceptiva dramática española*, pp. 154 – 65. Further references to this edition are given after quotations in the text.

² Francisco de Cascales, 'Tablas poéticas', in *Preceptiva dramática*, p. 201.

³ Tirso de Molina, 'Cigarrales de Toledo', in *Preceptiva dramática*, p. 209.

⁴ Parker, *Approach*, p. 9.

⁵ Helmut Hatzfeld, 'Lo que es barroco en Calderón', *Hacia Calderón: Segundo Coloquio anglogermánico, Hamburgo 1972*, ed. by Hans Flasche (Berlin: Walter de Gruyter, 1973), pp. 35 – 49.

⁶ Michael Hollington, 'Baroque', *A Dictionary of Modern Critical Terms*, ed. by Roger Fowler (London: Routledge and Kegan Paul, 1987), pp. 20 – 22.

⁷ See A.A. Parker, 'Reflections on a New Definition of "Baroque" Drama', *BHS*, 30 (1953), 142 – 51, and in *Mind and art*, pp. 167 – 68.

3

STRUCTURE

In common with the rest of Calderón's secular drama, and with most Golden Age *comedias*, *El astrólogo fingido* has the basic three-Act structure established and popularised during the late sixteenth and early seventeenth centuries by Lope de Vega. In his theoretical work, *El arte nuevo de hacer comedias en este tiempo*, Lope had given the following advice concerning the division of the *comedia's* plot among its three Acts or *Jornadas*:

En el acto primero ponga el caso,
 en el segundo enlace los sucesos,
 de suerte que hasta el medio del tercero
 apenas juzgue nadie en lo que para.
 (ll. 298 – 301)¹

The purpose of the first Act is *exposición*: the principal characters are to be introduced, the *caso*, or basic situation explained and the scene set for the action to follow. Thus, in Act I of *El astrólogo fingido*, the various love intrigues are revealed. Don Juan is portrayed as being in love with Doña María, and she with him, but considerations of honour and likely parental opposition require that the affair be kept secret. María has another suitor, Don Diego, whom she despises and Juan has a past lover in the person of Doña Violante.

Juan's friend, Don Carlos, who acts as a mediator where Violante is concerned, is himself a covert admirer of the latter.

The second Act traditionally introduces the element of *complicación*. Generally an imprudent action by one or more characters sets off a train of events which results in an entangled crisis. In Act II of Calderón's play, Diego is provoked by María into an open declaration of his knowledge, gained indirectly from María's servant Beatriz, of the favours accorded to his rival, Juan. In an attempt to save the face of everyone involved, the explanation is given that Diego is an astrologer, who acquired the knowledge during the practice of his art. Excitement and confusion ensue as Diego's fame spreads, and he is beset by conflicting requests for help, particularly in the cause of love.

The third, and final, Act sees the *desenlace*, or resolution of the crisis, and the restoration of order. *El astrólogo fingido* ends as Juan and María are allowed to marry, a conventional ending for a *comedia*; Violante and Carlos face disappointment and Don Diego, finally exposed as a fraud, renounces astrology for ever.

Any dramatist, in constructing his plays, is mindful of the need to capture and retain the interest of his audience. Care will be taken to sustain a mood of expectancy, to ensure an even distribution of dramatic moments and to avoid excessively long scenes or spells of inactivity. Considerations such as these were especially important in the case of *comedias* written for the *corral* theatres. The atmosphere of these theatres was volatile, and among their notoriously demanding and intolerant audiences, disappointment or boredom

had a tendency to find their expression in unruliness. Furthermore, a *comedia* staged in a *corral* would not be granted an uninterrupted performance. Included in a typical afternoon's programme would be other entertainments such as farcical interludes or *entremeses*, juggling and dancing, some of which would take place during the intervals between Acts, as well as before the start, and at the end, of a play. It was therefore essential for the playwright to create a powerful impact with the opening lines of each Act, thus quickly overcoming any inattentiveness after the distractions of the interval. Similarly, Act I, and particularly Act II, should ideally end with a strong scene, leaving many unanswered questions, so that the resumption of the performance would be all the more eagerly awaited.

The organization of the plot of *El astrólogo fingido* demonstrates a concern by Calderón to please his public, and to avoid the risk of any restlessness. The play is fast moving and full of incident, and intrigue and suspense are maintained throughout. Each Act has its share of dramatic highlights. Act I includes mutual declarations of love by María and Juan, a sharp exchange between María and Diego, and the surprising revelation, in view of his ardent pursuit of María, of Juan's erstwhile association with Violante. By the end of Act I, it is clear that many obstacles and dangers lie before Juan and María, and curiosity is aroused as to how Don Diego will use his knowledge of their secret. The Act concludes with Morón's well-timed promise of great excitement to come:

Yo pienso

que ha de nacer deste amor
 señor, un notable cuento.
 (ll. 1015 – 17)

Act II launches straight into the confrontation between Diego and María, culminating in his bitter tirade. Further tension is generated as Diego, faced with Violante's demands on his astrological powers, comes close to downfall. Act II ends with the entertaining scene of Don Juan's visit to Violante and Quiteria. At this point, the basic *caso*, thanks to the intervention of Diego, appears further than ever from being resolved, while additional interest centres on Diego himself: to what extent can his trickery succeed, and who or what will prove to be his undoing?

Act III opens with a surprising new development: María, Beatriz and Juan have conspired to dupe Leonardo into accepting Juan as a guest in his house. Tension increases as Diego has more than one narrow escape. Fraught exchanges between Leonardo and first Diego, then Juan, lead up to the final climatic scenes.

One of Lope de Vega's most dire warnings to contemporary dramatists concerns the calamitous fate likely to be met by any *comedia* whose ending becomes predictable too early on:

La solución no la permita
 hasta que llegue a la postrera escena,
 porque, en sabiendo el vulgo el fin que tiene,
 vuelve el rostro a la puerta y las espaldas
 al que esperó tres horas cara a cara,
 que no hay más que saber que en lo que para.
 (ll. 234 – 39)

Although *El astrólogo fingido* does not conclude with the unexpected and ironic twists which are a feature of many of Calderón's other plays, its precise outcome remains uncertain until the final scene.

Another key characteristic which makes *El astrólogo fingido* an engrossing play for any audience is its variety. Instead of a main plot and, perhaps, a subplot, Calderón presents a number of closely related actions of comparable, if not strictly equal, importance. The play has three triangular love-intrigues: in one, Juan and Diego are both suitors of María, in another, Violante and María are both rivals for the love of Juan, and in the third, Juan and Carlos have an interest in Violante. Some interdependence is immediately apparent: several of the protagonists figure in more than one of these intrigues, so any development that occurs in one inevitably affects the others. The various actions are bound even more closely together by Don Diego who, as the *astrólogo fingido*, becomes a complicating factor in all three.

The presence of a number of plots facilitates the task of sustaining a high level of interest by enabling attention to be switched, during the course of each Act, from one intrigue, and one set of characters, to another. This technique is widely used by playwrights and novelists, and is the mainstay of the modern television soap-opera. The audience or reader, while observing the action currently in progress has, nonetheless, an overriding consciousness of the wider, and often ironic, implications of the present episode for other plots and other characters. In Act I of *El astrólogo fingido*, when the word begins to circulate around Madrid that Juan, instead of leaving for Flanders, has remained in the city to pursue his courtship of María, interest is not confined to

the possible consequences for Juan and María alone: the speculation also extends as to how Carlos, and ultimately Violante, will react to the news.

The structure of *El astrólogo fingido* embodies variety, not only in respect of the plot, but also in terms of mood and style. The play moves rapidly between love-scenes, hostile confrontations and comic incidents, between formal, courtly speeches, narrative, and witty dialogue.

Contemporary views on the structure, as well as other aspects, of the *comedia*, were greatly influenced by the writings of Classical authors. The second half of the sixteenth century in Spain had seen a revival of interest in Horace and Aristotle; their works were translated into Spanish, and their dramatic theories explained, interpreted and discussed, most notably in Alonso López Pinciano's *Filosofía antigua poética* (1596). The pioneers of the *comedia* had begun to break with certain conventions, by, for example, dividing their plays into three, rather than five Acts. Nor were these dramatists noted for their unflinching adherence to the neo-classical unities of time and place. These were frequently violated: in Cervantes's *Don Quijote*, the priest condemns an extreme example in which 'la primera jornada comenzó en Europa, la segunda en Asia, la tercera se acabó en África, y aun si fuera de cuatro jornadas, la cuarta acababa en América' (Part I, ch. 48).

Although Calderón's attitude towards the unities is a flexible one, he generally shows a greater respect for such conventions than many of his contemporaries and his immediate predecessors. *El astrólogo fingido* observes the unity of place in that its entire action is confined to the city of Madrid.

The Aristotelian unity of time, which restricted the time-scale for the plot of a play to one day, was considered too severe by many Golden Age scholars and dramatists. Disagreements arose, however, as to how far the limit should be extended. In his *Tablas poéticas*, (1617), Francisco Cascales advocated a maximum of ten days: ‘Cuándo el poeta se extendiese a una acción, cuando mucho de diez días, aunque será exceder del precepto de Aristóteles, paréceme que se podría sufrir’.² In 1621, Tirso de Molina defended his use of a much longer time scale for his *comedia*, *El vergonzoso en palacio*, on the grounds of decorum, arguing that the meeting, courtship and marriage of a respectable couple could not decently be compressed into one day:

Porque si aquellos establecieron que una comedia no representase sino la acción que moralmente puede suceder en veinte y cuatro horas, ¿cuánto mayor inconveniente será que en tan breve tiempo un galán discreto se enamore de una dama cuerda, la solicite, regale y festeje, y que sin pasar siquiera un día la obligue y disponga de suerte sus amores que, comenzando a pretenderla por la mañana, se case con ella a la noche?³

Lope de Vega suggests that the action of a *comedia* should span ‘el menos tiempo que ser pueda’ (*Arte nuevo* l. 193), and goes on to say that, as far as possible, the events of each Act should not exceed a period of one day:

En tres actos de tiempo le reparta,
procurando, si puede, en cada uno
no interrumpir el término del día.
(ll. 212 – 14)

As a whole, *El astrólogo fingido* complies with Lope's advice, in that its action stretches over three days. Act I begins in the afternoon of the first day, as Beatriz recalls events which have occurred during the morning, 'aquesta mañana' (l.19). During the rest of the day María receives visits from Juan, with whom she plans a secret meeting to take place that night, and from Diego. When Juan and Carlos meet, and the latter is entrusted with explaining Juan's absence to Violante, it is evening, for the two are dressed 'de noche' (l. 587). Following Carlos's scene with Violante, Juan is seen taking leave of Beatriz at the door of María's house. 'Yà amanece,' Beatriz announces (l. 712); the action has entered its second day.

The events of the second day continue throughout the remainder of Act I and into Act II. It is evening again, as Violante and Quiteria await by candlelight, 'con [luzes] en vna bugia' (l. 2127), the promised visit of the phantom vision of Don Juan. His arrival marks the end of the second Act, and of the second day. Act III may take place on the day immediately following Act II, although there is no definite indication of how much time has elapsed. The third day sees Juan take up residence in Leonardo's house, while Diego continues to practise astrology. During the evening of the third day, signalled by the arrival of Otáñez, 'en hilo | de las [ocho]' (ll. 2922 – 23), the final scenes are played out in Leonardo's garden. Act I, therefore, by exceeding one day, represents a very slight departure from the guidelines set by Lope de Vega, but as a whole, the action of *El astrólogo fingido* falls within reasonable limits of time.

More important was the third unity, that of action. This had received rather greater attention from Lope, in his theoretical *Arte nuevo*, at least:

Adviértase que sólo este sujeto
 tenga una acción, mirando que la fábula
 de ninguna manera sea episódica,
 quiero decir inserta de otras cosas
 que del primero intento se desvíen.
 (ll. 181 – 85)

Although *El astrólogo fingido* does not have strict unity of action, its several intrigues are nevertheless closely interwoven, and a definite chain of cause and effect can be traced. Only the Otáñez-Morón incident in Act III is not indispensable to the working-out of the plot. Parker argues that in the Spanish *comedia* unity of theme prevails over unity of action:

Here the normal criterion of unity of action must be replaced by that of unity of theme, and it is in this way that the apparent duality of many Spanish plays is resolved. I refer to those plays that have two plots, a main plot and a sub-plot with different actions, or with a different dramatic tone. The relation of the one plot to the other must be looked for in the relation of each to the theme'.⁴

If we accept Parker's views, then the inclusion of this episode is more than justified in terms of what it contributes to the development of the themes. The antics of Morón and Otáñez offer a comic parallel to the activities of the nobler characters. While, on the centre stage, the folly of Don Diego's dupes is reaching its height, as they indulge in ludicrously distorted interpretations of reality, simultaneously in the background, or to one side, the behaviour of Otáñez, under the influence of Morón, is following a similar pattern.

Another unifying factor in *El astrólogo fingido* is the recurring idea of the *burla*. The *burla* is ubiquitous, characterizing almost every relationship, every incident, and every aspect of life. Hence there is symmetry in the characters' actions, and in their treatment of one another. Language associated with the *burla* also lends unity, as the word *burla*, or its synonyms, are constantly on the lips of the protagonists.

Oppenheimer discusses in some depth his view of *El astrólogo fingido* as the product of the Baroque mentality of its author, and of the age in which it was written. Baroque was a style of seventeenth-century art and architecture, characterized by complexity, tension, restlessness and exuberance. Some critics believe that the same spirit found its expression in music and literature of the period. Hatzfeld, for example, sees many aspects of Calderón's work as a whole as being characteristic of a Baroque viewpoint: his frequent use of paradox, his tendency to view life as if through a prism, and the forces of attraction and repulsion at work in relationships between characters, particularly in some of the potentially incestuous relationships.⁵

It is above all in Calderón's use of the *burla* in this play that Oppenheimer detects evidence of Baroque thinking. He sees the *burla* as paradoxical, and therefore Baroque, in its nature, and in its behaviour: he asserts that Diego, the *burlador*, remains anchored to reality, but also to the *burla*, which spins restlessly around him, without ever becoming independent. He claims that the play is the study of an oscillating reality that all of the characters struggle to grasp.

While it is true that certain features described as 'Baroque' are present in *El astrólogo fingido*, labelling them in this way is of little value in furthering our understanding of the play. Oppenheimer's analysis also gives an impression of straining to make the play fit the Baroque interpretation.

Many critics are doubtful of the value of the term Baroque in literary criticism generally. Hollington, for example, considers that it has been attributed inconsistently and indiscriminately, and urges caution in its use.⁶ Parker rejects any attempt to interpret the Spanish *comedia* in the light of Baroque theory. He points out that all the complexities in *comedias* such as *Fuenteovejuna* and *La vida es sueño*, which some critics have identified as typically Baroque, can be explained in terms of the unity of theme. In his study of *El astrólogo fingido* he disputes the notion that reality oscillates, and accuses Oppenheimer of making heavy weather of the play by studying every aspect of the *burla*, and of missing the point that the play is a comedy.⁷

Critics have often described Calderón as a craftsman. This thoughtful approach, with its due regard to artistic balance, symmetry and restraint, is nowhere more evident than in the structure of his *comedias*. In *El astrólogo fingido*, he produces a lively, entertaining play, which will satisfy the demands of *corral* audiences. In pursuit of this goal he is willing to depart from the principles advocated by the most conservative of contemporary theorists. The departures, though, are slight, and measured; they never amount to open rebellion. The popularity of *El astrólogo fingido* is in no sense won at the expense of artistic values.

NOTES

¹ Lope de Vega Carpio, 'Arte nuevo de hacer comedias en este tiempo', in *Preceptiva dramática española*, pp. 154 – 65. Further references to this edition are given after quotations in the text.

² Francisco de Cascales, 'Tablas poéticas', in *Preceptiva dramática*, p. 201.

³ Tirso de Molina, 'Cigarrales de Toledo', in *Preceptiva dramática*, p. 209.

⁴ Parker, *Approach*, p. 9.

⁵ Helmut Hatzfeld, 'Lo que es barroco en Calderón', *Hacia Calderón: Segundo Coloquio anglogermánico, Hamburgo 1972*, ed. by Hans Flasche (Berlin: Walter de Gruyter, 1973), pp. 35 – 49.

⁶ Michael Hollington, 'Baroque', *A Dictionary of Modern Critical Terms*, ed. by Roger Fowler (London: Routledge and Kegan Paul, 1987), pp. 20 – 22.

⁷ See A.A. Parker, 'Reflections on a New Definition of "Baroque" Drama', *BHS*, 30 (1953), 142 – 51, and in *Mind and art*, pp. 167 – 68.

4

CHARACTERIZATION

Calderón, like any other writer of *comedias* for the seventeenth-century *corral* theatres, was subject to the restrictions and requirements placed on the dramatist by the theatres themselves, the actors who performed in them and the audiences who patronised them. Such considerations are apparent in Calderón's choice of characters for his plays. Those that appear in *El astrólogo fingido* are stock types: the *galanes*, *damas*, *viejos* and servants who populate so many *comedias*, and who corresponded to the customary distribution of roles within the average contemporary theatre company. The composition of the latter had evolved to suit the tastes of audiences and playwrights alike. The enormous number of *comedias* produced during the Spanish Golden Age clearly demonstrates the endless possibilities that the use of such a range of characters offered to the inventive dramatist. The resulting plays, often domestic or court dramas centring on a love intrigue involving the *damas* and *galanes*, with intervention by the figure of the parent or the monarch, and comic relief provided by the *gracioso*, had obviously proved a recipe for success in pleasing the public and filling theatres.

The use of standard roles does not, of course, necessarily prevent the dramatist from creating complex and interesting characters. In general, critical opinion has held that this was not a major concern of Golden Age dramatists.

Parker asserted that 'The generic characteristic of the Spanish drama is, of course, the fact that it is essentially a drama of action and not of characterization. It does not set out to portray rounded and complete characters, though certain plays may do so incidentally'.¹ He went on to argue that the structure of Spanish Golden Age plays was governed by five basic principles, which included the primacy of action over character-drawing, and the primacy of theme over action.² Many scholars, in their analyses of plays by Calderón, have followed Parker in considering characterization mainly in the light of its contribution towards the elucidation of the themes. Characters are seen primarily as representing various standpoints in relation to the themes of free will and fate, honour, etc. Some critics have questioned whether the position occupied by the characterization in the mind of the Golden Age dramatist really was so subordinate. Hesse, for example, believes that character is subordinated to action only in Calderón's less distinguished plays, but that in the masterpieces the opposite is true. He regards Segismundo (*La vida es sueño*), Pedro Crespo (*El alcalde de Zalamea*), Eusebio (*La devoción de la Cruz*) and Semíramis (*La hija del aire*) as examples of excellent character portrayal.³

It cannot be doubted that in *El astrólogo fingido* characterization is closely bound up with theme, or that the characters may usefully be studied in the light of Calderón's thematic purpose. It may, however, be worthwhile to consider also whether the author has restricted his portrayals so that they do no more than represent aspects of the themes, or whether he has invested them with individual qualities which enable them to exceed their thematic function.

Early in the play, Don Diego and Doña María represent two opposing views of honour. Soon, though, attention switches to the themes of deception, reality and unreality, and it is these themes which the characters, by their honesty, scepticism, gullibility, or predisposition to fantasise or deceive, serve above all to exemplify and bring to life.

In many of Calderón's works, including those already mentioned, it is often the case that the principal characters consciously hold, and are easily equated with, a particular set of values. Fernando, the protagonist of *El príncipe constante*, embodies Christian fortitude; Cipriano, in *El mágico prodigioso*, pursues truth, while Pedro Crespo (*El alcalde de Zalamea*) represents Christian dignity and justice. Curcio (*La devoción de la Cruz*) and Don Gutierre (*El médico de su honra*) both represent an extreme interpretation of the laws of honour. In relation to the themes of reality and fantasy, the characters of *El astrólogo fingido* are portrayed in terms of their natural, often instinctive tendencies, as opposed to their considered ideas and beliefs. Quiteria values truth; in this she contrasts with many of the other characters who have no scruples about resorting to deceit, either for purposes of expediency or for pure entertainment. Morón and Beatriz reflect momentarily on the relationship between life and fiction, but none of the characters considers the problem in depth or formulates anything approaching a coherent philosophy.

El astrólogo fingido is not a profound examination of any aspect of the fantasy-reality question; rather, it takes a sweeping, but superficial view. A rapid succession of incidents exposes the paradoxes present in the themes without attempting to rationalize or resolve them. The characters are placed in

situations where they need only to speak or act in a manner that allows these inherent ironies and contradictions to surface. Much of the success of this *comedia* is due to its elusive quality: a problem is posed, then rapidly followed by another before it can be analysed and resolved. If the characters were fixed stereotypes, and if each one could readily be reduced to a package of moral or intellectual principles, such an effect would be more difficult to achieve. The fast-moving action of *El astrólogo fingido* affords few opportunities for the protagonists to articulate in detail their feelings and motives. Character is revealed principally through action, and the reader who wishes to arrive at a more detailed impression must seek further clues by a careful study of the dialogue and stage directions. The picture that thus emerges of each individual character, though shadowy and far from complete, may indicate aspects which Calderón could well have exploited had his interest lain in character portrayal for its own sake.

The young *galanes*, Juan, Diego, Antonio and Carlos are idle, irresponsible and self-centred, though not essentially evil. Juan is identified as ‘vn hombre | tan pobre como galan’ (ll. 803 – 04), whose lack of wealth is likely to prove an obstacle to his being accepted by Leonardo as a suitable husband for María. Nothing out of the ordinary is suggested by Diego’s description of Juan:

Esse hombre
es de mediano talle,
algo rubio de rostro,
blanco, los ojos grandes,
va vestido de verde.
(ll. 1984 – 88)

The colour green in which Juan is dressed may be meant to symbolise his youth and vigour.⁴

Of greater interest are the opening lines of the play, in which Beatriz relates to María how Juan had twice passed by that morning arousing 'amor y embidia' (l. 4) in all who saw him:

Lleuaba vn vestido airoso
 sin guarnicion ni bordado,
 y con lo bien sazonado
 no hizo falta lo costoso.
 [cabos blancos sin cuydado,
 balona, y bueltas muy grandes
 con muchas puntas de Flandes.
 En fin, muy a lo soldado]
 Muchas plumas, que llevadas
 del viento, me parecia
 que bolar don Iuan queria
 votas y espuelas calçadas.
 (ll. 5 – 16)

In spite of his poverty, Juan evidently likes ostentation. His appearance on this occasion, though aimed primarily at catching the attention of Doña María and her household, could hardly fail to attract wider notice, and the impression thus conveyed is of a vain, conceited character. Although Beatriz is very admiring of Don Juan, her observation that his feathers made him look as if he were about to fly away suggests an excess of finery, and raises the suspicion that, to a more sober observer, Juan might have presented a ridiculous sight. Beatriz unconsciously hints at a falseness in Juan's character when she describes him as 'muy a lo soldado' (l. 12). Juan will soon announce his intention of leaving Madrid to join his king on the battlefields of Flanders. His plan is never put

into effect, however, and he remains merely ‘a lo soldado’, soldier-like in appearance only.

Juan incurs the disapproval of one of the play’s more perceptive characters, Violante’s maid, Quiteria. She points out to Violante the disastrous consequences that have resulted to her fortune from her involvement with Juan. Perhaps she is hinting that mercenary motives lie behind Juan’s attentions to her mistress:

No [tomastes] mis consejos,
que a fe que agora tuuieras
mas oro, y menos amor,
mas joyas y menos quexas.
(ll. 694 – 97)

(¿)que juro y que rentas
te dexa el señor Don Iuan
con que sustentarte puedas(?)
(ll. 707 – 09)

Quiteria’s unfavourable opinion is justified by Juan’s conduct. He is duplicitous, an opportunist who deserts Violante, tricks his way into the home of Leonardo, and cynically uses his friend Carlos, staying at his house under a false pretext and expecting him to lie to Violante on his behalf.

The one certainty about Juan is his love for María: he goes to great lengths and undertakes considerable risks to be with her, and does eventually seek Leonardo’s consent to marry her. Many areas of his character, however, remain a mystery. Scenes in which he appears are either dominated by courtly language and convention, as in his first scene with María, or are concerned

with the practicalities of keeping the affair secret, overcoming the problems posed by the presence of Leonardo and disengaging himself from Violante. Little light is shed on the background to his relationships, and his precise thoughts and motives are seldom explained. It is intriguing, for example, that it is not until the play's closing scenes that he renounces all interest in Violante. Earlier, the suggestion by Carlos, who is himself in love with Violante, that Juan would not object to Violante being loved by someone else, had elicited an unexpected response from Juan:

No se que hiziera en rigor,
ni si me diera desvelos,
que suelen soplar los zelos
las cenizas de vn amor.
(ll. 2066 – 69)

Such an attitude may be a sign of a lingering attachment to his former lover, or it may reveal Juan's cunning. He is poor, Leonardo's acceptance of him as a son-in-law is still far from certain, while Violante is generous and devoted to him; it would be unwise to discard her prematurely. On the other hand, his reluctance to see his place in Violante's affections taken by another could be another manifestation of the vanity hinted at in Beatriz's earlier description. Such questions awaken a passing curiosity, but have no significant bearing on either themes or action, and would probably soon be forgotten by an audience preoccupied with what was to happen next.

Though cast as the villain, Don Diego de Luna, the 'astrólogo fingido' of the *comedia's* title, is not a wholly unattractive character. During his early scenes,

María's treatment of him earns him some sympathy from the audience, and he establishes a certain moral superiority over her on the question of honour. At this stage, his spontaneity and outspokenness contrast favourably with Juan's circumspection. The false account of his education in astrology is the result, not of premeditated deceit, but an attempt to conceal a thoughtless blunder made during a passionate outburst. It is Morón, not Diego who initiates the lie, and their motive, at this stage, is merely to protect Beatriz, who had confided María's secret to them, and who now stands accused of betrayal.

Towards the end of Act II, however, the portrayal of Diego begins to lose definition and, as with Juan, it is not always possible to judge his state of mind or to identify motives for his actions. At first, Diego encourages the public circulation of his claim to be an astrologer on the grounds that this will make his story more convincing to its original hearers; later, he is forced to keep up the pretence by the expectations of his clients. His own participation is sometimes reluctant and sometimes enthusiastic: he complains to Antonio of the impossible demands placed on him, and attempts to dispel Leonardo's illusions concerning his abilities, yet rejoices in his successful duping of Violante, Carlos and Leonardo. He develops into a less dynamic and more passive character, losing the interest in María that had motivated him early on, and depending on Morón and Antonio to maintain a pretence that he lacks the moral courage to abandon.

Yet Diego is clever and quick-witted; he may know little of astrology, but he has a sharp insight into the relationship between fantasy and reality and a sound understanding of human psychology. His vigour and his ability to judge

and to manipulate others on many occasions are at odds with the weakness and the lack of direction that he exhibits at other times.

It is common for Calderón's characters to find themselves faced with a moral dilemma: a choice between honour and love, honour and duty, or divided personal loyalties. The captive Fernando, in *El príncipe constante*, has to balance the value of his own freedom against the ransom demanded by the Moors for his release: that the Christian city of Ceuta be delivered to them. In *El alcalde de Zalamea*, Pedro Crespo is torn between his desire for vengeance, in return for the dishonour he has suffered, and his duty to administer justice as *alcalde*. On the outbreak of the rebellion in Act III of *La vida es sueño*, Clotaldo has to decide whether his allegiance is owed to Basilio or Segismundo, and Segismundo himself is torn between his desire for Rosaura and his sense of higher duty. Early in *El astrólogo fingido*, Don Carlos is confronted with a typical Calderonian dilemma: Juan has entrusted him, as a friend, with giving Violante a false explanation of his absence while he hides at Carlos's house. But Carlos is himself a secret admirer of Violante, and is tempted to take advantage of Juan's neglect of her to declare his own love. Should he obey his own inclinations, or stifle them out of loyalty to his friend? Unlike many of Calderón's other characters faced with similar predicaments, Carlos is weak and irresolute. He wavers absurdly between boldness and silence, making disguised compliments to Violante and oblique criticisms of Juan, which serve neither the interests of friendship, nor those of love:

Viue Dios, que si don Iuan

no fuera mi amigo, fuera
donde està, solo a dezirle,
Violante, de la manera
que os auia de estimar:
mas creed que en esta ausencia
quedo yo para seruiros.
(ll. 672 – 78)

Later in the play, freed from the constraints of loyalty to Juan, Carlos prepares to face Violante once more:

Ayude amor mi osadia,
ya que tan confuso estoy.
(ll. 1581 – 82)

Yet again, however, his courage fails him. Unable to judge whether the occasion is favourable, Carlos voices his uncertainty in a series of asides:

Ya me parece
que me voi sin declararme.
(ll. 1689 – 90)

Yo voi viendo
que me puedo declarar.
(ll. 1697 – 98)

Segunda vez me parece,
que me voi sin declararme.
(ll. 1713 – 14)

At other times, Carlos acts impulsively, making rash, ill-advised promises which he later regrets. When Juan asks a favour of him, Carlos immediately vows:

Desde aqui os ofrezco
 con pecho noble, y alma agradecida,
 mi casa, hazienda, espada, pecho y vida,
 [el quarto baxo harè que os aderecen,]
 sin saber que os obliga,
 que vn amigo no quiero que me diga,
 sino lo que el quisiere.
 (ll. 600 – 06)

Eventually, he succumbs to the temptation to betray Juan, whom Violante now believes to be in Zaragoza, but whom Carlos knows to be in Madrid. He informs her:

Algun hombre pudiera
 enseñarte a don Iuan oi
 de la suerte que yo estoi.
 (ll. 1731 – 33)

Realising that such a reunion could only harm his own cause, he hurriedly refers Violante to Diego, who is reputed to have the power to summon a life-like apparition of an absent person.

Carlos is a comic figure in the play, a feeble, indecisive character, who allows Juan to abuse his friendship, lies to Violante on his account and who, though he resents Juan's failure to deal honestly with him, never expresses his grievances openly. In his eagerness to associate with learned and famous members of society, he falls easy prey to Antonio, accepting without question or hesitation the latter's claims concerning Diego's astrological powers. Indeed, in his anxiety not to appear ignorant, he claims that although he did not

appreciate the extent of Diego's knowledge, he had perceived that Diego was a man of some wisdom:

Que aunque no de Astrologia
que esto era mucho saber,
en èl he echado de ver,
que era hombre que sabia;
(ll. 1625 – 28)

Left alone, he expresses only naïve surprise and disappointment at his own failure to recognise Diego's genius:

Que cosas Madrid encierra,
que los mismos que tratamos
aqui no nos conozcamos,
(;)quanto la [ignorancia] yerra!
(ll. 1653 – 56)

He subsequently loses no time in becoming one of Diego's most trusting clients.

The fourth *galán*, Don Antonio, is a friend of Diego. Early in the play, he takes a delight in spreading the gossip about Juan's affair with María and their secret meetings. Later, though he has no personal interest in Diego's pretence of being an astrologer, he is happy to become involved, and appoints himself as his friend's publicist. In the absence of any other explanation, Antonio's participation can be attributed only to a pure desire for amusement at the expense of others. This is borne out by his exclamation on returning from his mission to promote throughout Madrid Diego's reputation as an astrologer,

'por Dios don Diego, que el mentir es gusto' (l. 1800). A similarly unconcerned and irresponsible attitude is revealed when Diego complains of the impossible situation in which he has been placed by the exaggerated claims made on his behalf by Antonio:

DIEGO Huyendo vengo de mi,
que no se en que confusion
me aueis puesto don Antonio.

ANTONIO En [la que os pusistes] vos,
(¿)vos mismo no me dixistes
que estendiese aquella voz?

DIEGO [No os dixen] que publicarais,
que era Mago encantador,
sino Astrologo no mas.
 (ll. 2423 – 33)

By attracting clients for Diego and colouring their perception of him, Antonio plays an important part in furthering the action of *El astrólogo fingido*. His experiences, when he makes a show of challenging the popular view of Diego which he has helped to create, contribute to the presentation of the fantasy-reality themes. Beyond his activities as a practical joker, nothing is revealed of Antonio's character; a more detailed, individual portrayal is unnecessary from the point of view of the action. Therefore it seems to me that, in keeping with the ideas expressed in Parker's *Approach*, it is in relation to the themes of the play that Antonio's role is best understood. He also provides a link with wider Madrid society; perhaps he is intended to typify the *galán* of the *corte*, leading an idle, unproductive existence, yet never failing to

materialize whenever there is excitement to be had, or mischief to be made. It is interesting to note that Parker's own view is very different from mine. He sees Don Antonio as an exceptional character who does not contribute to the elucidation of the themes:

The reason for Don Antonio's existence now becomes apparent. He is not in fact a *galán*, a young unmarried gentleman in search of a wife. He is much more like an upper-class *gracioso*, in other words an unusual character. In the theatre of Calderón, there is no character who does not fulfil a dramatic need by exemplifying an aspect of the theme. Don Antonio is a partial exception to this.⁵

Leonardo, the play's *viejo*, and the father of Doña María, is another naïve character. Vanity, or perhaps insecurity, makes him anxious to appear experienced, wise and hospitable. He attempts to impress the young people by recalling a former interest in astrology:

Tambien yo en mi mocedad,
 si he de deziros verdad,
 alguna cosa estudiè,
 y con deseos pequè
 en esta curiosidad.
 (ll. 1426 – 30)

Leonardo evidently did not pursue his studies very far: he never experiences the slightest doubt regarding Diego, who privately admits to knowing nothing of astrology, and in Act III he confidently expects the so-called astrologer to discover the whereabouts of María's lost jewel. Like Carlos, Leonardo is anxious to cultivate the acquaintance of intellectuals. He declares that 'a los

hombres ingeniosos | les soi mui aficionado' (ll. 1419 – 20). This partly accounts for his failure to question or criticise. His fate as a victim is sealed by his smugness; he readily falls for every trick of his daughter, Juan and Diego, yet throughout he maintains an unshakeable belief in the infallibility of his own judgement. His assertion, '(¿)veis, don Diego, como yo | nunca me engaño(?)' (ll. 2835 – 36), is one of the most comically ironic utterances in the entire play.

Conflicts within families, and particularly between parents and children, are common in the drama of Calderón, and may represent an autobiographical element in his work, recalling the difficulties of his relationship with his own father. Differences arise between Basilio and Segismundo in *La vida es sueño*, Curcio and his children in *La devoción de la Cruz* and even between Pedro Crespo and his son Juan in *El alcalde de Zalamea*. Tensions may also be caused by an over-zealous protection of a family's honour by its male members who, in *comedias* such as *La devoción de la Cruz*, *La dama duende* and *El medico de su honra*, make virtual prisoners of wives, daughters or sisters. The relationship between Leonardo and his daughter María, though not such an extreme example, is in many ways typical. He is watchful of María, jealous of her honour, and alarmed when he sees her talking to Diego in the street:

Hablando en la calla (*sic*)⁶ està
con vn hombre, (¿) quien serà,
que en la calle la detiene(?)
(ll. 1356 – 58)

In his anxiety to secure a good marriage for his daughter, he remains insensitive or indifferent to her preferences. Yet he is kind and generous, and a far more moderate father than many of those whom we meet in Calderón's drama. He is sufficiently moved by María's apparent distress at the disappearance of one of her jewels to seek Diego's help in recovering it. When Diego reveals that Juan has the jewel, Leonardo is shocked and disappointed, but avoids accusing Juan openly of stealing it, attempting instead to handle the matter diplomatically, by offering Juan excuses:

El es, tiemblo de hablalle,
 que vn moço desta cara, y deste talle
 hiziesse tal, a no tener Maria
 su gusto aqui, por vida suya, y mia
 que no se la pidiera, y he tenido
 verguença de miralle;
 pero no me darè por entendido
 de que èl la hurtò.
 (ll. 2935 – 42)

At the end of the play, when confronted with the truth about María's relationship with Juan, Leonardo at first reacts with the customary outrage of characters who prize their honour:

(¿) Que es esto ingrata(?) (¿) assi ofendes
 a la sangre mas honrada(?)
 (ll. 3247 – 48)

No [ha de quedar en mi casa]
 vn atomo que no queme.
 (ll. 3255 – 56)

However, Leonardo never seriously contemplates a violent revenge; he quickly sees that the best solution is to allow Juan and María to marry:

Honor, otro caso es este
 y para templar el daño,
 consejo muda el prudente,
 dale la mano a Maria;
 porque quiero desta suerte,
 que de mi honor las sospechas
 todas satisfechas queden.
 (ll. 3311 – 17)

María herself is a conventional *dama*, who scorns the richer, nobler suitor in favour of the poorer one. The fact that in this respect she is a literary stereotype, not a reflection of reality, is pointed out in an ironical comment from her servant, Beatriz:

En tu amor, y tu eleccion
 dos nouedades me ofreces,
 (¡)querer al de menos fama,
 hazienda y nobleza(!), dama
 de comedias me pareces.
 Que en toda mi vida vi
 en ellas aborrecido
 [al] rico, y fauorecido
 [al] pobre.
 (ll. 112 – 20)

María is clever, adept at outwitting her father, and determined to have the husband of her choice, but always conscious of the need to safeguard her 'honra'. No insight is given into María's character that would distinguish her from her counterparts in many other *comedias*. After the opening scenes of Act

III, she makes only a few brief appearances, and her role in the onstage action is reduced.

Doña Violante, the play's other *dama*, is a more distinctive character. She is infatuated with Juan, and willing to go to any lengths to regain his favour. At the outset of the play Quiteria reproaches her for having squandered her wealth in pursuing Juan:

(¿)Que va que estás tan perdida,
que te vas de tierra en tierra
como muger desdichada(?)
(ll. 698 – 700)

Violante is one of the few characters in *El astrólogo fingido* whose appearance is described in any detail. In Act III she hears from Carlos of Diego's reputation as an astrologer, and immediately sets out in search of him, dismissing Quiteria's doubts as to the propriety of such an errand. On Violante's arrival at Diego's house, Morón announces her thus:

Vna señora
de angosto talle, y de cadera ancha,
con mas cañas que carro de la mancha,
a quien el manto solo dexa fuera
vn ojo que le sirue de lumbrera,
dize, que hablarte quiere.
(ll. 1833 – 38)

To warrant such comment, Violante's style of dress must appear rather out of the ordinary. Evidently, Quiteria's misgivings have made some impression on

her, for she has taken care to arrange her cloak so that it covers much of her face; if the astrologer turns out to be less than respectable, at least she will not be recognised.

The custom of being *tapada*, wearing a veil to conceal the face, had been adopted by Spanish women from the Moors. Here Violante is ‘*tapada a medio ojo*’: she has covered her face, but left one eye exposed. The veil could be used to enhance one’s attractiveness, and the anonymity it offered had a liberating effect on women’s otherwise restricted lives, being of particular value in clandestine love affairs.⁷

Morón’s description also suggests that Violante is wearing a *guardainfante*, a garment popular among women in contemporary Spain. Composed of whalebone and wicker (the ‘*cañas*’ to which Morón refers) and tightly drawn in at the waist, with a full skirt, it produced a bell-like outline.⁸ Both the veil and the *guardainfante* incurred the disapproval of moralists, and were at various times officially, but unsuccessfully, prohibited. A certain lack of discretion, if not of respectability, in Violante may be implied here. Morón’s comparison of Violante’s dress with a Manchegan cart, a type of cart whose load was held in place by numerous vertical struts fixed around the outside, and the inevitable association of la Mancha with Don Quijote, suggests a touch of absurdity.

In Act I, Violante attacks the social codes whereby men are permitted to behave in ways that would be condemned in women:

(¿)Es posible que tuuiesse
tan mala correspondencia
don Iuan, que aun palabras solas

no quiso que le debiera(?)
 Si esto hiziera vna muger
 con vn hombre, que dixera,
 sino que era facil, vana,
 mudable, inconstante y necia:
 pues que hemos de ser nosotras,
 si ellos mismos nos enseñan,
 siempre la ocasion es suya,
 y siempre la culpa es nuestra,
 perdonadme que hable ansi.
 (ll. 652 – 64)

Decisive, rebellious female characters were far from uncommon in Golden-Age drama. McKendrick identifies several types of the *mujer varonil*, including the *mujer esquivia* who is disdainful of men, the *bandolera*, the avenger and the scholar, who all rebel in some way against the accepted role and behaviour of women.⁹ Violante's behaviour is much less extreme than that of the female characters studied by McKendrick, but in her outspokenness, lack of caution and disregard of convention, she possesses something of the spirit of the *mujer varonil*. These aspects of her character may also provide a clue to the demise of her affair with Juan, and the transfer of the latter's affections to the more sophisticated, devious, and socially aware María.

Though distinct from one another, the four servants in *El astrólogo fingido*, María's maid Beatriz, her manservant Otáñez, Violante's maid Quiteria, and Diego's servant Morón, all perform the traditional dramatic functions of servants. Beatriz, Morón and Quiteria, in the course of acting as confidants, draw attention to the main themes of the play, and provide, with their down-to-earth attitudes, an important contrast with their superiors' flights of romantic

fancy or ambition. Beatriz's choice of husband would have been based on more practical criteria than those applied by María:

(j) Querer al de menos fama,
hazienda, y nobleza(!)
(ll. 114 – 15)

Morón is disturbed at the over-confidence which success inspires in Diego:

(¿) Piensas que comedia es,
que en ella de qualquier modo
que se piense, sale todo(?)
(ll. 2042 – 44)

Quiteria is engaged in a constant struggle to make Violante face reality:

Que me guelgo de que veas
de tu amor el desengaño.
(ll. 691 – 92)

Tus desengaños veràn,
que todo es [mentira y] juego.
(ll. 1791 – 92)

En vn engaño tan ciego
te quieres assegurar.
(ll. 3071 – 72)

Beatriz and Morón are also instrumental in furthering the action of *El astrólogo fingido*. In Act I Beatriz gives away María's secret, and Morón relays it to

Diego; in Act II, it is Morón who starts the astrology fraud, and is subsequently on hand at critical moments to assist Diego in continuing it.

Servants in drama are traditionally providers of comedy. Morón is a source of wit throughout *El astrólogo fingido*. On the level of the action Otáñez is purely a buffoon, although the incident in which he is involved does, of course, have an overriding thematic significance. The servants are not, however, the only source of humour in the play. Amusement is often caused by the vanity, credulity or confusion of the upper-class characters.

There is one important group of characters who never appear on stage. In a play that has no crowd scenes, the presence of the general population of Madrid is nevertheless constantly felt, and the impression conveyed is of a crowded, claustrophobic city. During the opening scenes, the actions of María and Juan are influenced by fear of the inquisitive *vecinos*:

JUAN Mas con todo, por cerrar
 la boca al vulgo cruel,
 que de todo piensa mal,
 y de nada juzga bien.
 En la casa de vn amigo
 con gran secreto estarè
 (ll. 385 – 90)

MARÍA No reparen los vezinos
 de verte en la calle, que es
 vno mal intencionado,
 de toda la vida juez,
 todo lo saben, (¿)que mucho,
 si hay vezino, que por ver
 lo que passa en vna noche,
 no se acuesta en todo vn mes(?)
 (ll. 403 – 10)

Their anxiety is justified; in the Madrid of *El astrólogo fingido*, nothing remains secret for long. In the early morning following his first surreptitious visit to María, Juan has no sooner left her house than Diego and Morón appear in the street. Soon afterwards, exact details of the arrangement between Juan and María are common knowledge. When Carlos arrives at Violante's house to report Juan's departure for Flanders, her reaction shows that the news has already reached her, 'Ay de mí, (¿)luègo yà es cierta / su partida?' (ll. 637 – 38).

When Antonio sets out to broadcast the discovery of the new astrologer, he discovers that already people are talking of little else. The attitudes and preoccupations of the principal characters are mirrored by society at large. Antonio's mission leads him to the *corrales* and gambling houses which he finds full of idle, frivolous citizens, little concerned with the truth, and receptive to rumour and novelty. One man's vigorous defence of Diego proves that the desire of Carlos and Leonardo to be connected with celebrities is far from unusual:

Leuantose enojado,
diziendome vusted no le conoce,
yo sí, muy bien, y se lo que aquí digo
de buen original, porque es mi amigo.
(ll. 1827 – 30)

Parker stated that 'the characterization of Spanish plays is, in general, schematic: the details are suggested but not necessarily filled in, and our imaginations, as we read or listen, must construct the rounded character'.¹⁰

This certainly seems true in the case of *El astrólogo fingido*. It is obvious that in this play Calderón never set out to present an array of distinctive, intricately drawn characters. His portrayals are typically one-sided, with a minimum of attention paid to any aspect of character, however interesting in itself, which does not have a bearing on the theme. Motivation is often obscure, as we have seen in the case of Juan and Antonio. Particularly puzzling is the incident in which María, having just given Juan one of her jewels as a gift, complains of its loss to her father, who promptly and predictably sets off to seek Don Diego's help in recovering it. Is she trying to distract her father's attention from herself and Juan, or has anxiety prompted her to report the loss of her jewel before Leonardo notices it for himself? Certainly, no explicit motive is given for her action.

Incomplete as they are, the characters cannot be dismissed as wholly unrealistic. The intense single-mindedness of the protagonists of some of Calderón's other *comedias*, such as Curcio of *La devoción de la Cruz* and Don Lope de Almeida of *A secreto agravio, secreta venganza*, transforms them into monstrous figures who have little in common with normal human beings. The less rigid outlook of the characters of *El astrólogo fingido* makes them far more sympathetic. The play's realistic appeal is also enhanced by the difficulty of classifying the characters as heroes or villains. Characters such as Violante and Carlos, who suffer at the hands of Antonio, Diego and Juan, are themselves not above using dubious methods when it suits their purpose, and therefore do not deserve unqualified sympathy. Leonardo, though foolish and vain, is also

kind and well intentioned, while Diego and Juan act out of a mixture of good and evil motives.

The themes that the characters serve to exemplify are not remote from everyday experience; and their attitudes and conduct are often strikingly authentic. Violante resorts to a standard strategy when she aims to arouse jealousy in her neglectful lover by encouraging the attentions of another man, while innumerable confidence tricksters owe their success to their victims' reluctance to risk losing face or appearing out-of-touch by expressing their doubts. In everyday life, as in *El astrólogo fingido*, people gossip, exaggerate, enthuse over the latest novelty and seek confirmation of their cherished illusions, or realisation of their ambitions, often by the most improbable means. *El astrólogo fingido* is certainly not a character drama, and it could never be claimed that its protagonists are complete, psychologically authentic creations. They are, to a great extent, representations of ideas, but they have too much naturalness and humanity to be dismissed as mere abstractions.

NOTES

¹ Parker, *Approach*, pp. 5 – 6.

² *Ibid*, p. 29.

³ Everett W. Hesse, *Calderón de la Barca*, Twayne's World Authors Series 30, (New York: Twayne, 1967), pp. 42 – 43.

⁴ A fifteenth-century *fronterizo* ballad tells how a Christian raiding party left Jaén, led by the bishop don Gonzalo. The men are described as young, most of them in love, and eager to return from the expedition with plundered wealth. They are dressed in green, symbolizing their youth and strength, while the bishop is dressed in blue and white, the colours of the sky, which symbolize his holiness and spirituality, 'Todos se visten de verde, | el obispo azul y blanco'. *Spanish Ballads*, ed. by C. Colin Smith (Oxford: Pergamon, 1964), Ballad 35, p.129.

⁵ *Mind and art*, p. 163.

⁶ i.e. 'calle'. The 1637 text has 'calla'; the 1641 version has 'calle'.

⁷ See Calderón de la Barca, *La dama duende & No hay cosa como callar*, ed. by Ángel Valbuena Briones, *Comedias de capa y espada* 2, Clásicos Castellanos 137, (Madrid: Espasa-Calpe, 1954), p. 6, 'Como herencia de los moriscos había quedado como costumbre el que las mujeres salieran con el rostro cubierto. Se las conocía con el nombre de *tapadas*. Debido a los abusos cometidos, el 13 de abril de 1639 se pregonaron cuatro pragmáticas prohibiendo que ninguna mujer anduviese tapada...Las comedias de Calderón manifiestan de una manera muy viva cómo las damas se valían de esta prenda para sus empresas generalmente amorosas'.

⁸ Defourneaux, *Vie Quotidienne*, pp. 180 – 81.

⁹ McKendrick, *Woman and Society*, p. ix.

¹⁰ Parker, *Approach*, p. 7.

5

STYLE

In writing *El astrólogo fingido*, Calderón's choice of style would have been influenced by various considerations of both an aesthetic and a practical nature. In his *comedias* Calderón, like other Golden-Age dramatists, did not merely reproduce the speech of the ordinary Spaniard, but adhered to the literary conventions of his time, employing an artificial, often allusive, and complex style. Evidently stylistic perfection was for him a worthy end in itself; many speeches are clearly intended to dazzle the audience or reader by their author's mastery of stylistic technique. Of course, in Calderón's drama style also performs its usual practical functions. Normally, it is above all through a play's language that the action, the thoughts and emotions of the characters, and any intellectual ideas are conveyed, and the author will adopt a style that most effectively engages and maintains the attention of his audience, and controls their thoughts and emotional responses.

El astrólogo fingido possesses certain features that make the role of style exceptionally crucial. Although the impression created by the *comedia* is one of constant movement and excitement, closer study, as I have shown in Chapter 2, Staging, reveals surprisingly little onstage action or visual spectacle, with few theatrical 'discoveries' and no special effects. The development of the drama itself takes place almost exclusively through what is said, or left unsaid,

on stage. At no point is the action influenced by external events such as battles, storms or shipwrecks. The audience's attention needs to be captured by the spoken revelations, promises, lies, rumours, whispered confidences and asides. In these circumstances language, and therefore style, assumes supreme importance in the success of the play.

As might be expected, the play consists mainly of short, lively snatches of dialogue, but it also contains longer narrative and descriptive passages, as well as confidential monologues. The style varies according to the substance and mood of each scene.

The most formal style is found in those scenes concerned with love. In his first long speech to María (ll. 148 – 270) Juan's stance is that of the courtly lover who, scorned by his lady, is leaving for Flanders, either to seek death on the battlefield, or to perform heroic deeds which will redound to her honour. Throughout Juan's declaration, the style remains artificial and allusive; the symmetry, repetition, antithesis, paradox and extended playing on words of the opening lines are characteristic of Calderón:

Si à quien se ausenta ò se muere
 licencia se le permite
 de hablar, por ausente y muerto
 licencia don Iuan te pide.
 Muerto, porque viue ausente
 de ti, ausente, porque viue
 muerto en tu gracia; que juntas
 en mi vida y muerte asisten.
 (ll. 149 – 56)

Imagery based on the four natural elements of fire, water, air and earth is ubiquitous in Calderón's work.¹ The images are often complex: creatures or attributes of one element are associated or interchanged with those of another. The figure of the *dama* is commonly associated with the sun, as María is here (ll. 146, 256 – 57). Her eyes, too are suns, 'tus dos soles' (l. 165). In this speech the elements of fire (the sun), air (wings) and water (the sea) merge with Classical allusion and Petrarchan ice and fire imagery in an elaborate conceit. The feathers with which Juan is adorned for his departure become the wings of Icarus, which melted in the sun's heat, and Juan is cast into the sea of his own tears:

Tantos ha que a tus dos soles
 alas de cera preuine;
 mas si à tu [fuego se ablandan]
 si a tus rayos se derriten.
 (¿)Que mucho, que tanto fuego
 abrasado me derribe
 à las ondas de mi llanto,
 que vn mar lagrimas finge(?)
 (ll. 165 – 72)

Further extravagant comparisons are drawn between María's beauty and that of the natural world. Juan recalls how, on one occasion, he watched María gathering flowers in her garden. Here, as elsewhere, Calderón shows his interest in painting and the plastic arts. In 1677 he would make a legal deposition in support of the professional painters of Madrid, who were in dispute with the tax authorities. The deposition would have been made in the first person, to a scribe who would have altered it to the third person.² Here

Calderón stresses his interest in art, and clearly expresses his view of the role of the painter:

Dijo que por la natural inclinación que siempre tuvo a la pintura solicitó saber lo que de ella habían sentido algunos escritores que la admiraron de más cerca; y como para entrar en conocimiento de cualquiera supuesto es la primera puerta su definición, halló que la más significativa era ser la Pintura un casi remedo de las obras de Dios y emulación de la naturaleza, pues no crió el poder cosa que ella no imite, ni engendró la providencia cosa que no retrate.

This echoes the view stated by the artist Don Juan, in Calderón's *El pintor de su deshonra*:

De la gran naturaleza
son no mas que imitadores
... los pintores.
(Act II, 21 – 23)³

In *El astrólogo fingido*, however, Nature herself speaks as the artist who, having once created perfect beauty in the form of María, resigns herself to the futility of attempting to repeat the accomplishment:

Corrida naturaleza
de sus pinceles sutiles,
perdiò la esperança viendo
que [imitarte] era impossible.
Y dixo, pues yà no puedo
excederme no me estimen,
que yà no tengo que hazer
despues que este assombro hize.
(ll. 189 – 96)

As María picked jasmine flowers, Juan says he seemed to hear the jasmine bush exclaim:

Quita à mis hojas las flores,
y tus manos no me quites,
pues es lo mismo tener
tus manos que mis jazmines.
(ll. 203 – 06)

Parker acknowledges that this style appears affected to the modern reader, and that it was being replaced in Spanish poetry by the more intellectual *conceptista* imagery, but he points out that it still appealed to the taste of contemporary theatre audiences.⁴ On recalling how María has steadfastly denied him any encouragement, Juan expresses his emotions in a series of anguished exclamations:

(*j*)braba respuesta(!) y (*j*)terrible
sentencia(!) (*j*)ingrato precepto(!)
(*j*)cruel rigor(!) (*j*)hado infelize!
(ll. 214 – 16)⁵

He then outlines his plans to seek death on the battlefield in the service of his king.

María's reply, though serious in tone, is less sophisticated. She uses shorter, simpler sentences, and only a few everyday images. With the lines, 'Vn lazo la lengua oprime, | y la garganta vn cordel' (ll. 277 – 78), she expresses her

reluctance to speak openly of her love which, like a suppressed ‘mina de poluora’ within her, is exploding in sighs and tears (ll. 295 – 99).

After a more pragmatic conversation, in which the couple plan how to proceed with their love-affair in secret, Juan leaves María’s house. Immediately Don Diego arrives, intent on pursuing his own courtship of Doña María, and another declaration of love ensues. Unlike Juan, Diego does not adopt a courtly style and conventional love imagery. His speech is bold and aggressive, consisting of a series of balanced and symmetrical conceits following immediately upon one another, permitting scant opportunity for interruption. The intensity of his passion is conveyed by his use of vocabulary associated with the extremes of love, pain, cruelty and hatred:

Si de esto quexosa estàs,
 porque con solo vn querer
 los dos vengamos a ser
 entre el plazer y el pesar
 estemos, aprende a amar,
 o enseñarme a aborrecer,
 yo aprendere tus rigores,
 aprende tu mis firmezas
 enseñame tu aspereças,
 yo te enseñare fauores,
 tu desprecios, y yo amores,
 tu oluido, yo firme fe,
 (ll. 465 – 70)

María’s response is noteworthy for the cleverness with which it mockingly echoes the manner and language of the unfortunate suitor:

[Dezisme,] que en mis rigores

mayor gloria y gusto hallais,
 y porque no [lo] tengais
 estoy por daros fauores.
 Si los desprecios mayores
 oy son los mas lisonjeros,
 dexarè de aborreceros,
 pues solo por no agradaros,
 no os dexarè por dexaros,
 y os querrè por no querereros.
 (ll. 485 – 94)

Similarly interesting from the point of view of style is the next confrontation between Diego and María, which occurs at the beginning of Act II. At first the speech of both characters corresponds to the role which each one is playing: Diego as the fawning suitor, and María as the disdainful and inaccessible *dama*. Diego begins by using conventional imagery, comparing himself, as María's admirer, firstly with the phoenix, and then with the moth, the latter irresistibly drawn to the flame which destroys it (ll. 1022 – 30). The emphasis on fire and pain recalls Diego's earlier speech:

Ansi anda mi amor ciego,
 como sombra deste fuego,
 haziendo cercos al Sol,
 [hasta] abrasarme porfia
 esta pena, este rigor.
 (ll. 1031 – 35)⁶

The dialogue that follows is tense and finely balanced, as Diego's persistent approaches are instantly and decisively repulsed by María:

MARÍA. (¿)Quando de aquesta amorosa

locura, que estoy mirando
dexareis el tema?

DIEGO Quando
dexeis vos de ser hermosa.

MARÍA. No està en mi el auer nacido
de esta suerte (si es assi
que os lo parezco.)

DIEGO Ni en mi
dexar de ser atreuido.]
(ll. 1038 – 45)

The quarrel rapidly culminates in Diego's disclosure of his knowledge that María has been rather less scornful of the attentions of another *galán*. Diego exchanges the language of the flattering, if rather aggressive, suitor for that of the courtroom, as he demands a fair hearing for his case in this 'pleito de amor' (l. 1077). His speech, a succession of breathless phrases linked with enjambement, is characteristically intense:

(j)Es fuerça que me escucheis(!)⁷
que siendo pleito de amor,
es justo darme vn oido
à mi, pues aueis oido
despacio al competidor,
que si en la justicia mia
bien [enterada] no estais,
serà bien que nos oigais,
a èl de noche, a mi de dia,
no quiero yo que a este fin
aya lienço por señal,
Beatriz que baxe al portal,
rexa que caiga al jardin,
puerta al parecer cerrada,
galan que està ausente, y viene.
(ll. 1077 – 91)

Such a revelation has been expected, but the speed with which it is provoked, and the forcefulness and ruthlessness of its delivery, as Diego taunts María with the precise details of her supposedly secret scheme, result in this scene building to one of the play's major climaxes.

The style of certain narrative and descriptive passages of *El astrólogo fingido* is fairly straightforward, with few complexities of syntax or vocabulary. Diego's account of how he was introduced by Porta to the art of astrology owes its ring of sincerity to the comparative simplicity of its style:

Fuimos los dos tan amigos,
 que no acertaua a viuir
 vno sin otro, durò
 dos años que estuue alli
 aquesta amistad, y en estos
 con estudiar, y assistir
 lleguè, no se si a saber,
 estoi por dezir, que si,
 la Astrologia tambien,
 que pudiera competir
 con el mismo, a quien mil veces
 enbidia y espanto di.
 (ll. 1253 – 64)

When Antonio reports on the success of his mission to establish Diego's fame as an astrologer throughout the city of Madrid, the plainness of the language and syntax and the use of the *pareado* metre and enjambement combine to produce a style that closely resembles prose:

Mas lo mejor de todo no fue esto,
 sino que entrè en los trucos, donde estaua
 vn hombre que contaua



cosas que os auia visto
 hazer, no se por Dios como resisto
 la risa.

(ll. 1819 – 24)

The play opens with descriptions by Beatriz of the appearance of Don Juan, then Don Diego, before María's house. Beatriz's speech must capture the attention of the audience, and at first achieves its impact by an exuberant yet unsophisticated style in her vivid and colourful portrait of Don Juan:

Lleuaba vn vestido airoso
 sin guarnicion ni bordado,
 y con lo bien sazonado
 no hizo falta lo costoso.
 [cabos blancos sin cuydado,
 balona, y bueltas muy grandes
 con muchas puntas de Flandes.
 En fin muy a lo soldado].

(ll. 5 – 12)

The description of Don Diego is rather more high-flown: in a familiar image, Diego's swift horse is linked with the element of air:

Le vi en vn cavallo tal,
 que informado dèl el viento,
 [dexo de] ser elemento,
 por ser tan bello animal.

(ll. 37 – 40)

As the horse strikes sparks, ‘centellas puras’ (l. 45), from the ground with its hooves, it becomes associated with the element of fire, again suggestive of the passion of its master.

The longer speeches discussed so far are, however, the exception in *El astrólogo fingido*. The play consists mainly of rapid dialogue, whose style is often symmetrical and witty, but free of obscurity or undue complexity. Expression is characterized by economy and vigour. In Act II Leonardo impatiently dismisses his daughter’s professed fears at the astrologer Don Diego’s prediction that her marriage will be a poor one, but his true state of alarm is eloquently communicated in the briefest of asides, muttered to himself as he leaves the stage:

[Ay Dios,
pobre has de casar, Maria.]
(ll. 1449 – 50)

Beatriz is equally succinct in pointing out the irony of her social superiors’ attitudes towards honour:

Ved lo que en el mundo passa,
y que es honor por no hablalle
con escandalo en la calle,
le entramos dentro de casa.
(ll. 736 – 39)

With Morón, the terse comment acquires a cynical humour. In Act I, for example, he summarizes thus the news he has just heard regarding Juan's visits to María:

Quantas con honor de dia,
y denoche con amor
aurà, con puerta cerrada,
pañuelo, Beatriz, çaguan,
jardin, ventana y don Iuan.
(ll. 839 – 43)

As the tension rises during the confrontation between Diego and María at the beginning of Act II, Morón's observations, made in whispered asides, form an amusing commentary. When María's affected modesty leads her to declare that even the sun would not dare to pursue her, Morón, mindful of her nocturnal assignations, remarks, 'El Sol no, pero la Luna, | si, entre las doze y la vna' (ll. 1059 – 60). And amid the stunned shock that follows Diego's enumeration of the precise circumstances of María's supposedly secret rendezvous with Don Juan, Morón remains sufficiently composed to remark admiringly, 'Que linda memoria tiene, | no se le ha olvidado nada?' (ll. 1092 – 93).

In Chapter 7 I will show how *El astrólogo fingido*, though a light-hearted play, raises some serious themes. In this particular *comedia*, however, Calderón does not seem to be aiming to resolve the *ser-parecer* question with moral and intellectual arguments as he would later in *La vida es sueño*, but merely to explore it, stressing above all its complex and contradictory nature. Of course the plot itself is constructed in a way that reflects and illustrates these ideas, but

Calderón also needed to adopt a style capable of highlighting the ironies of the themes, while preserving the *comedia*'s lightness of mood. An important means by which this aim is realized, and one of the most striking features of the style of *El astrólogo fingido*, is the constant use of vocabulary associated with truth, deception and fantasy. Oppenheimer points out that the words 'burla' and 'burlar', and their respective equivalents or synonyms such as 'fingimiento', 'fingir', 'engaño', 'engañar', 'mentira', and 'mentir', occur over seventy times in the play.⁸ He does not mention that their antonyms, 'desengañar', 'desengaño', and 'verdad' are also continually on the lips of virtually every character. The impact of such repetition is heightened when the play is performed, or read aloud, and the audience is aware of the sound, as well as of the meaning, of the repeated words. The effect is to keep attention focused on the themes. The use of this vocabulary, however, is by no means simple; its shifting, contradictory quality reflects that of the *ser-parecer* relationship as it is presented in the play as a whole. Words and phrases associated with the themes may be used at their face value, or ironically, in exactly the opposite sense, either intentionally or unwittingly. In Act I Beatriz speaks of the 'desengaños' (l. 64) which Juan has received from María during two years of unsuccessful courtship; in fact María's apparent scorn of him, the substance of these 'desengaños', has itself been a pretence. Morón accurately describes himself as the instrument of Diego's 'desengaño' (ll. 918 – 19). In Act II, after Beatriz has been accused, correctly, by María of having betrayed her confidence, then apparently exonerated by the story concocted by Morón and Diego, she self-righteously observes, 'Estava al fin inocente, | boluio la

verdad por mi' (ll. 1354 – 55). Carlos, about to be hoodwinked by Antonio's outrageous claims regarding Diego's astrological powers, states, 'Ya deseo el desengaño' (l. 1600). At the end of Act II Quiteria who is, in fact, correct in her scepticism regarding Diego's ability to produce an apparition of the absent Juan, but who believes herself to have been proved wrong, admits, 'Verdad es clara | el encanto' (ll. 2166 – 67). Leonardo, the dupe of all the major characters, boasts, '(¿)veis don Diego, como yo | nunca me engaño(?)' (ll. 2835 – 36), and Violante, once again deceived by Don Diego, declares, 'estoi | desengañada' (ll. 2536 – 37).

Lies are punctuated by statements such as, 'Es verdad lo que te digo' (l. 1642). María, on the point of telling her father a pack of lies, begins by assuring him, 'Nunca la verdad te niego' (l. 1363). The words 'esto es verdad' placed at the end of a speech (ll. 1191, 1317, 1378) should emphasise the speaker's sincerity, but in this play, for the audience anyway, they often serve to emphasise the falseness of the preceding words. Of course, such claims may equally well accompany the truth, or a half-truth, as Diego's assertion, 'la verdad os digo' (l. 2728), does during his conversation with Leonardo in Act III. What is conveyed, above all, is a sense of confusion, and of the difficulty of discerning truth from falsehood.

The compression and succinctness which have already been noted as characteristic of expression in *El astrólogo fingido* are also evident in statements which effectively capture and express certain ironies of the reality-fantasy-deception themes, but without labouring the point. There are numerous examples: Diego advises Morón that 'la buena mentira | està en parecer verdad'

(ll. 1471 – 72), and Morón expresses thus his admiration of Diego's plausibility:

Que assi
lo has fingido, que yo mismo
casi, casi lo crei.
(ll. 1326 – 28)

Returning from his wanderings around Madrid, during which he has been met at every turn by people with tales to tell of the newly-discovered astrologer, tales of which he himself had been the source, Antonio comments, 'Por verdad me contaron mi mentira' (l. 1818); Carlos voices his intentions of using the truth to deceive Violante, 'Ya con la verdad espero | engañarla' (ll. 1764 – 65), and Juan sums up the events of the play, 'de vn engaño nacieron mil engaños' (l. 3024).

The use of repetition in *El astrólogo fingido* is not confined to words relating to truth and lies, fantasy and reality. Vocabulary and images connected with speech, and particularly with silence and secrecy, also recur frequently. The words, 'boca', 'lengua', 'silencio', and 'callar,' occur over fifty times in the play as a whole, with the heaviest concentration (over thirty examples) in Act I. They are used by almost all the main characters, and are often associated with the idea of great effort, repression or suffering. Thus the audience are constantly reminded of the danger of speaking openly, and of the strain attendant on trying to keep secrets:

- MARÍA. Don Iuan espera, detente,
mientras procuro romper
las prisiones a vn secreto
(ll. 271 – 73)
- MARÍA. [Espera, D. Iuan, adierte
que has de callar.]
- JUAN [Yo] Serè
el aue que rompe el viento
con vna piedra en el pie,
y otra en la boca
(ll. 417 – 21)⁹
- BEATRIZ pero por ser fuerça callo
(l. 571)
- MORÓN Beatriz, yà pruebo a callar,
mas viue Dios, que no puedo
(l. 867 – 68)
- MORÓN No te lo puedo dezir,
y por dezirlo rebiento,
que aunque el secreto sea santo,
yo no guardo a san Secreto.
(ll. 871 – 74)
- DIEGO Ni sufrir ni callar puedo
(l. 917)
- DIEGO Claro està que he de callar,
mas no puede el sentimiento
tal vez dexar de mostrarse.]
(ll. 926 – 28)

Throughout *El astrólogo fingido*, Calderón also draws on vocabulary and symbolism relating to light, darkness, sight and blindness. Some of the play's most important events take place at night: Juan's visits to María, his visit to Violante at the end of Act II, and the final, climactic scenes of Act III. Juan, in particular, is associated with the night. Diego tells María that it is only fair that she should listen to him by day, as she has listened to Juan by night (ll. 1084 –

85). On more than one occasion Juan welcomes the darkness, or laments the arrival of the dawn:

Es la noche mas oscura
para mi el mas claro día.
(ll. 730 –31)

Ven noche fria,
estiende el velo que dio
en triste funesto empeño
[breues] sepulcros al sueño,
muera el Sol, y viva yo.
(ll. 2089 – 93)

Unlike Juan's visits to María, which are merely described, the visit to Violante is enacted on stage. In the open-air *corral* theatres there was no means of darkening the stage. Darkness is indicated by the candle that Quiteria carries as she goes to answer a knock at the door. When she opens it and sees what she takes to be a supernatural likeness of Don Juan, she throws down the candle in terror (l. 2165). Perhaps her action is an ironic echo of a contemporary play involving another Don Juan: Tirso de Molina's *El burlador de Sevilla*. In the opening scene of Tirso's play, Isabela, about to take leave of her lover, Don Octavio, takes up a candle, and is shocked to behold by its light not Don Octavio, but Don Juan Tenorio.¹⁰

There are several references to blindness in *El astrólogo fingido*. Diego speaks of María's 'ciega resolucion' (l. 500) in rejecting him. He describes his love for her as blind (l. 1031). Carlos also expresses the belief that 'amor es ciego' (l. 627). These are conventional references to Cupid, the blind Roman

god of love. The majority of references to blindness occur in Act III. In the scene where he confronts Juan over María's lost jewel, Leonardo at first describes himself as blind, 'ciego estoi' (l. 2952), and then, in an aside, complains of Juan's blindness, 'Tanto su error le ciega' (l. 2978). A few lines later, in another aside, Juan accuses Leonardo of the same failing, calling him 'vn hombre tan ciego' (l. 2982). Quiteria reproaches Violante for taking refuge in 'vn engaño tan ciego' (l. 3071). In Act II, when Violante visits Diego, he asks her to remove the veil that covers one of her eyes:

No es bien, que cielo tanto
 tenga oculto la noche desse manto,
 aunque en luzes tan bellas
 [suplio vn ojo, q es sol por las estrellas,]
 (ll. 1851 – 54)

Most significant is the presence of the blindfolded Otáñez on stage during the play's final scenes, a reminder of the metaphorical blindness of the other characters which has led them to believe that Diego, as an astrologer, "sees" everything.

In many respects, *El astrólogo fingido* looks forward to *La vida es sueño*, and there are certainly similarities between the two plays with regard to language and imagery. The opening scenes of *La vida es sueño* take place as darkness falls. Rosaura describes herself as 'ciega y desesperada' (l. 13), and the tower where Segismundo is imprisoned is associated with darkness, 'desde su centro | nace la noche' (ll. 71 – 72). Rosaura is equated with light. At one point she is asked by Segismundo, '¿Cómo quieres dejar desa manera | a

escuras mi sentido?’ (ll. 1625 – 26). Later he says that her light blinds him: ‘su luz me ciega’ (l. 2687).

I will discuss, in my chapter on themes, the state of confusion in which the characters of *El astrólogo fingido* live. This confusion is shared by the characters of *La vida es sueño*. ‘Nueva confusión padezco’ (l. 281), observes Rosaura, as she is discovered by Clotaldo in Segismundo’s prison-tower. Clotaldo, recognizing the sword carried by Rosaura, comments, ‘Ya son más graves | mis penas y confusiones’ (ll. 378 – 79), and on realizing that he is Rosaura’s father, exclaims, ‘¡Qué notable | confusión!’ (ll. 410 – 11). What is more striking is that in both plays, the same images are used to express confusion. In *El astrólogo fingido*, Diego asks Antonio, ‘(¿)En que Laberinto | me pusisteis don Antonio(?)’ (ll. 2777 – 78), and a little later he thanks Morón for having rescued him from ‘aqueste confuso abysmo’ (l. 2796). At the beginning of *La vida es sueño*, Rosaura finds herself in a ‘confuso laberinto’ (l. 6). Later, Clotaldo describes his own situation as a ‘confuso laberinto’ (l. 975) and a ‘confuso abysmo’ (l. 983), and the character of Segismundo recalls the Minotaur. The imagery of *La vida es sueño* is much more sophisticated than that of *El astrólogo fingido*, and more skilfully integrated with the themes, but there is clearly a strong stylistic link between the plays.

In *El astrólogo fingido* the language, and therefore the style, assumes a number of functions, both aesthetic and practical. The style is perfectly adapted to the context and mood of this particular *comedia*, being varied, but mainly light, vigorous and humorous. The few longer, formal speeches are confined to the first half of the play where they have less of a slowing effect on the action.

The intricacies and paradoxes of the *ser-parecer* theme are sharply but fleetingly highlighted by a skilful pattern of repetition, near repetition, contrast and symmetry, and by the means of compact and witty observations.

NOTES

¹ See, for example, Rosaura's lines at the opening of *La vida es sueño*:

Hipogrifo violento,
 que corriste parejas con el viento,
 ¿dónde rayo sin llama,
 pájaro sin matiz, pez sin escama,
 y bruto sin instinto
 natural, al confuso laberinto
 de estas desnudas peñas
 te desbocas, te arrastras y despeñas?
 (ll. 1 –8).

² *Art and Literature in Spain: 1600 – 1800: Studies in Honour of Nigel Glendinning*, ed. by Charles Davis and Paul Julian Smith (London: Tamesis, 1993), p. 159.

³ Calderón de la Barca, *El pintor de su deshonra*, ed. by Ángel Valbuena Briones, Clásicos Castellanos 142 (Madrid: Espasa-Calpe, 1956).

⁴ Parker, *Mind and art*, pp. 158 – 59.

⁵ In Oppenheimer's text, these exclamations are separated by commas.

⁶ In Oppenheimer's text (l. 1031), the words 'anda' and 'mi' are not separated by a space. This is clearly a typographical error. In the 1637 *Segunda Parte*, there is a clear space, although the word 'anda' is repeated.

⁷ Oppenheimer's text has a question mark at the end of l. 1077, which I have replaced with an exclamation mark. There is no question mark in the 1637 *Segunda Parte* text, and the line is obviously an exclamation, not a question.

⁸ 'Fake Astrologer', p. 15.

⁹ Oppenheimer discusses the sources of this image in 'Two Stones and One Bird; a Bird Lore Allusion in Calderón', *MLN*, 46 (1952), 253 – 54.

¹⁰ The date of composition of *El burlador de Sevilla*, is discussed by Daniel Rogers in *Tirso de Molina: El burlador de Sevilla*, Critical Guides to Spanish Texts, 19 (London: Grant & Cutler, 1977), pp. 16 – 17. As in the case of *El astrólogo fingido*, the exact date is uncertain, but placed at some point between 1616 and 1625. Oppenheimer believes that *El astrólogo fingido* may be as early as 1623 ('Fake Astrologer', p. 6); Parker argues for a date of 1631 or 1632 (*Mind and art*, p. 153 – 54). *El burlador*, therefore, is slightly earlier than, or possibly contemporaneous with, *El astrólogo fingido*.

6

METRE

It was the established practice of writers of Golden Age *comedias* to employ, within each single work, a variety of metrical forms. Such was the tradition which Calderón inherited, and to which he adhered in his own *comedias*.

Lope de Vega, the most influential and prolific of Calderón's forerunners, includes a brief discussion of this aspect of the *comedia* in his theoretical work, *El arte nuevo de hacer comedias en este tiempo* (1609). Lope's remarks have served as the starting-point for many studies by modern critics of metre in the individual *comedias* of various Golden Age dramatists.

For Lope de Vega choice of metre clearly was not to be an arbitrary matter; certain metres were appropriate to particular contexts or moods, and the dramatist should strive to use the most suitable verse-form:

Acomode los versos con prudencia
a los sujetos de que va tratando;
(ll. 305 – 06)¹

He goes on to recommend certain types of metre as being naturally appropriate in certain situations: *décimas* are advocated for laments or 'quejas' (l. 307), *tercetos* for 'cosas graves' (l. 311), *romances* or *otavas* for narrative,

'relaciones' (ll. 309 – 10), *redondillas* for matters of love, (l. 312), while sonnets may fittingly be delivered by 'los que aguardan' (l. 308).

The use of metre was not, however, subject to simple or fixed rules. Writers were inevitably guided to some extent by personal taste, or influenced by changing fashions, so that there is often no immediately obvious explanation for the choice of a particular verse-form, while a switch from one type of metre to another may be due to one of several reasons, including the entrance or exit of a character, a change of mood, or a change in the subject under discussion.

El astrólogo fingido consists mainly of *redondillas* (stanzas of 4 octosyllables, rhyming abba), alternating with *romances* (octosyllables with alternate assonance). This pattern is occasionally interrupted by *décimas* (stanzas of 10 octosyllables, rhyming abbaaccddc), *pareados* (2-line stanzas of combined 7- and 11-syllable lines, rhyming aa, bb, etc.), and *quintillas* (5-line stanzas of octosyllables rhyming ababa, abbab or aabba).

The distribution of the various metrical forms is summarized below:

ACT I	ll. 1 – 148	<i>Redondillas</i>
	ll. 149 – 422	<i>Romances</i>
	ll. 423 – 34	<i>Redondillas</i>
	ll. 435 – 585	<i>Décimas</i>
	ll. 586 – 627	<i>Pareados</i>
	ll. 628 – 712	<i>Romances</i>
	ll. 713 – 860	<i>Redondillas</i>
	ll. 861 – 1017	<i>Romances</i>

ACT II	ll. 1018 – 194	<i>Redondillas</i>
	ll. 1195 – 330	<i>Romances</i>
	ll. 1331 – 450	<i>Quintillas</i>
	ll. 1451 – 794	<i>Redondillas</i>
	ll. 1795 – 858	<i>Pareados</i>
	ll. 1859 – 2025	<i>Romances</i>
	ll. 2026 – 126	<i>Redondillas</i>
	ll. 2127 – 241	<i>Romances</i>
Act III	ll. 2128 – 422	<i>Redondillas</i>
	ll. 2423 – 586	<i>Romances</i>
	ll. 2587 – 674	<i>Redondillas</i>
	ll. 2675 – 926	<i>Romances</i>
	ll. 2927 – 3024	<i>Pareados</i>
	ll. 3025 – 114	<i>Décimas</i>
	ll. 3115 – 170	<i>Redondillas</i>
	ll. 3171 – 367	<i>Romances</i>

In Act I, then, the alternation of *redondillas* with *romances* is broken only once, before the halfway point, when *décimas* are followed by *pareados*. As far as the plot is concerned, Act II is, of course, traditionally concerned with the *complicación* and this is perhaps reflected in the slightly more complex, less symmetrical arrangement of verse-forms. *Redondillas* and *romances* still alternate, but are interrupted by *quintillas* on one occasion, and *pareados* on

another. Act III mirrors Act I: *redondillas* alternating with *romances*, interrupted about two-thirds of the way through by *pareados* followed by *décimas*.

The plot of *El astrólogo fingido* is much concerned with love: with courtship, with quarrels and misunderstandings between lovers, with the problem of parental opposition to a marriage, etc. It may safely be concluded that Calderón shared Lope de Vega's view regarding the aptness of the *redondilla* for scenes devoted to matters of love. The *romance*'s traditional use had been as a narrative metre, in ballads and epic poetry, and Lope had advised that it should continue thus; 'Las relaciones piden los romances' (l. 309). In *El astrólogo fingido*, scenes involving narrative passages written in *romance* metre include the visit of Carlos to Violante in order to inform her of Juan's departure for Flanders (ll. 628 – 89), the passing from one character to another of the news about María's secret meetings with Juan (I 861 – 1017), and Diego's account of his training in astrology (ll. 1195 – 316). Discussing *La vida es sueño*, Sloman notes how Calderón continued the trend, begun in the time of Lope de Vega, for making wider use of the *romance*, beyond its traditional narrative function.² In *El astrólogo fingido* too, Calderón seems to have regarded the *romance* as an alternative to the *redondilla*, using it for one of the more serious exchanges on the subject of love, that in which Juan and María declare their mutual love (ll. 149 – 270), and also for some of the rather more lively comic and dramatic scenes, such as the visit of Juan, supposedly in the form of a supernatural apparition, to Violante's house (ll. 2127 – 241), as

well as for the scenes set in Leonardo's garden in Act III, culminating in the final *desenlace*.

Antonio's report of his wanderings around Madrid in an effort to establish Diego's reputation as an astrologer (ll. 1795 – 832), where use of the *romance* might have been expected, is in fact written in *pareados*, which continue to be used during the entrance of Violante (ll. 1833 – 58). *Pareados* occur on two other occasions: in Act I (ll. 586 – 627), when Juan tells Carlos of his plans to remain secretly in Madrid, and entrusts Carlos with conveying to Violante the news that Juan has left for Flanders, and again in Act III (ll. 2927 – 3024), for an interview between Don Juan and Leonardo, during which Juan makes an unsuccessful attempt to tell Leonardo about his relationship with María, and to ask for the latter's hand in marriage. The varying line length of the *pareado*, 7 or 11 syllables in no regular pattern, enables the dramatist to produce dialogue that imitates fairly closely the rhythms of natural speech.

Quintillas occur once only: in Act II (ll. 1332 – 450). They are used for serious matters: María's pleas to Diego's chivalry and discretion in the wake of his disclosures concerning herself and Juan, and for the conversation which follows the entrance of Leonardo, including an exchange between María and Leonardo concerning Diego's alleged prediction that a poor marriage lies in store for María.

The only other type of metre found in the play is the *décima*, which is adopted in Act I for Diego's first attempted declaration of love for María, her dismissal of him and the subsequent discussion among Diego, Beatriz and Morón (ll. 435 – 585), and again for the rejection of another would-be lover,

when Juan attempts to disengage himself from his involvement with Violante (ll. 3025 – 64). *Décimas* continue to be used as Violante and Quiteria reflect on Juan's words (ll. 3065 – 84), and for the following scene, in which Violante encourages the attentions of Carlos (ll. 3085 – 114). Perhaps Calderón deemed the *espinela* to be appropriate for scenes of emotional tension or conflict?

There is clearly nothing haphazard about Calderón's use of metre in *El astrólogo fingido*. The structure of the *comedia* is reflected in the symmetry of the metrical forms employed in Acts I and II and the more complex arrangement in Act II. There is also evidence that the choice of metre is influenced by the content and mood of scenes. This cannot, however, be reduced to a simple or exact formulaic system whereby a certain type of scene automatically demands a particular type of metre. As with so many other aspects of *El astrólogo fingido*, Calderón's use of metre is characterized by freshness, lightness and variety, as well as a certain elusiveness.

NOTES

¹ Lope de Vega, 'Arte nuevo', *Preceptiva dramática*, pp. 154 – 70.

² Albert E. Sloman, *La vida es sueño*, xxiv.

7

THEMES

Certain themes, including those of honour, *ser* and *parecer*, free will and fate, held a great fascination for Calderón, as for so many dramatists, poets and novelists of Golden Age Spain. A close relationship often existed between these themes: the Spanish notion of honour held implications for the exercise of free will, and there were distinctions to be drawn between genuine and apparent forms of honour while, for Calderón and his contemporaries, the possession of free will was linked to the ability to distinguish between reality and illusion. These are matters to which Calderón turned his attention again and again throughout his dramatic career, and although *El astrólogo fingido* is one of his early *comedias*, all these themes feature in it to some extent.

The theme of honour, though present, is not central to *El astrólogo fingido*. Of the play's characters, Doña María de Ayala in particular is motivated by a concern for *honra*. During the opening scene she complains of the tyranny which honour exercises over the lives of women: idle gossip or an indiscreet boast by a suitor can all too easily result in the undeserved and irrevocable loss of a woman's honour:

Que vn hombre, con solo hablar,
es mas que facil deshonra,
bastante a quitar la honra
que muchos no pueden dar.

[O] que desigual fortuna,
 que vna lengua ponga menguas
 en mil honras y mil lenguas,
 no pueden dar sola vna.
 (ll. 89 – 96)

It soon becomes clear, however, that what matters to María is not the personal, moral honour that Pedro Crespo, the hero of Calderón's *El alcalde de Zalamea*, defines as 'patrimonio del alma',¹ but what she, like many of Calderon's other characters, calls 'opinión' (l. 80), that is, her social reputation. María sees herself as forced by the values of her society to preserve this outward façade of respectability, even if it means placing her true honour at risk. Thus, in the hope of preventing any scandal that could arise from conventional forms of courtship, she arranges for her suitor to visit her secretly, alone, and at her father's house. The irony of María's conduct is not lost on Beatriz:

Ved lo que en el mundo passa,
 y que es honor por no hablalle
 con escandalo en la calle,
 le entramos dentro de casa.
 (ll. 736 – 39)

Later, Don Diego points out to María the difference between true honour and affected respectability:

No es honra, la vanidad,
 que no està en encarecerla
 la virtud, sino en tenella.
 (ll. 1102 – 04)

Honour is a matter which, towards the end of the play, weighs heavily on the mind of María's father Leonardo, when he is faced with the truth about his daughter's activities:

(¿)Que es esto ingrata(?)Assi ofendes
 a la sangre mas honrada.²
 (ll. 3248 – 49)

María is not the only Golden Age *dama* to find that the honour conventions, if astutely managed, and with an element of luck, can occasionally work in her favour. Dishonour for herself and her father can now be averted only by marriage. The alliance with the poor suitor Don Juan, which would previously have been unacceptable to Leonardo is suddenly, in the cause of honour, deemed to be indispensable:

Honor, otro caso es este,
 y para templar el daño,
 consejo muda el prudente,
 dale la mano a María;
 porque quiero desta suerte,
 que de mi honor las sospechas
 todas satisfechas queden.
 (ll. 3311 – 17)

Although the honour theme is developed no further in *El astrólogo fingido*, the ideas found here are consistent with those lying at the heart of some of Calderón's best-known *dramas de honor*, including *El médico de su honra*, *El alcalde de Zalamea* and *A secreto agravio, secreta venganza*.

Parker identifies as the main theme of *El astrólogo fingido*, and the principal source of its humour, the confusion and misunderstandings generated by the need to keep secrets.³ The honour code of María's society is artificial, and is incompatible with human happiness. In order to protect her honour, María needs to keep her love-affair with Juan secret. Keeping secrets is also at odds with human nature. It was generally held that women were unable to keep secrets, and Parker points out that the comic effect would have been heightened by the fact that in this play, keeping secrets proves equally impossible for the men. The secrets theme is, however, just one aspect of the theme of deception and the wider, but related, themes of fantasy, appearance and reality. The world of *El astrólogo fingido* abounds with unreliable appearances, false impressions, rumours, misunderstandings and trickery.

The *comedia*, as its title suggests, centres on a *burla*, the false claim of one of the principal characters, Don Diego de Luna, to be an astrologer, capable of foretelling the future and uncovering hidden truths. This pretence, which Diego embarks upon in Act II, is itself only the culmination of a long series of deceptions, lies and betrayals, beginning with Doña María's false display of indifference towards her suitor Don Juan. After María has admitted that she does in fact love Don Juan, another deception begins, with the couple's conspiracy to keep their association from the notice of inquisitive neighbours,

and particularly from that of María's vigilant father, Leonardo. It is arranged that Juan, arriving secretly by night at Leonardo's house, will be admitted by María's maid Beatriz to a garden outside María's window, where they can talk without fear of discovery. Juan hopes to avoid attention by feigning absence from Madrid, while hiding out at the house of a friend, Don Carlos. The latter's help is also enlisted by Juan in continuing his deception of another lady, Doña Violante whom, it is now revealed, Juan has been pretending to love, even while involved in his courtship of María. A string of betrayed confidences, initiated by Beatriz, results in the secret reaching the ears of Don Diego, another of María's admirers. When he next approaches María, Diego is so incensed by her haughty rejection of him, and by what he now knows to be a false display of offended honour, that he announces before all present his knowledge of her night-time assignations with Juan. The explanation that Don Diego had acquired this knowledge by means of his astrological powers starts out as an attempt to cover up Beatriz's betrayal of her mistress.

Following Diego's adoption of the role of astrologer, the deceit and trickery multiply and grow in complexity. Diego's servant Morón and his friend, Don Antonio, undertake to promote the reputation of the newly-discovered astrologer, and virtually the entire population of Madrid, it seems, is hoodwinked, along with Leonardo, Carlos and Violante, who are among those sufficiently impressed to seek Diego's advice and assistance. Further deceptions include Juan's posing as a protégé of Leonardo's brother in order to be welcomed as a guest at Leonardo's house, Violante's affecting love for

Carlos in the hope of arousing jealousy in Juan, and the mischievous prank which Morón plays on María's servant Otáñez.

In its simplest form, deception is employed by the characters for reasons of expediency. It may provide an escape-route from an embarrassing or dangerous situation or, more frequently, it offers a means of achieving the realization of personal desires and ambitions. The central fraud is, initially at least, an example of the former, while of the latter there are many examples: María's concealment of her association with Juan from her father, who would be sure to oppose it, Juan's feigned departure for Flanders, which leaves him free to visit María without incurring suspicion, and Violante's pretence of loving Carlos, aimed at arousing jealousy, and consequently greater attentiveness, in Juan. For others, the deliberate act of deception, or *burla*, is a source of entertainment and amusement. This accounts for the trick which Morón plays on Otáñez, and would also appear to explain Antonio's enthusiastic support for Diego in his role as astrologer.

Subtlety and complexity are introduced into the development of the themes of deception, fantasy and reality by the tendency, almost universal among the characters of the play, towards self delusion. The truth about oneself and one's circumstances is instinctively and consistently rejected in favour of a more attractive fiction. During her confrontation with Diego in Act II, María cannot content herself merely with rejecting his approaches; she must insist on the quality of her honour, as if it were beyond reproach. Violante clings obstinately to the belief that Juan loves her, in spite of the evidence of her own experience and the repeated warnings of her maid Quiteria. When Violante accepts the

claim that Diego can produce a kind of supernatural apparition of Juan to console her for the absence of her beloved, Quiteria points out the element of wishful thinking in her mistress's attitude:

(¿)Es possible que has creído
que aya de venir a casa
en esta noche don Iuan,
y no creas que te engaña
tu deseo(?)
(ll. 2127 – 31)

This failing, shared by virtually all the characters, is a significant factor in Diego's success in passing himself off as an astrologer. He is enthusiastically hailed as someone who can not only reveal the truth, but can manipulate it to conform with the fond dreams of his clients. Most of the tasks set for Diego would be well beyond the power of any genuine astrologer: he is viewed as an all-purpose miracle-worker who can make people fall in or out of love at will, locate lost jewels or conjure up phantoms of absent lovers.

As the play develops, distinctions between reality and illusion become blurred or, for certain characters, completely lost. Situations are produced which bring to the surface the ironies and contradictions inherent in the fantasy-reality relationship, situations which are in themselves amusing or intriguing, but which also have an overriding thematic significance.

The perpetrators of deceit discover that while outrageous lies are readily believed, the truth is invariably far less welcome. Antonio, for example, has a bizarre experience while touring the theatres and gossiping-grounds of Madrid

with the purpose of establishing Diego's reputation as an astrologer. On learning that Diego has already become a celebrity, Antonio mischievously voices doubts as to the genuineness of this prodigy, and provokes an indignant reaction, one man claiming to be a personal friend of the astrologer, and therefore able to vouch for him. As Antonio reports to Diego later, 'por verdad me contaron mi mentira' (l. 1818). When Diego himself, feeling trapped and harassed by the demands made upon him, attempts to convince his admirers that his command of astrology is not as great as they suppose, the response is sceptical. While his protests are attributed to modesty, and therefore seen as certain proof of his genuineness by Leonardo, Violante dismisses them as mere excuses:

Otras dificultades
 mayores aureis hecho,
 que yo he estado csta tarde
 con hombre que os ha visto
 hazer prodigios grandes.
 (ll. 1948 – 52)

For these characters, acceptance of the fact that Diego is not what they have been led willingly to believe, would involve the destruction of their most precious hopes and illusions, and would also offend their vanity by forcing them to acknowledge the defectiveness of their judgement. Leonardo's assertion is highly ironic:

(¿)Veis don Diego, como yo
 nunca me engaño(?) Si digo

vna vez, este hombre sabe,
 es cierto.⁴
 (ll. 2835 – 38)

Similar difficulties are encountered by Juan when he decides that expediency is best served by honesty. In Act III Juan has reason to believe, albeit mistakenly, that Leonardo knows about his association with María. He sees no alternative but to admit the truth and to ask Leonardo's permission to marry María. His efforts to do so prove futile, as Leonardo, who is in fact quite unaware of the relationship, is only puzzled and offended by Juan's declaration.

The already shaky grasp of truth of characters such as Carlos, Leonardo and Violante is weakened further once Diego has assumed the guise of astrologer. Diego makes "predictions" which influence these characters' interpretation of reality. He advises Violante that Juan loves her, but that he will conceal his love, feigning indifference in order to test her constancy. Thus Violante is able totally to reject the obvious, rational interpretation of Juan's behaviour; the more vehemently he protests that he does not love her, the more firmly convinced is she of his devotion:

(¿)[Porque mostrays]
 estar aqui con disgusto,
 pues yo se que teneis gusto
 de verme quando me veis
 pues me amais, [y] me quieres(?)
 (ll. 3055 – 59)

She marvels at what she perceives to be his capacity to affect disdain:

(¿)Hase visto, ni se ha oído
 en vn hombre enamorado
 desprecio tan mal fundado,
 ni desden tambien fingido(?)
 (ll. 3065 – 68)

This phenomenon has a comic parallel in an incident involving the servants Otáñez and Morón. Morón undertakes to convey Otáñez to the mountains by magical means, so that he may be spared the risks, inherent in a conventional journey, of being robbed or murdered. In Leonardo's garden Morón blindfolds Otáñez, ties him to a bench and tells him what to expect during his magical journey:

Prevengo,
 q aunque mucho ruido oigais
 de voces mui lastimosas,
 aullidos, y de otras cosas,
 ni os turbeis ni los temais,
 [En llegando os quitaran
 los cordeles con estraña
 presteza, y en la montaña
 muy contento os dexaran,
 muy alegre, y descansado.
 (ll. 3134 – 43)

A succession of characters, including Juan and María, Beatriz, Diego, Morón, Antonio, and Leonardo, pass through the garden, and Otáñez, overhearing snatches of their conversations, interprets events in the light of Morón's prediction:

Que passo sin duda agora
 por vn lugar me parece;
 porque en el viëto he escuchado
 hablar a diuersas gentes.
 (ll. 3195 – 98)

[A] otro lugar [es] este,
 pues de las que no ha mucho
 son las voces diferentes.
 [o estan los lugares cerca,
 o ando mucho.
 (ll. 3214 – 18)

Las voces son lastimosas,
 que preuenidas me tiene,
 Moron: no ai de que espantarme
 (ll. 3241 – 43)

When the blindfold is removed, the presence of familiar *madrileños* at first does nothing to shake Otáñez's conviction that he has indeed arrived in the mountains:

Iesus,
 (¿)pues tu tambien, señor, vienes
 a las montañas(?)
 (ll. 3274 – 75)

It is not, however, only gullible characters such as Leonardo, Violante or Otáñez who experience uncertainty or difficulty in separating truth from fiction. Even the most enlightened or astute characters occasionally find fiction more credible than fact. So plausible is Diego's account of his astrological career that even the cynical Morón, who invented the story in the first place, is tempted to believe it, confessing to Diego later:

Que assi
lo has fingido, que yo mismo
casi, casi lo creí.
(ll. 1326 – 28)

Que desuerte lo pintaste
todo, que si no estuuiera
advertido lo creyera.
(ll. 1465 – 67)

The most bewildering and disconcerting experience is that of Violante's maid, Quiteria. Throughout the play, she is unaffected by the delusions which beset others. She has always recognised Juan's insincerity, perceiving the motive behind his attentions to Violante, and tries consistently to correct the latter's fanciful view of him. While all around her are enthusing about Diego's magical skills, Quiteria remains sceptical, and refuses to believe that he can arrange for a visit to Violante by an apparition resembling Juan. She is astounded, and her reason challenged and shaken when, towards the end of Act II, she opens the door, apparently to admit the phantom whose arrival she had so resolutely held to be impossible.

Throughout *El astrólogo fingido*, the worlds of reality and illusion converge, whether on the level of the action with its *burlas*, or in aspects such as setting and background. It is common for real places and historical people to be incorporated into fictional works; this *comedia*, with its artificial plot, contrived coincidences and stereotyped characters has as its setting the authentic streets of Madrid, its gambling houses and *corrales*, while reality in its harshest form, the war in Flanders, is never allowed to leave the consciousness of either the characters or the audience. Yet any play, while it is

in progress, creates its own reality. In *El astrólogo fingido*, the fictional world intrudes into this reality when a literary incident, the Clavileño episode from Part II, ch. 41 of *Don Quijote*, provides the model for the *burla* involving Morón and Otáñez.

The relationship between life and fiction in the form of novels and plays is, indeed, another aspect of the reality-fantasy theme. The characters, especially the servants, of *El astrólogo fingido* are fond of drawing comparisons between themselves as “real” people and the invented characters of *comedias* and novels of chivalry. Beatriz has noted that *comedias* are full of ladies who, unlike their real-life counterparts, prefer poor suitors over rich ones. María’s strange preference for the poor Don Juan, rather than the richer and nobler Don Diego, leads Beatriz to compare her mistress to a ‘Dama de comedia’ (ll. 115 – 16). She goes on to ponder the question of how far literature imitates life:

Pues si las Comedias son
vna viua imitación
que retrata la verdad
de lo mismo que sucede
à vn pobre, verle estimar,
(¿)como se puede imitar,
si yà suceder no puede?
(ll. 122 – 28)

María replies that her case proves that the *comedias* are a true representation of life:

Antes con mayor razón
hallan su verdad en mi

las Comedias, pues que fuy
de esse defecto excepcion.
(ll. 129 –32)

Morón, reflecting on Diego's courtship of María, remarks:

Yo pienso
que ha de nacer deste amor,
señor, vn notable cuento.
(ll. 1014 – 16)

Later, Diego's excessive confidence leads Morón to ask:

(¿)Piensas que comedia es,
que en ella de qualquier modo
que se piense, sale todo(?)
(ll. 2042 – 44)

The question is ironic since, of course, this *is* a *comedia* in which everything will turn out as planned by the author, if not by the characters.

Although the characters of *El astrólogo fingido* do not discuss literature in the depth that Cervantes's characters achieve in *Don Quijote*, the ideas that they express, while contributing to the fantasy-reality theme, are also pertinent to serious literary criticism. Diego's assertion that 'la buena mentira | està en parecer verdad' (ll. 1471 – 72), is a succinct expression of the arguments in favour of verisimilitude put forward by the canon in *Don Quijote*.

A number of Calderón's works, including the *comedias*, *El mayor monstruo del mundo*, *El príncipe constante*, *El mágico prodigioso*, *La hija del aire* and

La vida es sueño, as well as the *autos sacramentales El gran teatro del mundo* and *La vida es sueño*, reveal the author's interest in the themes of free will and fate. Some of the *comedias* also explore more specific questions concerning the interpretation of horoscopes and other types of omens and prophecies. *El astrólogo fingido*, in spite of its title, is not greatly concerned with these issues: the audience is aware from the outset that Diego is not a genuine astrologer, that he assumes this role merely in order to extricate himself, Morón and Beatriz from an awkward situation. The feats attributed to him belong in the province of magic rather than in that of astrology. The play includes little serious discussion of the validity of astrology as a science. At one extreme, Morón asks '(¿)Que Astrologo acertò | cosa ninguna(?)' (ll. 1552 – 53), a question repeated by Antonio (ll. 2446 – 47), while at the other, most of the characters are unquestioningly credulous. When it is explained to Leonardo that his daughter is distressed because she has just learnt from the astrologer, Don Diego, that she is to marry a poor man, Leonardo affects a certain scepticism, asking her '(¿)Lo que vn Astrologo dize | lo das ya por sucedido(?)' (ll. 1399 – 400). He goes on, not to question the worth of astrology itself, but to observe how no-one is truly expert in this art:

Muchos ha auido
 que en estudio tan dudoso
 aqieste nombre han tenido,
 mas es tan dificultoso,
 que pocos le han merecido,
 ninguno al fin ha llegado
 a estudios tan peligrosos.
 (ll. 1411 – 17)

Leonardo admits that, as a young man, he himself dabbled in the study of astrology, yet moments later all his doubts have vanished, and he is begging Don Diego to come to his house to talk of astrology, and to make some predictions about his own future.

In spite of the play's title, then, the subject of astrology receives scant attention. The related, but broader themes of free will and fate are present, though to a limited extent, and are probably best considered in the light of the much fuller treatment that Calderón accords them elsewhere.

Critics traditionally viewed Calderón's presentation of the free-will theme as consistent throughout his drama. Much is made of man's essential freedom to choose his own destiny. Sloman echoes Parker when he asserts that 'The characters of Calderón's plays are themselves responsible for what happens; they are not the innocent victims of fate. Their wills are free, and they shape their own destinies.'⁵ Of course this freedom was never merely a licence to do whatever one pleased: it was a right involving duties and responsibilities. Many *comedias* and *autos* show how the subjection of the will to the authority of the intellect, and to the guidance of moral, and particularly Christian, principles, enables the individual to maintain control over the direction of his or her own life, and to exercise power in the world at large. This is the experience of Segismundo in *La vida es sueño*, Fernando in *El príncipe constante* and the Christian martyrs Cipriano and Justina in *El mágico prodigioso*. On the other hand, those who misuse their free will, and allow themselves to be led by sensual instincts, self-interest or expediency are not free, but place themselves

at the mercy of fortune: such is the experience of Basilio (*La vida es sueño*), Fénix (*El príncipe constante*), and the three *graciosos* in *El mágico prodigioso*.

There is frequently a close link between the themes of free will and fate and those of fantasy and reality. Correct use of free will is often associated with the state of *desengaño* or deliverance from illusion. Thus Segismundo's progress from captivity to liberty, from savagery to moderation, is also a transition from a state of confusion and ignorance to a state of awareness and enlightenment. Characters who abuse free will remain deluded: *desengaño* may arrive, but in a retributive form, as in the case of Clarín (*La vida es sueño*) and Curcio (*La devoción de la Cruz*). More recently, some critics have argued that Calderón's view is less simplistic, and less consistent. Gwynne Edwards, for example, accepts that some of Calderón's plays show the triumph of man's free will, through the use of reason, over the workings of fate, but goes on to say:

But there is, too, the other side of the coin, represented by those plays in which man is seen to be defeated. His nature proves to be inadequate to overcome the problems which confront him, or those which are created for him by other people or by external forces. His capacity to seek escape in reason and circumspection is insufficient, the options open to him limited, his freedom to control his life is severely curtailed. He is, indeed, the victim, caught in the labyrinth, trapped in the prison of the world his freedom to influence his own actions and the events in which he is involved nullified.⁶

Edwards's subsequent analyses of a number of Calderón's plays reflect this standpoint. What one can be certain of is that Calderón does emphasise that finding one's way through life is not easy, that the choices facing individuals

are not clear cut, and that characters who act with the best of intentions may all too easily stumble into a tragic fate.

The pattern of experience in *El astrólogo fingido* is generally in keeping with that of the *comedias* already discussed. The characters fail properly to exercise their own free will, or to recognise the rights of others to do so, resorting to deceit or even to supernatural forces in an attempt to control the actions of others. In spite of their energy and frenzied activity, the main characters enjoy little influence over their individual destinies: Violante, Carlos, María and Juan become the victims of the manipulation which they would practise on others. Even Diego, who for a time appears to be the master of the situation, finds himself hounded by clients with ever more extreme and conflicting demands, and has to rely on Morón to extricate him from difficult situations.

Here too, there are evident links between the theme of free will and those of fantasy and reality. The characters' powerlessness to order their own lives is directly related to their collective ignorance of what is really happening. They frequently complain of their confusion:

CARLOS Iamas espero
 Entender tan notable confusiones,
 Todo es discurso y imaginaciones
 (ll. 616 – 18)

CARLOS tan confuso estoy
 (l. 1582)

ANTONIO Vengo [confuso, eleuado,
 y absorto]
 (ll. 1590 – 91)

DIEGO Aun por aqui enmendarse
 mi confusion pudiera
 (ll. 1980 – 81)

Other references to confusion occur in lines 2232, 2424, 2546, 2689 and 2796.

The characters' choice of a particular course of action, designed to bring about a certain result, is usually inappropriate and ineffective because it is almost invariably based on a mistaken impression or unsound judgement. Carlos declares love for Violante when, after much hesitation and indecision, he judges – wrongly – that she is losing interest in Juan. Leonardo connives at his own dishonour, firstly when he welcomes Juan into his house as a guest, having accepted the young man's claim to have been recommended to Leonardo by the latter's brother, and again when he rejects Juan's honest confession and his request for María's hand in marriage. In addition, of course, many characters suffer disappointment as a result of their erroneous belief in Diego's power. Only Quiteria, does not seek to undermine the free will of others. She is also alone in showing any interest in, or awareness of, the truth. While those around her fall willing victims to fraud and trickery, Quiteria, except for the one brief occasion already discussed, remains unassailable.

The *comedia*, along with other forms of literature in Golden-Age Spain, was expected to provide moral edification as well as entertainment, *doctrina* as well as *deleite*. Parker believed that the *comedia* was essentially moralistic, subject to an overriding principle of poetic justice.⁷ Calderón has traditionally been viewed as a particularly moralistic writer, who concentrated on the moral aspects of themes such as honour and free will. Sloman has shown how

Calderón's *refundiciones* of earlier plays highlight, and bring into sharper focus, the moral questions left unexplored or obscure by the source dramatist.⁸

The major themes of *El astrólogo fingido* are again the object of attention in a later *comedia*, *La vida es sueño*, written in the early 1630s. Here, the themes of fantasy and reality, fate and free will, are examined above all in a moral light. The principles that it is wrong to deny another the exercise of free will, that the individual's free will can override what fate appears to have ordained, and that the good use of free will provides protection against ignorance and confusion, emerge very strongly through the action of the play, and are overtly expressed by the characters in the dialogue.⁹

Although the moral position in *El astrólogo fingido* is essentially in keeping with that of *La vida es sueño*, it receives far less emphasis. While the characters frequently highlight moral or philosophical questions, they do not indulge in explicit moralising, and are often unaware of the full significance of their own pronouncements. The action of the play, too, aims to entertain, rather than to illustrate moral lessons. The *burlas* and misunderstandings produce tension, excitement and genuine comedy. The requirements of poetic justice are satisfied, but not rigorously applied. Dishonesty or imprudence are not seen to lead inevitably to severe consequences. Juan and María are allowed to marry as they had wished; Diego's punishment is limited to the loss of María (to which he had already become reconciled), exposure as a fraud and the wrath of his erstwhile dupes; while the latter suffer no more than disappointment and wounded pride.

A possible moral stance may be revealed in the play's implied criticism of life in contemporary Madrid. Throughout *El astrólogo fingido* there are constant reminders that the action takes place in Madrid:

JUAN Importa al fin para vn honroso efeto
 el quedarme en Madrid
 (II. 587 – 88)

CARLOS (*i*)Que cosas Madrid encierra(!)
 (I. 1653)

JUAN Si estoi
 En Madrid por ciertas causas.
 (II. 2197 –98)

ESCUDERO A Dios Madrid.
 (I. 3115)

MORÓN Figurilla de bufete,
 [que] en Madrid estais?
 (II. 3283 – 84)

Specific locations within the *Corte* are mentioned:

MORÓN [Porque trompa de metal,
 la voz de un criado es.
 que hablando en el Labapies
 le han de oyr en Foncarral.
 (II. 857 – 60)

CARLOS Viue en la calle del prado
 (I. 1769)

ANTONIO Passè adelante à aquellas quatro esquinas
 de la calle del Lobo, y la del Prado,
 a quien por nombre ha dado
 vna discreta dama, Mentidero
 de varones ilustres.
 (II. 1808 – 12)

The other place frequently mentioned in the dialogue is Flanders, where the Spanish King Felipe IV is engaged in a war. In Act I, Don Juan makes a great show of leaving Madrid to serve on the battlefields of Flanders. References to Flanders and the war recur regularly:

- JUAN Mañana à Flandes me parto
à servir al gran Felipe.
(ll. 225 – 60)
- BEATRIZ Aqueste agora ha fingido
que a Flandes [va] a ser soldado
(ll. 805 – 06)
- VIOLANTE Al fin de muchos dias
me dexò, y se fue a Flandes.
(ll. 1887 –88)
- JUAN Causa de pleitos mui grandes,
que oi a la Corte me han buelto,
quando ya estaua resuelto
de passar, siruiendo a Flandes.
(ll. 2302 -- 05)

Among the major characters a readiness to deceive, and a tendency towards self-delusion are seen to affect young and old, nobles and servants alike. Their intense activity is wasted on vain, selfish pursuits, gossip and intrigues. Antonio's experience, as he tours the street, *corrales*, and various other popular haunts within the *Corte*, show that these failings are shared by the Madrid population as a whole. It is possible that Calderón was inviting, albeit subtly, a moral comparison between the idleness and frivolity of life in the capital with the bravery, selflessness and loyalty of those serving in Flanders.

In conclusion, although Parker has argued that *El astrólogo fingido* is never concerned with transcendental problems, it seems to me that such issues are present, and that thematically *El astrólogo fingido* reflects what were to become the established preoccupations of Calderón's drama: honour, free will and, in particular, the fantasy-reality question. However, the play is a comedy; a laboured emphasis on moral or philosophical viewpoints would be inappropriate; any possible social criticism is implicit rather than explicit. The themes are exploited principally for aesthetic and entertainment purposes. Yet the play is thought provoking, and one may well wonder whether any reader, or member of an audience, leaves it without being intrigued by the complexity and irony which it exposes in the relationship between *verdad* and the various forms of *mentira*.

NOTES

¹ *El alcalde de Zalamea*, ed. by Peter N. Dunn, 2nd edn (Oxford: Pergamon, 1968), Act I, 874 – 75.

² In addition to inserting question marks here, I have changed the initial letter of ‘assi’ to upper case.

³ ‘Actually the mock astrologer, though of course central to the stage action, is not the *theme* of the play. This, as has been stated, is the confusion and the misunderstandings that arise from the theoretical need to keep secrets, when human nature itself must inevitably seek to break them.’ *Mind and art*, p. 168.

⁴ In addition to inserting question marks here, I have changed the initial letter of ‘si’ to upper case.

⁵ Sloman, *La vida es sueño*, Introduction, xxii. See also Parker, *Approach*, ‘Spanish dramatists present no victims of destiny or mischance, but only of wrongdoing – their own, or someone else’s. The principle of poetic justice required not only that the guilty should suffer but also that there should be no innocent victim; even where the tragic character is the victim of a wrong done to him by another, it is almost invariably the case that he will have contributed to it by his own fault.’ (p. 12).

⁶ Gwynne Edwards, *The Prison and the Labyrinth: Studies in Calderonian Tragedy* (Cardiff: University of Wales Press, 1978), xxv.

⁷ Parker, *Approach*, p. 10.

⁸ Sloman argues that all Calderón’s serious plays have a common theme, ‘man subverting the order of natural values by his moral error and human frailty, or in the labyrinthine confusion of life groping toward the light by the aid of reason and discretion.’ (*Dramatic Craftsmanship*, p. 308). His studies of individual plays show how Calderón transformed his source-plays, not only in aesthetic and technical terms, but also in order to bring about a more effective elucidation of this essentially moralistic theme.

⁹ See for example: ‘Vencerás las estrellas, | porque es posible vencellas | a un magnánimo varón,’ (ll. 1284 – 87); ‘Mas, es verdad o sueño, | obrar bien es lo que importa’ (ll. 2423 – 24).

8

IMPACT

While Calderón's drama as a whole was undoubtedly extremely popular with contemporary audiences, it is impossible for the modern reader to judge the relative success of individual *comedias*. Varey has pointed out that by the early years of the eighteenth century, when the daily takings of the *corrales* first began to be recorded, the best loved of Calderón's works among the theatre-going public appear not to have been the *dramas de honor*, nor the philosophical and religious plays which are most admired and studied nowadays, but the *comedias de capa y espada*.¹ It does not necessarily follow, of course, that the same was true during Calderón's own lifetime, as the growing influence of the French theatre may well have caused a change in tastes towards the end of the seventeenth century. In the case of *El astrólogo fingido*, though, there is evidence to suggest that it may have enjoyed particular success in its day. This lies in the extent to which it became known outside Spain, and the enthusiasm with which it was taken up by other writers, and used as a source of inspiration for their own works. It is improbable that a *comedia* which had not been well received by its immediate public could have become so rapidly and widely known, and aroused so much interest from other writers.

The earliest known published text of *El astrólogo fingido* was included in the 1632 *Parte veinte y cinco*. The first known direct imitation of the play appeared in Paris in 1641.² Madeleine de Scudéry's *Ibrahim, ou l'illustre Bassa*, is a rambling prose romance, consisting of twenty books divided among four volumes. Its hero is Justinian, a Genoese slave of the Turkish emperor Soliman. Justinian is in love with Isabelle, the princess of Monaco, and the romance relates his adventures, until he is finally granted his liberty, and united with Isabelle. The story is expanded by the inclusion of episodes involving other, minor, characters. Part II, Book II of *Ibrahim* is a self-contained episode closely based on Calderón's play, and narrated in the first person by Don Diego's counterpart, the Marquis de Touraine.

El astrólogo fingido had been set in Madrid, and had a strong Spanish atmosphere. Much of the appeal of *Ibrahim* as a whole lies in its use of foreign settings, which are exploited for their exotic and picturesque aspects. Mlle de Scudéry's version of Calderón's story is set in Genoa, though her narrative contains surprisingly little local colour. All Calderón's characters are retained, but their names are changed, and their Spanish identity lost. In fact, among Scudéry's characters, only the French Marquis de Touraine and the Neapolitan Hortense are given a definite nationality.

The characters of this section of *Ibrahim* and their counterparts in Calderón's play are listed below:

*El astrólogo fingido**Ibrahim*

D. Diego	Marquis de Touraine
D. Juan	Hortense
Da. María	Livie
Da. Violante	Aurelia
Leonardo	Léonard
D. Carlos	Léandre
D. Antonio	Valère
Beatriz	Lucrèce
Quiteria	Camille
Morón	la Roche
———	Vespa
Otáñez	unnamed servant

What is most striking on first reading the *Ibrahim* version is the extent to which it remains faithful to the plot of Calderón's *comedia*, introducing only minor changes. A comparison of the two texts reveals many instances of direct translation from the Spanish source. One example is the Marquis's tirade against Livie following her rejection of him: His speech closely follows that made by Don Diego in Act II of *El astrólogo fingido*:

Il faut que vous m'entendiez
 Malgre vous, car puisque c'est
 un proces d'amour, il est bien
 juste, puisque vous auez desja
 Escouté mon Rival, que vous
 m'escoutiez aussi: & que pour
 estre bien informée de la justice
 de notre cause, vous lui donniez
 Audience la nuict, & à moy le
 jour: car je ne veux pas qu'à ma
 Consideration on mette vn
 Mouchoir à la jalousie, que
 Lucrece descende au jardin,
 qu'il y aye vne porte qui semble
 Fermee et qui soit ouuerte; ny
 estre vn galant absent qui se
 Trouue pourtant à l'assignation
 qu'on luy donne.

(p. 128)

Es fuerça que me escucheis.³
 Que siendo pleito de amor,
 es justo darne vn oido
 à mi, pues auueis oido
 Despacio al competidor,
 que si en la justicia mia
 bien [enterada] no estais,
 serà bien que nos oigais,
 a èl de noche, a mi de día
 no quiero yo que a este fin
 aya lienço por señal,
 Beatriz que baxe al portal,
 rexa que caiga al jardin,
 puerta al parecer cerrada,
 galan que està ausente, y viene.
 (ll. 1077 – 91)

On another occasion, la Roche advises the Marquis on how to ensure success as an astrologer, 'vous respondez comme les autres ... tantost oüy & tantost non, soit favorablement ou funestement, & du reste, Dieu la leur döne bonne' (p. 141), clearly echoing Morón's suggestion to Don Diego:

Responder
 una vez si, y otras no,
 sea de gusto, ò de pena,
 Dios se la depare buena,
 pues (¿)que Astrologo acertò
 cosa ninguna(?)
 (ll. 1548 – 53)

Later the Marquis recalls his efforts to convince Léonard that his knowledge of astrology is inadequate to meet the expectations of his admirers. He describes

Léonard's response:

Léonard me dit en sousriant; quand je n'aurois jamais sceu par le rapport d'autrui, que vous estes un homme docte, vostre humilité suffiroit pour me persuader que vous sçauiez beaucoup. Je vous jure, luy dis-je en riant ... que je ne sçais rien. Cela mesme que vous dites, me respondit-il, est ce qui confirme ce que je crois de vous.

(pp. 207 – 08)

Once again, Mlle de Scudéry has been content simply to translate very closely the Spanish text:

LEONARDO Quando yo
 jamas huuiera tenido
 noticia de que vos sois
 hombre docto, aueros visto
 hablar con tanta humildad,
 basta para auer creído
 q sabeis mucho.

DON DIEGO Por Dios
 que no se nada.

LEONARDO Eso mismo
 que dezis, es lo que mas
 os acredita conmigo.
 (ll. 2731 – 40)

Many of the more obvious differences between *El astrólogo fingido* and *Ibrahim* follow naturally and inevitably from their respective authors' use of different literary forms. Indeed, some of the weaknesses of *Ibrahim* may be

attributable to a failure by Mlle de Scudéry to adapt her source material sufficiently to the form of the French romance.

There are certain difficulties to be overcome in adapting a play such as *El astrólogo fingido*, whose events are simply presented in chronological order, to the form of a first-person narrative, in which the narrator cannot be omniscient. Mlle de Scudéry's Marquis is often found recounting incidents which he could not have witnessed personally, and of which he could have no first-hand knowledge. Serious problems of plausibility are generally avoided by making slight changes to the plot, or by reducing the importance of a particular incident, or omitting it altogether. In *El astrólogo fingido*, the scene in which Juan and María declare their love for one another is momentous in itself; moreover, it sets in train the whole action of the play. In *Ibrahim*, it is impossible for the Marquis to have witnessed the parallel scene between Livie and Hortense, so he relates it briefly, as it was reported to him by la Roche, who in turn heard of it from Livie's servant Lucrece (pp. 120 –21). The focus of attention is transferred from the emotions of the two lovers and the difficulties they face, and centres instead on the jealousy and anger that their liaison arouses in the Marquis.

In Act II of *El astrólogo fingido*, Juan is alone at the house of Don Carlos when a letter is thrown through the window. Juan reads the letter, and the audience witnesses his reaction to it. Mlle de Scudéry makes an adjustment to the plot so that in her version, la Roche delivers the letter personally to Hortense in the street, and is secretly observed by the Marquis, who is thus in a position to report the whole incident (pp. 175 – 82). The drama is heightened in

Mlle de Scudéry's story as the Marquis describes his alarm on seeing Hortense lose the letter, and search for it for a long time in the darkness (pp. 181 – 82).

Less successful is Mlle de Scudéry's treatment of the visit of Hortense, summoned by the letter dictated by the Marquis, to the home of Aurelia. It is unlikely that the Marquis, lurking in the street outside Aurelia's window, could have produced such a full and vivid report of the scenes taking place inside the house. He explains, rather weakly, that he is also drawing on accounts that he had heard later:

Mais, Madame, pour vous donner le plaisir tout entier de cette aduanture, il faut que je vous die, non seulement ce que je vy, & ce que j'entendis; mais ce qui se passa aussi, entre Aurelia et Camille, qui nous l'ont conté depuis.

(p. 185)

Other changes made by Mlle de Scudéry reflect differences between her interests and those of Calderón, as well as differences in the nationality, social class and education of their respective audiences. The Spanish *comedia*, written for performance in the popular theatre, was intended to appeal to all, including the uneducated classes. It was required to be full of action and suspense. Attention was sustained by visual spectacle, and by variety in pace, style and metre. The French romance, aimed at the literate middle and upper classes, was intended for private, leisured reading, and proceeds at an unhurried pace. Mlle de Scudéry expands considerably on Calderón's version of the plot, describing events in much greater detail, dwelling at length on the characters' thoughts and emotions, and expressing in many words what, in the *comedia*, is conveyed

by a few lines of dialogue, and by the actions and expressions of the actors. In *El astrólogo fingido*, following the scenes in which Diego humiliates María, then dupes her father into believing that he is an astrologer, Don Diego meets his friend, Don Antonio, and relates to him the events that have just occurred. Antonio's reaction is expressed in just one line of dialogue, '(i)Por Dios estremado cuento(!)' (l. 15507). In *Ibrahim*, the Marquis's account of the same incident traces in detail the reactions of Don Antonio's counterpart Valère to the same tale: his surprise and disbelief on first hearing it, his demands for corroboration by a witness, his suspicion that he is the victim of a joke, and his eventual acceptance and delight. The account is psychologically convincing, though, to the modern reader, rather longwinded:

Il en fut si surpris & si ravi, qu'il ne pouuoit croire ce que je luy disois, tant il auoit de peur que cela ne fust pas vray. Il ne se fioit pas à ma parole; il vouloit encor le tesmoignage de mon Agent; & bien que je m'en offénçasse, il fut plus d'une heure à douter si c'estoit une raillerie, ou une chose veritable que je lui contoïs. Mais enfin, apres avoir fait un grand effort, pour lui parler serieusement, il me creut, & cette foube pleust tellement à son humeur, & toucha si fort son inclination, qu'il m'en aima beaucoup davantage.

(pp. 139 – 40)

The delivery of Doña Violante's letter to Don Juan in Act II of *El astrólogo fingido* is effected simply and rapidly. Following the stage direction, 'Echanle un papel' (l. 2093), thirty-three lines are devoted to Juan's reading of the letter, his reaction to it, and his decision to obey its summons. Mlle de Scudéry's treatment of the equivalent scene again demonstrates her interest in psychological accuracy, as she traces in detail Hortense's changing moods,

progressing from initial amazement and dismay, through anger and uncertainty, until he finally resolves to comply with the letter's request that he visit Aurelia (pp. 178 – 80). Then, in an incident which has no parallel in Calderón's play, Hortense drops the letter. As he searches for it in the darkness, the Marquis and Valère, who had been spying on him, are forced to crouch against a wall to avoid being discovered (pp. 181 – 82).

Unlike *El astrólogo fingido*, the Ibrahim version ends with a double wedding, when Léandre and Aurelia, the counterparts of Calderón's Don Carlos and Doña Violante, also marry:

Leandre fut si content de ne voir plus d'obstacle á son amour,
qu'en ce mesme lieu il somma Aurelia de sa parole, qui la luy
confirma avec assez de generosite.
(p. 232)

Perhaps the additional wedding was introduced in order to achieve a more satisfactory and complete ending, or to enhance the romantic appeal of the story, again with the Romance's French readership in mind.

Madeleine de Scudéry also occasionally departs from Calderón's text in order to enhance the comic effect of a particular incident. When Aurelia approaches the Marquis in his role as an astrologer, to ask for assistance, he is, unknown to her, already aware of her circumstances. Nevertheless, he enquires as to the exact nature of her problem. She refuses to explain: to do so would be embarrassing for her and, she believes, unnecessary, as the Marquis's astrological skills will enable him to discover her purpose for himself. During

the entertaining exchange that follows, the Marquis displays great ingenuity as he persuades Aurelia to disclose her secret (pp. 166 – 69). In another amusing conversation which does not derive from *El astrólogo fingido*, Aurelia's servant Camille hides her face from the Marquis, fearing that he, by looking into her eyes, can read her thoughts. The Marquis laughs, and tells her that nothing in her heart is hidden from him. Alarmed, Camille begs him not to reveal her secret to Aurelia, 'Si vous sçavez mon secret, ne le dites point à ma Maistresse, car elle feroit chasser le pauvre Nastage hors du logis' (p. 173). It is interesting that both these incidents arise out of the psychology of characters brought into contact with someone who, they believe, has the power to discover their innermost secrets.

When Hortense obeys the summons of Aurelia's letter, and arrives at her house, Aurelia and Camille both believe him to be a ghostly apparition produced by the Marquis, and they flee from him in horror. The corresponding scene in Calderón's play, enacted on stage, would have relied on the abilities of the actors to fulfil its comic potential. Mlle de Scudéry has to interpret the scene more fully for her readers, and she adds details, not present in Calderón's version, which heighten the comic effect of the incident. She describes how Camille first hides under the table, then, as she attempts to follow her mistress out of the room, she overturns the table and knocks over a lamp (pp. 188 – 90).

Another comic incident, the Vespa episode (pp. 192 – 98), constitutes Mlle de Scudéry's greatest departure from her Spanish source. Vespa is the manservant of Valère, and has no counterpart in *El astrólogo fingido*. His appearance is confined to one incident in *Ibrahim*. He and la Roche are

preparing to sleep in a room adjoining that occupied by the Marquis and Valère. The latter overhear the servants discussing the Marquis's powers. La Roche confirms that the Marquis can discover the activities of everyone he knows by name. Vespa comments on the disadvantage of having such a master. He, Vespa, can complain about Valère, lie to him, steal from him, and even leave him and find a better master. The unfortunate la Roche, he points out, can do none of these things. Vespa adds that he speaks so freely only because the Marquis does not know his real name, and so does not have the power to discover what he has said. He is reminded by la Roche that while Vespa's name is not known to the Marquis, his own name is, and therefore the Marquis can discover the whole of their conversation. Vespa makes desperate and comical attempts to limit the damage: he wants it known that he stole only a little at a time from his master. Valère and the Marquis are unable to contain their laughter, and Vespa takes fright and runs away.

What emerges most strongly from a comparison of the plots of *El astrólogo fingido* and Part II, Book II of *Ibrahim*, is the extent of the latter's dependence on its Spanish source. Nevertheless, at the level of the action, differences of interest are evident. I have already noted Mlle de Scudéry's tendency to focus on her characters' thoughts and emotions. Not surprisingly, a comparison of the themes of Calderón's *comedia* with those of the French romance provides further insight into these differences.

In *El astrólogo fingido* the theme of honour, though not explored in depth, is important, as it provides the motivation for the actions of certain characters. Here, as in his *dramas de honor*, Calderón presents a society preoccupied with

the outward manifestations of honour. The resulting repression on the lives of women such as María is powerfully felt: María herself expresses it eloquently in Act I (ll. 73 – 100). These are not empty *quejas de honor*: fears for her reputation, and the knowledge of how easily it could be destroyed by gossip, have deterred María for two years from admitting to her love for Juan. Once their courtship has begun, she continues to insist on the need for complete secrecy. Like María, Mlle de Scudéry's Livie has affected indifference to her would-be suitor for two years, but this is explained only by a brief reference to a desire to be 'vertueuse' (p. 119). In *Ibrahim* we do not feel, as we do in *El astrólogo fingido*, the presence of the 'vecinos' prying, gossiping and condemning. Livie does wish to keep secret her affair with Hortense, but this seems to be due to an anxiety about her father's reaction, rather than to a concern for her public reputation.

In Calderón's play, the distinction between true honour and mere social respectability is made most forcefully by Don Diego during his quarrel with María:

No es honra la vanidad,
que no està en encarecella
la virtud, sino en tenella.
(ll. 1102 – 04)

In the parallel incident in *Ibrahim*, it is significant that although the Marquis's speech, as has already been shown, draws heavily on this speech of Diego's, the references to honour are omitted.

In my study of the themes of *El astrólogo fingido* (Chapter 7), I noted that the honour theme recedes during Act II, becoming prominent again during the closing scenes, as Leonardo confronts the threat to his daughter's, and therefore his own, honour. A decision to allow a woman to marry the man who would otherwise be the cause of her dishonour is a traditional ending for a *comedia*, but Leonardo's dilemma is nevertheless convincing against the background, which Calderón had presented earlier on, of a society obsessed with honour. It is true that towards the end of this episode of *Ibrahim*, there is some talk of honour and of vengeance. Aurelia tells Léonard, 'c'est de vous que je dois attendre le vengeance que je désire' (p. 225); Hortense invites Léonard to take 'la vengeance que vous en voulez tirer' (p. 229), and Léonard is advised by the Marquis to allow Livie and Hortense to marry 'pour l'honneur de sa fille' (p. 231). By now, however, the honour motive has lost the force that it possessed in Calderón's work: in *Ibrahim*, the satisfaction of honour is little more than a conventional device by which an acceptable dénouement is reached.

The central theme of *El astrólogo fingido* is, of course, the fantasy-reality relationship. As she follows Calderón's plot quite closely, Mlle de Scudéry's work inevitably includes many instances of deception and misunderstanding. However, unlike Calderón, she does not seek to draw out the ironies and contradictions of the incidents which she relates. Virtually all the significant pronouncements on this subject made by the characters of *El astrólogo fingido* are omitted from *Ibrahim*. As I have shown in Chapter 4, the characters of *El astrólogo fingido* are drawn principally in terms of their attitudes with regard to

quisiste estoruar mil vezes
 mi casamiento, en efeto
 no pudiste, luego miente
 tu ciencia.

(ll. 3318 – 24)

María's condemnation is echoed by Violante, 'Mal aya, amen, quien os cree | Astrologos mentirosos' (ll. 3329 – 30). In *Ibrahim*, the action is summarized by the Marquis in a speech which owes nothing to Calderón, and which places equal emphasis on the emotional complications within the characters' relationships:

Voila donc, Madame, l'estat des choses: Liuie aimoit Hortense, & en estoit aimée; j'aimois Liuie, & j'en estois mal traité; Aurelia aimoit Hortense, & en estoit trahie, Leandre aimoit Aurelia sans le luy oser dire, & servoit à la trahison de son Amy, Valère estoit confident de Leandre, & le trahissoit en ma faueur; Lucrece pour estre fidelle à la Roche, estoit infidelle à sa Maitresse: enfin nous faisons presque tous, ce que nous ne deuions point faire.

(p. 124)

In Chapter 7, I noted the absence of heavy moralizing in *El astrólogo fingido*, but suggested that the emphasis on Madrid as the setting, and the portrayal of Madrid society as idle and frivolous, may imply a subtle social criticism. The moral condition of Madrid society would, of course, have no relevance for Mlle de Scudéry's French readership. By transferring the setting, not to a French city, but to Genoa, she avoids any direct criticism of contemporary France. There are, nevertheless, other moral issues that arise naturally out of a work concerned with deception, betrayal, jealousy, revenge,

and divided loyalties in friendship and love. Mlle de Scudéry's tale manages to leave such questions unexplored, while confining interest to the characters' emotions.

Characterization is much more detailed in *Ibrahim* than in *El astrólogo fingido*, and significant changes are made to the portrayals of some of the principal characters. Hortense, for example, is a rather more sympathetic character than Calderón's Don Juan. Unlike Juan, Hortense is not a deliberate deceiver: he has not professed to love Aurelia, but has been bound to her by obligation, though the nature of this obligation is unclear:

Que Liuie estoit sa veritable inclination: que pour l'autre, il la servoit par reconnoissance, estant bien certain qu'il luy estoit fort obligé.

(p. 124)

Hortense is presented as less calculating than Don Juan. At the beginning of Act III of *El astrólogo fingido*, Don Juan ensures access to Leonardo's house with a prepared story of how he had been a guest of Leonardo's brother, and how a letter of recommendation from the latter had been stolen from Juan during his journey to Madrid. In *Ibrahim*, Hortense, surprised by the arrival of Léonard, does pretend to have lost a letter which he was about to deliver to Léonard, but his seems to be a story invented on the spur of the moment, to excuse his presence in Léonard's house, and not the result of a premeditated lie.

The French Marquis, on the other hand, is a much less attractive character than Calderón's Don Diego. The latter is an impulsive, passionate character, irresponsible and mischievous, but not evil. His interest in María, though unwelcome to her, is sincere. The Marquis seeks relationships with women in order to flatter his vanity:

Je mesure l'estime que je fay des Dames, à celle qu'elles font de moy: & s'il rencontre quelqu'une qui ne reçoive pas mes services, du moins avec ciuilité, je la juge aussi tost indigne de ma colere & de mon amour, & un quart d'heure il ne m'en souvient plus du tout.
(p. 121)

His interest in Livie is at first stimulated by her indifference to him, 'J'aduoue que pour cette fois, sa resistance me piqua plus que sa beauté' (p. 115), and when he discovers that she prefers another suitor, his offended pride leads him to seek revenge, 'Je conserve encor vn peu d'affection, & beaucoup de desir de me vanger' (p. 121). Revenge is never prominent among Diego's motives. In Act II of *El astrólogo fingido*, he is provoked by María's extreme scorn and her hypocrisy. His indignation increases until he can no longer contain it, and he reveals her secret in a single, breathless outburst. Livie, though she rejects the Marquis's attentions, is a far less haughty and provocative character than María, and consequently less deserving of public humiliation. The Marquis is disrespectful towards her, holding her arm as she tries to walk away, and looking at her with 'vn sousrire malicieux' (p. 125), then building up to his revelation with a series of cruel hints.

To Diego, the role of astrologer becomes a burden: he is almost forced into further deceit by characters such as Carlos, Violante and Leonardo. The Marquis derives more pleasure from deception, admitting, ‘Je la trouve si plaisante, que je n’eus plus d’autre passion que de la faire durer de plus long temps que je pourrois’ (p. 139). And whereas Diego renounces his interest in María, the Marquis continues to seek revenge. In Calderón’s play, when Doña Violante asks Diego to arrange for a phantom resembling her absent lover, Don Juan, to visit her, Diego, who knows Juan’s whereabouts, agrees to help, and dictates a letter summoning Juan. To Diego, this is merely a strategy to save face, and to free himself of the troublesome demands of Doña Violante. The Marquis, however, hopes that his letter will destroy Hortense’s relationship with Livie,

Quel dessein j’auois eu en la faisant escrire? quel dessein, luy dis-je; ce-luy qu’elle tombe aux mains d’Hortense, qui croyant qu’Aurelia fçait qu’il est caché chez Leandre, puis qu’elle luy escrit, ne manquera pas de se trouuer à l’assignation qu’elle luy donne par sa lettre, pour essayer de se justifier: & de cette sorte elle apprendra qu’il est effectivement à Gennes, sera esclater la chose, détruira les plaisirs cachez de Liuie, & me vangera.

(p. 175).

Another French adaptation of *El astrólogo fingido*, this time a verse-drama, *Jodelet Astrologue*, by Antoine le Métel, Seigneur d’Ouille, was performed in Paris, and published there, in 1646.⁴ This work, too, relies heavily on the Spanish original, with many instances of literal translation. Again, the setting is moved, this time to France, and the characters are given French names. The

adjustments made to the plot are designed to enhance the play's appeal for the contemporary French public.

Interest in *El astrólogo fingido* in France continued with Thomas Corneille's comedy *Le Feint Astrologue*, published in 1651.⁵ Steiner has pointed out, however, that *El astrólogo fingido* was not the exclusive source for this comedy, and claims that the principal differences between the atmosphere and characterization of Calderón's and Corneille's versions are not due to the latter's innovation, but derive from Madeleine de Scudéry, whose *Ibrahim* also provided a source for *Le Feint Astrologue*.⁶

Corneille changes the characters' names again. His characters, and their counterparts in *El astrólogo fingido* and *Ibrahim*, are shown below:

<i>El astrólogo fingido</i>	<i>Ibrahim</i>	<i>Le Feint Astrologue</i>
D. Diego	Marquis de Touraine	D. Fernand
D. Juan	Hortense	D. Juan
Da. María	Livie	Lucrece
Da. Violante	Aurelia	Léonor
Leonardo	Léonard	Leonardo
D. Carlos	Léandre	D. Lope
D. Antonio	Valère	D. Louis
Beatriz	Lucrece	Beatrix
Quiteria	Camille	Jacinte
Morón	la Roche	Philipin
————	Vespa	————
Otáñez	unnamed servant	Mendoce

In Corneille's play the setting reverts to Madrid. The plot of *Le Feint Astrologue* follows Calderón's *comedia* very closely, except in those areas where it is influenced by *Ibrahim*. Scenes from *El astrólogo fingido* which Mlle de Scudéry, as the writer of a first-person narrative had been obliged to omit, such as the opening scenes between María and Juan, could have been reinstated by Corneille, but he chose to follow her example in leaving them out. The string of broken confidences and betrayed secrets is therefore curtailed in *Le Feint Astrologue*, as it had been in *Ibrahim*. The influence of Mlle de Scudéry is evident in other, fairly minor, details: D. Fernand, like the French

Marquis, but unlike Don Diego, attempts to study astrology; on her visit to D. Fernand, Leonor follows Aurelia in refusing to disclose her reason for consulting an astrologer. Elsewhere, Corneille adheres more closely to Calderón's plot: Mlle de Scudéry's principal innovation – the Vespa episode – is not retained in *Le Feint Astrologue*.

Corneille's own innovations, as far as the plot is concerned, are confined to minor details. Calderón's Don Juan had left for Flanders, but was then supposed to be in Zaragoza, Corneille's character also leaves for Flanders, but is supposed to have been detained by a law suit in Burgos. Corneille's Lucrece, unlike Calderón's María, shows an awareness of Juan's long-standing relationship with another lady. In *Le Feint Astrologue*, the servant Mendoce, the counterpart of Calderón's Otáñez, has been stealing from his master.

In Corneille's play the honour theme is no more significant than it had been in *Ibrahim*. It is made clear that Lucrece's initial rejection of Juan derives purely from the fear that her father would be opposed to her marriage to a poor man:

LUCRECE Dès l'instant qu'il me vit, s'il m'aima, je l'aimay
 Mais jugeant que mon Pere en ayant connoissance
 Pour un homme sans biens auroit peu d'indulgence,
 J'accusay fort long-temps mes yeux de trahison,
 Cent fois à mon secours j'appellay ma raison.
 (II. 1, p. 95)

From the thematic point of view, *Le Feint Astrologue* is much closer to *Ibrahim* than to *El astrólogo fingido*. Although Corneille restores the Madrid

setting, the play's atmosphere is not Spanish. The honour theme is as reduced in importance as it had been in *Ibrahim*. Corneille's play also contains fewer instances of deception than *El astrólogo fingido*, and the whole truth is not revealed at the end. The 'ser-parecer' theme is therefore much weaker in *Le Feint Astrologue*. Corneille follows Mlle de Scudéry in focusing principally on the emotions involved in the various love triangles. As in *Ibrahim*, the counterparts of Calderón's Violante and Carlos also marry.

It is in the area of characterization that some of the most interesting comparisons can be made. Corneille's false astrologer, D. Fernand, has much more in common with his counterpart in *Ibrahim* than with Calderón's Don Diego. Early in Act I, Fernand's servant Philipin, recalling his master's past inconstancy in love, is mystified by his continuing attachment to Lucrece, 'Autrefois en tous lieux vous disiez Je vous aime | A peine un demy-jour vous estiez à la mesme' (I. 1, p. 80).

D. Fernand's explanation for his tenacity where Lucrece is concerned makes no reference to love. His interest in her is sustained only by her indifference to him: had she offered him any encouragement, she would soon have met the same fate as all his former loves. Meanwhile, he draws some satisfaction from the evident displeasure which his attentions cause her:

Si l'Amour m'engagea d'abord à son service,
 C'est l'amour aujourd'huy beaucoup moins que caprice;
 Son peu de complaisance à flater mon espoir
 Est l'unique raison qui m'oblige à la voir;
 Non pas que sa personne en effet me soit chere,
 Mais parce que je prens plaisir à luy déplaire,
 Et cherche à me vanger, en la persecutant,

De la honte que j'ay qu'on m'estime constant.
(I. 1, p. 80)

While Diego never questions María's judgement in preferring Don Juan over himself, Corneille's Don Fernand is less gracious, 'Voyez le digne choix, & pour qui l'on me fuit | Pour un homme sans biens (I. 3, p. 89). D. Fernand never was a genuine suitor of Lucrece; his pride is hurt by her rejection of him, and by the fact that he has been duped. His thoughts immediately turn to revenge, which he intends to obtain by humiliating Lucrece:

Je veux me rire d'elle, & pour me vanger mieux,
Me fendre de nouveau captif de ses beaux yeux;
Si j'en suis meprise, du moins j'auray la joye
De la payer sur l'heure en la mesme monnoye,
Je sçauray la railler, & luy faire sentir
Que je n'ay fait l'amant que pour me divertir.
(I. 3, p. 88)

Although D. Fernand's speech denouncing Lucrece closely echoes the parallel speech by Diego, the dialogue leading up to it highlights the differences between the two sets of characters. Lucrece has more in common with Mlle de Scudéry's Livie than with Calderón's Doña María. Though clearly dismayed by D. Fernand's presence, she does not claim that his attentions are an affront to her honour. And whereas Diego is provoked by María into making his revelation, in Corneille's play the crisis is deliberately precipitated by D. Fernand. He opens the scene with an ironical allusion to Lucrece's apparent fondness for solitude, 'On ne vous sçavoit voir! toujours

seule chez vous! | De vous-mesme à la fin je deviendray jaloux (II. 2, p. 96). He continues to affect an interest in her, drawing protests and denials from her. Significantly, the lines which in Calderón's play had been whispered by Morón, 'El Sol no, pero la Luna, | si, entre las doze y la vna' (ll. 1059 – 60), are transferred by Corneille to the mouth of D. Fernand, and converted into a cruel taunt designed to cause alarm:

LUCRECE Que je hay le soleil que fait que je vous voy!
D FERNAND Ouy, la Lune en effet vous est plus favorable,
 Et vous fait voir sans doute un objet plus aimable.
LUCRECE Que me voulez-vous dire?
D FERNAND Ah, de grace, il suffit,
 A qui m'entend assez je n'en ay que trop dit.
LUCRECE Par ce discours obscur vous voulez qu'on vous craigne.
 (II. 2, pp. 96 – 7)

Thoughts of vengeance, never a major motive with Diego, continue to preoccupy D. Fernand. In Calderón's play, when Violante begged Diego to conjure up a supernatural image of her lover, whom she believed to be in Zaragoza, Diego had, at first, protested that his powers were unequal to this task, but then, realizing that the *galán* in question, Don Juan Medrano, was hiding in Madrid, he had agreed to help, and had dictated a letter to Violante, in which she summoned Juan to her house. For Diego, although he welcomes the opportunity for some more fun, this had mainly been a solution to an awkward situation. D. Fernand, when faced with the same request from Doña Violante's counterpart Leonor, already knows D. Juan's whereabouts, and immediately sees the possibility of satisfying his desire for revenge:

LEONOR L'artifice est assez bien conduit,
 Et vous pouvez beaucoup avecque cette lettre
 D FERNAND Aux mains de D. Juan il faudra la remettre,
 Qui, sans doute croyant qu'on l'a fait épier
 Ira voir Leonor pour se justifier,
 Se trahira luy-mesme; ainsi par cette adresse
 Je me vange, & détruis les plaisirs de Lucrece.
 (III. 3, p. 119)

In later scenes the character of Corneille's astrologer begins to show a greater resemblance to its Calderonian original. D. Fernand, like Don Diego, expresses his regret at the trouble which he has caused. Speaking of his rival, he confesses thus:

Croyez que sans regret je luy cede la place,
 Je ne travaille point à causer sa disgrace,
 Et mon amour eteint, il m'importe fort peu,
 Que Lucrece aujourd'hui recompense son feu.
 (IV. 5, p. 129)

As the play reaches its conclusion, Fernand follows Diego and Mlle de Scudéry's Marquis in urging Leonard to allow his daughter to marry D. Juan:

Ouvrez enfin les yeux,
 Et ne résistez plus au volonté des Cieux.
 Je vous en ay tantost déjà dit ma pensée,
 Que d'un semblable Hymen elle estoit menacée.
 Comme un homme sans biens doit estre son Epoux,
 Pour faire un meilleur choix, où le-cherchez-vous?
 D Juan est bien fait & d'illustre famille,
 Et puisqu'avec ardeur il aime vostre fille,
 D'un mot de vostre bouche autorisant son feu,
 Donnez à cet Hymen un genereux aveu.
 (V. 11, p. 154 – 55)

The influence of *El astrólogo fingido* was not confined to France. *Ibrahim* was translated into English and published in England in 1668. The same year saw the first performance, in London, of John Dryden's *The Mock Astrologer*. In the preface to his text, published 1671, Dryden shows an awareness of its tradition, stating in his preface:⁷

It was first Spanish and called El astrologo fingido, then made French by the younger Corneille: and is now translated into English, and in print under the name of the Feign'd Astrologer.

Oppenheimer considers, however, that even if Dryden knew Calderón's play, *The Mock Astrologer* shows little or no sign of having been influenced by it. He identifies Dryden's primary sources as Corneille's *Le Feint Astrologue*, Madeleine de Scudéry's *Ibrahim*, the anonymous *The Feign'd Astrologer* mentioned by him in his preface, and a play by Molière, *Le Dépit Amoureux*.

Although it is no longer a well-known play, *El astrólogo fingido* has exerted a wide and sustained influence. We have seen how it continued, directly or indirectly, to have an impact on writers in several European countries during the seventeenth, eighteenth and nineteenth centuries, and at least one adaptation appeared in Spain as recently as 1927.⁸

NOTES

¹ J. E. Varey, 'An Anthology of Calderonian Criticism', *RCEH*, 6 (1982), 280 – 86 (p.280).

² Madeleine de Scudéry, *Ibrahim ou l'Illustre Bassa*, Part II, Book 2 (Paris: Antoine de Sommerville, 1644).

I have drawn on Oppenheimer, 'Supplementary Data on the French and English adaptations of Calderón's *El astrólogo fingido*', *RLC*, 12 (1948), 547 – 60, which identifies and discusses the early French and English adaptations. Oppenheimer also includes a section on them in 'Fake Astrologer' (pp. 26 – 9).

³ Oppenheimer, 'Fake Astrologer', has a question-mark at the end of this line. I have omitted the question-mark, as the 1641 *Segunda Parte* does not have one, and the line is clearly intended to be a statement or an exclamation.

⁴ Seigneur d'Ouville, *Jodelet Astrologue* (Paris: Cardin Besogne, 1646).

⁵ T. Corneille, *Le Feint Astrologue* (Amsterdam: Henry Desbordes, 1701).

⁶ Arpad Steiner, 'Calderón's *Astrólogo fingido* in France', *MP*, 24 (1926), 27 – 30.

⁷ Anon, *The Feign'd Astrologer* (London: Thomas Thornycroft, 1668), and Dryden, John, *An Evening's Love, or the Mock Astrologer* (London: Henry Herringman, 1671).

⁸ Arturo Cuyás de la Vega, *El astrólogo fingido* (Madrid: 1927).

CONCLUSION

We can reasonably conclude from the preceding chapters that *El astrólogo fingido* is a rewarding *comedia* to study and worthy of greater recognition than it has received so far. As a play to be performed in the theatre, it is lively, amusing and entertaining. Detailed critical analysis reveals it to be an accomplished and technically sophisticated work, whose every aspect – structure, ideas, characterization, staging and language – exemplifies the craftsmanship for which Calderón is renowned.

It is surprising, therefore, that the play has not received more attention from critics. It has often been mentioned in passing in general works on Calderón, as typifying the *comedia de capa y espada*, and its worth was acknowledged by E. M. Wilson who, commenting on Calderón's early plays, notes that: 'perhaps the best of them – if it is really as early as some critics think – is *El astrólogo fingido*, which moves quickly, is full of Madrilian local allusions, and is well put together.'¹ Throughout the twentieth century minor aspects of the play have formed the subject of brief, isolated articles by Oppenheimer and Steiner, while Parker, in his 1994 study of Calderón's theatre, devotes a whole chapter to it.² Until Oppenheimer's edition appeared in 1994, there existed no accessible, annotated edition, and although his introductory chapters provide a useful

starting-point, no comprehensive critical study of *El astrólogo fingido* has yet been published.

The reasons for the neglect of the play are not difficult to discover. Calderón is the victim of a fate which to some extent befalls many great writers. Even in the case of Shakespeare's rather smaller dramatic output, which has been exhaustively studied and performed, and has achieved far greater fame than Calderón, attention has been distributed unevenly, with certain plays receiving the lion's share of the attention. Calderón was, of course, a more prolific dramatist, producing over 100 *comedias* and more than 70 *autos sacramentales*. However, while it was inevitable that some plays would attract greater interest in modern times than others, critics have concentrated overwhelmingly on a small minority of plays, with many others virtually ignored.

A glance at the history of Calderonian criticism provides clues to the reasons for this unevenness. At the end of the seventeenth century, tastes began to change, and Calderón fell out of favour in Spain. Interest in his work was revived in late eighteenth-century Germany. Here the concern of figures such as the Schlegel brothers was to establish his reputation as a thinker, comparable with Shakespeare, and this naturally resulted in a concentration on the religious, moral and philosophical plays, with an overwhelming focus on *La vida es sueño*. It was not until the later years of the nineteenth century, on the bicentenary of his death, that interest in Calderón began seriously to revive in Spain. The process was continued during the twentieth century by Ángel Valbuena Prat, who published several works on Golden Age drama.

In the U.K., from the 1940s onwards, the drama attracted the interests of critics such as Parker, Entwistle, E. M. Wilson, May and Sloman. Like Valbuena Prat, they sought to establish Spanish Golden-Age dramatists, particularly Lope de Vega and Calderón, as comparable with the greatest French and English dramatists, and this concern with his 'seriousness' led them, also, to focus on Calderón as a thinker and Catholic moralist, rather than as a writer of plays for performance in a theatre. The set of principles which Parker advocated as the definitive approach to understanding and interpreting the Golden Age *comedia* well illustrates this preoccupation with ideas and Christian morality. According to Parker, action and character are both subordinated to theme, and the whole play is based upon the overriding principle of poetic justice.³ Similarly, Sloman's analyses of Calderón's *refundiciones* frequently attempt to demonstrate how Calderón brought into sharper focus the moral ideas of the source play.⁴ Again, the *comedias* which these scholars chose to study were predominantly those which most readily lent themselves to thematic analysis: the philosophical *La vida es sueño*, the religious plays *El mágico prodigioso* and *La devoción de la Cruz*, and the honour plays, particularly *El alcalde de Zalamea*, *El médico de su honra* and *El pintor de su deshonra*. Reviewing an anthology of Calderonian criticism in 1982, Varey criticises the authors' heavy emphasis on Calderón as a philosopher, and their neglect of him as a writer of comedy. He notes that even when cloak-and-sword plays were considered, it was still from the point of view of their themes and moral lessons.⁵

The emphasis has slowly shifted. Some critics began to approach the plays through their imagery. Others have suggested that characterization may not have held such a lowly position in Calderón's drama and, as we saw in the chapter on themes, critics such as Gwynne Edwards have questioned whether the principle of poetic justice really was as sacred to Calderón as Parker and others had claimed. In recent years studies of Golden Age drama have begun to focus on the *comedias* as plays, considering them from the point of view of their construction, technique and staging. In the light of these changing attitudes, it seems possible that plays such as *El astrólogo fingido* will eventually receive the critical attention they deserve.

El astrólogo fingido was a success in its time, but does it have anything to offer modern audiences? I have often been struck, while reading it, by the thought of how enjoyable the play would be if performed in the theatre. Its characters and plot are engaging, its pace never flags, its dialogue is sharp and its wit accessible to the modern audience. This view is shared by Carlos Espinosa, writing in 1992, following the performance of *El astrólogo fingido* at the Almagro Festival de Teatro Clásico:

No son fáciles de entender las razones por las cuales un texto como *El astrólogo fingido* había permanecido hasta ahora ausente de los escenarios españoles. Se trata de una comedia ingeniosa y brillante, en la que, pese a haber sido escrito por Calderón en su juventud, están presentes cualidades como la arquitectura precisa, la limpieza de elementos superfluos, la acción concentrada, la estilización y el sólido nexo entre poesía y estilo teatral que caracterizan sus obras de madurez.⁶

As far as the element of *deleite* is concerned, then, *El astrólogo fingido* has an enduring appeal. Our society, however, appears to bear little resemblance to that of seventeenth-century Madrid. Would the play have any significance for us beyond its value as entertainment and its costumbristic and historical interest?

The tension in *El astrólogo fingido* arises from the conflict between society's expectations and human nature, which rebels against artificial restraints. Young women no longer have to fear for their honour in the way that María does, nor are they driven to the lengths that she is in order to marry the suitor of her choosing. Yet many people aspire, but fail, to live up to the expectations of modern society, particularly in terms of lifestyle and material success. Human nature, and the problems that confront human beings do not change greatly. Issues of love, friendship, trust and betrayal trouble us just as much as they affected the characters of Calderón's world. Secrets are as difficult to keep now as they were in the seventeenth century. And while we may be amused by the gullibility of Carlos, Leonardo or Violante, do we not live in an age when people are more than ever impressed by the charlatan, anxious to associate themselves with the latest instant celebrity, and to convince others of their own knowledge? As we have seen, there is no explicit moralizing in *El astrólogo fingido*, the *doctrina* always was fairly subtle, but to those who are prepared to look below the surface for it, it is no less relevant than it was in Calderón's own time.

In the preceding chapters, I have explored and highlighted many of the noteworthy aspects of *El astrólogo fingido* which have been either ignored, or

less than fully appreciated, by earlier critics. I hope that I have been able to demonstrate that this *comedia* is worthy of greater attention and respect than it has attracted hitherto, both as a play to be performed in the theatre, and as a work of literature.

NOTES

¹ Wilson and Moir, *A Literary History*, p. 104.

² For example, Max Oppenheimer, Jr., 'Two Stones and One Bird: a Bird Lore Allusion in Calderón', *MLN*, 66 (1952), 253 – 54, and 'Supplementary Data', Arpad Steiner, 'Calderón's *Astrólogo fingido* in France', *MP*, 24 (1926), 27 – 30.

³ Parker, *Approach*, pp. 9 – 12.

⁴ Sloman, *Dramatic Craftsmanship*, pp. 216, 222, demonstrates, for example, how characters such as Isabel of *El alcalde de Zalamea*, and Fernando of *El príncipe constante*, are changed by Calderón so that they become embodiments of certain moral virtues.

⁵ Varey, 'An Anthology', p. 285

⁶ *Primer Acto*, 243 (1992) 116 – 19.

APPENDIX I

DEDICATORIA OF THE 1632 PARTE VEINTE Y CINCO EDITION



A D O N

FRANCISCO XI-

MENEZ DE VRREA, DOTOR EN
ambos Derechos, Capellan de su Magestad, y su Co-
ronista en los Reynos de Aragon.



El apoyo de los hombres eminentes es, el que califica el credito de las obras que oprimidas en el capuzio del vulgo, d'essen parecer hijas legitimas de sus dueños a la sombra de el patrocinio y respeto de sus valedores.

Conociendo pues en v. m. tantas partes qu'han acreditado su emi- nencia, dando nuevas glorias al singular timbre de su nobleza, constituyendolo su Magestad en la ocupacion mas confidente, y en el oficio mas honroso de su Corona, fiado de su estudio, inteligencia, y inuestigacion el sacar en limpio, y dilucidar con fidelidad tantas hazañas de sus gloriosos ascendientes, y tantos triunfos de los hom- bres mas celebrados de los siglos passados para que por su diligencia de v. m. tenga la fama en sus Anales, materia con que celebrar memorias eternas de sujetos tan he roycos, y le deua este Reyno el ver logrados sus gloriosos blasones.

Los que v. m. tiene adquiridos por el particular cuydado de recoger libros, y au- mentar, sus Estantes con todos los que en el Orbe han salido a luz dignos de estima- cion en todas lenguas, facultades y ciencias digalo el numero tan copioso que ay tie- ne, pues passan de cinco mil cuerpos, los que dan alma a la fuerza de esta verdad.

No me detengo en relatar la estirpe generosa, y la nobleza illustre de sus heroy- eos ascendientes de v. m. pareciendome, que nombrandolo a v. m. es muy escusado, siendo tan conocido en toda España, assi por su calidad, como por sus letras, mucha erudicion, y nobleza.

Esta Comedia es, una de las que peregrinauan entre los peligros de la ignoran- cia, he procurado con particular diligencia redúzirla a su primer original, ha se vi- sto necesitada de amparo, yo he tenido muy seguro el de v. m. en todas las ocasiones que se han ofrecido y assi le suplico en esta me honre y fauorezca al Autor, que es de los celebrados de España, que con el seguro de su patrocinio de v. m. lo estará la Co- media de las ordinarias calumnias de los mordaces, y quedará lograda mi inten- cion. Guarde Dios, &c.

Pedro Escuer.

COMEDIA

APPENDIX II

FINAL SCENES OF THE 1632 *PARTE VEINTE Y CINCO*
EDITION

Comedia famosa.

Leo. Que es esto?

D. Die. Escucha Violante.

Vio. No te espantes de que entre
así Leonardo en tu casa,
que tales licencias tiene,
en los hombres el engaño,
y el desprecio en las mugeres.
Yo vine siguiendo a vn hombre,
que es el que a tu hija quiere,
y está escondido en tu casa.

Leo. En mi casa, injusta suerte,

Ota. Las voces son lastimosas,
que prevenidas me tiene,
Moron no ay de que espantarme.

D. Die. Escucha señor, adviérre.

Vio. No creas esse embustero,
porque en quanto dize miente.

D. Ma. Cielos que ha de ser de mi!

Leo. Que es esto ingrata así ofendes
a la sangre mas honrada,
que es de este hombre?

D. Ma. Que puede
responder quien a vn tiempo
zelos, y de dichas vienen,
si es que zelos, y de dichas,
ser cosas distintas suelen.

Leo. No ha de quedar en mi casa
vn atomo que no queme.

Ota. Estas son las confusiones,
voces, y gritas crueles.

D. Ant. Vn hombre está atado aquí,

Leo. Atado, que encanto es este,
pues es el de Falerina
mi jardín?

Mor. Aquí parece
el pobre Otañez, mi burla
vino a salir excelente.

Leo. Hombre así, quien pudo ser?

D. Ant. Ya estan rotos los cordales.

Ota. Ya he llegado, o patria mia,
dexa que tu tierra bea
agradecido, que bien

conozco yo estas paredes,
en fin naci aquí.

Leo. Qué miro,
cielos, no es Otañez este?
que es esto Otañez?

Ota. Iesus, pues tu señor tãbié vienes
a las montañas, a que?

Leo. Muy a proposito ofreces
vna burla a tantas veras.

Ota. Mucho me huelgo de verte,
donde sepas mi hidalgia,
de quien, y como deciendo.

Mor. Pagastela del talego,
figurilla de vejete,
que en Madrid estays.

Ota. Por Dios
que es verdad, Iesus mil vezes.

Vio. Este es el hombre.

Leo. Que dizes,
el hombre? aun mas daño es esse,
vn ladron auia de ser
el que a mi hija pretende?

D. Lu. No soy ladron, que ella misma,
que mi humildad fauorece
me dio la joya, y yo quise
por disculparla ofenderme,
pobre soy, pero mi sangre,
con mayor luitre merece
en tu enojo mas piedad.

D. Die. Si ya es cierto que previene
su estrella pobre marido,
dime señor con quien puedes
cumplir el ado mejor?

Leo. Todo es lo que Dios quiere.

Vio. A embustero mentiroso.

Bea. Ea pues señora cessen
los baldones, que harto ha hecho
en librarle, y defenderse,
no siendo Astrologo.

Todos. No.

Bea. Ya señora poco pierde,
supuesto que no lo ha sido

en que esto llege a saberse,
yo le dixi tus amores
a Moron.

Mor. Y breuemente,
yo se lo dixi a don Diego.

D. An. Y el a mi.

D. Die. Yo estoy presente,
a quien vos se los dixistes,
porque yo estava inocente,
yo se los dixi a Violante.

Lto. Baste, mi honor se remedie,
daos las manos.

D. In. Veysla aqui.

D. Ma. Vos soys mi esposo.

D. Die. Celebren
su boda, y con alegria
suplan las faltas que tiene
el Astrologo fingido,
con perdon vuestras mercedes.

Fin de esta Comedia.



BIBLIOGRAPHY

1 WORKS BY CALDERÓN

i EDITIONS OF *EL ASTRÓLOGO FINGIDO*

Calderón de la Barca, Pedro, *Segunda Parte de Comedias* (Madrid: María de Quiñones, 1637), pp. 206 – 27, reprinted in Pedro Calderón de la Barca, *Comedias*, Cruickshank, D. W. and Varey, J. E., eds, 19 vols (Farnborough: Gregg, 1973), V

— *Segunda Parte de Comedias* (Madrid: María de Quiñones, '1637'), pp. 201 – 21, reprinted in Pedro Calderón de la Barca, *Comedias*, Cruickshank, D. W. and Varey, J. E., eds, 19 vols (Farnborough: Gregg, 1973), VII

— *Segunda Parte de Comedias*, Madrid: Carlos Sánchez, 1641), pp. 210 – 31, reprinted in Pedro Calderón de la Barca, *Comedias*, Cruickshank, D. W. and Varey, J. E., eds, 19 vols (Farnborough: Gregg, 1973), VI

Parte veinte y cinco de comedias recopiladas de diferentes autores è illustres poëtas de España (Zaragoza, 1632)

Obras completas, Valbuena Briones, Ángel, ed., 2nd edn, 3 vols (Madrid: Águilar, 1960), II

Calderón de la Barca's 'The Fake Astrologer': A Critical Spanish Text and English Translation, Oppenheimer, Jr., Max, ed., Ibérica, vol. 9 (New York: Peter Lang, 1994)

ii OTHER WORKS BY CALDERÓN

A secreto agravio, secreta venganza, Valbuena Briones, Ángel, ed., Dramas de honor 1, Clásicos Castellanos 141, 2nd edn (Madrid: Espasa-Calpe, 1967)

El alcalde de Zalamea, Dunn, Peter N., ed., 2nd edn (Oxford: Pergamon, 1968)
La dama duende & No hay cosa como callar, Valbuena Briones, Ángel, ed., Comedias de capa y espada 2, Clásicos Castellanos 137, (Madrid: Espasa-Calpe, 1954)

La devoción de la Cruz & El mágico prodigioso, Valbuena Prat, Ángel, ed., Comedias religiosas, Clásicos Castellanos 106, 5th edn (Madrid: Espasa-Calpe, 1970)

El médico de su honra, Jones, C. A., ed. (Oxford: Dolphin, 1976)

El médico de su honra & El pintor de su deshonra, Valbuena Briones, Ángel, ed., Dramas de honor 2, Clásicos Castellanos 142, 4th edn (Madrid: Espasa-Calpe, 1978)

No hay burlas con el amor, Arellano, Ignacio, ed. (Pamplona: University of Navarra, 1981)

El príncipe constante, Parker, Alexander A., ed., 2nd edn (Cambridge: Cambridge University Press, 1957)

La vida es sueño, Sloman, Albert E., ed. (Manchester: Manchester University Press, 1961)

2 OTHER TEXTS REFERRED TO

Anon, *The Feign'd Astrologer* (London: Thomas Thornycroft, 1668)

Anon, *Poema de mio Cid*, ed. by Colin Smith (Oxford: Clarendon Press, 1972)

Anon, *Spanish Ballads*, ed. by C. Colin Smith (Oxford: Pergamon, 1964)

Anon, *La vida de Lazarillo de Tormes y de sus fortunas y adversidades*, Jones, R. O., ed. (Manchester: Manchester University Press, 1963)

Cascales, Francisco de, 'Tablas poéticas', in *Preceptiva dramática española del Renacimiento y el Barroco*, Sánchez Escribano, Federico and Porqueras Mayo, Alberto, eds, 2nd edn (Madrid: Gredos, 1972), pp. 193 – 202

Corneille, T., *Le Feint Astrologue* (Amsterdam: Henry Desbordes, 1701)

Cervantes Saavedra, Miguel de, *El ingenioso hidalgo Don Quijote de la Mancha*, Rodríguez Marín, Francisco, ed., 10 vols (Madrid: Atlas, 1947 – 49)

Dryden, John, *An Evening's Love, or the Mock Astrologer* (London: Henry Herringman, 1671)

Vega Carpio, Félix Lope de, 'Arte nuevo de hacer comedias en este tiempo', in *Preceptiva dramática española del Renacimiento y el Barroco*, Sánchez Escribano, Federico and Porqueras Mayo, Alberto, eds, 2nd edn (Madrid: Gredos, 1972), pp. 154 – 65

— *Fuente Ovejuna: dos comedias*, López Estrada, Francisco, ed., Clásicos Castalia 10, 2nd edn (Madrid: Castalia, 1978)

— *Peribáñez y el comendador de Ocaña & La dama boba*, ed. by Alonso Zamora Vicente, Clásicos Castellanos 159, 3rd edn (Madrid: Espasa-Calpe, 1978)

López Pinciano, Alonso, 'Filosofía Antigua Poética', in *Preceptiva dramática española del Renacimiento y el Barroco*, Sánchez Escribano, Federico and Porqueras Mayo, Alberto, eds, 2nd edn (Madrid: Gredos, 1972), pp. 77 – 105

Molière, *Le Bourgeois gentilhomme*, Wilson, Ronald A. ed. (Walton-on-Thames: Nelson, 1988)

Ouville, Seigneur d', *Jodelet Astrologue* (Paris: Cardin Besongne, 1646)

Quevedo, Francisco de, *La Vida del Buscón Llamado Don Pablos*, Ife, B. W., ed. (Oxford: Pergamon, 1977)

Ruiz, Juan, *Libro de Buen Amor*, Corominas, Joan, ed. (Madrid: Gredos, 1967)

Scudéry, Madeleine de, *Ibrahim ou l'Illustre Bassa*, Part II, Book 2 (Paris: Antoine de Sommerville, 1644)

Tirso de Molina, (pseudonym of Fray Gabriel Téllez), *Antona García*, Wilson, Margaret, ed., 2nd edn (Manchester: Manchester University Press, 1965)

—— ‘Cigarrales de Toledo’, in *Preceptiva dramática española del Renacimiento y del Barroco*, Sánchez Escribano, Federico and Porqueras Mayo, Alberto, eds, 2nd edn (Madrid: Gredos, 1972), pp. 207 – 14

—— *Don Gil de las calzas verdes*, Manuel Gil, Ildefonso, ed., Biblioteca clásica Ebro 92, 5th edn (Zaragoza: Ebro, 1982)

—— *Marta, la Piadosa*, Juliá Martínez, Eduardo, ed., Biblioteca clásica Ebro 44, 8th edn (Zaragoza: Ebro, 1976)

—— *El vergonzoso en palacio y El burlador de Sevilla y convidado de piedra*, Américo Castro, ed., Comedias 1, Clásicos castellanos 2, 10th edn (Madrid: Espasa-Calpe, 1975)

3 CRITICAL, HISTORICAL AND OTHER WORKS CONSULTED

Clubb, Louise George, *Giambattista Della Porta: Dramatist* (Princeton: Princeton University Press, 1965)

Cruickshank, D. W. and Varey, J. E., eds, *Critical Studies of Calderón's Comedias*, Pedro Calderón de la Barca, *Comedias*, vol. XIX (Farnborough: Gregg, 1973)

Defourneaux, M. *La Vie Quotidienne en Espagne au Siècle d'Or* (Paris: Hachette, 1964)

Davis, Charles, and Paul Julian Smith, eds, *Art and Literature in Spain: 1600 – 1800: Studies in Honour of Nigel Glendinning* (London: Tamesis, 1993)

Edwards, Gwynne, *The Prison and the Labyrinth: Studies in Calderonian Tragedy* (Cardiff: University of Wales Press, 1978)

Espinosa, Carlos, 'El astrólogo fingido: una añeja novedad', *Primer Acto*, 243 (1992), 116 – 18

Green, Otis H., *Spain and the Western Tradition: the Castilian Mind in Literature from El Cid to Calderón*, 4 vols (Wisconsin: University of Wisconsin Press, 1968), II

Gregg, K. C., 'Towards a Definition of the *comedia de capa y espada*', *RN*, 18 (1977), 103 – 06

Hale, J. R., *Renaissance Europe 1480 – 1520* (London: Collins, 1971)

Hatzfeld, Helmut, 'Lo que es barroco en Calderón', *Hacia Calderón: Segundo Coloquio anglogermano, Hamburgo 1972*, Hans Flasche, ed., (Berlin: Walter de Gruyter, 1973), 35 – 49

Hesse, Everett W., *Calderón de la Barca*, Twayne's World Authors Series 30, (New York: Twayne, 1967)

Hilborn, H. W., *A Chronology of the Plays of D. Pedro Calderón de la Barca* (Toronto: Toronto University Press, 1938)

Hollington, Michael, 'Baroque', *A Dictionary of Modern Critical Terms*, Fowler, Roger, ed. (London: Routledge & Kegan Paul, 1987), pp. 20 – 22

McKendrick, Melveena, *Woman and Society in the Spanish Drama of the Golden Age: A Study of the 'mujer varonil'* (Cambridge: Cambridge University Press, 1974)

Oppenheimer, Jr., Max, 'Supplementary Data on the French and English Adaptations of Calderón's *El astrólogo fingido*', *RLC* 22 (1948), 547 – 60

—— 'The *burla* in Calderón's *El astrólogo fingido*', *PQ*, 27 (1948), 241 – 63

—— 'Two Stones and One Bird: a Bird Lore Allusion in Calderón', *MLN*, 46 (1952), 253 - 54

Parker, A. A., *The Approach to the Spanish Drama of the Golden Age*, Diamanté Series 6 (London: The Hispanic and Luso-Brazilian Councils, 1957)

—— *The mind and art of Calderón: Essays on the Comedias*, Kong, Deborah, ed. (Cambridge: Cambridge University Press, 1988)

—— 'Reflections on a New Definition of "Baroque Drama"', *BHS*, 30 (1953), 142 – 51

Parker, Geoffrey, *Europe in Crisis: 1598 – 1648* (Glasgow: Fontana, 1979)

Perry, Janet H., ed., *The Harrap Anthology of Spanish Poetry* (London: Harrap, 1953)

Quilis, Antonio, *Métrica española*, 6th edn (Barcelona: Ariel, 1975)

Rogers, Daniel, *Tirso de Molina: El burlador de Sevilla*, Critical Guides to Spanish Texts, 19 (London: Grant & Cutler, 1977)

Russell, P. E., *A Companion to Spanish Studies* (London: Methuen, 1973)

Sánchez Escribano, Federico and Porqueras Mayo, Alberto, *Preceptiva dramática española del Renacimiento y el Barroco*, 2nd edn (Madrid: Gredos, 1972)

Shergold, N. D., *A History of the Spanish Stage from Medieval Times until the End of the Sixteenth Century* (Oxford: Clarendon Press, 1967)

Sloman, Albert E., *The Dramatic Craftsmanship of Calderón: His Use of Earlier Plays* (Oxford: Dolphin, 1969)

Steiner, Arpad, 'Calderón's *Astrólogo fingido* in France', *MP* 24 (1926), 27 – 30

Varey, J. E., 'An Anthology of Calderonian Criticism', *RCEH*, 6 (1982), 280 – 86

Wilson, E. M, 'The Four Elements in the Imagery of Calderón', in *Critical Studies of Calderón's Comedias*, Cruickshank, D.W. and Varey, J. E., eds (Farnborough: Gregg, 1973), pp. 191 – 207

—— and Moir, Duncan, *A Literary History of Spain: The Golden Age: Drama 1492 – 1700* (London: Ernest Benn: New York: Barnes & Noble, 1971)

Wilson, Margaret, *Spanish Drama of the Golden Age* (Oxford: Pergamon, 1969)

Errata

p. 172, 3 lines from end of page: '1994' should read '1988'

p. 178, note 2: add 'Parker, *Mind and art*, Chapter 13, pp. 153-68.'

p. 113, note 2: this should begin 'Alan K. Paterson, 'Calderón's *Deposición en favor de los profesores de la pintura*: Comment and Text', in'