

DOCTA Y SABIA
ATENEIA

Studia in honorem

LÍA SCHWARTZ



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SAGRARIO LÓPEZ POZA, NIEVES PENA SUEIRO, MARIANO DE LA CAMPA,
ISABEL PÉREZ CUENCA, SUSAN BYRNE Y ALMUDENA VIDORRETA

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Profesora Lía Schwartz



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Don Toribio Cuadradillos, «Avestruz del Amor», and *El lindo don Diego* (with a note on Quevedo)

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There are many resemblances between Moreto's *El lindo don Diego* and Calderón's *Guárdate del agua mansa*. *El lindo don Diego* opens with Don Tello, a rich *madrileño* who has been in Mexico. Don Tello plans to marry his daughters, Inés and Leonor, to two nephews from the north, Diego and Mendo. Mendo, son of a younger sister of Don Tello, will wed Leonor, the younger daughter; Diego, son of Don Tello's elder brother and «cabeza de su casa» (DD 44), will marry Inés¹. We learn all this from Don Tello's conversation with Don Juan, whom he befriended on the voyage home from Mexico (48-52). He does not know that Juan loves Inés.

There are two versions of *El agua mansa*/*Guárdate del agua mansa*: the mainly autograph manuscript now in the Institut del Teatre, Barcelona, and the printed editions, the first in *Comedias escogidas VIII* (1657). The title *Guárdate del agua mansa* was first used in Calderón's *Octava parte*, edited by Vera Tassis (1688). Although *Escogidas VIII* uses the title *Agua mansa*, I distinguish the two versions by calling the manuscript AM and the printed ones GAM (Calderón 1981a, 1989a). AM and GAM differ, partly because GAM includes a long description of the arrival in Madrid of Queen Mariana (15 November 1649). This addition is likely to date from soon after the events.

Like *El lindo don Diego*, AM and GAM open with a wealthy *madrileño* who has been in Mexico: Don Alonso. Like Don Tello, Don Alonso has two

¹ 'DD' refers to line nos. in Francisco Sáez Raposo's edition, published by Moretianos.com.

daughters, Clara and Eugenia, one of whom he plans to marry to Toribio, his older brother's eldest son (i.e., the head of the family), who is coming from his *casa solariega* in the north for that purpose. Giving these details to his daughters, Don Alonso uses the term «vuestra cabeza» (AM 646).

Several factors complicate the ostensibly simple question of which play is the earlier. First, the composition date of *El lindo don Diego* is unknown. It was first printed in *Escogidas XVIII* (1662) (Cotarelo, 1927: 479; 1931, 460-62). The play's first critical editor, Narciso Alonso Cortés, opted for 1654-1662 (Moreto, 1922: xv). The latest view is that Moreto continued writing after his ordination in 1657, and that *El lindo don Diego* belongs to this period (Lobato & Martínez Berbel, 2011: I, 1049).

If the GAM text of Calderón's play is ostensibly earlier than *El lindo don Diego*, then the AM version is presumably earlier still². Both versions refer to «guardas de peste», whose task was to prevent possibly infected travellers from entering cities (AM 779; GAM 1077). Madrid was threatened by plague from 1647 to 1649, especially in 1649. Official mourning for the death of Prince Baltasar Carlos (1646), which involved closure of the theatres, lasted until 1648, although Calderón might have begun the play earlier, anticipating the reopening; but both versions may belong to 1649.

Other complications involve the autograph manuscript of AM. The author's handwriting has most in common with reliably-dated manuscripts of the 1640s, such as *El secreto a voces* (1642) and *La humildad coronada de las plantas* (1644) (Cruikshank, 1970), but not all of the manuscript is in Calderón's hand: that of the actor-manager Antonio de Escamilla has been identified in the closing lines (folio 54^r) and on 44^v, but the hand which copied folios 21 (lines 1037-96) and 28 (1465-1525) has not (*Manos teatrales*). Folio 54^v carries Francisco de Avellaneda's licence (14 May 1673); another hand has written «Representese quitado lo rayado». There is no «rayado» in the manuscript, but since folios 21 and 28 are slightly smaller than the rest, we may suppose that it was on those, and that a fair copy of new lines was inserted on fresh leaves. But why should Avellaneda have objected to lines in a play which was a quarter of a century old, and which had presumably been licensed before, although perhaps in a different version? It was his practice, when licensing old plays, to refer to past licences.

² Arellano and García Ruiz examine the possibility that AM is a revision of GAM, but reject it (Calderón, 1989a: 55-63).

Avellaneda knew Calderón: born in Álava, he was involved in writing some ten plays, mostly in collaboration, and over thirty shorter pieces. As a censor, he licensed several Calderón texts: *La exaltación de la cruz* (BNE, Ms 19597, 25 October 1662), *El postrer duelo de España* (BNE, Ms 15273, 29 June 1668), *Los tres mayores prodigios* (BNE, Ms 16641, 1 July 1669), *El gran príncipe de Fez* (BNE, Ms Res/100, 15 September 1669), *El alcaide de sí mismo* (BNE, Ms 16813, 24 September 1669) and *El mayor monstruo los celos* (BNE, Ms Res/79, 2 October 1667 and 23 April 1672); *El gran príncipe de Fez* was new in 1669, but the others had been performed before. Avellaneda also wrote an approbation for Don Pedro's *Quarta parte* (18 June 1672).

Avellaneda wrote at least one major work of his own, *El templo de Palas*, a *zarzuela* performed for Queen Mariana (26 July 1675; Avellaneda, 1675). The 1675 edition prints a dedication to the Viceroy of Naples and a letter (30 July) from Calderón to Avellaneda, apologizing for missing the performance due to illness, thanking Avellaneda for lending him the *borrador*, and praising the work (Cruikshank, 2013). An examination of the manuscripts listed above shows that Avellaneda found nothing to object to in any of them; his approbation of the poet's *Quarta parte* states that «Ociosa dexó siempre a la censura la discreción del Autor» (Calderón, *Quarta parte*: ¶¶7^r).

Apart from the fact that «Representese quitado lo rayado» is not in Avellaneda's hand, his relationship with Calderón makes him an unlikely candidate for these words. If the manuscript was Escamilla's in 1673, it is one of several Calderón manuscripts which he owned, and which are partly in identifiable hands, including his own and Don Pedro's. They include *El postrer duelo de España* (BNE, Ms 15273) and *El monstruo de los jardines* (BNE, Ms Res/96). On 42^r of the former, a page copied by Sebastián de Alarcón, the last four lines are in Calderón's hand. J. M. Ruano, who discovered this, noted that Alarcón was Escamilla's prompter in 1665, the date of the copy (Ruano, 1978). In that of *El monstruo*, which is dated 1670, faded writing on the vellum cover proclaims «soi de Escamilla», while on 27^r, the work of a copyist, lines 5 and 6 «del marinaje Las voces | Dicen en musica enbueeltas» are in Calderón's hand. Both manuscripts have other passages in Calderón's hand, but the most significant detail is that here we have two examples, five years apart, of Calderón's presence (and intervention) while a copyist was copying a manuscript for Escamilla. The manuscript of *El agua mansa* may be another example: after the lines

copied by Escamilla, Calderón added his signature (54^r), which differs from those of the 1640s, but which closely matches that on 59^v of *El gran príncipe de Fez* (1669).

The evidence is too scanty for certainty, but we can easily imagine that Escamilla, preferring in 1673 to perform the original version (without the hundreds of lines describing events of 1649), found some lines deleted when the censor returned it. Knowing the author well, he consulted him, and Don Pedro wrote new lines: the signature on 54^r suggests approval for at least the lines immediately above it, copied by Escamilla. The maker of the conjectural fair copy of folios 21 and 28 was probably in Escamilla's company³.

In the late 1660s and early 1670s, plays were being approved by Avellaneda and the *fiscal*, Fermín de Sarasa y Arce. They approved *El mayor monstruo los celos* in October 1667 and April 1672, while in March/April 1668 they approved the copy now in New York (HSA, Ms B2616: Regueiro and Reichenberger, 1984: I, 111-12). Sarasa was capable of writing very neatly (as when licensing *El mayor monstruo* in 1667), but he could also write untidily; he is the best candidate for «Representese quitado lo rayado» in *El agua mansa*. Comparing the AM version of the lines on folios 21 and 28 with GAM's gives no clue to what he deleted.

Examining the play, we see that *El agua mansa*'s title refers to the demure and quiet Clara, elder daughter of Don Alonso, who left his family in Spain while he went to Mexico to get rich. Returning to care for his daughters when their mother dies, Don Alonso is anxious to find them suitable husbands, particularly when he hears that the younger sister, Eugenia, reads «libros humanos» and writes verse (AM 172-76).

Both playwrights stimulated audience anticipation by delaying the arrival of the intended bridegroom/s. Thus, although Don Tello names his nephews in line 37 of *El lindo don Diego*, they do not appear until 473. Similarly, while we hear in lines AM 194-96 that Calderón's Don Alonso has sent for a nephew, his arrival and full name are delayed: in AM 621 (GAM 923), we are given the name as Don Toribio Cuadrillos; he does not enter until 666/968.

Here we see a significant difference between the plays. One comic tradition identifies amusing characters in advance by risible names, e.g.,

³ Copyists were often company prompters. «Melchor» (Pérez?) was Escamilla's prompter in 1671, but no-one is named in 1673.

Calderón's *graciosos* Juanete, Sabañón, Calabazas, Chato. The upper classes are different. In *El astrólogo fingido*, or *Hombre pobre todo es trazas*, which deal with conmen, or *Mañanas de abril y mayo*, which presents a would-be seducer, and which end in discomfiture for these characters, the names provide no clues: Don Diego de Luna, Don Diego de Osorio, Don Hipólito de Lara: ancient noble surnames, unexceptional forenames. Calderón may mock upper-class individuals for their values, but since noble status is indicated by names, the mockery does not extend to those. Lesser *hidalgos* are different again. Surnames like Luna and Lara are place-names, but Cuadradillos is no place: it refers to the small triangular pieces of cloth sewn into garments to reinforce them (English «gussets»). As for Toribio, in 1649 the name still conveyed rusticity, or worse (Calderón, 1989a: 401, n. 621). Calderón's only other Toribio is a peasant in *La devoción de la cruz*, but he probably recalled Don Toribio Rodríguez Vallejo Gómez de Ampuero y Jordán («de casa y solar montañés»), Quevedo's «*hidalgo*» in *El Buscón* (Quevedo, 1626: fol. 51). Quevedo also has a «Don» Toribio in his *entremés La vieja Muñatones* (Arellano, 1984: 101, 116).

Calderón's Toribio also comes from La Montaña: more precisely, from the valley of Toranzos/Toranzo (AM 677). He regularly refers to his *casa solariega*, and to his *ejecutoria*, which he has brought with him. This caricaturing of the northern provincial *hidalgo* borders on self-mockery (as also perhaps in Quevedo, an ancestral *montañés* like Calderón). Calderón's great-great-great-great-grandfather was born in La Montaña, and the family's *casa solariega* still stands in Viveda (near Santillana, less than twenty-five km from Santiurde de Toranzo) (Alonso Cortés, 1951; cf. Cotarelo, 1924: 15, 21-22)⁴. In 1585, Don Pedro's grandfather had obtained an *ejecutoria* to confirm his *hidalgo* status. To provide documentary evidence, he had had to return to his birthplace in Boadilla del Camino, a visit still remembered by some elderly villagers in 1636, when his grandson had to produce similar evidence to permit his elevation to the Order of Santiago (Cotarelo, 1924: 42-44). We cannot be sure that the grandfather's evidence went back, via Sotillo and Aguilar de Campoo, to Viveda, although statements were collected for the poet from Sotillo at least⁵.

⁴ For modern photographs of the building, see Cruickshank, 2009: plates 4a and 4b.

⁵ Statements were collected in October 1636 in Sotillo and Reinoso, where the poet's great-great-grandfather Pedro had lived, but Aguilar de Campoo and Viveda are not mentioned (Pérez Pastor, 1905: 99-107).

We can see, then, that while Moreto's target was an individual's characteristics, Calderón's mockery of Toribio extends to his social category, and works through his name, through audience anticipation, increased by the long wait for his arrival, through his appearance, manner of speech, actions and attitudes. The quaint surname, mentioned as early as AM 199, is followed by a wait of over four hundred lines for his arrival: the audience knows to expect the unusual. As for appearance, while the manuscript's direction for his entry reads only *Sale*, the sisters' comments («¡Jesús! ¡Qué rara figura!» — «Tú tienes razón, por cierto», AM 667–68, GAM 969–70; cf. «¡Jesús, qué extraña figura!», DD 1647) confirm an unusual appearance, as does Don Alonso's remark (AM 783–84; GAM 1081–82) about their finding Toribio's *traje* displeasing. We have to guess what the company's *guardarropa* gave him to wear in 1649. Don Alonso's surname, incidentally, must also be Cuadradillos, but we have to deduce this, since the quaint surname is used only for Toribio.

We find some of Don Diego's eccentricities in his prototype, *El Narciso en su opinión*. Diego thinks that all women swoon over his appearance, which includes his clothes. As with Toribio, there are no details, other than the seven hours he spends dressing. Toribio, we imagine, spends little time before the mirror; his clothes are probably ridiculously unfashionable, while Diego achieves absurdity by carrying fashion to excess. Toribio, however, shares Diego's belief that women find him attractive: he thinks both his cousins are longing to be chosen by him. Both men are hard to persuade otherwise, and are impervious to sarcasm. Both authors highlight their characters' lack of manners, although in Diego's case this is less provincial lack of refinement than the result of his high opinion of himself. One characteristic, however, is absent from those of Diego: manner of speech.

Toribio's speech offers more information than the circumstantial evidence of his clothing. He uses archaic words and uneducated pronunciations: «verdá» (AM, 676), «nenguna» (AM 719), «despensación» (AM 727), «estrución» (AM 772), «quijeran o no quijeran» (AM 1010), «dende» (AM 1124), «Engeña» (= Eugenia, AM 1127), «desposarmos» (AM 1159), «ádpid» (= áspid, AM 1418), «envesible» (AM 1688)⁶. There

⁶ Cf. «engeño», an archaic form of «ingenio»; in the 1530s Juan de Valdés could write «Por grossero hablar tengo dezir, como algunos, engeño; yo uso ingenio»: Valdés, 1990: 199. The notes in Calderón, 1989a, give more examples.

are malapropisms and unwitting puns, e.g., «aprobar» for «probar» (AM 2017), «sombreros de castrón» (AM 1120) (= de castor; «castrón» is a gelded goat); when Don Alonso calls Toribio the senior member of the family, he replies that he was the «cabeza mayor» in the Toranzos valley (AM 676-80) («cabeza mayor» is «el buey, el caballo o la mula» as distinct from «cabeza menor», sheep and goats). He also uses word-plays or coinings typical of *graciosos*: his cousins are «primiesposas» (AM 1925, cf. Mosquito's «sobriniboda», 289, and Diego's «mata-primas», 1270 DD); objecting to what Don Alonso calls an «acción cortesana», he answers «Más me güele a corte enferma» (AM 977-78). Although Toribio is allowed these sporadic verbal dexterities, however, we are more aware of his maladroitness, and his unfamiliarity with some vocabulary, e.g., «filis» (AM 1391), which he thinks is something he can buy. His maladroitness extends to manners and social niceties. On arriving in his uncle's house, Toribio is invited to sit, and apparently does so, only then inviting the others to be seated: the printed edition adds «*Siéntase*» before his «que os sentéis los tres os ruego» (AM 696). Sitting in the presence of a standing lady is a solecism also committed by Diego (DD 860-61). Both uncles notice, but both believe that Madrid will soon teach them better manners:

Veréis cuán presto
le mejoran corte y trato. (AM 786-87)

Ap Muy tosco está mi sobrino,
mas la Corte le hará atento. (DD 863-64)

Don Tello is willing to try to hasten the learning process, but he soon gives up, persuading himself that Diego's faults are bearable (DD 1147-90). Calderón seems concerned to portray the wide extent of Toribio's lack of social graces. Thus, since the other young men in the play find Clara and Eugenia very attractive, Toribio's tardy and clumsy

parece que sois hermosas,
agora que caigo en ello (AM 705-06)

falls well short of what is expected of a future husband. When Toribio does think of compliments, his rustic imagery ruins his efforts: referring to

the difficulty of choosing between his cousins, he explains how donkeys, offered a choice of two lots of barley, will starve, and unwittingly likens himself to a donkey:

yo así en medio de las dos,
que sois mis mejores piensos,
por no encentar a ninguna,
me quedaré de hambre muerto. (AM 717-20)

The verb «encentar» is old-fashioned, roughly equivalent to English «broach», to open and use for the first time: an inappropriate verb to employ of a young woman, especially since it is uncomfortably close to «encintar», another archaism⁷. Don Alonso, though, is determined to see virtue where we see only eccentricity: «¡Ah, sencillez de mi patria,» he says, «cuánto de hallarte me güelgo!» (AM 721-22). «¡Buen concepto y cortesano!» says Clara, whose demureness is weakening. She may say this aloud, confident of Toribio's immunity to sarcasm; perhaps she stage-whispers it to her sister to prevent her father from hearing her. In a later scene, when Don Félix asks Toribio how his health is, he answers:

Al cielo
gracias, ni mala ni buena,
sino así así, entreverada,
como lonja de la pierna. (AM 985-88)

As for Toribio, asking how people are is not one of his skills: it takes him nearly seventy lines after his entry to remember to ask after the health of his uncle and cousins:

¡Ah, sí!, que se me olvidaba...
cómo estáis saber deseo
vos y mis señoras primas. (AM 735-37)

⁷ The Academy Dictionary records «encintar» = «empreñar (desus.)». As for «encentar», Valdés notes that «Más me contenta dezir [...] partir que encentar» (1990: 199).

When it is announced that the food has arrived in the next room, he rushes out, remarking that «no soy | amigo de cumplimientos» (AM 775-76). Calderón is quite capable of mocking the exaggerated politeness of the upper classes, as when Lebrón describes a three-way duel in *La fiera, el rayo y la piedra*:

...tres majaderos,
sobre quién se ha de matar,
se hacen dos mil cumplimientos.
«Mate usted.» — «No, sino usted.»
— «Usted ha de matar primero.» (Calderón, 1989b: 263)

The other extreme is also ridiculous.

Other aspects of Toribio's and Diego's behaviour show them to be no gentlemen. It never crosses Diego's mind to pay the bill if the «countess» wants to buy sweets (DD 2182-2205). As for Toribio, he does not find it inappropriate to enter Clara and Eugenia's bedroom, and when Mari Nuño annoys him by preventing him and later by refusing him information, he threatens to hit her. He is astonished when she «gets her retaliation in first», striking him and then screaming that *he* has raised his hand to *her* (AM 1959-68; GAM 2512-21).

Calderón's *graciosos* often get hit, deliberately or by accident, but typical *graciosos*, who are often servants of the hero or heroine, are not present in this play. The play includes four servants: Hernando, Don Félix's manservant, and Otáñez, Brígida and Mari Nuño, servants of Don Alonso. Hernando, Otáñez and Brígida have minor roles. Mari Nuño is the young women's *dueña*, and while *dueñas* are potential sources of humour, they normally have a foil, as in *Mañanas de abril y mayo*. Mari Nuño's foil is Toribio. Once we notice this, we see that Toribio has other *gracioso* characteristics, including hunger and cowardice. The two combine when Mari Nuño enters to announce that the meal is ready:

MARI NUÑO	La comida está en la mesa.
DON TORIBIO	¡Ay, señor tío! ¿Qué es esto?
	¿Trujistis esta alimaña
	de las Indias?, que no veo
	que es hombre ni mujer, y habla.

DON ALONSO	Es dueña.	
DON TORIBIO	¿Y es mansa?	
MARI NUÑO		(Necio es el tal primo.)
BRÍGIDA		(No es sino tonto por extremo.)
DON TORIBIO	¡No me haga mal! ¿Dijo algo de comida, si me acuerdo?	(AM 759-68)

Later, he explains that a problem is preventing his going to bed: «No he cenado» (AM 2618). His concern over food recalls other absurd *hidalgos* like Don Mendo of Zalamea, Lazarillo's *escudero*, or Don Toribio Rodríguez. Diego does not share this concern.

Calderón's revision of the play retained all these features, but added a new one, arising from a note sent to the sisters, inviting them to view the royal entry. Toribio, suspecting that the note is from a rival, wants to see it, but he is illiterate (GAM 2564-66). When Calderón wrote his play, there was no systematic primary education. Schools existed for boys whose parents could afford the fees; occasionally local legislation insisted that a small percentage of poor pupils should receive free instruction. There was no provision for girls, but none of Don Pedro's upper-class young ladies is unable to pen or to read a love-letter; some, like Eugenia, or her counterparts in *El hombre pobre todo es trazas* and *No hay burlas con el amor*, write poetry. For a man with aristocratic pretensions to be illiterate, even around 1650, must have been at least a little shocking, despite evidence of the contempt for book-learning in some of the «old school» of so-called aristocrats. Education for women was often despised, at least by *hidalgo* fathers in plays: they often consider, like Don Alonso, that «el marido y la familia | son los médicos más sabios | para curar lozanías» (AM 185-87). «Lozanías» is a reference to Eugenia's reading inappropriate books and writing verse, but having babies will cure her.

In one sense, the old school has already figured in the play. When sober and demure Clara upbraids her sister for seeming flighty, Eugenia explains that things have changed:

has de saber, Clara, que
los «non fagades» de antaño
que hablaron con las doncellas

y las demás deste caso,
 con las calzas atacadas
 y los cuellos se llevaron
 a Simancas, donde yacen
 entre «magueres» y «fallos».
 Don Escrúpulo de Honor
 fue un pesadísimo hidalgo,
 cuyos privilegios ya
 no se leen de puro rancios. (AM 565-76)

That is, the old vocabulary, and the prohibitions which it framed, have been sent to the archives, along with old-fashioned dress and patriarchal rights. This conversation airs some of the play's subject-matter, for example, a father's right to choose his sons-in-law. In a sense, this right goes unchallenged. The lively Eugenia meekly accepts her father's decision that she will marry Toribio, but when she encounters him alone, she makes it clear that she has no intention of doing so, and adds that if he reports her conversation to her father, she will deny it (he does, and she does). In the end, neither sister marries a man chosen by her father: Clara chose Don Félix herself, and while the now chastened Eugenia reiterates her willingness to obey her father, his new candidate, Don Juan, is an old flame, i.e., effectively her own choice. Calderón does not attack these supposed paternal rights directly: he subverts them by portraying young women marrying the men they want to. In this, too, he differs from Moreto, who has both sisters explain to Diego and their father why young women should not have to marry men they do not wish to (in the longest speech in the play, 1335-1486). However, although Inés marries Don Juan, her own choice, she does not do so because her arguments convince her father.

The words of Eugenia's Simancas speech are applicable to Don Alonso, but the old-fashioned clothes and vocabulary also suggest a relevance to Toribio. He is very sensitive to the presence of young men near his cousins, especially those who lounge around in the street to catch sight of them:

DON TORIBIO	Como digo, ¿qué hacen, tío, a nuestra puerta estos mocitos?
DON ALONSO	¿No están en la calle? ¿Qué os altera?

- DON TORIBIO ¿En la calle de mis primas,
sin más ni más, se pasean?
- DON ALONSO Pues ¿por qué no?
- DON TORIBIO Porque no
me ha de haber paseante en ella
ni piante ni mamante,
[...]
- DON ALONSO ¿Qué habemos de hacer, si son
vecinos?
- DON TORIBIO Que no lo sean.
- DON ALONSO ¿Cómo, si tienen aquí
sus casas?
- DON TORIBIO Que no las tengan. (AM 933-50)

As it is a *fiesta*, the sisters are expected to go to mass. Their admirers know this, and are hanging around in the street to glimpse them. Toribio's solution is for them to stay indoors and read his *ejecutoria*, which will be enough to make them *cristianas viejas*.

Later, when Toribio and Don Alonso enter to find the street empty, Toribio's response is that it is just as well, since he was planning to discover whether his «anchicorta» would cut beaver hats as well as it does «caperuzas» (rustic headgear) (AM 1118-20)⁸. Given Toribio's reaction to Mari Nuño, we may suspect that this is bravado, but when Clara concocts a story about an intruder in the attic, he is ready to lead the search:

- DON TORIBIO Nadie primero que yo
el primer escalón pise,
que a mí me toca el asalto,
si fuese el desván Mastrique;
vea mi prima que tengo
pujanza, ya que no filis. (AM 1657-62)

There is no intruder, although we must concede that Toribio does not know this, even if he elevates a burglar to the status of the Dutch revolt.

⁸ The adjective «anchicorto» means broad and short, but the Academy Dictionary does not record it as applying to a sword. Both Covarrubias (1611, s.v. ancho) and *Autoridades* (vol. I, 1726, s.v. anchicorto) note the feminine *anchicorta* in this specific sense; the latter quotes this very passage.

Perhaps fortunately, he is never really tested. His later remarks («¡Buena fuera, un hidalgo tan valiente!», AM 2247; «¡Quién tuviera aquí un lanzón | de tres que en mi zaguán tengo!», AM 2876-77) suggest bluster rather than readiness to face danger; his «¡No me haga mal!» (AM 768) supports this.

Don Diego's character is clearer here. Faced with the arrival of Don Juan during his visit to Juan's «cousin», he aggressively raises the matter of Juan's visiting his own cousin (DD 1832-34); but Juan's reply (DD 1846-49), with its threat of sword-play, so frightens him that he is prepared to give up either cousin to Juan. In another scene (DD 2347-2418), he alternates between absurd overconfidence in his swordsmanship and reluctance to put it to the test. Fortunately for him, his cousin Mendo arrives, and Diego invokes this «unfair advantage» as an excuse for not fighting.

There is one feature of Toribio's character which he shares with serious men of honour: the belief that his concern for the behaviour of his female relatives allows him to violate their privacy. His disagreement with Mari Nuño over his right to enter the sisters' room has been noted. During the search for the intruder, he gains access to their room and finds what he thinks is proof of improper behaviour. Both AM and GAM portray his concern, but in the revised version he has a «soliloquy» before he tells Don Alonso:

Cuando buscamos la casa
vi... lengua mía, detente,
no lo digas sin que antes
te haya dicho yo que mientes;
vi que detrás de la cama
de Eugenia, ¡oh malicia alevel!...
estaba detrás... (GAM 2487-93)

Calderón took advantage of the revision to increase audience suspense concerning Toribio's discovery, but his method of doing so—a soliloquy in which parts of the body or human sentiments are apostrophized amid syntax broken by exclamations of dismay—increases the resemblance between Toribio and Calderón's real «men of honour». The same happens in the scene with Don Alonso. The AM version reads:

De ese

examen que en ella hicimos
 todo mi dolor procede,
 porque como no dejamos
 nada por ver diligentes
 detrás de la cama, ¡ay triste!,
 de Eugenia...

DON ALONSO ¡Cielos, valedme!

DON TORIBIO Vi...

DON ALONSO ¿Qué? ¿Al hombre?

DON TORIBIO ¡Mas nonada!

¿Verle y no darle la muerte?
 ¿No bastó ver...

DON ALONSO Proseguid.

DON TORIBIO ...una clara seña, un fuerte
 indicio de que a deshora
 en casa salgan y entren,
 habiendo instrumento en ella
 que lo confirme y lo apruebe? (AM 2003-17)

We recall that «detrás de mi cama» was where Gutierre found Enrique's dagger (Calderón, 1981b: line 2907) while he was searching, like Toribio, for a burglar. This was another passage expanded during the revision:

Pues de aquese

examen que en ella hicimos
 todo mi dolor procede,
 todas mis penas se causan
 y todos mis celos penden.

DON ALONSO ¿Por qué?

DON TORIBIO Fáltame el aliento,
 la voz duda, el labio teme,
 porque como no dejamos
 nada por ver, diligentes,
 detrás de la cama ¡ay triste!
 de Eugenia...

DON ALONSO [Ap.] (¡Cielos, valedme!)

DON TORIBIO ...vi...

DON ALONSO ¿Qué? ¿Al hombre?

DON TORIBIO	¡Mas nonada!
	¿Verle y no darle la muerte?
	¿No bastó ver...
DON ALONSO	Proseguid.
DON TORIBIO	...una clara seña, un fuerte indicio de que a deshora en el cuarto salga y entre? (GAM 2872-88)

The added lines are typical of Gutierre's manner of speech (see Calderón, 1981b: lines 2850-51): they present Toribio as more of a caricature of Gutierre.

Another effect of the added lines is to increase audience tension, as the spectators wait to hear what he has found. In both versions, the wait is prolonged by his going offstage to fetch his evidence. Some spectators, forgetting what they are watching, may expect him to produce a dagger, as Gutierre does when showing his evidence to King Pedro, but Toribio has found what he thinks is a folding ladder: the framework of Eugenia's *guardainfante*. Even when told what the «ladder» is, Toribio is none the wiser, and unreassured: he evidently suspects that Eugenia may have had an *infante* out of wedlock.

Calderón experimented with *figurón* characters during his career, but *El agua mansa* is unusual because the conventional *gracioso* is replaced by a *figurón*, with his ridiculously exaggerated and risible traits⁹. Exaggeration to the point of absurdity is typical of Quevedo's satire, and, as Lía Schwartz has indicated (1984: 41, 43, 80n), there is evidence for Calderón's borrowing from Quevedo. Toribio's traits, including appearance, speech, behaviour and values are all absurdly exaggerated; and, as we have seen, some of his traits are shared with conventional *graciosos*. It is clear, though, that others of the traits which are offered for our amusement are shared with men like Gutierre, and expressed in the same vocabulary. This side of Toribio is absent in Diego, although the characters—and the plays—share enough to indicate a clear influence, which is almost certainly of Calderón on Moreto. Moreover, the similarities between the male characters are not the only ones: the fake countess, Beatriz, owes a debt, in her extravagant language, to her namesake in *No hay burlas con el amor*.

⁹ When Don Mendo enters in *El alcalde de Zalamea* (?1636), the direction reads «Sale Mendo, hidalgo, de figura...», i.e., grotesque in appearance (Calderón, 1966: line 224+).

No hay burlas (?1635) provides further evidence of Calderón's willingness to use comic characters to mock the conventions of the so-called code of honour. Don Alonso de Luna, the play's male protagonist, gets his servant Moscatel to make advances on his behalf to Inés, the maid of the two female protagonists, unaware that she is Moscatel's girl-friend. The responses of both Moscatel and Inés mimic and mock the words of Gutierre and Mencía in *El médico de su honra*:

- Dile a tu amo, villano,
que soy quien soy... (Inés, 1257-58, cf. Mencía, «Yo soy quien soy», 133)
- bien podéis, ojos, llorar,
no lo dejéis de vergüenza. (Moscatel, 1275-76, ballad lines also quoted by Gutierre, 1599-1600)
- soy grande para dama
y para esposa soy chica. (Moscatel, 1484-85, supposedly quoting Inés; cf. Mencía, «soy para dama más, | lo que para esposa menos», 305-06)

A common feature of Calderón's comedies is their demonstration that categorisation of individuals, by themselves or by others, is often wrong. In *El agua mansa*, Mari Nuño tells us how agreeable Clara is:

es la misma paz del mundo;
no se ha visto igual agrado
hasta hoy en mujer. (AM 151-53)

Eugenia is the opposite:

en todo
lo demás es al contrario.
Su condición es terrible;
no se vio igual desagrado
en mujer. (AM 165-69)

As for Don Félix, he has never been in love (AM 347-48), and, in his view, is past the stage of being so: «que es tarde para que a mí | ninguna deidad me venza» (AM 917-18). The play shows that all these character assessments are incorrect: this is the kind of moral that we expect from a

comedy. More subtly, though, some of Calderón's comedies (in particular, *El agua mansa*) provide us with another light in which to examine the Gutierres of this world. Such men are no joke, but we can see that they have more in common with the Toribios than they would have us think.

There is one occasion, however, when a character's self-description is more appropriate. As the play draws to its close, Clara gets Toribio onto a «balcony» by telling him a cock-and-bull story about how he will be able to eavesdrop on her sister. He is, of course, in full view, and when he emerges, he upbraids her: «¿Luego tú por eso a mí | me tenías al sereno | hecho avestruz del amor?» (GAM 3439-41). Covarrubias, following Pliny, tells us that ostriches will eat anything they are offered, and are very stupid, so much so that they think they are concealing themselves if they hide their heads, a quaint piece of folklore which has survived with particular reference to doing so in sand; Toribio fits on all counts¹⁰.

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¹⁰ Covarrubias (1611: s.v. avestruz; Pliny: X, i). The original line was «hecho alcarraza de amor» (AM 2860). The *alcarraza* was a pitcher made of unglazed clay, through which water could evaporate, cooling that which remained. They were placed on windowsills or balconies (in the shade, or after dark) to catch the breeze. Cf. the attributed ballad «Romance a un galán» (Calderón, 2018). The AM reference may increase the chances that the poem is his.

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