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Feminine Modesty as a Thematic and Structural Principle in Mariana de Carvajal y Saavedra's Navidades de Madrid y noches entretenidas

A Dissertation
Presented for the
Doctor of Philosophy
Degree
University of Tennessee, Knoxville

Shane Elizabeth Vande Brake
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DEDICATION

This dissertation is dedicated to my parents, Gary and Sherry Lam, whose endless sacrifice and continual support made it possible for me to fulfill my dreams, and to my sister, Robin, whose love and acceptance inspire me to believe in myself and make every day worth living.

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ABSTRACT

This study analyzes Mariana de Carvajal y Saavedra's Navidades de Madrid y noches entretenidas as a work that explores issues relating to certain social attitudes of central importance to Spanish women in the seventeenth-century and that advances a specific perspective and point of view in relation to those attitudes. The book is seen as addressing the problem of the nature of feminine modesty and of its character as a virtue. The theme of modesty is analyzed in all the novellas that comprise the Navidades. My first chapter focuses on what is known of Carvajal, aspects of historical background, and the genre in which she wrote. The second chapter discusses criticism on Mariana de Carvajal to date for purposes of clarifying both the degree to which she is recognized as a seventeenth-century female author and the light in which scholars have viewed her. For example, note is taken of the critics' penchant for comparing her with María de Zayas. The third chapter analyzes modesty in various perspectives in order to arrive at a better understanding of how the Navidades portrays modesty on different levels. That chapter focuses on the female characters in the work and how modesty is manifested through those characters. The fourth chapter discusses the male character types and their influence on behavior of women with regard to the issue of feminine modesty. It also names four types of modesty that are suggested by groupings of characters in the novellas. The fifth chapter discusses symbolism in relation to feminine modesty and examines both the prevalence and implicit significance of modesty in the text. The last chapter summarizes my findings and draws some general conclusions concerning

Mariana de Carvajal's uniqueness as a seventeenth-century Spanish female author and possibilities for future study.

TABLE OF CONTENTS

CHAPTER PAGE

1. Mariana de Carvajal and the Court Novella. 1
    Origins and Historical Significance of the Novela Cortesana. 7
    Structure of the Navidades. 19
    The Widow as Protagonist. 22
    Modesty as a Central Issue in the Navidades. 28

2. A Closer Look at Carvajal: Criticism to Date. 37
    Caroline Bourland. 37
    Julio Jiménez. 47
    Negative Criticism. 50
    Carvajal and Zayas. 53
    Poetry and Space. 58
    Female Characters and Women. 64
    "La industria vence desdenes". 71

3. Female Modesty in the Navidades. 81
    Modesty Defined. 85
    Doña Leonor of the Framing Narrative. 91
    Floripa and Venus. 94
    Doristea. 102
    Teodora. 109
    Blanca and Narcisa. 115
    Beatriz and Leonor. 121
    Lisena. 127

4. Male Characters, Their Honor and Its Relation to Female Modesty. 131
    The Father. 134
    The "Burlador". 157
    The Scoundrel of Noble Status. 162
    The True Noble. 166

5. Symbolism and Its Relation to Modesty in the Navidades. 184
    The Garden. 186
    Traditional Modesty. 191
    An Absence of Displays of Modesty. 200
    Contrasting Extremes of Modesty: Absent and Present 204
    True Modesty. 218

6. Conclusions. 229

Works Cited. 237

Appendix. 250
Synopses of the Navidades de Madrid. 251
Introduction. 251
"La Venus de Ferrara". 255
"La dicha de Doristea". 262
"El amante venturoso". 269
"El esclavo de su esclavo". 274
"Quien bien obra, siempre acierta". 284
"Celos vengan desprecios". 292
"La industria vence desdenes". 304
"Amar sin saber a quién". 317
Conclusion. 335
Vita. 342

Chapter 1

Mariana de Carvajal and the Court Novella

Very little is known about the life of Mariana de Carvajal y Saavedra and even less is known about her non-literary personality. There have even been discrepancies relating to her exact last name, which has been written as Carvajal, Carabajal, and Caravajal. The small amount of information that we do have about her is found principally in Manuel Serrano y Sanz's Apuntes para una biblioteca de escritoras españolas desde el año 1401 al 1833. Here, Serrano y Sanz offers us a brief biography, in which he states that she was born in Jaén at the beginning of the seventeenth century (236). The date of her death is unknown. Serrano y Sanz believes that she died some time before 1664 (238), but Julio Jiménez points out that the Enciclopedia universal ilustrada says she died in Madrid around the year 1670 ("Introd." 11).[1] Her father was Álvaro de Carvajal of Granada and her mother was María de Piédrola of Jaén. She is said to be one of the ancestors of San Carlos y de Rival; however, Serrano y Sanz disagrees with this claim because of the lack of data to support it (236). When Mariana was a small child her parents moved to Granada, where she spent her youth. It was here that she met Baltasar Velásquez, whom she married in 1635. What is certain is that Baltasar was the president of the council of hidalgos in the Royal Chancellery, which would mean that Carvajal was a member of the aristocracy.

[1] Since the title of J. Jiménez's dissertation and article both begin with "Doña Mariana," to distinguish between the two in parenthetical references I will use "Introd." to refer to his dissertation (since all of his comments are in the introduction) and "Doña Mariana" to refer to his article.

Serrano y Sanz offers various details about the life of Mariana de Carvajal. In 1640 she gave birth to her first child, Rodrigo Velázquez de Carvajal, and she went on to have a total of nine children: three sons and six daughters. According to Serrano y Sanz, having to support such a large number of children brought financial troubles to Mariana and her spouse Baltasar, and "la situación económica del matrimonio parece que fué algo precaria . . ." (237). The loss of her husband in 1656 was particularly difficult for her: she not only lost her husband but also became a widow with nine children to support on her own. Although Baltasar did leave her some money, it was not enough to support her family. Thus, she bravely asked the King for some financial relief, and he responded to her request by giving her a lump sum of 200 ducats (236-38).

In the midst of her financial struggles, Carvajal produced her only published work, Navidades de Madrid y noches entretenidas, en ocho novelas (1663).[2] Since Baltasar died in 1656, it seems likely that Carvajal did not write until after his death. Although we do not have proof, it appears that the sudden death of her husband, coupled with the need to earn money, may have prompted Carvajal to begin writing.[3] According to María Josefa Porro Herrera "sabido es que Mariana de Carvajal empieza a hacer compatibles vida cotidiana, de familia, y literatura a partir de la necesidades económicas

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[2] All references to Mariana de Carvajal's Navidades de Madrid y noches entretenidas, en ocho novelas are from Catherine Soriano's 1993 edition, except on those occasions when reference to another text is necessary.

[3] Nieves Romero-Díaz also suggests this possibility when she states that "si la escritura de la colección de novelas . . . resultó de su precariedad económica, no se sabe" (210). Shifra Armon, speaking of Carvajal's motives for writing the Navidades states that the logical assumption is "necessity was the mother of her literary inventions" (Picking Wedlock 44).

suscitadas tras la muerte de su esposo" (41). Also, as Ruth Cubillo Paniagua notes, "al parecer esta autora logró algo que muy pocas mujeres lograron en su época: ganar algún dinero gracias al fruto de su trabajo como escritora . . ." (144). Her desire to write before her husband's death is not documented, so the fact that she wrote only one book and did so soon after his death may be of some significance. First of all, she had nine children over a period of approximately fifteen years, which would mean that she spent virtually this whole period of her life pregnant and concerned with her children. Although she may have had maids, she would have been occupied with the duties of both wife and mother, as would have been her assigned role. She may well have had very little if any free time outside of her regular familial duties. Judith Whitenack and Gwyn Campbell note that even after her husband's death and "particularly during her years of widowhood, she seems to have lived in a small, circumscribed world of family and friends, her activities severely limited by family responsibilities and enforced penury. In these circumstances, it is surprising that she found the time to write at all" (Zayas and Her Sisters 294). Also, though we can only speculate, her not writing until after her husband's death may be related to opposition to her inclination to write on the part of her husband and others, who may have viewed such an act as frivolous or inappropriate behavior for a woman. Martin Hume discusses the situation of women in Spain in the seventeenth century:

> There had always remained a taint of Oriental tradition in the treatment of women in Spain. They had been kept in strict seclusion; they were for the

> most part entirely ignorant, and had never taken an equal social position with men, usually dining apart from their husbands, visiting each other in closed chairs or coaches, and spent their time squatting on the ground in circles talking trivialities or devotion, whilst the men were rarely accompanied by their woman-kind in public. (The Court 445-46)

This description indicates that in seventeenth-century Spain women were considered and treated as inferiors to men and that a woman's choice to write may well have been regarded with suspicion by others or at least would not have been accepted warmly. José Deleito y Piñuela also describes the situation of women in Spain:

> En la sociedad española del siglo XVII, como en todos los tiempos y países, la mujer era el eje en torno al cual giraban apetencias y anhelos masculinos, pero en forma distinta a la de otras sociedades, y diversa también según la situación del bello sexo. La mujer en España era a la vez ídolo encantado y esclava doméstica. (48)

This statement suggests that it was not unusual for women to be regarded as having the purpose of serving the male: she was often his idol to admire as well as his household slave. In this context we can assume that a woman writer would be met with resistance for cultivating a talent that did not coincide with her assigned role. Thus, if Carvajal had the desire to write before her husband's death, it is quite possible that her husband did not offer his support in this endeavor. This suggestion is based on the circumstance that it was thought that "leer ficción en este periodo constituía un pasatiempo lleno de peligros y

riesgos mortales" (Cubillo Paniagua 73), corrupting influences to which men felt women were particularly exposed (73).

The threat of women's exposure to fiction is one of the reasons for which they received very limited and elemental education. According to Enrique Villalba Pérez "su educación debía incluir los rudimentos del catecismo y era conveniente que supiese leer para que pudiera leer libros de devoción, aunque ya podía resultar peligroso enseñarle a escribir" (204). Cubillo Paniagua informs us that "en todos los espacios en los que la mujer podía recibir educación, es decir, su propio hogar, la casa de otras personas, la escuela o el convento, se le enseñaba fundamentalmente a ser casta, obediente, silenciosa y hábil en las tareas domésticas" (50). Yet in spite of the general lack of support that women received in traditional academic endeavors, as Katharina M. Wilson and Frank J. Warnke point out, there was a surge of literary activity by women in the seventeenth century (x). This fact is quite surprising considering that, as Ruth El Saffar explains, "in the seventeenth century, women of the nobility were expected to be highly literate, to compose poetry, to be witty and clever, but not to publish" ("Breaking Silences" 6). Julián Olivares notes that women writers of the seventeenth century were considered to be immoral; their silence was a sign of purity, whereas their feminine eloquence was a sign of promiscuity (22). Perhaps one can assume that Carvajal, along with other women writers of the time, was not encouraged to express herself through writing:

> . . . la razón principal de esta represalia masculina – aparte de la misoginia – es que la mujer, al hacer públicos sus escritos, implícitamente busca la

> fama, y la fama es privilegio y condición del hombre; la mujer que busca la fama pregona su deshonra y su desvergüenza. Por el mero hecho de hacer públicos sus escritos, la mujer se hace mujer pública, y, por consiguiente, se expone a toda clase de invectivas masculinas. (Olivares 23)

El Saffar similarly explains that

> to enter the realm of writing . . . is to tread on a territory hostile and alien to their efforts. Woman's status as other than makes of her assertion of her own subjectivity a danger and a threat, since that subjectivity is by its very nature bound to disturb the 'established truth' on which man's self-definition and creation of the social order rest so precariously. ("Breaking Silences" 3)

Monika Bosse, Barbara Potthast and André Stoll also explain that "todos los indicios parecen señalar, en efecto, que la opinión pública – no sólo a través del espejo de la literatura satírica –, solía tratar las manifestaciones de una actividad cultural femenina con discriminaciones, odio y burlas . . ." (xxiv-xxv). This being the case, it is notable that Carvajal, in spite of the resistance she may have encountered from others, still chose to write. These considerations seem to lend support to the theory that she chose to begin writing only after the death of her husband.

Origins and Historical Significance of the "Novela Cortesana"

While we can only hypothesize about Carvajal's life on the basis of the relatively small amount of information available to us, we can make inferences about her mind through a careful study of her Navidades de Madrid y noches entretenidas, en ocho novelas (1663). This work is an important historical document because it is representative of the novela cortesana, or court novella, popular in Spain during the seventeenth century.[4] Miguel de Cervantes, with his Novelas ejemplares (1613), is recognized as the first author to write a court novella, and after him the genre flourished, achieving increasing popularity. In fact, according to Ángel Valbuena Prat, the court novella and theatre were the two most prolific genres during Spain's Golden Age (237); but the court novella's popularity began to diminish in the late seventeenth and early eighteenth centuries.[5] Agustín González de Amezúa y Mayo discusses the proliferation of the novella in the seventeenth century and examines various sources from which it received influence and inspiration. One example is Jorge de Montemayor's La Diana (1559). La Diana is a pastoral novel that treats amorous relationships but at the same time includes lyrical poetry. The frequent use of pastoral scenes in the court novella is mentioned by Wolfram Krömer (233). J. Jiménez also notes the Sanskrit and Arab

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[4] There is no perfect translation in English for novela cortesana since "novela" can also mean "romance." "Court novella" is the best translation for referring to this genre. In the present study, I will use "court novella" and novela cortesana interchangeably.

[5] Joanna Gidrewicz also reminds us that ". . . the decrease in number of new novelas published after 1640 noticed by literary historians is deeply affected by a more general crisis in Spanish book-production and cannot be regarded as an unequivocal indicator of the genre's decline" (22).

influence present in the court novella ("Introd." 13). The court novella was also influenced by the medieval exemplo, which had a didactic intent, and by the Italian-style novella, best known in Boccaccio's Decameron (~1350).[6] In the former, the author tells a story, and implicit in the story is a lesson to be learned; in the latter, the author offers the "cornice," or framing novel, in which a group of characters presented at a particular meeting place one by one offer stories that may or may not be related to the framing narrative. The court novella was intended to entertain but also to instruct. This combination of entertainment and instruction within the novelas cortesanas can partly be explained by the fact that they were written in the seventeenth century, an era that emphasized religion and the observance of morals; but this era also reflects the fact that certain texts could not be published because they were not approved by the Inquisitorial censorship: controversial elements were avoided by the authors. Indeed, as Walter Pabst notes, "las novelas cortas necesitan de la libertad de expresión y la España del siglo XVI no se la otorgó . . ." (195). All the novelas cortesanas, as Joanna Gidrewicz notes, "seek to combine in some fashion the recreational and the exemplary, responding on the one hand to the influence of literary precepts, and on the other to the pressures exerted on fiction by the moralists and the Inquisition, as well as the literary tastes of the public" (32).

In addition to its entertainment and didactic value, the court novella has

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[6] Catherine Soriano mentions that "de los distintos tipos de novelas incluidos en el Decameron, en España predominó la de carácter amoroso y de aventuras (poco frecuente en Boccaccio pero ampliamente desarrollada por sus sucesores) ("Introd." xiii).

increasingly been recognized as an important element of Spanish literature in light of its value as a historical document of Spanish life. For example, an extreme form of that view is held by Caroline Bourland who states that "for the modern reader, the greatest interest of the seventeenth-century novella lies . . . in its portrayal of contemporary manners, in which word I would include both the daily customs and the ethical and social standards of the time" (The Short Story 23). Keeping this observation in mind, it will be of value to discuss briefly the historical period in question to see how the court novella in Spain may have been influenced or inspired – and also to understand the conditions under which Carvajal herself was writing. Carvajal was writing during the latter part of the seventeenth century, a century defined by the social crisis. José Antonio Maravall explains that "en el estado de las sociedades del siglo XVII reconocemos una alteración de los valores, y de los modos de comportamiento congruentes con ellos, la cual alcanza un nivel ampliamente observable . . ." (66). The change in values was evidenced in the people's actions and therefore Spanish society was in moral and spiritual decline. Maravall explains further

> Nos hallamos . . . ante una época que, en todas las esferas de vida colectiva, se ve arrastrada por fuerzas irracionales, por la apelación a la violencia, la multiplicación de crímenes, la relajación moral, las formas alucinantes de la devoción, etc., etc. Todos esos aspectos son resultado de la situación de patetismo en la que se exterioriza la crisis social subyacente y que se expresa en las manifestaciones de la mentalidad general de la

> época. (127)

The social crisis in Spain was so widespread that it affected every aspect of their culture. It affected everyone and produced a general atmosphere of mental malaise. This atmosphere was intensified by Philip IV's rein during this time period.

Philip IV (1605-1665) was the King of Spain for a great part of the seventeenth century. Like his father, he entrusted the administration of affairs to others, such as Gaspar de Guzmán, Count of Olivares, with the result that Spain experienced both a political and an economic decline. It seems that both Philip IV and Olivares were responsible for the crisis in Spain. Ludwig Pfandl notes that

> Felipe era perezoso, débil e indeciso, cuando convenía que fuera un tirano. Corría tras las mujeres, iba a la comedia o blandía con acierto el venablo de caza, cuando lo que convenía era gobernar severa y circunspectamente. Confió este cuidado según ya era real costumbre, a sus favoritos, tan perniciosos para el país; primero a don Gaspar de Guzmán, conde-duque de Olivares, y después a su sobrino don Luis de Haro. Olivares, en especial, comparte con Felipe IV la triste fama de haber regido vergonzosamente los destinos de la España del siglo XVII. (237)

It seems thus that political and social decline in Spain during the seventeenth century was due in great part to the leaders of the time. As Hume points out, Philip IV was an important figure not only because he was king but also because he was representative of the Spanish people in his day.

> He had done nothing in his sixty years of life to relieve the sufferings of his wretched people . . . but through it all the Castilian people loved and revered him, and the whole nation rang with lament when he died . . . . He was, indeed, like his father and grandfather before him, popular because he was degenerate in the same degree as his people, and represented faithfully the national characteristics of his time. He was idle and pleasure-loving, as his people were; if he was carried away by the love of glittering gewgaws, so were they; if he was taciturn and haughty, he shared those qualities with most of his subjects; if he was poetic, artistic, and literary, so was the crowd that cheered him; and, finally, if he was ignorant, bigoted, prejudiced, good-hearted, and brave, so were the Spaniards of his generation. (The Spanish People 438)

Although Hume's assessment is harsh, it shows how bad the situation was in Spain during the seventeenth century. Philip IV was aware of how decadent the society had become and, as Maravall points out, he "tuvo el propósito . . . de limpiar la Corte al comienzo de su reinado" (260-61) but was unable to do so. It appears the period was one of extravagance and frivolity – yet it is during this time that Spain produced some of its best literature. Carvajal, who lived during this era, was most likely aware of the national situation of her country.

Carvajal, being a woman, was also aware of the conditions of women during the seventeenth century. Werner Sombart notes that "prostitution greatly increased in extent

and importance after the close of the Middle Ages" (51), and points out that "a new class of women appeared and took a position between the 'respectable woman' and the '<u>putain</u>' (51). Such a woman was often referred to as the "court lady," an illustrious lady who had illicit relationships at the courts (Sombart 51-2). It is probable that Carvajal knew of such courtly ladies from her own experience, since the <u>Navidades</u> mainly reflects the world of the upper class and much of the action in her novellas occurs at the Court. It could be that Carvajal is responding to the situation of women in her society by representing them in a certain way in her text. Her representation of women may be indicative of her own reaction to what was going on around her. Hume also discusses public women in seventeenth-century Spain:

> Public women almost monopolized the promenades; their shameless impudence in broad daylight having the effect of lowering the standard of behaviour, even of decent women, who thought it no insult, but rather the contrary, to be addressed in amorous terms by the strange men in the street. The women, for the most part, still went about notwithstanding the prohibition, with shawls covering their faces except one eye, and this facilitated intrigue in all classes to a shocking extent. (<u>The Court</u> 445)

Here, the modesty for which women were so often praised appears to be less than prevalent. Hume, as does Sombart, emphasizes the women's inclination to lower their standard of conduct. Even upper class women, rather than condemn the conduct of the prostitutes, seem to be influenced by their lascivious behavior. I will argue that Carvajal

implicitly responds to this problem in her Navidades de Madrid through her portrayal of female characters and their behavior in love relations.

Carvajal reacts to the lack of modesty so present in her society by addressing the issue on various levels in the Navidades, and woman's modesty is the theme most addressed throughout the book – it is present in all eight of the novellas, where it is treated in both positive and negative terms. Hume states that "the whole moral situation in Spain was indeed a social problem which can only be explained by the lack of feminine influence in society at the time and previously" (The Court 445). In support of his statement, he mentions the continuation of the Oriental tradition of the treatment of women in Spain, the seclusion in which women had been kept, and their lack of education (The Court 445-6). The absence of women in social life suggests a lack of feminine influence in Spain. Such absence placed women in an impossible situation: they were socially inferior to the men, yet they are somehow expected to have contributed to the moral standards of the society. Women were supposed to be models of purity and modesty, but their sexual freedom was curbed, with the result that many resorted to improper behavior. However, there still remained those women who clung to the security that modest behavior provided for them. It is in relation to this general situation that Carvajal wrote her Navidades de Madrid.

The historical situation of Madrid and its relation to women in Spain deserve special attention. "What Rome and Venice meant to the fifteenth and sixteenth centuries, Madrid became in the seventeenth century . . . . Madrid attracted all who had power and

riches in Spain" (Sombart 27). For this reason Madrid is often the city of choice that Spanish authors employed for depicting the amorous encounters of the principle galán and dama. In those encounters the galán is usually overwhelmed by the beauty of the dama and becomes determined to win her by proving his love for her. While the man is endowed with courage and strength, the woman is praised for her propriety and modesty. At the core of the relationship between the two lovers are the two dominant ideas present in the court novella: love and honor (Amezúa y Mayo 48).[7] Love in Carvajal's works is a real human emotion and is expressed as such. The two manifestations of love as seen from the point of view of the courtly love tradition still remain: pure, chaste and ideal love and lowly, ignoble, sensual love (50). It is not always clear which of the two is the primary determinant but, regardless, love is a passionate sentiment that overpowers the hearts of the protagonists. At first glance, the question of honor appears very clear – those of noble birth are worthy of honor and those of lowly birth are not. As Peter Dunn points out, "Nobility was apparently a guarantee of virtue and fine qualities" (93). However, it soon becomes evident that honor is not defined so loosely: a poor man can perform honorable actions or a woman of lower class can be praised constantly for her courtesy and good manners. Honor and love have been seen as the cornerstones of the court novella and as the cultural building blocks of seventeenth-century Spain (Amezúa y Mayo 57) in that the significance of honor and love within the society and among the

[7] Giedrwicz disagrees. "It is desire, not just love, which in its many literary manifestations, such as the representation of courtship, seduction, marriage, rape, adultery, or romantic disappointment, is clearly central to the genre" (44).

people is reflected in the treatment of these themes in the novellas.

It comes as no surprise that court novellas were often considered to be historical documents, testimonies of the lives of the members of urban society. Often the morals presented in these works are the actual morals in Spain at that time. In addition, the court novella offers glimpses into its authors' lives by presenting details that unmistakably match actual events, giving such works a somewhat autobiographical feel. For example, Carvajal, a recent widow, chooses a widow to be the protagonist of the framing narrative. At times the author of a novella produces a realistic work that acquires greater authenticity by using his/her own experience to create new, distinct characters that represent the values of the seventeenth century. While the presentation of the characters may be objective, the narrator's scrutiny or criticism and praise or admiration of the characters' actions usually reveal a somewhat subjective view or opinion of the author by suggesting what he/she considered to be acceptable or unacceptable behavior. The simple fact that the court novellas are known for being realistic representations makes them an important historiographic source in which the authors' personal observations of everyday reality offer insights into the world in which they lived. As Mariló Vigil points out "la observación de la vida cotidiana de una época pasada ha de basarse en gran medida en el análisis de contenido de textos escritos" (151).

In addition to the court novella's historical significance, its widespread popularity is another reason for evaluating its contents and for studying in detail authors who, like Carvajal, have been overlooked or ignored. The way in which the Navidades was

received is also of interest here. With regard to the Navidades Noël Valis points out that "we do not really know how her work was received in the seventeenth century" (253) but Gidrewicz refers to it as "a baroque bestseller" (21).[8] It would seem that although we do not know for certain how Carvajal's text was received, we can be sure that it was read by some. According to Amezúa y Mayo, with the exception of the theatre, the court novella is the most abundantly produced of the seventeenth century genres (71). The court novella was a very popular genre among its readers. However, in spite of its popularity, this genre did not receive the critical attention that its prominence would seem to justify.[9] Some found the court novella to be trivial and not "literary" enough, a deduction that was based on the social class of its readers. The nobility, or the upper class, was among a limited group of its readers, but the lower class, soldiers, pages and "ignorant women" devoured it (76). It was known that "las mujeres eran las más aficionadas . . . a las novelas cortesanas (Cubillo Paniagua 68). Thus, the court novella seems to have become regarded as an inferior genre because of ideas and assumptions about its contents, its artistic quality, and the readers who chose to embrace it. On the other hand, Antonio Domínguez Ortiz notes that the apparent contrast between popular and refined literature has special relevance in Spain because popular literature was of such high quality and was not solely confined to the lower classes (256).

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[8] Keith Whinnom in his article "The problem of the 'best-seller' in Spanish Golden-Age literature" addresses the various problems with determining what makes a work a best-seller. It seems quite possible that determining whether or not the Navidades was a best-seller would be difficult to do and Gidrewicz does not supply a source for this information. Thus, it would be better to say that it was received warmly.
[9] However, in recent years the genre has received more attention (Whitenack and Campbell, "Introd." vii).

The court novella was seen as a diversion, a genre created to delight and amuse people. Yet if its entertainment value is considered an important element, isn't that circumstance reason enough to examine the court novella and the phenomenon of its acceptance more closely? Was not the Comedia also formed with the intent of entertaining the public? The fact that court novellas are entertaining and, on one level, "light reading" does not diminish the importance that they had in certain respects, and they likewise should not be considered substandard because "common" or "inferior" people enjoyed them. From one point of view, it is precisely this group of people who are more representative of the society of the time, since they represent the majority. The publication date of Navidades de Madrid, 1663, is also important since it is at this time that vogue for the court novella is said to have been disappearing or nearing its end.[10] If a patient examination of texts that were receiving less acceptance from their traditional reading public and are today classified as "inferior" were to reveal exceptional dimensions of value and thematic import, the event could possibly open doors to further and more detailed study of Carvajal's work as well as that of others who wrote in the same genre during the second half of the seventeenth century.

As I noted earlier, the court novella entertains but also instructs. The instruction can at times be moralistic, causing the author to appear as a "corrector of the world"

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[10] Whitenack and Campbell note that "there is little agreement on when the genre's heyday came to an end – variously indicated as anywhere from 1639 to 1685. The easiest resolution of this question would be to stop worrying about which precise year represented the so-called 'decline' of the genre and simply say that the genre enjoyed great popularity during most of the seventeenth century and that new collections of novelas continued to appear through 1685" ("Introd." xii).

(Amezúa y Mayo 86) and critics to regard the work as boring. In any case, the combination of the issues mentioned, coupled with the characteristics of the historical moment, ultimately led to the fall in popularity of the court novella in the second half of the seventeenth century. In 1640 the stagnation of national life, the continual wars, and the loss of unity caused by the separation of Portugal and the uprising of Catalonia caused spiritual unity in Spain to decline (Amezúa y Mayo 95). This lack in unity began to manifest itself in the court novella. Amezúa y Mayo notes that during this time, "sucede una caterva de novelas pobres de invención y ayunas de donaires, trocados infelizmente en sentencias, moralidades y filosofías" (98-99).[11]

Amezúa y Mayo places Carvajal's Navidades de Madrid among such "novelas pobres." Other critics do not even mention Carvajal as a representative of the genre. Pfandl in his Historia de la literatura nacional española en la edad de oro mentions this oversight:

> Por desgracia doña Mariana de Carabajal y Saavedra, al contrario de la de Zayas, suele no ser mencionada en los manuales corrientes de literatura. Merimée, Fitzmaurice-Kelly, Morf, Rogerio Sánchez, Ford, Northrup y González Palencia callan su nombre y el mismo Ticknor le dedica tan solo un par de líneas (equivocando los años).[12] (370)

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[11]Gidrewicz disagrees with this assessment, stating ". . . it becomes clear that the genre continues to exist, if admittedly not to thrive, in the second half of the century" (20).

[12] Edwin B. Place also gives the wrong date of publication (1633 instead of 1663) in referring to Carvajal's Navidades (83).

Although many critics disregard or dismiss Carvajal, I will advance the view that she is worthy of study. In every delightful tale of her Navidades de Madrid, there is a subtle if not a straightforward lesson to be learned, and, if the tale is examined closely, a perceptive and witty commentary on men and women's behavior. Carvajal is not a corrector of the world, and her style is not didactic or pedantic but informative and enlightening. Her work far surpasses the "zonza y prosaica" (277) category that Amezúa y Mayo assigns it. Carvajal is the last representative author of the romantic novella (Pfandl 370) and as such her Navidades marks the end of a popular genre. Her work is complex, her characters are compelling, and her messages, though subtle, are strong. Carvajal, as Evangelina Rodríguez Cuadros points out, is a "narradora de fina sensibilidad y más que agudo pragmatismo" (40). And, according to Nancy Cushing-Daniels, "while the overt purpose of Carvajal's short novels . . . is to entertain, they are not devoid of a critical tone" (64). The objective of the present analysis is to offer a detailed examination of Navidades de Madrid, providing a careful character study and interpreting the more important themes.

Structure of the Navidades

Before discussing the content of Navidades de Madrid, I will offer a brief description of its structure so as to provide a picture of the text as a whole. There are basically three main components of the Navidades: the introduction, the eight novellas,

and the conclusion.[13] The introduction presents the main characters of the framing narrative. They are: Doña Lucrecia, a widow, and her son Don Antonio; Doña Juana, a widow, and her daughter Leonor; two Biscayan gentleman, Don Vicente and Don Enrique; and two single women, Doña Getrudis and Doña Lupercia. Doña Lucrecia owns a house in which the other characters are tenants. Because of the cold weather and the recent death of Doña Lucrecia's husband, Doña Juana suggests that they spend the evenings before Christmas in the company of Doña Lucrecia, each individual offering a story each night. Everyone agrees to this idea, setting the stage for the upcoming novellas.

Although each of the novellas is different, they all follow a similar pattern: a short introduction, the story itself, and a commentary on the story at the end. The character narrating the novella is usually the one who sets the stage for the story and the fictional listeners are the ones who comment on it upon its completion. An important question to address when approaching this type of structure is whether or not the framing narrative is fundamentally related to the intercalated stories. The answer to that question will determine how one interprets the message that the author is trying to convey to the audience. María del Pilar Palomo posits two principles for approaching the court novella. The first is to consider the structure of each narrative as a separate unity, and the second is to analyze the separate elements in the context of the whole (24-5). The first principle allows for a careful interpretation of each text as a unity with its own structure, theme,

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[13] I have summarized the Navidades in English in the appendix.

characters, etc., while the second takes into account an overall picture of the main theme that surrounds the entire text – the framing narrative as well as the stories told by the characters of the framing narrative itself. I would suggest that Carvajal chooses to reinforce certain themes in the individual stories by incorporating like themes in the framing narrative and that she does so in an attempt to emphasize those themes and demonstrate their significance. Her framing narrative, while separated structurally from the intercalated narratives, is never far away and remains in the background of each story, so that the themes set forth in the framing narrative are developed in more detail in the individual novellas. While each novella has its own thematic significance, there are strands throughout that provide links back to the main narrative and its characters.

The conclusion ties together the loose ends and brings a resolution to the framing narrative. The conclusion is full of elaborate poetry, singing and celebration and is rather lengthy. It exhibits Carvajal's talent both as a writer and as a poet and makes reference to a second half of the Navidades de Madrid, which sadly never comes to be. It is possible that this promised second half was started but its completion was cut short by Carvajal's death. It is also possible that the second half was never started since the date of Carvajal's death is unknown and, to our knowledge "there is no evidence that the promised second part to the Navidades ever materialized" (Whitenack and Campbell, Zayas and Her Sisters 294).

The Widow as Protagonist

We can, however, examine her only existing text more closely. There are certain salient features of the framing narrative of Navidades de Madrid that deserve attention. The first of these is the protagonist of the framing narrative. The principal character is Doña Lucrecia, a widow living in her home with her son. Bourland refers to the fact that the "novellas give us occasional interesting glimpses of older women" (The Short Story 35), but in fact they offer more than mere "glimpses," as we often see in depth how the older women think and feel. That the widow is actually an important figure for Carvajal is evidenced by the fact that Carvajal uses a widow as the protagonist of the framing narrative. Also, it may be significant that she wrote Navidades de Madrid only after she herself had become a widow. As Bourland notes, "Tres retratos de viuda nos bosqueja Mariana de Carabajal que nos llaman particularmente la atención, porque parece que en ellos vislumbramos algo de la vida y experiencias de la autora, quien fue ella misma madre y viuda" ("Aspectos" 335). Similarly, Whitenack and Campbell point out that "the main interest for the reader concerns possible biographical connections between the author's endless requests for economic assistance and those of her frame tale characters" (Zayas and Her Sisters 294). While we cannot say with certainty that there is a direct correlation between Carvajal and Doña Lucrecia, we can say that there are similarities and that Carvajal was able to portray the figure of a widow based on her own experience.

Her choice of a widow is also significant because she not only chose a woman as her main character, but she specifically chose a widow – a single woman who must live

without the aid of her husband in a society that frowns on women who work. Catherine Soriano also points out that Carvajal offers two distinct types of widows: the honest, competent, energetic woman who negotiates and arranges the marriage of her children – such as Doña Juana – and the happy, carefree, and even, on occasions, shameless woman, such as Doña Leonor in "La industria vence desdenes" (14).[14] The conscious choice by Carvajal of a widow as the central protagonist of the framing narrative emphasizes a particular interest in addressing the situation and the mindset of a woman in the position of a widow. It is also noteworthy that the widow, Doña Lucrecia, was also a mother. Vigil, referring to seventeenth-century Spain, points out that "la crítica literaria ha destacado reiterativamente la débil presencia de la figura de la madre en las obras de aquella época" (152). The critics' awareness of the rare presence of the mother figure in the literature of the time draws attention to the importance of the mother figure in the Navidades. Carvajal's inclusion of a mother figure, not only in the framing narrative but in four of the novellas as well, is a valuable contribution to the literature of seventeenth-century Spain.

In addition to Doña Lucrecia, there are four other widows in the Navidades: Doña Juana, Doña Laura, Doña Guimoar, and Doña Leonor. Doña Juana and Doña Guiomar are both middle-aged mothers of noble descent, who exercise some influence over whom their daughters marry. This is an important point because it is usually the father who chooses his daughter's spouse; but since the father is no longer living, the mother now

[14] Soriano point this out in a footnote of her edition of the Navidades.

takes on that role. This duty gives to the woman power and authority that formerly belonged only to the man. However, rather than use this power to give the daughter more influence in her choice of a husband, the woman tends to follow the man's example in determining whom their child marries. For example, the father will often try to hide his daughter or keep her in isolation to prevent her from falling in love before he thinks she should or to prevent her from falling in love with someone of whom he does not approve. Doña Juana does exactly that – she keeps her daughter, Doña Leonor, locked in a room and discourages Don Enrique from pursuing her because "no la casaría con forastero" (15). She feels that Don Enrique is not good enough for her daughter because he is not of the same rank. Rather than let her daughter choose whom she is attracted to, her mother chooses for her. The daughter does not gain freedom of choice upon the death of her father; this privilege is instead passed on to the mother, who now assumes the father's role and the powers that his role implies. Thus, Doña Guiomar, knowing of the good character of Don Jacinto, rejects the possibility of his marriage to her daughter, Doña Beatriz, stating that it simply would not work because "don Pedro es rico y no puedo yo competir, porque mi hija es pobre" (149). Almost as if she were trained, Doña Guiomar immediately rejects the suggestion of Doña Ana, that Doña Beatriz would be a good match for Don Jacinto, because of the issue of money: she is poorer than he. Once again, the daughter's feelings in the matter are not considered and the widow behaves in a way that is similar to that which would be expected of her former husband.

Doña Lucrecia is similar to Doña Juana and Doña Guiomar in that she is also of

noble descent and a middle-aged mother; but whereas they have daughters, Doña Lucrecia has a son. This element adds an interesting spin because there is no evidence in the text to suggest that Doña Lucrecia has any influence over whom her son chooses to court or to marry. We know that he is pursuing Doña Leonor and that Doña Juana has decided that he is an acceptable match for her, but Doña Lucrecia does not intervene and allows her son to make his own decisions regarding his mate. In the Navidades the father often chooses his daughter's mate, or if he dies, passes on the responsibility to his wife, his son, or to an outside family member. However the father never chooses a mate for his son. Doña Lucrecia takes on the father's role and allows Don Antonio to choose. These three widows, independent and without a husband, assume the male role, or rather a new female role. As Shifra Armon points out, "Widows were not subject to the same degree of social control as wives. Upon the death of her spouse, a widow reverted to a less defined, less 'gender-dense' status. In fact, she assumed many responsibilities normally accorded to the male, while shedding the restrictions of a wife" (Picking Wedlock 54). Constance Jordan discusses this phenomenon explaining that because a widow "was expected to take care of the interests of her minor children, she was allowed some participation in social and economic life, and this freedom marked her as a member of a distinct and atypical group within society: women who behaved in a masculine fashion and were therefore considered virile" (71). These women were almost considered as men in the sense that they were allowed more freedom than the typical woman because they were no longer subject to the man's rule in their home and because they had to provide a

substitute for male authority. The male absence was replaced by the female presence, which placed widows in a special category because they were women who often behaved as men or took on the male role. This gave them more power and influence than that of the typical married woman. It is interesting to note that rather than create new rules, female characters who are no longer under their husbands' rule tend to follow in their footsteps and do things in the manner in which the male would have done them were he still alive. In fact, on the basis of the text it might be observed that these three women seem only to be concerned with their new role as "father."

Doña Leonor, also a widow, is an entirely different case. She stands in direct contrast to the previously mentioned widows because she is only twenty-four years old and is not a mother. Hence, the inherited role of surrogate father has not been passed down to her and she is suddenly single and free. She is described in the Navidades as being "más desenfadada de lo que era razón" (148). She is much freer with herself than any of the other single women or widows in the book. When she is described by the narrator or another character, there is always a negative undertone regarding her licentious behavior. This circumstance is important because the text thus implies criticism of that type of person. Rebecca Hayward notes that "a romance heroine or character who is also a widow runs the risk of being represented according to the misogynistic stereotype of the lustful widow" (238). Although Doña Leonor is not the heroine of this story, it is clear that she is being portrayed as the lustful widow in contrast to the other widows in the text. It would seem that a female who lacks modesty is looked

down upon in the world of Carvajal and her characters. Doña Leonor's lack of modesty is a major issue. Her lack of modesty becomes a two-sided issue: is her behavior considered inappropriate because she is a single woman or because she is a widow? Are the two issues really separate?

In order to answer these questions, it will be helpful to examine Doña Laura, the fifth and final widow of the Navidades who has a minor role in "La dicha de Doristea." In this story Don Carlos rescues Doristea from Claudio and quickly takes her to an inn where he claims that she is his sister in order to keep up appearances. He then takes Doristea to his father's home where the widow, Doña Laura, works. Don Carlos asks Doña Laura to take care of Doristea while she is there. Her role as a widow is distinctive because she is not looking out for her children nor is she on the hunt to find herself a new lover; she does, however, offer some advice to Doristea. Don Carlos is growing impatient with Doristea because he feels that he has been faithful to her and it is now her turn to repay him by bestowing her love upon him. Doristea, however, is not ready to do so and has been trying to deter Don Carlos so that she will not feel pressured into giving in to him before he agrees to marry her. Doña Laura, whom we somewhat expect to side with Doristea, criticizes her instead and tells her that it is time for her to give in to Don Carlos, since he has shown her such affection (59). Doristea is surprised to see that Doña Laura is taking Don Carlos's side and so as a last resort Doristea flees to the convent as a place of refuge to ensure that she will not give in before it is appropriate for her to do so. Doristea was expecting Doña Laura to help her fend off Don Carlos, but she instead

reprimands Doristea and encourages her to give him what he wants. Doña Laura seems to be speaking from experience, warning Doristea not to cling so dearly to her honor. Is this a clear-cut case against sexual modesty? This issue of modesty surfaces with the widows of the texts and becomes an essential element that merits close attention.

Modesty as a Central Issue in the "Navidades"

In fact, modesty is, in my opinion, the central issue around which the characters live and function. It seems to be the main focus or theme of the Navidades and therefore must be examined closely in order to get a better understanding of the text. According to J. Jiménez, "nuestra autora en ningún momento tiene ninguna tesis que defender. Su posición no es la de mujer quejosa en una sociedad en que la superioridad masculina es dominante; al contrario, casi justifica el estado de cosas existentes" ("Introd." 24). I am not entirely in agreement with this argument. In the first place, I believe that while it is true that Carvajal does not have a clear-cut thesis, she does have an underlying theme that she wants to convey to her readers. In addition, while it is also true that Carvajal does not represent men in an obviously scathing light as her contemporary, Maria de Zayas, sometimes does, she also does not justify men's superiority to women, as J. Jiménez claims. One very clear example of my point is the fact that she often gives women the same duties as men. If the father has died, it is often a female relative who takes care of the estate and the children rather than a male. Also, while it is usually the father who is responsible for arranging the marriages of his daughters, Carvajal gives this duty to the

mother in "La Venus de Ferrara." It is also often the case in Carvajal that the woman of the story is the center of the action and that it is she rather than the man who controls the action. While it is true that some of the women accept their position in society, this is certainly not the case in all of the novellas. Carvajal represents woman in all of her societal roles – those designated for her by men and those that she takes upon herself even when faced with male resistance. In this way, she shows the strength of women, their capacity to live as "inferior" to men while still finding ways to show their equality or superiority to them.

The role of women in Carvajal's Navidades brings up the issue of feminism, which I will discuss briefly in a later chapter. Whether or not Carvajal is a feminist or could be classified as such, while it is an important consideration, is not the main focus of the present study. My primary goal is to draw attention to Carvajal as a significant seventeenth-century Spanish author and to demonstrate how she uses relationships between men and women to expound upon the expectations imposed on women by both men and women in Spanish society. She uses relationships between man and woman, mother and daughter, father and daughter, men and other men, and women and other women to demonstrate the dilemma in which women lived. One of the main problems that Carvajal's women face is that they are in a continual double bind: on the one hand they are praised fervently for their modesty; on the other hand, once they have proven their modesty, they are expected to let down their guard and give the man what he "deserves," which is usually sexual relations. Modesty, therefore, is a quality that is both

revered and disregarded. It is, in my opinion, the single most important symptom of the situation of women in her works – the feelings and struggles of those women and the attitude of men toward them. An examination of the way in which Carvajal approaches the subject of modesty may shed some light on its significance throughout her book.

In the present study I hope to demonstrate the manner in which Carvajal carefully shows how young women choose to express themselves. They most often exhibit characteristics that coincide with modesty and they are discouraged from displaying any lack of reserve. In Carvajal's works there are often instances of women who are described by the narrator or other characters as being lascivious simply because they are not shy in the presence of a man. Carvajal, by using so many adjectives to describe women as "improper," emphasizes the impossible standard placed on women because the women described by such terms in her novellas are in fact not free with themselves but rather appear that way in comparison with those women who are painfully shy and proper. In fact, some of the aforementioned adjectives used to describe immodest women seem to foreshadow an inevitable sexual encounter but in reality there are only a few sexual encounters in the Navidades. When one does occur, it is for reasons other than the woman's immodesty, such as being prohibited from marrying the one she loves (as is the case in "El esclavo de su esclavo") or being forced by a man in power (as is the case in "Quien bien obra siempre acierta"). This circumstance suggests that women in the novellas are often wrongly perceived as unreserved simply because they choose to express their feelings rather than suppress them. Thus it is often the case that these

women appear to other characters to be different from how they really are, because their modesty is so severe as to be implausible. Carvajal cautiously executes a plan whereby she shows the woman's victimization in a society that dictates how she should be so that she will not stir up trouble or draw attention to herself.

This fact is evidenced as well by the use of several different words to refer to the same quality: modesty. Throughout the framing narrative and the novellas, Carvajal employs several words to refer to the general idea of modesty, words such as: modestia (modesty), recato (modesty, shyness), decencia (decency, decorum), cordura (good sense, prudence), discreción (intelligence, discretion), decoro (decorum, honor, appearances), pundonor (self-respect, pride), mesura (dignity, measure, restraint), empacho (embarrassment, bashfulness), and esquivez (aloofness). She uses these words interchangeably and repeatedly throughout the Navidades. To underscore the importance of the concept of modesty, it is also useful to look at the words Carvajal uses to refer to women who lack said quality. In the descriptions of these women such words as the following are used: desenfadada (uninhibited, carefree), desahogada (brazen, unrestrained), desenvuelta (natural, free and easy manner), calurosa (warm, enthusiastic), exenta (open), and libre (free, licentious). With her choice of words, Carvajal offers two distinct images, two stereotypes of women: the pure, virginal woman, portrayed as modest and decent, and the lascivious, impure woman, portrayed as loose and easy. By doing so, Carvajal reveals the dilemma in which the women in her narratives and in Spanish society found themselves: they are to be modest and upright so that men will see

them as decent and worthy of marriage, yet at the same time they are not to be overly reserved because they are supposed to give the man what he deserves. The women, therefore, find themselves in a constant struggle to live up to expectations that are imposed upon them by society and that are impossible for them to satisfy.

It is quite interesting to observe that, with the exception of Doña Beatriz in "La industria vence desdenes," a woman's appearing to be modest is always seen and represented as a positive quality. In fact, in several of the novellas, when the females are being described, modesty is ranked at the same level as beauty. Women are praised and prized for their beauty, and modesty is seen as equally important if not moreso, both to suitors and to other women. Armon notes "the worthlessness of physical attractiveness unembellished by recato" (Picking Wedlock 126). This is important because it reveals the societal situation: it is not just the men who demand modesty in women; the women also entrap themselves by expecting propriety from other women and condemning those who lack it. They also often purposely suppress their feelings so as to appear modest and, in this way, cause the cycle to continue. Women seem to be ranked according to the level of modesty that they possess, a situation which strips them of their individuality by reducing them to this one quality. Also, the importance placed on this one quality does not allow women to develop fully in other areas because they are constantly worried about perfecting their propriety and appearing acceptable in the eyes of others.

With such a strong emphasis on modesty, it is important to examine the one novella that seems to condemn modest behavior, "La industria vence desdenes." This

novella stands out because it is the only one that offers a somewhat negative view of modesty, or at least questions its nature. Doña Juana is the narrator of this story and before beginning she says that it will serve as an example to women so that they not be "mal acondicionadas" (133). Thus, before the story even begins, both the audience of the framing narrative and the reading audience are prepared to encounter a woman who is bad-mannered or difficult. It is surprising, however, to discover that the woman in question is Doña Beatriz, who is highly praised for her modesty and propriety. We quickly learn that Doña Beatriz's modesty, rather than being an asset, is instead a drawback that does not permit her to love Don Jacinto and causes anguish both to her and Don Jacinto every time her modesty is even slightly threatened. This ridiculous code of conduct is taken to its extreme through the example of Doña Beatriz, possibly in order to show its defects. The impossible standard to which women were held was simply not achievable; and even if it were, it is carried to a degree where it is harmful. Doña Beatriz is the ultimate example of the dysfunctional effects of such a strict standard of modesty.

Doña Beatriz, unlike the modest women of previous novellas in Carvajal's book, is not a loveable character. In fact, she is so excessive in her reserved behavior that she appears ridiculously cruel and merciless. Yet even so, the attitude that the reader seems to be encouraged to take towards the excessiveness of Doña Beatriz's modesty is ambiguous, both in the story and afterwards. We would expect that she would end up losing the one she loved for guarding her modesty at all costs. However, the story ends with the marriage of Doña Beatriz to Don Jacinto, which suggests that such intense

modesty is not punished but rewarded. Likewise, when the story is over, the framing-narrative audience, rather than condemn Doña Beatriz for her unnecessary harshness toward Don Jacinto, praises her for being true to her propriety (177). Once again, her behavior is rewarded rather than even implicitly criticized. It is unclear whether the bad-tempered, overly modest Doña Beatriz is a model of modesty or an extreme example of a social standard gone bad. On the surface it seems as if Carvajal is making fun of the severe standard of modesty expected of women and the fact that some women actually adhere to it. On the other hand, she seems to be showing and affirming the reality of the situation by revealing the other characters' reactions to Doña Beatriz's behavior. The only character who seems opposed to her behavior is Doña Juana, while the others applaud her steadfastness to remain true to herself above all else. This novella is important because it highlights the problem of modesty for women and for men; and while it does not directly oppose modesty, it at least calls into question modesty's tendency toward severity.

Such emphasis on this topic causes us to ask questions about its significance. For example, why does Carvajal emphasize woman's modesty? What is her purpose in drawing attention to this issue? We can only attempt to infer what her intentions were, but modesty was important in the Navidades, as is born out by its recurrent presence. It could be that Carvajal, like so many writers of Golden Age Drama, is emphasizing the issue to draw attention to its preposterous dimensions. Honor is often the issue that is emphasized and satirized by so many authors of the Golden Age Drama, and modesty is

closely related to honor. Whereas the preservation of honor is concerned more with the male, the conservation of modesty is related more closely to the female. As Cubillo Paniaqua notes "para ser un hombre o una mujer modelo (ideal) era necesario ser honrado, solo que en el caso de la mujer ese honor se basaba en la castidad y la obediencia, mientras que en el caso del hombre se basaba en la valentía; precisamente así son los personajes que Carvajal nos presenta" (207). It is possible that Carvajal is attempting to explore the prevalent issue of honor from a female point of view. Whereas the man's loss of honor is often viewed as worse than his losing his own life, the woman's lack of modesty is likewise seen as unforgivable. In the same way, a man's possession of honor is his most esteemed quality while the woman's possession of modesty makes her praiseworthy. Is Carvajal possibly pointing out the flawed beliefs and expectations of seventeenth-century Spain? Or is she doing exactly the opposite – applauding the honor/modesty code for the purpose of restoring it in a society that actually ignored and repudiated it? It is impossible to know an author's intentions but careful observation of her text can at least reveal the possibilities.

In the present study, I hope to draw attention to this issue in Mariana de Carvajal's Navidades by carefully examining modesty and all of its implications throughout the book. I will focus specifically on female and male characters, discussing them both individually and as a group in order to draw conclusions about her attitude toward men and women and their respective positions in society, focusing primarily on modesty's role. The purpose of this study is to arouse interest and awareness in the

Navidades de Madrid, and in so doing, hopefully also to inspire others to read and appreciate Mariana de Carvajal as an interesting, attractive, and representative author of seventeenth-century Spain. In the next chapter, I will discuss the criticism to date on Carvajal and point out the observations of various scholars both to demonstrate which aspects of Carvajal and her work have been studied thus far and to validate the relevance of the present study.

Chapter 2

A Closer Look at Carvajal: Criticism to Date

In referring to the main ideas of Carvajal's more serious critics, in the present chapter I focus on those scholars who have analyzed Carvajal's work in some detail, rather than on those who only make a brief mention of her and her work.[15] Some critics I will discuss in detail and others I will discuss only briefly. My aim is to present a representative overview of previous criticism and views concerning Carvajal and thus provide a better understanding of Carvajal and her work. The varying opinions in regard to Carvajal and/or her work are intended to establish the groundwork for future critical contributions and serve as a means of comparison with the present study.[16] Hopefully, the comments to follow will both demonstrate the need for further study and begin to render comprehensible the value of the focus I have chosen in my own analysis.

Caroline Bourland

In studies of Mariana de Carvajal and her Navidades de Madrid, the critic most often referred to by other critics is Caroline Bourland.[17] Bourland is most known for her

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[15] Such critics, for example, as Amezúa y Mayo y Serrano y Sanz, are not discussed in detail in this chapter, since they primarily focus on bibliographic information about Carvajal or discuss varying aspects of the novela cortesana or of Golden Age Spanish literature, making only brief mention of Carvajal as an example.

[16] I present the material objectively, but occasionally I also explain why I agree or disagree with a particular scholar's findings. I exhausted all available resources in an effort to find any information available about Carvajal and her work and carefully selected significant observations from each scholar or critic in order to provide an overview of criticism pertinent to her work. Thus, the content of this chapter is selective and does not claim to be conclusive.

[17] For this reason, I will spend more time on Bourland than on the others.

book The Short Story in Spain in the Seventeenth Century (1927), in which she discusses various aspects of the short story in Spain, and makes mention of Mariana de Carvajal. While her comments on Carvajal in this book are brief, the fact that she mentions her, especially considering the date of publication of Bourland's study, marks an important event. Bourland is the first critic to give credence to Carvajal and her work. Bourland sees the novellas in the Navidades as important, stating that "they are especially interesting in their delineation of feminine character and in their reflection of domestic manners" (The Short Story 47). She focuses specifically on the topic of domestic manners in her article "Aspectos de la vida del hogar en el siglo XVII según las novelas de Doña Mariana de Carabajal y Saavedra," which was published a year earlier than her book. Bourland thus saw Carvajal as an important figure in the history of the Spanish short story who was worthy of study in her own right. As will be demonstrated shortly, Bourland makes straightforward observations about Carvajal's work and what it represents, but she also says things that appear to portray Carvajal in a negative light, in spite of the fact that she appears to be a proponent of Carvajal's work.

Bourland makes observations concerning various aspects of upper class Spanish society presented in the Navidades such as family, education, manners, marriage, servants, clothing, food, medicine, house and furniture, and sports and recreation. Bourland first comments on social status as it is represented in the Navidades, indicating that "por lo general, el medio social que pinta nuestra autora es el de la pequeña nobleza y alta burguesía . . ." ("Aspectos" 332). Bourland seems to offer this information as a

way of pointing out the limitation that Carvajal's text only deals with the upper class ("Aspectos" 332). In speaking about family ties, Bourland states that "según las novelas de Mariana de Carabajal, son fortísimos, por lo general, los lazos del cariño familiar" ("Aspectos" 332). She speaks of the intense love of the father for his daughter, the strong ties between a father and his son, and the closeness of brother and sister ("Aspectos" 333-35), citing various novellas as examples. She also discusses the figure of the widow, suggesting that through those characters we, the readers, get a glimpse into the life of Carvajal, since she too was a mother and a widow ("Aspectos" 335). Bourland sees the widows as strong characters, describing them as "personas competentes y de natural enérgico" ("Aspectos" 335). Bourland then proceeds to discuss the apparent attitude of obedience displayed in the novellas toward parents, citing Jacinta ("La industria vence desdenes"), Doristea ("La dicha de Doristea") and Esperanza ("Quien bien obra, siempre acierta") as examples ("Aspectos" 336-37).[18] Bourland then discusses the education of the children, emphasizing the probability that young women were educated. While Carvajal's text does not openly address this issue, Bourland points out that "las palabras citadas parecerían indicar que entre la gente distinguida, aunque en mucho menor grado,

[18] With the exception of the first example, Jacinta, I disagree with Bourland's analysis on this subject. Doristea and Esperanza are examples of direct disobedience, either toward their parents or a parental figure. Doristea disregards her aunt, Doña Estefanía's, plea that she stay away from Claudio and sneaks out of her bedroom at night to be with him. Similarly, Esperanza, knowing of her father's scorn for and disapproval of Don Luis, continues to see him. I also disagree with her saying that "la obediencia . . . caracteriza generalmente la actitud de los hijos para con los padres" ("Aspectos" 336) because such is not the case in the Navidades. While it is accurate to say that some of the novellas represent an attitude of obedience between a child and a parent, it is a bit of an exaggeration to say that obedience "generally" characterizes the attitude of children towards their parents, since at least three of the eight novellas reveals an attitude of disobedience (novellas 1, 2 and 5).

se tomaba algunas veces interés lo mismo por la educación de la hija que por la del hijo . . ." ("Aspectos" 338). To support her claim, Bourland points out the many references to female characters in the Navidades who recite poems, sing, dance and play various instruments as evidence that the young women received some sort of education ("Aspectos" 338). She also uses Pedro and Jacinta of "La industria vence desdenes" as examples of children who were likely taught by someone in their home ("Aspectos" 339). In addition, she discusses the ability of both sexes to improvise and recite verses, a talent that, according to Bourland, allots the characters a particular freedom to express their feelings and be free with their speech ("Aspectos" 340-41).

Bourland also discusses politeness or outward displays of courtesy in the Navidades. In direct contrast to the freedom of speech allowed in the recitation of verses is praise of the behavior of modesty in young women, "la calidad que más se admiraba en ellas" ("Aspectos" 342).[19] She also indicates Carvajal's awareness of the problematic issue of modesty, stating that "la autora de las novelas, se daba cuenta de que era posible exagerar aún el dominio sobre sí y la circunspección: un estoicismo excesivo es tonto, y el recato llevado a la exageración viene a ser mal genio" ("Aspectos" 342).[20] In addition to modesty, she discusses good manners in general, such as greeting a new neighbor,

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[19] Bourland is the first to point out this fact.

[20] Bourland's awareness of the importance of the theme of modesty in the Navidades helps affirm the validity of the focus of the present study. I decided upon my topic, feminine modesty in the Navidades, before reading Bourland's article; I credit Bourland for recognizing modesty as being the most highly regarded characteristic of Carvajal's women and for pointing out Carvajal's complex treatment of that subject. In my approach to the issue of modesty, I establish its prevalence in the text and present the possible implications of modesty, which I see as the central thematic issue in the Navidades.

getting up from the table, thanking the host, etc. ("Aspectos" 342-43). She also points out the apparent obligation that men have to give gifts, a material expression of love, to the woman of whom they are in pursuit, while women give men something that they themselves have made, but nothing else ("Aspectos" 343-44). This outward expression of love generally leads up to the marriage of the two individuals involved. According to Bourland, "el casarse varios personajes de las Navidades da lugar a la autora para que describa este acontecimiento con sus preliminares, tal como se verificaban en la época, en el medio social que ella conocía" ("Aspectos" 345). Therefore, we as readers get a glimpse at the various steps leading to marriage, such as the asking of the woman's hand in marriage, the dowry and the ceremony.

In addition to the aforementioned, Bourland focuses on other features of Spanish society presented in the Navidades in relation to the home. She first comments on the numerous servants that occupy the homes, mentioning that both male and female servants were used and that they were usually either Moorish or Ethiopian ("Aspectos" 347-8). She also talks about the way in which the servants were treated, stating that "eran tratados por los dueños con cierta bondadosa familiaridad; participaban en la vida de la familia y contribuían muchas veces al entretenimiento de sus amos" ("Aspectos" 348). Bourland points out that in the Navidades, the servants and the slaves are treated equally, an apparent deviation from the usual literary representation of the slaves as being treated cruelly. This fact causes her to conclude that Carvajal represents the condition of the slave in a favorable light ("Aspectos" 349). Bourland also draws attention to the illicit

relationship between slave and master in "Quien bien obra, siempre acierta" ("Aspectos" 350). After her discussion of the servants and slaves, Bourland moves her focus to the descriptions of clothing in the Navidades, emphasizing the attention given to details of formal dress such as the materials and accessories used ("Aspectos" 350-51). She comments on the fact that some of the descriptions of clothing in the text were typical of the styles of seventeenth-century Spain, and that the descriptions of men's clothing were equally as intricate and complicated as the women's, a fact that accentuates the importance of dress to both men and women ("Aspectos" 351-2). In contrast to the detailed descriptions of the clothing are the vague descriptions of food and mealtime customs. However, Bourland points out that "según Carabajal, hombres y mujeres comían juntos en mesas cubiertas con manteles, en cuya blancura y buen olor insiste. Los aguamanos con agua perfumada estaban también en uso" ("Aspectos" 354). She also mentions that chocolate and "empanadas" appear in the Navidades with some degree of frequency ("Aspectos" 355). According to Bourland, it seems that Carvajal pays little attention to details about mealtime etiquette but thoroughly describes various dishes that would be sent as a gift at a party ("Aspectos" 356). Bourland also talks about Carvajal's apparent awareness of certain medicines or remedies used in her day to cure or aid in such things as a fever or fainting, suggesting that Carvajal, as the mother of nine children, may have had first-hand knowledge of such matters ("Aspectos" 357). Bourland then discusses the descriptions of the house and the furniture, suggesting that "llegamos a tener por lo menos una noción de un típico interior de casa de las que habitaban en el día

las gentes acomodadas de la capital" ("Aspectos" 358). The primary basis of this observation is the description of Doña Lucrecia's home in the introduction. In reference to the home, Bourland points out that "la casa del siglo XVII estaba parcamente alhajada . . ." ("Aspectos" 360) and that "para la iluminación interior no se nombran específicamente más medios que velones . . ." ("Aspectos" 360). Lastly, Bourland presents various pastimes presented in the Navidades, citing bullfights and the Comedia as examples. She also makes mention of the game of the king of the roosters referred to in "Amar sin saber a quién" as characteristic of seventeenth-century Spain ("Aspectos" 361). Bourland refers to the presence of such outdoor sports as fencing and hunting in the Navidades, indicating that both were common and in vogue in Spain ("Aspectos" 361-2). She also identifies indoor activities such as singing, playing instruments and playing cards as prevalent in both the Navidades and Spain, and she touches on the problem of gambling in seventeenth-century Spanish society, as that vice appears in Carvajal's text ("Aspectos" 362-63).

Up to this point, all of Bourland's observations of Carvajal's text have the purpose of demonstrating how the Navidades is "un cuadro de la vida íntima de su época" ("Aspectos" 364), containing narratives that "reflejan con exactitud y gran riqueza de detalles la vida y actividades de cierto medio social" ("Aspectos" 364). It seems that so far she is merely making general observations about Carvajal's text without taking a position either against or in favor of her quality as an author. However, she does make some comments about Carvajal that seem to be disparaging. For example, at the very

beginning of her article Bourland refers to both Carvajal and María de Zayas as female Spanish novelists of the seventeenth century, but then describes Carvajal as

> menos fecunda que su predecesora, y de imaginación menos lozana, es también menos hábil en el manejo de la lengua. Sin embargo, aunque le es inferior en cuanto a la fantasía y estilo, es más espontánea y sencilla; sus novelas revelan a la vez más probabilidad de hecho y más unidad de estructura. ("Aspectos" 331)

Bourland thus begins her article by pointing out Carvajal's inferiorities in comparison to Zayas. She also states that Carvajal's work "carece en absoluto de toda prevención personal de la autora" ("Aspectos" 331), presenting her as a woman lacking definite convictions. Bourland adds weight to the latter viewpoint by adding that "ella no tiene teoría que probar ni causa que defender; sus sencillos relatos no llevan otro fin que el de entretener" ("Aspectos" 331).[21] It seems that with such an observation Bourland risks having taken an oversimplified view of Carvajal and her work. She also asserts that Carvajal's work is inferior to that of her contemporary, Zayas. In the conclusion of her article, Bourland is no less harsh commenting that "no se debe buscar en las novelas de Carabajal un estudio penetrante de las condiciones que la rodeaban, pues le faltaba a la autora la facultad crítica imprescindible para tal obra" ("Aspectos" 364). This statement is pointedly negative, presenting Carvajal as incapable of producing perceptive work. She then credits Carvajal for the inclusion of laughter and the spirit of youth in the

[21] As I note in an chapter one Cushing-Daniels points out that although her novellas are meant to entertain, "they are not devoid of a critical tone" (64).

Navidades, characteristics which Bourland says are almost absent in seventeenth-century literature ("Aspectos" 364).[22] While this observation on Bourland's part seems to be positive, she limits it by closing her article with the following thoughts:

> Esta alegría y esta espontaneidad, cuya falta en la literatura del siglo XVII llama tan notablemente la atención, son . . . atributos del genio español en su aspecto más simpático; y el haber sabido dotar de ellas a sus personajes, constituye una originalidad y un mérito positivos en la modesta obra de Mariana de Carabajal. ("Aspectos" 366)

Once again, Bourland shrouds her praise of Carvajal's work by diminishing its significance and leaving her last assessment of Carvajal's contribution as simply "modest." Although Bourland effectively presents the Navidades as a representation of the society of Carvajal's time, referring to many examples of various aspects of seventeenth-century Spanish society presented in the novellas, she at the same time limits her perspective of Carvajal's work by representing it in those terms, focusing solely on its entertainment value as a "cuadro de costumbres." Nevertheless, her study is important because it introduces other scholars to Carvajal and her work.

As mentioned previously, Bourland also brings attention to Carvajal in her book The Short Story, often citing her alongside María de Zayas as a representative author in seventeenth-century Spain. Bourland's remarks about Carvajal and her work tend to be,

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[22] In my opinion, the fact that Bourland only attributes laughter and the spirit of youth as the characteristics that set Carvajal's work apart from the rest of seventeenth-century Spanish literature trivializes Carvajal's work.

once again, somewhat fault-finding and contradictory. She first refers to Carvajal as "one of the least known novelistas of the time" (The Short Story 20) and then goes on to say that Carvajal "has also occasionally succeeded in endowing her creations with a genuine personality" (The Short Story 21). This statement implies that Carvajal's characters are generally artificial creations or, perhaps, stock characters that lack individuality. Bourland further says that "the best of Carabajal's Navidades, while they have no pretensions to style, have the virtues of simplicity and truth to nature" (The Short Story 47), as if "simplicity" and "plausibility" were the only or the primary redeeming qualities of Carvajal's work. In both of the aforementioned observations Bourland addresses, what she sees as, Carvajal's weaknesses. Her language appears to be complimentary (using such words as "succeeded" and "the best of") but her views are ultimately pejorative in nature. However, she does recognize that Carvajal often portrays "the native intelligence, liveliness of mind and wit of the young girl" (The Short Story 32), and she also acknowledges Carvajal's interesting portrayals of feminine characters (The Short Story 47), observations that seem to be in direct contrast to her prior comment of Carvajal's occasionally endowing her creations with a genuine personality (The Short Story 21). Regardless of whether or not Bourland is pro-Carvajal or anti-Carvajal she realizes that Carvajal "makes a special contribution to the literature of the short story" (The Short Story 46) and by writing about her Bourland brings awareness to Carvajal as an important novelist of her time, thus encouraging future scholars to take notice of Carvajal and her

work.[23]

Julio Jiménez

One such scholar is Julio Jiménez, who chose Carvajal and the Navidades as the subject of his doctoral dissertation (1974). The main goals of his study, it seems, are to provide a critical edition of Carvajal's text to demonstrate the literary value of the Navidades and to establish its contribution to the presentation of the life and customs of the society of the times ("Introd." 3). J. Jiménez begins with a lengthy introduction in which he provides both information about and commentary on Carvajal and her work, and then presents his critical and annotated edition of the Navidades. In his introduction, J. Jiménez, like Bourland, makes reference to Carvajal's representation of the upper class. He says:

> Doña Mariana tiene una visión limitada de la vida del hogar de su tiempo, pues sólo se refiere a casas de alto linaje y aun cuando presenta familias económicamente afectadas, siempre son gente de alcurnia que guardan todas las reglas y costumbres del círculo al que ella misma pertenecía. Nuestra autora muestra consistentemente la conciencia de clases tan típica de los españoles de aquel tiempo . . . . ("Introd." 20)

[23] Even though Bourland's study does bring awareness to Carvajal as a writer, it is also important to point out that, at the same time, her categorization of Carvajal as a seemingly lesser artist of the time seems to have given later scholars a reason not to study her. This observation is supported by the apparent long delay between Bourland's study in 1927 and the next significant study on Carvajal by Julio Jiménez in 1974. Thus it seems that on one level Bourland's study encouraged further scholarship on Carvajal, but on another level it also discouraged such scholarship.

He, then, points out that Carvajal only represents the social class to which she belonged, and echoes this sentiment in his article, "Doña Mariana de Carvajal y Saavedra, mujer y escritora en la España de los Felipes," which reiterates much of the information found in the introduction of his dissertation. In it he says "hay un constante tratamiento de las reglas del cotidiano vivir para el que tenía la responsabilidad, que para Doña Mariana significaba el haber nacido noble" ("Doña Mariana" 209). In the same article, he mentions that the home is the place where the majority of the action of the novellas takes place, offering a true representation of the home life of the privileged classes of that era (210). J. Jiménez states that in Carvajal bravery and fearlessness are attributes exclusively associated with the upper class, as is evidenced in "Celos vengan desprecios" ("Doña Mariana" 210). Attention to social class is not the only idea of J. Jiménez's that overlaps Bourland's. Similar to Bourland, J. Jiménez comments that "nuestra autora en ningún momento tiene ninguna tésis [sic] que defender" ("Introd." 24).[24] Here again Carvajal is being criticized for lack of conviction,[25] supported by the fact that the Navidades has no purpose other than to entertain. J. Jiménez's statement is quite harsh, considering the certainty and fervor with which he declares that there is no thesis anywhere in the Navidades.[26]

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[24] I am, of course, comparing J. Jimenéz's comment to Bourland's previously-cited statement that Carvajal's text "carece en absoluto de toda prevención personal de la autora" ("Aspectos" 331). Lourdes Jiménez also says "en Caravajal no hay una tesis que defender . . ." (144).

[25] Valis also criticizes Carvajal for her lack of conviction stating that "Carvajal displays little imaginative bravura, and her personal passions are carefully guarded" (253).

[26] It seems that such a statement, rather than offer anything significant about Carvajal or her book, instead reveals J. Jiménez's lack of attention to detail.

As I have noted, most of J. Jiménez's observations coincide with or overlap those of Bourland, but there are some remarks in the introduction to his dissertation that offer new ideas about Carvajal and the Navidades. On the topic of illicit love in the Navidades he says that "se evita a toda costa el amor ilícito con la excepción de El esclavo . . . y Quien bien obra . . . donde sólo se esboza" ("Introd." 23). While this observation is interesting, his insistence upon her avoiding the topic of illicit love "at all costs," is a bit of an exaggeration.[27] There may not be direct displays of illicit behavior among the characters, but the presence and significance of sexual tension cannot be overlooked. J. Jiménez also comments about the influence of Boccaccio's Decameron, drawing attention to the fact that in the Decameron there is a lot of naughtiness, adultery and violence, elements that do not exist in Carvajal's work ("Introd." 27). Here again we have an oversimplification in J. Jiménez's blanket statement that none of this type of "negative" behavior exists in Carvajal.[28] It seems that some of J. Jiménez's observations are made rashly and without heeding the need to temper his language or reevaluate his assertions so as to more accurately represent Carvajal.

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[27] Although the topic of illicit love is not at the forefront of all of the novellas, it is alluded to in several of them. For example, in "La dicha de Doristea" even though the sexual act is not consummated between Doristea and Claudio, the intent is there. While it is true that illicit love is not always presented straightforwardly in the novellas, to say that the issue is avoided at all costs is an overstatement. Often times the language and the symbolism allude to its presence in the text, even though there is not a direct reference to it.

[28] One example that comes to mind that contradicts J. Jiménez's assertion occurs in "Celos vengan desprecios" when the Duke Arnaldo violently snatches the glove off of Narcisa's hand during mass. Also within this same story there are several instances where there is violence displayed between Duke Arnaldo and Don Duarte. The Navidades is by no means replete with violent images, but they do exist.

Negative Criticism

The seemingly negative criticism of Carvajal has not gone unnoticed by other scholars. In particular, the critics tend to accuse Carvajal of her simplicity, referring to her work as "carente de artificio, con el valor de la 'espontaneidad' más que del arte, de la 'sencillez' y no de la complejidad, de la 'fidelidad' y no de la invención" (Cubillo Paniagua 149). Armon points out that Bourland, J. Jiménez and Serrano y Sanz all viewed Carvajal's creative ambitions as "simplistic" ("Mariana" 97), and María Soledad Carrasco Urgoiti likewise calls attention to the critics' tendency to "menospreciar la simplicidad de sus caracterizaciones y recursos literarios" (223). Willard F. King, for example, says that "doña Mariana parece más interesada por la sencilla estructura de sus relatos que por deslumbrantes despliegues de erudición o ingeniosidad poética" (159). Lourdes Jiménez repeatedly refers to Carvajal's work as simple. She asserts that "el estilo literario de Mariana de Caravajal es básicamente uno sencillo" ("La novela" 146) and later identifies the Navidades as "una colección de novelas modestas que se distinguen por su sencillez y sana alegría" ("La novela" 169), referring to "El amante venturoso" as "una sencilla historia de amor" ("La novela" 156). Perhaps L. Jiménez's harshest comment in reference to Carvajal's "simplistic" style is when she states that "Caravajal peca de sencilla, como si su alma careciera de esas pasiones que hacen al ser humano único e imposible de predecir. Los personajes de la novelista parecen títeres, movidos por el hilo de su simpleza" ("La novela" 163). L. Jiménez criticizes Carvajal's style, her Navidades, her novellas, her characters and even her person as being

"simplistic." She presents Carvajal as a woman who seems passionless and unable to feel.[29]

Cushing-Daniels also identifies the particularly harsh criticism of Serrano y Sanz and Amezúa y Mayo, insinuating the inability of these critics to be objective (65). Similarly, Marta Walliser refers to Carvajal's work as "'desprestigiada'" (322), drawing attention to the tendency of previous critics to discredit Carvajal and her work. Pfandl notes that "por desgracia, doña Mariana de Carabajal y Saavedra, al contrario de la Zayas, suele no ser mencionada en los manuales corrientes de literatura" (370). Nieves Romero-Díaz also notes that Carvajal has either received negative criticism by critics or has gone unnoticed (200), and she points out that "en un congreso anual dedicado a mujeres escritoras de la literatura española y latinoamericana de la época, raras veces hay más de una charla dedicada a Carvajal" (201-202). Valis also realizes the implications of the critics' disregard for Carvajal pointing out that

> . . . her subsequent neglect reflects not only her second-rate status within a much criticized genre but also her lowly position as a woman writer. In literary histories and elsewhere, she simply has not been given serious consideration. I doubt, for example, that most Hispanist scholars could do more than recognize her name. (253)

Soriano also laments this circumstance, stating that "desgraciadamente . . . el desconocimiento de la obra de Carvajal sigue siendo una realidad" ("Tópico" 1537). In

[29]This observation is also evidenced by L. Jiménez's comment that "en Caravajal no existe esa sacudida abrupta producto de la pasión que ciega y tuerce las emociones humanas" (151).

her article on women writers of sixteenth- and seventeenth-century Spain, El Saffar mentions several women writers in the latter part of the seventeenth century but does not name Carvajal as one of them ("Breaking Silences" 7). El Saffar's oversight is particularly telling since it seems that the purpose of her article is to bring awareness to women writers that have been overlooked or forgotten. It is also significant because El Saffar wrote her article in 1990 after Carvajal had already received some attention. It seems thus that El Saffar may have purposely chosen to leave Carvajal out because it is unlikely that she would not have known about her. Therefore, it could be that some of the critics' inattention to Carvajal and her work is intentional and not necessarily a result of their being unaware of who she is.

Although it seems that critics have had a tendency to ignore or forget about Carvajal, I think it is important to also point out the growing recognition tha both she and the Navidades have received. There have been two Spanish editions of the Navidades published in recent years, that of Antonella Prato in 1988 and that of Catherine Soriano in 1993, the edition used for the present study. In addition, Evangelina Rodríguez Cuadros in her Novelas amorosas de diversos ingenios del siglo XVII (1986) includes "La industria vence desdenes" as an example. Similarly, Judith Whitenack and Gwyn Campbell in Zayas and Her Sisters: An Anthology of Novelas by 17th-Century Spanish Women (2000) select Carvajal as a representative author and include her novellas "La Venus de Ferrara," "El esclavo de su esclavo" and "Amar sin saber a quién" as part of the anthology. To date, there is no English edition. However, Noël M. Valis published an

English version of the novellas "Quien bien obra, siempre acierta" (entitling it "Virtue Is Its Own Reward") and "Celos vengan desprecios" (entitling it "Love Conquers All") in her chapter on Mariana de Carvajal in Women Writers of the Seventeenth Century, edited by Katharina M. Wilson and Frank J. Warnke. Most recently Shifra Armon in her book Picking Wedlock: Women and the Courtship Novel in Spain (2002) also provides short summaries of each of the novellas in an appendix.

Carvajal and Zayas

Thus it seems that in recent years, Carvajal has received more recognition and attention by Golden Age scholars. However, the attention critics bestow upon Carvajal often has the purpose of comparing her with Zayas. I do not think it is necessary or beneficial to mention all of the comparisons that have been made between the two authors, however, I do think that providing some representative examples will help to demonstrate how the critics have seen Carvajal and Zayas in relation to each other. Some scholars attempt to focus on Carvajal and Zayas as individuals rather than on their works. For example, Amezúa y Mayo refers to Carvajal as "émula inhábil de doña María de Zayas" (99) and Bourland refers to Zayas as "much the more vigorous intellect of the two" (The Short Story 46). Valis says that "unlike her literary predecessor María de Zayas, with whom she is often unfavorably compared, Carvajal displays little imaginative bravura, and her personal passions are carefully guarded" (253). The critics tend to praise Zayas for her intelligence and creativity and belittle Carvajal for her lack of these

characteristics. They present their opinions but they do not support their opinions with examples. It seems that, rather than being objective, they tailor their comments to reflect their opinions as though these were facts.

These critics also focus their attention of the novellas and various aspects of the novellas, such as narrative style and characters. Serrano y Sanz refers to Carvajal's novellas as "inferiores en invención, estilo y pintura de costumbres á las de doña María de Zayas . . ." (243), but like the previous critics offers no examples to support his statement. Gidrewicz comments on the atmosphere that each author creates with her work pointing out that "the peaceful, domestic and marriage-oriented atmosphere created by Carvajal is a world apart from the disenchanted vision of Zayas, where violent images and shocking conclusions convey a high critical vision of marital and familial relations" (39). Cubillo Paniagua also notes that many of Carvajal's stories end in marriage while Zayas's do not (165). Similarly, Romero-Díaz, speaking of Carvajal, points out that "su denuncia quizá no va a ser tan explícita como la de Zayas, pero no por eso deja de ser disidente" (206-7). She also notes that

> en los casos de María de Zayas y Mariana de Carvajal – la primera más explícitamente que la segunda – , se observa cómo en sus discursos se confronta la ideología de la pasividad femenina y se proponen modelos de representación para la mujer noble que cuestionan aquellos establecidos por los grupos dominantes . . . . (266)

Gidrewicz's and Romero-Díaz's observations seem to be more objective, rather than just

opinionated. In speaking about Carvajal and Zayas's protagonists Walliser asserts that

> las protagonistas de las novelas de Carvajal, a diferencia de las de Zayas, no son valientes amazonas sino sencillas doncellas que viven en un mundo cotidiano y doméstico, muy similar, probablemente, al de las mismas autoras, que sin romper ni violar ninguna de las normas de conducta consiguen burlarlas para alcanzar su felicidad. (328)

L. Jiménez has quite a different view regarding Carvajal and Zayas's style and characters. She states that

> El estilo de María de Zayas es de una virilidad fascinante. La gran mayoría de sus personajes masculinos son pervertidos y depravados . . . . Mientras que las mujeres que sobreviven . . . son 'damas' de arrestos varoniles, apicaradas, inteligentes, aptas para seducir, persuadir y ganar la voluntad de sus víctimas masculinas. En el otro lado de la balanza está Mariana de Caravajal con un estilo que tradicionalmente se considera femenino, o sea, pasivo. Todos los hombres son caballeros y las mujeres son damas. Los hombres acosan y conquistan, mientras las damas bordan primorosos pañuelos y son conquistadas. ("La novela" 171)

Although every critic is entitled to his or her own opinion, they have a responsibility to present accurate information concerning the subject matter. L. Jiménez's opinions are stated as facts, but the information she gives is inaccurate. The men in the Navidades may all be nobles but they are not gentlemen (like Claudio, Don Álvaro, Count Leonido

and Duke Arnaldo) and the women are not universally passive as L. Jiménez would claim. Her skepticism concerning Carvajal prevents her from being objective and reveals that she has not paid close attention to Carvajal's text.[30] Of all the comparisons, Armon, in my opinion, is the critic that offers the most objective and constructive comparisons between Carvajal and Zayas. She points out biographical, historical, literary and thematic similarities between the two authors and notes that such parallels are probably not coincidental ("Mariana" 245). She also recognizes that "Caravajal appears to recognize and consciously depart from her predecessor's literary vision of women's place in society" ("Mariana" 245). Armon's observation is significant because it emphasizes Carvajal's awareness of what she was doing. Similarly, Sherry Velasco recognizes and contrasts Zayas and Carvajal with regard to their view on women's place in society. She states that

> While both María de Zayas and Mariana de Carvajal explore the possible options for women in seventeenth-century Spanish society in their novelas, their proposed solutions to the misogyny are quite different, despite an occasional convergence in their observations of the injustices against women. Zayas's narrative proposes a fascinating vision of a feminist separatist utopia while Carvajal, far from being naïve and innocent, offers a view of cooperation among the sexes as a solution to

[30] Because L. Jiménez often presents inaccurate information about Carvajal and the Navidades, I was surprised to discover that Whitenack and Campbell refer to her study as a "major contribution to the field" ("Introd." xx).

women's struggles in patriarchal society. (198-99)

Although Carvajal should be viewed as a writer in her own right, it seems that most critics tend to agree with Valis, who, speaking about Carvajal, asserts that "we cannot grasp her significance . . . without first speaking of another seventeenth-century writer . . ." (251), namely Zayas. Cushing-Daniels addresses the critics' penchant for comparing Carvajal to her contemporary, Zayas, stating that "too often she is considered a 'lesser Zayas'" (64). Valis also points out the typical comparison between the two authors: "Zayas's unorthodox talent has often been paired in literary histories with Mariana de Carvajal y Saavedra, in a kind of binary opposition vibrating between dissent and conformity. Zayas was the aberration; Carvajal confirmed the rule" (251). While most of the critics compare Carvajal with Zayas, King is an exception. He compares Carvajal with her male contemporaries and describes her as "menos erudita y culta que sus colegas masculinos" (159). Whether or not the negative attention Carvajal has received is warranted, and in spite of the fact that she is often neglected as a female writer in her own right, the majority of the critics point out some aspect of the Navidades that they find worthy of mention.[31]

[31] The exception here is Amezúa y Mayo who seems unable able to find any redeeming quality in Carvajal's work. However, his inclusion of Carvajal as a representative author of the novela cortesana is noteworthy.

Poetry and Space

One aspect of Carvajal's work that is mentioned with some degree of frequency is, in Armon's words, her "abundant and varied use of intercalated poetry" ("Mariana" 105). This is probably due in great part to the frequency of such poetry in the text and, the fact that often, as Rosa Navarro-Durán notes, "el poema ocupa el lugar central" (43). Bourland emphasizes the verbal recitation of poetry by both male and female characters in the Navidades, citing the final scene of the book as an example ("Aspectos" 340-41). She observes that the attention to poetry in the final pages reflects "la afición general a la poesía que reinaba entonces" ("Aspectos" 341). She also points out that poetry is often used to reveal a character's feelings, allowing the women in particular a freeness of speech that they are normally not afforded, and noting that "ya en tertulias anteriores repitieron unas de las mujeres versos muy groseros, y en esta ocasión son las poesías recitadas por las señoras las que más pecan de indecorosas" ("Aspectos" 340). L. Jiménez recognizes that the female characters' freedom of speech in poetry is also indicative of Carvajal's change in narrative style. According to L. Jiménez, Carvajal's style in some of the poetry, such as the fable of Daphne and Apollo, "resulta insólita, por la falta de discreción que previamente ha caracterizado el estilo de la escritora" ("La novela" 165). L. Jiménez likewise notes that "las décimas que se presentan en la academia amorosa son divertidas, rápidas y agradables. En ellas se percibe un mejor dominio de la palabra, como si la brevedad de la forma obligara a Caravajal a aventurarse el mundo de los sentimientos amorosos" ("La novela" 155-56). It thus seems that L.

Jiménez sees poetry as a means for Carvajal herself to be more expressive.[32] Navarro-Durán also comments on the freedom granted to the female characters when reciting poetry stating that "no hay límite impuesto por el recato y la discreción a que se suponía obligaba la condición femenina" (45).[33] J. Jiménez also recognizes this aspect of Carvajal's poetry in the Navidades. He observes:

> La poesía que aparece en las Navidades, no es siempre de la misma calidad. No es hasta el fin de fiesta después de la octava novela, que la autora muestra su mejor inspiración. Esta es en buena parte poesía burlesca al estilo de Polo, Cáncer, etc. Sin embargo, lo que llama la atención es el desenfado y atrevimiento (para la época y producto de la pluma de una viuda respetable) de algunas de estas poesías burlescas. ("Introd." 29)

Besides the lack of inhibition of the female characters, J. Jiménez also indicates that the poetry presents, on the part of Carvajal, an implicit criticism of the exaggerated styles of

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[32] Yet L. Jiménez also comments on the burlesque and the satiric poetry, referring to it as an "instrumento de amonestación" ("Imágenes" 228). She notes that "La escritora muestra una marcada consternación por las indigencias y mezquinidades humanas. Los poemas de tono jocoso tienen la fusión de reprender la conducta humana mientras desvalorizan el idealismo y degradan la falsa belleza del mundo que nos rodea" ("Imágenes" 228). Thus it seems that L. Jiménez sees Carvajal's poetry as being both expressive and condemning.

[33] I would also like to add to Navarro-Durán's thought by pointing out that poetry is often a place of verbal freedom for male and female characters alike. Repressed thoughts and feelings (thoughts and feelings that society forbids one to express) are expressed openly and received warmly, rather than condemned. Poetry almost becomes a way for the characters to vent their true feelings without the threat of being looked down upon by others. As readers, one can feel the sense of relief when a character, through poetry, is finally able to voice his or her true feelings. For the characters in the text it's almost as if poetry is the passageway to another world, a world where there are no expectations and individuals can say what they think and feel. It is through the poetry that the characters in the Navidades let their guard down. In the poetry we often get glimpses of the characters' true selves.

that time period, such as those of Quevedo and Zabalatea ("Introd." 31). He offers his general impression on the poetry in the Navidades, emphasizing the abundance of poems present in the book as well as the varying degrees in both the execution of the poems and the quality ("Introd." 34).

In addition to the content, J. Jiménez comments on the metrics used, making reference to such issues as the number of syllables and the verse types employed by Carvajal. He mentions such examples as the silva ("Introd." 29) and the romance ("Introd." 32, 34), underscoring that "la forma a la que más se inclina Doña Mariana es a la del romance . . ." ("Introd." 34). Navarro-Durán also recognizes that Carvajal, with her poetry, demonstrates "la poesía de moda en ese comienzo de la segunda mitad del siglo" (45), citing "fábulas mitológicas burlescas o jácaras" (45) as examples. Maria Grazia Profeti also comments on the metric forms used in the Navidades reiterating J. Jiménez's observation that "le forme metriche scelte sono quelle consuete per questo genere di poesia: silva del 1° tipo nei primi due casi, romance (in *a-o* ed *a-e*) negli ultimi due . . ." ("Introd." 22), and identifies the four mythological tales that Carvajal inserts in her text ("Introd." 22). Walliser also indicates the types of versification used, ". . . tipos de versificación característicos del barroco (décimas, octavas, romances)" (323) as well as the insertion of mythological fables (323). In addition, Walliser makes reference to "una interesante colección de motes poéticos—imitando la lírica cancioneril isabelina—con varias series de versos de distinta versificación" (323) that appear in "La Venus de Ferrara." Armon takes the discussion on poetry a bit further by commenting on its

purpose in the Navidades. She states that "superficially, poetry in the Navidades appears to be an adornment which lends variety and artistry to the work. However, it also plays a role in plot development, delineation of social rank, demarcation of mood-shifts and reiteration of thematic concern ("Mariana" 110). Her commentary emphasizes poetry's structural and thematic role. In contrast, Isabel Colón Calderón, rather than focusing on the stylistic, structural or thematic role of poetry in the Navidades, instead points out the supposed plagiarism of Carvajal. She purports that five of Carvajal's burlesque poems actually are those of José Navarro.[34] She states that

> no se trata de imitación, ni de inclusión de versos sueltos: Carvajal traslada poemas enteros de otro libro, y si bien calla el nombre del autor, . . . reconoce que no son suyos algunos versos; en cierta ocasión uno de los personajes del marco al recitarlos se los atribuye claramente a otro, pues afirma que la jácara la 'compuso un saçonado gusto desta corte' (p. 228) (399).

The fact that that Carvajal herself recognizes what she was doing calls into question the view that Carvajal's copying of texts is plagiarism. Also, in her day, it was an accepted common practice for writers to "borrow" the work of other writers without identifying them. It thus seems that Colón Calderón's article is more significant in providing information as to the origins of some of Carvajal's poetry than it is for proving a case of

[34] The five poems to which she refers are taken from the Prato edition of the Navidades, and are as follows: "Para reñir los tahures" (226-7), "A Frezquilla, la frutera" (228-30), Fábula del juizio de Paris, "Hécuba, reyna de Troya" (231-38), "De no ver los esplendores" (240-42) and "El retrato del dueño" (243-44).

plagiarism against her. In general, the attention given to poetry by the critics is well-founded, considering the frequency of poetic passages containing verse in the Navidades. Yet although the critical commentaries about the poetry are informative, they do not offer insights into why poetry is so abundant in the Navidades. Such commentary is mainly superficial, centering on the more obvious aspects of form and content and not offering in-depth discussions of thematic implications or the author's intentions in regard to the poetry. Nevertheless, those observations are useful in contributing to an overall picture of Carvajal as a seventeenth-century female novelist.

Although the critics do not give as much attention to the issue of the uses made of space in the Navidades, their remarks concerning space seem to be more interpretive than their remarks about poetry. For example, Profeti not only mentions the spaces used in the Navidades, she also explains the significance and/or purpose of each space utilized by Carvajal. She notes:

> . . . fundamental aparece el tratamiento del tema del espacio. Así como se pintan relaciones laterales de parentesco, que rompen y desplazan el núcleo del poder paterno, así se eligen lugares-otros con respecto a la casa-palacio, espacio del padre, centro de poder/prisión. La quinta, el jardín de recreo, la aldea, actúan pues para la pérdida de las relaciones formales y el establecimiento de otros vínculos dinámicos, que pretenden instaurar afinidades renovadas y distintas, a tráves de matrimonios no impuestos por el sistema familiar, sino más libremente elegidos. Y las

> protagonistas tienen exacta conciencia de que este lugar-otro está presente en función del cambio de poder, planea encuentros, predispone lugares no formales, pone en acto estrategias interrelacionales, contrata su status. ("Parentescos" 244)

Profeti not only points out the various spaces that Carvajal uses in her text but also offers a probable interpretation of the various spaces' signifcance. Each space or place represents the paternal power or the freedom from paternal power. Romero-Díaz arrives at a similar analysis of space, but limits her commentary only to that of the "quinta" [villa]. First, she designates the villa as "un espacio femenino" (234), stating that "la quinta se convierte en un espacio idílico, una especie de paraíso de las mujeres en el que se intentan aislar de las obligaciones sociales que les impone su género las cuales se construyen y legitiman en la ciudad como espacio estrictamente de contacto social" (234). She concludes her analysis by noting that "la quinta (la mujer) se ofrece como el lugar que se opone a la ciudad (las obligaciones sociales) al mismo tiempo que depende de ella para su existencia" (234). Similar to Profeti, Romero-Díaz sees the villa as a feminine space that represents an escape from the social obligations imposed by males. It seems that Profeti and Romero-Díaz share similar views in regard to the theme of space in the Navidades. They both offer a profound analysis of the spaces employed by Carvajal by mentioning specific spaces present in the text as well as elaborating on the possible implications of each. In going beyond the surface interpretation, Profeti and Romero-Díaz provide us with a deeper understanding of Carvajal's technique.

Female Characters and Women

Such insightful commentary is also made by critics in reference to the issue of female characters, or more specifically, women. On this issue scholars tend to focus their criticism on two areas: the types of female characters in the text and their various roles and Carvajal's agenda with regard to female representation in her text. On the latter issue, critics have varying opinions as to what they feel is the message that Carvajal is trying to send concerning women and their role in society. In relation to the types of female characters presented in the Navidades, J. Jiménez points out that the women are either single—or, if married, there is little information if any about their marriage – or widows ("Introd." 8). Profeti similarly notes of the women that "su carácter más evidente es el protagonismo de la mujer, rica y 'principal', con capacidad de decisión y de autogestión, casi siempre sola, libre de relaciones parentales, huérfana . . . o viuda . . ." ("Los parentescos" 241). J. Jiménez likewise recognizes that the widows in the text have a lot of responsibilites ("Introd." 8), and Bourland also draws attention to this detail ("Aspectos" 335). Navarro-Durán goes a step further by pointing out that it is the "damas" who organize all the festivities in the Navidades, referring to the lady as the "dueña del espacio" (44). Likewise, Walliser recognizes that "las novelas de Mariana de Carvajal reflejan anticipadamente este ambiente cotidiano en el que las mujeres no son sólo las maestras de las letras sino de la vida" (327). Cushing-Daniels also reveals that "we are in a world in which the women are responsible for the survival of the family . . ."

(69), pointing out that at least one novella presents a "female-run household" (65).[35] These observations seem to point to Carvajal's interest in women and their roles as a thematic element of the Navidades, as Romero-Díaz points out, "Carvajal sí se interesa por problemas que afectan a la mujer convirtiéndose éstos en la base de sus novelas" (205). Walliser also recognizes that "la obra de Carvajal . . . se centra en la descripción de la vida cotidiana y en la exploración de los conflictos internos que sufren los personajes femeninos" (324), generally presenting the female characters as very close-knit (331). Armon also points out that female solidarity, specifically in the courtship process, is characteristic in the Navidades (Picking Wedlock 81). L. Jiménez views the portrayal of female characters in a negative light. She states that "los personajes femeninos caravajalinos son mujeres arquetipo de bondad, pero carecen de fuerza" ("La novela" 171).[36] It seems that all the critics acknowledge and make reference to the female role in the Navidades, but they have varying opinions as to the message Carvajal is trying to send through her female characters' comments and comportment within the text. While each critic offers his or her own interpretation, there are some who provide more evidence of their claims than others.

There appear to be two tendencies of thought with regard to Carvajal's ideas

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[35] The novella that she uses as an example is "La industria vence desdenes."

[36] It seems to me that many of L. Jiménez's comments regarding Carvajal and the Navidades are unfounded. She often makes observations that are not accurate but uses definitive language to present her argument. Such is the case with the comment above. She says that the feminine characters lack strength, as if this statement were a fact, but she does not offer any examples. Similarly she states that Esperanza is the only case in all of the novellas in which a woman is treated unjustly or cruelly ("La novela"160), but this statement is also inaccurate. (See, for example, Blanca in "El esclavo de su esclavo" and Narcisa in "Celos vengan desprecios.").

about women and their role in society: some feel that Carvajal is advocating the continuation of a male-dominated society by creating primarily submissive female characters who stay within the boundaries of the patriarchal system, whereas others feel that Carvajal is doing just the opposite, creating strong female characters in a position of power who know how to work within the system to get what they want. An analysis of both points of view will help to clarify the issue, hopefully revealing weaknesses that could be addressed in a subsequent study. The former viewpoint is expressed most strongly by J. Jiménez, who sees Carvajal's position with regard to women as stagnant, remaining entirely within the bounds of male domination. He states: "Su posición no es la de mujer quejosa en una sociedad en que la superioridad masculina es dominante; al contrario, casi justifica el estado de cosas existentes" ("Doña Mariana" 211). His tone indicates his apparent opposition to what he thinks is Carvajal's stance. If Carvajal was in fact justifying the social order in her day, J. Jiménez seemingly disapproves of her doing so. Gidrewicz seems to share J. Jiménez's view. She discusses the idea of reality versus ideals in the genre of the novela cortesana and explains that ideals "may be offered as models that the genre seeks either to propagate or to discredit: one narrative may highlight the value of ideals to the individual and the community, another undermine them by demonstrating the untenability in contemporary Spanish society" (39). Gidrewicz then uses Carvajal as an example of the latter, referring to "the peaceful, domestic and marriage-oriented atmosphere" (39) that she creates in her Navidades. Her tone seems to suggest a negative attitude towards what she perceives to be Carvajal's

adherence to societal values, yet Gidrewicz fails to offer any specific examples to support her claim.[37]

Valis and Romero-Díaz also recognize that the novellas themselves tend to present women adhering to societal values but they see, within this adherence, an implicit criticism on the part of Carvajal. In this way, they serve as the bridge between the two orientations of thought surrounding the issue of women and their role in the Navidades. Valis refers to "the quiet voice of womanly submission" (251) and compares it to the "assertive act of writing" (251-2). She thus sees women as submissive in the Navidades but recognizes that even if such is the case, Carvajal herself is going against the submissive role she portrays by asserting herself as a woman writer in seventeenth-century Spain. Therefore, according to Valis, "Carvajal turns womanly submission into feminine triumph" (263). Romero-Díaz investigates the issue of submission carefully and first highlights the fact that "aunque las mujeres intenten convertirse en sujetos de autoridad como grupo y dejar de ser símbolo de apropiación, la obligación social al mismo tiempo siempre las determina" (245). However, within this social obligation, Romero-Díaz then demonstrates that "la mujer . . . sabe de su poder y de su amenaza. Aunque sea integrada en el orden patriarcal que se restaura a través del matrimonio, se previene de su existencia y Carvajal da aviso de ello con su escritura" (245). She concludes her argument asserting that "aunque las mujeres sean representadas como

[37] Gidrewicz's comments are interesting because I actually see Carvajal as an example of one who undermines established ideals. I do agree that she does it in a seemingly conventional way that makes it appear as if she advocates the ideals upheld in the society; but her message, it seems to me, is one of reevaluation of these ideals.

conformistas al orden patriarcal, es precisamente en su sumisión donde los límites de los principios masculinos se cuestionan" (260). It appears that Romero-Díaz recognizes the outward portrayal of adherence to the male-dominated society as represented in the novellas but sees the act of female submission not as conformity to the patriarchal system but rather as a subtle opposition to it, underscoring Carvajal's "'sumiso y asertivo'" (260) discourse.

This submissive-assertive attitude is also commented on by Cushing-Daniels, who belongs to the aforementioned latter camp of thought regarding the issue of women and their role in the Navidades. Cushing-Daniels seems to think that by showing the power of men in the Navidades, Carvajal is offering an implicit criticism of this standard. She points out that "Carvajal clearly, depicts a world in which only men's desire prevails . . ." (71). In reference to this statement one could argue that Cushing-Daniels is in agreement with the aforementioned critics in that the women seem to be controlled by the men. However, a few lines later, she reminds us that "Carvajal was influenced by the Boccaccian tradition, but manipulated the genre to expose the domestic instability to which Spanish women were subject" (71). It seems, thus, that Cushing-Daniels recognizes a tendency of Carvajal to focus on male power, but feels that the purpose of that focus is to condemn such behavior so as to provoke change within her society. Profeti seems to disagree with Cushing-Daniels's comment about men's desires prevailing in the Navidades, drawing attention to the fact that "Mariana de Caravajal . . . describe . . . una sociedad en pleno cambio, y que se transforma, incluso, porque a la

familia patriarcal natural se sustituye un proyecto cultural que permite a la mujer una nueva posibilidad de negociación parental" ("Parentescos" 246). Profeti thus sees Carvajal as presenting a new world in which the women are given more power and control, especially in regard to their role in the family. It appears that Profeti sees Carvajal's objection to her society as more active than does Cushing-Daniels because she suggests that Carvajal not only exposes the way things are but changes them by placing a woman in charge. Armon also sees the woman's role as being more active, particularly in regard to marriage, pointing out that "men and women alike participate actively in the courtship process" ("Mariana" 173). She also points out that in the Navidades, wealth is used to empower women (Picking Wedlock 75), a significant point, considering the fact that it is usually the men's wealth that determines the outcome. Walliser also discusses the power afforded the female characters in regard to the issue of marriage in the Navidades, underscoring the element of independence. Walliser claims that Carvajal's text "se decanta de la tradición dominante reclamando –por primera vez – la libertad de la mujer en su elección del matrimonio" (326). She also brings awareness to the general idea of independence as a theme in the Navidades, theorizing that Carvajal attempts to depart from the traditional literary conventions by giving her characters a more independent life (325). Walliser sees this attempt by Carvajal as a way of going up against the established patriarchal system in her society, stating that ". . . Carvajal intenta abrir una fisura en el arcaico constructo dominante, introduciendo nuevas libertades que alteren y desequilibren el todavía omnipresente orden patriarcal" (327). According to

Walliser, Carvajal's outright objection to the patriarchal system is seen in her endowing her female characters with "la voz de la libertad" (328), particularly in the marriage process where they are allowed to choose whom they will marry (328, 331). Walliser concludes her study by pointing out that the significance of Carvajal's work is not in her sophistication of style but rather in the individualistic message of her novellas, one that claims freedom of action for women (332).

All of the criticism with regard to the subject of women in the Navidades seems to center around the following issues: women's role or purpose in the text, what they represent, how they are portrayed, and the message Carvajal is trying to convey concerning women and their role in society through her female characters' behavior. It would seem that each scholar views Carvajal's text as either feminist or not feminist. I, however, would argue that the difference between the critics is less clearly polarized, since the vast majority of critics opt to view Carvajal's text as either feminist or pro-women. Gidrewicz explains the difference between these two stances:

> While 'pro-women' refers to a position that seeks to correct the problem of disrepute and disrespect of women, while maintaining unaltered the status quo of the submission of women to men in a patriarchal society, the term 'feminist' denotes a position that seeks to alter the social relationship of the sexes advocating the equality of men and women in the society. (65)

It seems that, with the exception of J. Jiménez, the critics view Carvajal as either being

"pro-women" or "feminist," a significant observation considering the time period in which she wrote. Since we can hypothesize that Carvajal may be either "pro-women" or "feminist," it is logical to postulate that Carvajal was an astute observer of women. Her text indeed provides us with insightful perspectives with regard to woman's position in seventeenth-century Spain.

"La industria vence desdenes"

Up to this point the main focus of this chapter has been to analyze various critics and their analyses of Carvajal and the Navidades. Since most of the commentary has been general, directed towards the Navidades as a whole, I believe it would also be helpful to consider comments that concern particular novellas. Of all the novellas in the Navidades, the one that scholars comment on the most is "La industria vence desdenes," referred to by one critic as a "protonovela burguesa" (Profeti, "Parentescos" 243).[38] Similarly, Rodríguez Cuadros notes that "el instinto burgués que tratamos de percibir, llega a su ejemplo más característico en la novela La industria vence desdenes . . ." (46). Soriano recognizes "La industria" as an important novella in the Navidades and sees the element of modernity in "La industria." She disscusses this element of modernity.

> Este relato . . . se nos ofrece . . . como un pequeño tratado de psicología

[38] "La industria" is the only novella in the Navidades that has received serious attention, a circumstance evidenced by the fact that it alone is the subject matter of two articles ("La industria vence desdenes" by Enrique García Santo-Tomás and "Tópico y modernidad" by Catherine Soriano). "Celos vengan desprecios" has also provoked some discussion among critics, as has "El esclavo de su esclavo," but "La industria" is the novella that has received the most in-depth discussions.

> femenina, un espléndido y multicolor fresco costumbrista que nos permite apreciar, gradualmente, el proceso de enamoramiento – como aprendizaje vital y existencial – de dos jóvenes e inexpertos adolescentes . . . . El conocimiento y la penetración del alma femenina de doña Mariana al describir los grados de la pasión amorosa es tan sutil, que recuerda, en ocasiones, la delicadeza de Jane Austen. ("Tópico" 1538)

Cushing-Daniels also offers her point of view as to the overall significance of "La industria:"

> 'La industria vence desdenes' stands out from the rest in several ways. First of all, it occupies the realm of a female-run household. It is the only one in the collection whose central characters are not members of the upper nobility, and in which a woman is seen in a role that is not purely decorative.[39] The other female protagonists spend most of their time singing, playing instruments and making wreaths of flowers, whereas 'La industria' presents a widow struggling to get by economically. (65)

Although I do not see Cushing-Daniels's observations as entirely accurate, she does bring up a particular issue of interest, that of the widow's financial struggle.

Most of the criticism surrounding "La industria" focuses primarily on two salient features of the novella: money, or the economic factor, and love, or the courting process.

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[39] I think that Cushing-Daniels' comment about "La industria" being the only novella in which the woman has more than a purely decorative role is overstated. In fact I would argue that in all of the novellas the woman has more than a decorative role. (For example, in "La dicha de Doristea" when Doristea's father dies her aunt, Doña Estefanía, is in charge of taking care of Doristea).

J. Jiménez, like Cushing-Daniels, mentions that Doña Guimoar, the widow and mother of Beatriz, is poor as a result of her husband's having gambled away all of their money ("Introd." 8). Both Cushing-Daniels and J. Jiménez mention the financial struggle of Doña Guiomar, and although J. Jiménez at least mentions why she is poor, neither one comments on the significance of this fact. However, being poor becomes much more of a factor with young couples such as Beatriz and Jacinto because equality of social status was seen as essential. According to Fernando Díaz-Plaja "si la intención del noble al enamorar a una dama es contraer matrimonio con ella mide cuidadosamente que sea su igual en el aspecto social . . ." (133). The question then becomes what it is that makes a couple equal in social status. Romero-Díaz analyzes the issue of rich versus poor, focusing on what the presence or absence of money can mean with regard to social status. She asserts that wealth does not always coincide with nobility of character, pointing out that Beatriz is poor yet noble and Leonor is rich but dishonorable (257). Rodríguez Cuadros likewise recognizes that "la calidad de doña Beatriz desbordará, en última instancia, los buenos dineros de doña Leonor" (50). Romero-Díaz discusses this issue in detail, outlining its implications:

> Mientras que doña Leonor representa las clases que han asumido nuevos valores de definición tanto a nivel social (el poder del dinero) como sexual (la libertad de la dama), doña Beatriz simboliza en su recato y calidad los valores tradicionales de la nobleza que comienzan a estar amenazados por la importancia del dinero. Es decir, el conflicto social con respecto al

> poder económico monetario se replantea en términos de comportamiento según lo aceptado o no por el orden patriarcal. Doña Leonor es la atrevida, doña Beatriz la recatada. (257)

Romero-Díaz thus sees "La industria" as representing a process whereby wealth is replaced by moral qualities as the primary determinant of what is acceptable in a male-dominated society. This being so, Beatriz would then represent traditional values, whereas Leonor would represent the present yet ever increasing threat of a temporal displacement of those values.[40] At this point it may be helpful to explain possibilities as to why Carvajal appears to be insisting on virtue over wealth. Money was traditionally associated with moral superiority, however in Carvajal's day this assumption was being directly challenged. Bryant Creel explains that

> as skepticism about the innate superiority of the birthright nobility combined with the new Renaissance interest in moral philosophy, there was a revival of the tendency to interpret the concept of nobility in the ancient sense of illustriousness due to personal nobility and, at the same time, to internalize that concept and identify it with virtue. (20)

Thus virtue alone was asserted to be the sole legitimate basis for claims to nobility. It

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[40] If Romero-Díaz's observation is accurate, then it seems logical on the basis of the ending of the story to conclude that Carvajal is in favor of maintaining traditional values since Beatriz is the one who marries Don Jacinto. While I believe that Carvajal is in favor of traditional values, I think she also objects to the way in which her society imposes such values and seeks to alter its current system of values. Often her objections are seen in the commentaries of the characters of the framing tale rather than in the novellas themselves (although I do think that some of the seemingly conventional novellas imply subversive messages).

seems that Carvajal supports the new concept of nobility, nobility that consists in moral value, rather than the traditional concept in which wealth automatically identified one as being of noble status. In "La industria" Carvajal strongly suggests that virtue is a much better indicator of nobility than is wealth. Romero-Díaz explains that "Carvajal no anula el poder del dinero sino que lo intenta adaptar y lo va a hacer por medio de la virtud" (258). Assuming that Romero-Díaz's observation is correct, the implication would be that Carvajal was aware of the power of money in her society and she supported the prospect of having virtue become the main consideration in choosing a marriage partner. Armon also recognizes the disparity between wealth and virtue as seen in the characters of Leonor and Beatriz. She claims that

> . . . 'La industria' revolves around Jacinto, who is challenged to choose a wife from among two available women, Leonor and Beatriz. Leonor, whose wealth far surpasses Beatriz's, nonetheless lacks her rival's pedigree. Their mismatch in social rank quickly becomes evident in the disparity between the two women's social grace. (Picking Wedlock 136)

Armon, like Romero-Díaz, recognizes Carvajal's insistence on preferring virtue to wealth because "Jacinto ultimately chooses the noble woman over her wealthier non-noble competitor . . . " (Picking Wedlock 137), underscoring what Whitenack and Campbell refer to as "Carvajal's typical insistence on love without regard for social status" (Zayas and Her Sisters 297).

Besides the economic factor, critics have taken an interest in the portrayal of love

and related issues concerning the courting process, focusing on the interaction between Beatriz and Jacinto, at times commenting also on Leonor. Bourland gives a lengthy commentary on Jacinto and Beatriz.

> En Jacinto y Beatriz ha logrado retratarnos a dos jóvenes que, fuera de la seriedad quizás algo exagerada de su amor, demuestran los diversos rasgos de una juventud sana y natural. Manifiestan el poco dominio sobre sí que caracteriza a la edad juvenil. Jacinto, por ejemplo está propenso a grandes variaciones de humor: un nada le desanima o le exalta. Dechado de buena crianza es capaz, sin embargo, de una travesura encantadora . . . . El carácter de Beatriz está trazado hasta con más acierto que el de Jacinto, consiguiendo la autora ponernos delante a una muchacha honrada y recta, muy enamorada y muy celosa, que hace un esfuerzo enorme por ocultar su amor, sin tener la experiencia suficiente para llevarlo a cabo . . . . (“Aspectos” 365-66)

Bourland’s observations demonstrate Carvajal’s ability to offer her readers a “pintura de la juventud” (“Aspectos” 365). However, by commenting on how Beatriz and Jacinto exercise little control over themselves Bourland touches on the issue of sexual tension in “La industria.”[41] Gidrewicz explains this tension as characteristic of the novelas cortesanas, saying that they

> . . . are permeated . . . by a tension between, on the one hand, the

[41] I am not saying that Bourland heself intended for her comment to allude to the sexual nature of the novella, only that it does.

> idealization of love that still forms part of the cultural code of amorous relationships, and the sensual (or rather specifically sexual) aspect of human nature combined with practical concerns stemming from social and moral constraints placed on individuals, on the other.[42] (175)

Although Gidrewicz is not referring specifically to Carvajal, her comments are applicable to the Navidades, since it is a novela cortesana. This tension that Gidrewicz describes between the ideal and the sensual clearly exists between Beatriz and Jacinto. Enrique García Santo-Tomás describes this tension in Jacinto. He says ". . . el estado de Jacinto . . . es de una acentuada ansiedad sexual; la misma autora advierte que es la primera vez que el joven se ve expuesto a esta tesitura; a pesar de toda la 'cortesanización' formal y temática, subyace una fuerte tensión sexual en la conducta del joven" (157). It could be that Beatriz's rejection of Jacinto seems partly to blame for such sexual tension. Her rejection only seems to incite him more, since it is the first time that Jacinto has been exposed to such feelings (Soriano, "Tópico" 1542). According to García Santo-Tomás, this tension stems from a religious atmosphere that combines "sensualidad e imposibilidad comunicativa" (157) and "esta convivencia religión-sensualidad confirma el gran acierto subliminal de la pieza" (154). García Santo-Tomás, therefore, sees

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[42] Gidrewicz also explains the concept of desire, asserting that desire is the true subject matter of the novela cortesana. She notes: "It is desire, not just love, which in its many literary manifestations, such as the representation of courtship, seduction, marriage, rape, adultery, or romantic disappointment, is clearly central to the genre. Moreover, it is important to stress the active engagement of this subject matter in the genre. Spanish novela focuses on the process of negotiation of desire in its contemporary society, presenting the reader with a wide spectrum of possible interactions of love, sexuality and marriage. At its best, the genre depicts these three apsects of human experience as forming an inseparable, harmonious whole, but more often than not, love, sexuality and marriage are portrayed as a trio characterized by conflicting and irreconcilable interests" (44).

Carvajal's attention to sexual tension in "La industria" as daring and unconventional. Another facet that seems to heighten the sexual tension between Beatriz and Jacinto is the excessive modesty of Beatriz. Soriano points out that in "La industria" Carvajal tries to prove the dangers of excessive modesty ("Tópico" 1538). These dangers, of course, are seen in Beatriz but are emphasized when compared to the absence of modesty in Leonor. "En La industria vence desdenes, la hipótesis básica – la necesidad de moderación en el recato de la mujer – se prueba a partir de la confrontación constante de dos arquetipos femeninos absolutamente opuestos . . ." (Soriano, "Tópico" 1541). This constant comparison between Beatriz and Leonor seems to favor Beatriz's behavior over Leonor's, since Jacinto ultimately rejects the forward Leonor and marries the modest Beatriz.[43]

Shifra Armon in her recently-released book, Picking Wedlock: Women and the Courtship Novel in Spain, discusses in detail the art and craft of courtesy in courtship novels. She explains that "women's courtship novels, by modeling effective masking strategies and inversely, by exemplifying unsuccessful interactive behaviors, assume the didactic function of training female readers at Court in the art and craft of courtesy (Picking Wedlock 110). Armon goes on to explain that an important feature of courtesy

[43] This observation is accurate only if one looks at the obvious ending of the text without reading between the lines. It is significant that Leonor, the female character in "La industria," whose behavior Carvajal seemingly condemns, shares the same name with the Leonor of the framing narrative, who paradoxically is most similar to Beatriz – extremely modest. It could be that Carvajal is trying to suggest the need for moderation on both counts. That is to say that maybe Carvajal is criticizing the degree to which society is imposing the virtue of modesty, but is at the same time criticizing the unrefined, somewhat loose behavior of women. It seems that Carvajal is suggesting that woman's best character can be found somewhere between the two extremes.

is "discretion" (Picking Wedlock 118). Discretion has several different meanings in the Spanish language, but there are certain meanings that are emphasized more in regard to woman and her role in the courtship novel. "Observable facets of discretion that reinforce women's position in courtship include discernment, moderation, pragmatism, modesty, propriety and caution" (Armon, Picking Wedlock 122). Armon discusses these facets of discretion in various female authors, including Carvajal, and makes several observations. For example, she points out that physical attractiveness unaccompanied by recato [modesty] is worthless in the Navidades (Picking Wedlock 126). This reflection is important because women were constantly being praised for their physical beauty, and it was the trait most often revered in women. Therefore Armon's idea, that in Carvajal beauty must be coupled with modesty in order to be considered worthy, is a significant discovery.

Armon's observations as well as all of the other observations made by the scholars mentioned in this chapter are of great importance in our understanding of Carvajal and the significance of the Navidades. The quality of the criticism speaks for itself, and it suggests that there are topics and themes deserving of further exploration. I hope that the preceding observations have given some idea as to the weaknesses and strengths in the criticism to date. As has been demonstrated, the majority of Carvajal's critics either give overall generalizations about Carvajal and the Navidades or focus on specific elements that they see as characteristic of that work. One example is Armon's insightful study on courtesy. As stated above, she discusses the issue of modesty in her

analysis.[44] I believe that modesty is a subject that demands further exploration and analysis. In the following chapters I explore the issue in much greater detail because I believe its presence and significance in the Navidades provide us with important insights into Carvajal's art and reveal that she does in fact advance a thesis.

[44] I chose the issue of feminine modesty in the Navidades to be the topic of my dissertation before the publication of Armon's Picking Wedlock. However, I give her the credit for recognizing its significance in the Navidades and bringing the issue to light.

Chapter 3

Female Modesty in the Navidades

In chapter one I noted that Carvajal made a widow, Doña Lucrecia of Haro, the principal character of the framing narrative. I discussed the significance of that decision in relation to the situation of women in seventeenth-century Spain, and talked about the issue of modesty in relation to that character, who is the main widow of the Navidades. I have yet to discuss in detail the broader issue of female modesty in the Navidades. That motif is present in both the framing narrative and the individual novellas. Carvajal presents different facets of modesty and explores this issue primarily through her young, single female characters, since they are the ones whom modesty most directly affects. Modesty is more than just a theme in the Navidades; it is a mirror used to reflect a woman's character. Bourland points out that modesty was the quality most admired in young women ("Aspectos" 342). A woman's modesty or lack of modesty is what most often attests to her pedigree and defines her stature; it is the gauge by which others judge her and by which she judges herself. Thus, modesty is revered and treasured by those who consider it a value but resented and loathed by those who do not. This fact seems to emphasize modesty's thematic role in the Navidades, but modesty functions on two levels: thematic and structural. Thematically, modesty is the defining characteristic of the female characters and the impetus for inciting a love relationship between a young man and a young woman. Structurally, modesty serves as the principle aspect around which the text revolves; it is what initiates the story and brings it to its logical conclusion.

Modesty's role is particularly crucial in plot resolution because every novella, without exception, ends in marriage; the framing narrative also ends with the principle couples marrying. Thus, modesty in each novella serves as the principle structural element because it is the driving force that initiates the text, develops it, and brings it to a close.

The purpose of the present chapter is to offer insights into the complexity of the issue of modesty by carefully examining modesty and its role in the lives of Carvajal's female characters. I will first provide some general information on modesty and its significance, offering ideas and suggestions about what it is and how it can be defined. I will then apply that information to representative female characters of the Navidades, examining how modesty functions in the case of each individual. I will try to point out modesty's strengths and its flaws by observing the effects it has on those who cultivate it. I will discuss modesty's role in courting and its relation to sexuality to demonstrate how the phenomenon of modesty is often misunderstood. I will lastly offer possible interpretations of modesty's importance and prevalence in Carvajal's book and in seventeenth-century Spain.

Before continuing with my own evaluation, I would like to point out some of Armon's observations about modesty in her recent study Picking Wedlock: Women and the Courtship Novel in Spain (2002), which I referred to in the previous chapter.[45] In it she discusses the term discreción [discretion]. She tells us that "discreción [discretion] in

[45] I have already outlined some of her observations in the previous chapter but thought that an overview of her thoughts on modesty at this time was appropriate. I will also discuss some of her findings in later chapters when the need arises.

the seventeenth century referred to a set of varying, sometimes contradictory qualities of polite interaction" (118), qualities that were of utmost importance to the upper class because "discretion enhanced the reputation of the aristocrat in all interactions and informed her or his appraisals of the social worth of others" (118). Since appearances were very important in Spanish society of the seventeenth century, discretion was a desirable character trait. While there is some overlap between the terms modesty and discretion, Armon focuses her study primarily on discretion, whereas I focus my study primarily on modesty. She points out the many different meanings of discretion and states that "the rich and polyvalent meanings associated with this usage in contemporary conduct literature make of discretion a supple organizing signifier for investigating the art and craft of courtesy in women's courtship novels" (118). One such meaning associated with discretion is modesty. Armon explains that "frequently recato [modesty, demureness, reserve, restraint] describes women who guard themselves from men" (120). In this chapter I provide an in-depth look into what this observation implies for the female characters of the text. She discusses the use of discretion in Zayas's Desengañosos amorosos (1647) and Carvajal's Navidades but points out that Leonor de Meneses's El desdeñado más firme (1655) "structurally and ideologically resists the textual commitment to discretion evident in Zayas and Carvajal" (127). Her focus is mainly on discretion and its purpose in the craft of courtesy in women's courtship novels as opposed to the present study, which focuses specifically on the implications of feminine modesty in Carvajal's Navidades.

As I stated in chapter one, the issue of modesty first arises in relation to the widows of the text, probably because they are examples of "modesty past." They have a unique status and role as widows: whereas they share some similarities with the single, young women of the Navidades, such as not having a husband, in the eyes of their society they are also fundamentally different from the single women in that they are not virgins. They are no longer focused on preserving their purity and displaying modest behavior in order to acquire a spouse but, as is evidenced by their actions, they are aware of modesty's claims, of the unwritten code of conduct that it commands. Some choose to observe that code (like Doña Juana, who locks her daughter Leonor in a room to avoid any problems) while others choose to reject it (like Doña Laura who encourages Doristea to give in to Don Carlos). Modesty is an important determinant in the lives of all women but especially in the lives of single women. In the fictional society of the Navidades, it is the personal quality most frequently mentioned in relation to a young woman and the most important for her to possess. Examining the lives of men and women in Spain during the reign of Philip II and Philip III, Maria Kusche observes that "las vidas de los varones y de las hembras en la familia real sólo se distinguían en cuanto al papel que la época designaba en general a hombres y mujeres: ellas debían ser ante todo recatadas y ellos ante todo valientes" (61). In Spanish society women were expected to be "recatadas" (modest) above all else; hence that means modesty was not optional, or at least was not regarded as such. It was expected behavior of women, as bravery was of men. As was seen in chapter one, court novellas have some of the qualities of historical

documents because they reflect the society of the author. The pervasiveness of a preoccupation with modesty both in seventeenth-century Spain and in the Navidades is evidence of its significance at that time. Observing Carvajal's use of modesty in the Navidades should contribute to an understanding of its broader implications.

Modesty Defined

It would be appropriate at this point to define modesty. Wendy Shalit discusses two types of modesty:

> There are two very different kinds of modesty, of course. There is, first, modesty in the sense of being humble. We say that monks who lead an ascetic existence lead a 'modest life,' or that the person who says he doesn't deserve a compliment is being 'too modest.' Then there is sexual modesty, the kind we associate with the Medicean Venus or a Muslim woman's chador. The French have two words to keep them straight: modestie is the humble kind, and pudeur the sexual kind. There are also two words for the virtue in Latin: modestia means a respect for decency, restraint (the opposite of superbia, or haughtiness), and pudor refers to a consciousness of what is decent regarding sexual behavior or dress. (83)

Likewise in Spanish the words modestia and pudor both mean "modesty," but pudor means "modesty" or "chastity" ("pudor," def. a, b). The distinction between the two words is similar to that of the French or Latin. Similarly, in English the word "pudency"

exists but "modesty" is the word most often used to refer to both kinds – the humble and the sexual. Webster's Ninth New Collegiate Dictionary assigns modesty two definitions: 1) "freedom from conceit or vanity" and 2) "propriety in dress, speech, or conduct" ("modesty," def. 1 and 2). In Carvajal, the modesty most often referred to is related to sexual behavior; however, it is interesting that sexual modesty tends to accompany "modesty" in the sense of "humility."

Manis Friedman, a rabbi and noted author of Doesn't Anyone Blush Anymore, offers a different interpretation of modesty. While his observations are clearly not directed at seventeenth-century literature, his ideas about modesty are useful in explaining its different aspects. He explains that:

> A human being can be modest on three levels: externally, internally, and essentially. External modesty means your manner of dress, speech, and action, what we usually think of as simple modesty. Internal modesty means the containment of your inner thoughts and feelings, what we usually call privacy. Essential modesty is innocence. (77)

He also observes that "modesty means there is harmony among the different levels of your existence. With modesty you can create an environment for your external being that is not to the detriment of your internal being. If you are modest, all of you interacts in harmony; all of you flourishes" (81). For Friedman modesty is not just a quality or a virtue that someone possesses; it is an essential quality that one needs in order to thrive in his environment (77). Without it, one cannot be his or her best. What is interesting about

Friedman's theory is that he sees modesty as being crucial for an individual's well being. It is not simply a quality to describe someone's reserved behavior, but rather a vital element that allows an individual to be in touch with his or her feelings in a way that would not be possible without it. For that reason, those who possess modesty can be considered to function at their optimal level because they are able to recognize and understand their feelings, while those who lack it cannot because they are less aware of their feelings and what their feelings represent. Thus seen, modesty is a positive quality that promotes the success of an individual in a way in which other qualities cannot. It is a distinguishing quality that signifies superiority in those individuals who possess it because it denotes an ability to feel and be aware of one's feelings.

Havelock Ellis, a well-known psychologist and author of the seven volume Studies of Psychology in Sex, offers a view of the essentiality of modesty that is similar to that of Friedman. Whereas for Friedman modesty is an element that is essential to the well being of the individual regardless of the mate-selection process, for Ellis modesty has to do with the evolution of the species – it is a necessary element in selecting the best choice for a mate. According to Ellis,

> modesty remains from first to last an essential condition of courtship. Without the reticences and delays of modesty, tumescence could not be adequately aroused in either sex, nor would the female have time and opportunity to test the qualities of the candidates for her favors, and to select the most fitting mate. (37)

He sees modesty as necessary for evolutionary reasons, as a way for the female to be more discriminatory in her choice of a mate. Modesty gives the female time to consider her prospects and decide whether or not she finds a particular man to be worthy. Friedman sees modesty as essential to all individuals, male and female; but Ellis sees modesty as more of a female trait. It seems that modesty, especially when referring to its sexual significance, is a trait more often assigned to women.

The single, young females in the Navidades are the characters who are most impacted by the requirement of modesty. It makes sense that such is the case if we are focusing on sexual modesty because it is before any sexual experience that modesty would have been most expected of women. However, it seems that modesty is often a concept that is especially misunderstood in the realm of sexuality, where it is much more than just propriety of a sexual nature, though it is often perceived in terms that often reduce it to just that. On the surface it frequently appears that modesty is just a tool that women use to keep men at a distance, but upon further observation modesty becomes more and more visible as an inherent character trait of virtuous and cultured women, women who will settle for nothing less than the best. Modesty does not have to be the stumbling block for men and women that it often seems to be; it can be just the opposite – an attracting force that brings together men and women of high quality. It may be evidence of a repressed or restrained sexual nature, but it may also be proof of passionate sexuality. Friedman and Ellis tend to discuss modesty in general terms as a trait that is valuable in all humans. Ruth Bernard Yeazell focuses her discussion of modesty on its

prevalence in English literature and notes:

> Writers of popular conduct books and philosophers alike long insisted on the importance of female modesty, even as they contradicted one another – and themselves – on the nature of the virtue. It is a commonplace of the advice literature that women's modesty is instinctive, but the very existence of the literature testifies to the belief that the "instinct" must be elaborately codified and endlessly discussed: woman's "natural" modesty must be strenuously cultivated, the argument goes, lest both sexes fall victim to her "natural" lust. (5)

It seems that the root of the debate here is whether modesty is regarded as an inherent quality of women or whether it is learned, or whether modesty is something that has to be cultivated in order to prevent women's natural inclination to lust. Whereas on the one hand, modesty and lust seem to be direct opposites, on the other hand they seem to coincide: modesty is at times a disguise for lust or a precursor to it.

In this regard it is helpful to summarize the main theories concerning modesty. In general, it seems that there are four basic concepts concerning modesty and that it is on the basis of these concepts or theories that other ideas are formed. First, there is the concept of modesty in the more general sense of the word, modesty as humility in every aspect – sexual or otherwise. Second, there is the concept of modesty as a natural state, an innate quality that women in particular are "born with" or always seem to have had. Those women who appear as if they do not have modesty in fact do have it, but choose

not to express it. Third, there is the idea of modesty as a learned behavior, something that has been taught for a moral reason and is otherwise used as a means of protection to guard appearances or in mate selection. Lastly, there is the thought-provoking idea of Friedman, which is more of an opinion than it is an actual theory. Friedman does not participate in the debate as to whether modesty is an innate quality or a learned behavior but instead focuses on the essential nature of modesty, presenting it as a virtue that is necessary for achieving the highest good in the individual. Friedman's idea may seem like a value-judgment without a basis, since we have not established whether modesty is a reflection of one's essential character, a strategy of adaptation, or a combination of the two; however, the essentiality that he assigns to modesty seems to link him more to the theory of modesty's being an innate quality. Like Friedman, Carvajal does not seem to be basing her treatment of modesty on a theoretical perspective, but rather seems to be approaching it as she has observed it. In fact, her approach does not even appear to reflect a conscious decision on her part but instead to represent an idea that came to her because of its prevalence in her society and in her own experience as a woman. As Cubillo Paniagua notes, "por razones sociales, económicas y religiosas la mujer española del siglo XVII vio perpetuarse su situación de subordinación y se vio obligada a imitar ciertos modelos, con el fin de ser considera 'buena' por la sociedad patriarcal" (223). Yeazell explains this phenomenon in the eighteenth and nineteenth century English courtship novel:

> The modest woman remains the subject of paradoxes, but in the English

> courtship novel especially . . . she also becomes the subject of narratives. Understanding her virtue temporally, that is – as a "backwardness" to ends that are nonetheless approaching – the novelists know that the best way of making sense of the modest woman is by making stories. (32)

Although Carvajal is not an author of the English courtship novel, she is the author of the Spanish court novella and she, similar to the English authors, also sheds light on the issue of female modesty by making it central to her stories.

Doña Leonor of the Framing Narrative

The motif of modesty appears in various contexts throughout the Navidades. It is primarily presented as a female trait that is praised and revered by young men and women alike. By observing the young female characters and their relation to modesty in both the framing narrative and the novellas, I shall now attempt to unravel some of the mystery of modesty and its implications. Beginning with the framing narrative, there are three young, single women: Doña Lupercia, Doña Gertrudis and Doña Leonor. Of these three, Doña Leonor is the one who stands out most for her modest behavior. She is only seventeen years old and is the daughter of the widow Doña Juana. Upon her introduction she is described as "tan hermosa como honesta, pues doña Leonor gozaba aquella fama tanto por su rara belleza como por sus conocidas virtudes" (15). Right away we are made aware of certain characteristics: she is beautiful, chaste and a woman of virtue. We shortly thereafter discover that she is being pursued by two men living in the same house

with her: Don Enrique and Don Antonio. It is clear that she is the type of young woman men seek. We also learn very quickly that her mother keeps her locked in a room, and Don Antonio speaks of his sadness "con el mucho recato y encierro de Doña Leonor" (emphasis mine) (15). In fact, her confinement is so severe that Don Antonio actually pays someone to follow her to church and paint her portrait so that he can admire her on paper since he so rarely sees her in person. What is not clear is whether or not Doña Leonor actually is as modest and shy as she is portrayed to be or if her modest nature has been forced upon her by her mother. At first the text states that "doña Juana encerró a su hija, temerosa de los fracasos que suceden a las madres descuidadas" (15). This makes it seem as though Doña Juana is concerned with appearances and for this reason she keeps Doña Leonor locked up to avoid temptation. However, a little later in the text, when Doña Gertrudis insists that Doña Leonor come down and enjoy the festivities, Doña Juana says: "Prometo a vuestras Mercedes . . . que lo dejo por darle gusto, porque es tan encogida que me enfada algunas veces; mas no por eso dejará de servirlas. Voy por ella, porque no vendrá aunque la envíe a llamar" (18). In this case Doña Juana says that Doña Leonor enjoys being locked up and Doña Juana claims to be exasperated by her daughter's reclusive behavior.

Although at this point it is not clear whether Doña Leonor is modest on her own accord or whether she is forced to behave that way because of her mother, it is clear that her modest behavior is recognized by everyone around her and it is seen as both an attractive and an annoying quality. It is almost as though men and women are aware of

the alluring nature of modesty but without knowing exactly why it is seen as such when it seems to stand in the way of relationships. Modesty's attractiveness becomes clearer in the next scene where Doña Leonor feels that she must hide her happiness upon seeing her lover absorbed in the contemplation of her beauty. This welling-up of feelings in her is stifled a bit by her modesty, or "cordura," (20) as the text puts it. Or is it? A reexamination of this text reveals that it is precisely this quality of modesty that allows Doña Leonor to feel such naïve emotion, which is largely identifiable with that same modest beauty that Don Antonio finds attractive. The simple recognition that her lover is contemplating her beauty, that he is aware of her, causes her to feel overwhelming happiness. That naïve sensitivity at such a small display of affection or interest in her is a direct manifestation of Doña Leonor's modest nature, as it must also help explain Don Antonio's affection and enthusiasm for her. Max Scheler, a German philosopher who was concerned with permanent values in the human personality, makes interesting observations about modesty. He explains:

> Shame, or modesty, is 'beautiful' because it is a promise of beauty. Its way of promising is 'beautiful' because the promise is not willed. Indeed, in hiding beauty shame reveals its secret existence. Also the goodness of a person that is concealed behind modesty becomes beautiful through the immediacy of this good person and his or her rough 'shell' of shame. (38)

Leonor's "rough shell of shame" is what draws people to her; it is a quality she possesses that makes her stand out among others. She is physically beautiful but ironically it is her

modesty that makes her alluring; it is a sign of sexual sensitivity because it reveals her restrained sexuality.

Floripa and Venus

Although Doña Leonor is the character in the framing narrative that stands out most for her modesty, Doña Gertrudis is also referred to by Don Vicente as "tan recatada" (17). Doña Gertrudis is the narrator of the first story, "La Venus de Ferrara." In it we are immediately introduced to Teobaldo and his daughter, Floripa. Like the situation with Doña Leonor, Teobaldo is fearful of his daughter's losing her honor, so he sends Floripa to a castle in a village eight leagues away from the Court (Madrid) (23). He leaves Floripa there with twenty guards to look after her. According to the text, "no sintió Floripa su prisión (que este nombre le podemos dar), porque de su natural era honesta y recatada y vivía libre de pasiones amorosas . . ." (23). In this passage it is significant that Floripa is naturally chaste and modest and that she is said to live free of amorous passions. The implication that Floripa does not try to be modest supports the theory that modesty is an inherent quality. Yet saying that she lived free of amorous passions suggests that she did not experience emotions of love or sexual feelings. Also, it cannot be overlooked that the narrator (Gertrudis) refers to Floripa's living situation as a "prison." She could be representing Floripa's attitude or Gertrudis's choice of words here could be voicing her own disapproval of locking women away to prevent them from losing their honor. (We must also remember that it was Gertrudis who insisted that she

would not continue with the festivities until Doña Leonor came down from her room). Whitenack and Campbell point out that "the presence of an intrusive narrator means that a female-authored text can offer parenthetical commentaries that provide a unique window into the little-known world of women and their various outlooks on any number of topics" ("Introd." xxii). The statement "no sintió Floripa su prisión" expresses both the supposed objective facts about Floripa and the subjective outlook of the narrator, and quite possibly Carvajal. The former implies approval and the latter reveals disapproval. It seems that Gertrudis may have discovered modesty's "flaw:" modesty is the quality most praised in young women, yet twice we have seen that it is precisely this quality that incites fear in the parents of the modest daughter. If modesty is a sign of a proper young woman, then why must a modest woman be locked away in order to protect her honor? Would her modesty not be her protection? While Gertrudis may have discovered modesty's contradiction, it is actually the parents who are aware of modesty's charm and the effect that it can have on men. The young women, the actual possessors of modesty, are often unaware of its power, which makes them all the more desirable.

In any case, Floripa, unaware of her own charms, lives locked away in her castle, safe from danger. However, she is very curious to meet her cousin, Astolfo, because she has heard such wonderful things about him. She disguises herself as a farm girl and goes to the Court to attend a party at which Astolfo is the guest of honor. Upon seeing her, Astolfo immediately recognizes that she must be a woman of importance who had come in a disguise. Floripa is content to merely look at Astolfo because she finds him to be so

handsome. In fact, when Astolfo says "pues yo soy el esclavo de unos ojos que ya me tienen cautivo" (25), Floripa's reaction is noteworthy: "Mesuróse Floripa, bajando el hermoso rostro de honestas colores . . ." (25). The word choice here is significant. Floripa "restrains herself." If she has to restrain herself then there is something from which she must restrain herself. Based on the context, we can assume that Astolfo's words had a considerable effect on Floripa, and it could be that she is just restraining her impulse to pay attention to his flattery but her restraint here seems to be somewhat erotically suggestive. This idea is further supported by the fact that Floripa blushes. The word choice here is again significant. Instead of simply saying that Floripa blushes, the narrator refers to the color in her beautiful face as "honestas" [chaste] colors. "Chaste" is not the word that we would expect here. Choosing the adjective "chaste" to describe the colors of Floripa's face is quite possibly a subtle way of evoking her innocence in an intensely erotic moment.

At first glance it may not seem like a sexual situation, but the fact that she has to restrain herself and lower her blushing face seems to emphasize the sexual nature of this scene. Astolfo's reaction to Floripa is further evidence of this fact. The very next words in the passage describe him as "risueño de verla <u>tan</u> vergonzosa" (emphasis mine) (25). <u>Vergonzosa</u> can mean shy or timid, but in this case it means "embarrassed," due to her modesty. Astolfo is pleased to see her <u>so</u> modest. The use of the adverb "tan" to describe her modesty is important because it emphasizes the degree of modesty that characterizes Floripa – she is not merely modest but <u>so</u> modest. It is also important to

recognize that Astolfo is pleased with this reaction – her modesty is appealing. Modesty's role here is twofold: for Floripa, modesty helps her become aware of her sexual nature and for Astolfo modesty is proof of Floripa's character. Once again Scheler explains:

> As a protecting feeling, shame can only be related to positive self-values. Only positive self-values require protection. The nobler life feels and knows itself in its depth the more shame is present. The more danger there is through increased notoriety and general publicity, the more shame veils with its protecting cover life's noblest centers. And because the interconnection between shame and individual self-value is one of essence, seeing a person feel shame or modesty is seeing something 'beautiful.' (38)

Astolfo is witnessing something beautiful when he sees Floripa feel modesty because her modesty is evidence both of her self-value and of her humanity, which is a stimulus to Astolfo's feelings of love and esteem. At this point, Astolfo does not even know her name, yet he has come to know Floripa through her modesty. Ultimately, it is Floripa's modesty that brings her and Astolfo together.

Floripa's modesty has also allowed her to discover things about herself. At the start of the narration, she seems unaffected by her situation of living far away in a castle. It is Gertrudis, the narrator, who refers to this as Floripa's "prisión" and not Floripa herself. However, once her feelings of modesty have awakened in her the awareness that

she is loved by a man, and, more importantly, that she enjoys being loved by a man, she recognizes the sad state in which she lives. Floripa asks Rosenda to bring her harp to her and she sings sadly about her situation. Her song begins in the following manner:

> Llorando en mi prisión
> de lo que vivo, muero,
> pues pierdo lo que adoro
> y gozo lo que pierdo. (29)

Here Floripa herself recognizes that she is in a prison, locked away from the one she loves. But, in the symbolic sense, she is also in a prison because her modesty tells her that the feelings that have awakened in her must wait to be expressed.

Floripa is undoubtedly sexually modest, but we also learn that she is also modest in the sense of "humble." When Floripa discovers that Astolfo plans to come to the castle to see her donning the clothes of a dama [noble lady], she fears that she will disappoint him and therefore is worried rather than excited about his imminent visit (28). As readers, we are certain that she has nothing to fear because all of the descriptions of Floripa have been laudatory, emphasizing her beauty. Her friend, Rosenda, even assures her of this fact in an effort to alleviate her fear (28). It is clear that Floripa is modest in every sense of the word. She also represents the frequent overlap of the double meaning of modesty. In both cases Floripa's modesty is an attractive quality that draws us to her, as it did Astolfo. However, it is still unclear whether her modest behavior is a result of a natural disposition or is a conditioned response. We know that her father locked her

away so her modesty was not a result of her predisposition to be away from men. We also know that being in prison causes her great pain. But she does automatically blush when in the presence of Astolfo – a reaction that occurs with no forethought.

After Teobaldo's death, Floripa marries Astolfo and shortly thereafter they have a child, Venus.[46] When Venus is only six years old, Floripa decides that Venus must not be seen by anybody to prevent her from falling in love. She asks Astolfo for permission to put her in a room in the palace with Rosenda's daughter, Eufrasia. Floripa's asking permission to keep Venus in a room is an important piece of information because this novella is the only one in which it is the mother's decision to put her child in isolation. The only other case similar to it is that of Doña Juana in the framing narrative, but in that instance, the woman is a widow. That fact is also significant because it shows how a cycle is being followed. Floripa's father first placed her in a castle in order to prevent temptation, and now, in her role as mother, Floripa is doing the same thing to her own daughter. Floripa referred to her castle as a "prison" and so we must question why she would put Venus in a similar situation, especially when she is only six years old. Floripa states quite clearly that she would not have fallen in love had she not gone to the party in the first place (31) and this is the reason she pleads with Astolfo to allow her to keep Venus in isolation. But this action on the part of Floripa implies certain misgivings towards her own behavior vis-à-vis Astolfo when she was a young woman living in the castle. Or, it at least reveals that Floripa is aware of the danger represented by a young

[46] I discuss the symbolic significance of the name Venus in chapter five.

girl in the presence of a young man, and so she overcompensates by subjecting her own daughter to isolation from very early on.

This idea of isolating the female in order to prevent contact with the male is quite ambiguous in regard to what can be deduced to be the relationship to the attitudes Carvajal portrays and the nature and origin of modesty. It could be that modesty is a learned behavior, and since Floripa was taught to avoid temptation by being locked away she learned to do the same thing regardless of the negative consequences. However, it seems that being locked away would be prompted more by a lack of modesty than by modesty itself because a modest woman would avoid such temptation without having to be put in isolation. It seems, therefore, that Floripa tends to view modesty as something that must be taught or forced, an attitude revealed in Floripa's underlying fear that Venus may otherwise not develop that virtue and, consequently, may cause her own downfall. If this is the case, then it seems that Floripa does not consider herself to be an inherent possessor of modesty or that she feels her modesty was not strong enough to prevent her from falling in love, thus causing her to fear that even a naturally modest disposition on Venus's part may not in itself be sufficient to save her from dishonor. Or it could be that Floripa recognizes the importance of modesty in male-female relationships and wants Venus to fall in love just as she herself did. Marie-Henri Beyle Stendhal observed that "modesty is taught by mothers to their daughters at a very early age and with the utmost jealousy, in a sort of esprit de corps; it is because women cherish in anticipation the happiness of the lover they are going to have" (72). Maybe Floripa, because of her own

positive experience with modesty, wants Venus to experience the lofty joy that she knows only modesty can bring. While such a view is only speculation, it is clear that Floripa views modesty, or perhaps innocence, as extremely important because she apparently chooses to foster it by putting Venus in a situation she knows may be difficult and painful for her – a situation in which she herself suffered.

Another point that needs to be made concerning Venus is that there is very little mention, if any, of her modesty. As we have seen with Floripa, there are several references made to her modesty or her modest nature but with Venus there is only one subtle reference, which could also possibly be interpreted as referring to something other than her modesty. When she has come of age and it is time for her to marry, Astolfo explains that he has not tried to have her marry because she seemed to be uninterested in the prospect (32). However, Don Gonzalo notices that "el haberla tenido en tanta clausura sería la causa de vivir tan libre de amor" (emphasis mine) (32). Here he is implicitly arguing that the reason for which Venus has lived "free of love" may not be that she is inclined to avoid amorous relationships, but rather simply that she has been locked up and thus deprived of opportunities to have any such feelings. This part in the novella is the only reference that even comes close to addressing the issue of Venus's modesty; and rather than her being introduced with several adjectives emphasizing her modest nature, as is the case with Floripa, there is only an explanation as to why she may seem to appear modest. The implication is that Venus is probably not of an inherently modest nature and that if she seems so, it is only because her mother has forced her to be

that way by keeping her out of sight. This observation is significant because Carvajal is very direct and obvious in her descriptions of modest women, and so the fact that Venus is not described as modest even once seems to signal that she is not modest. However, she is not described as immodest either. It seems that her inclusion in the story is purposely intended to show how young girls were often forced into isolation so that they would not dishonor the family by falling prey to whims of love. If this is true, and if Friedman's assertion that modesty is necessary for humans to flourish, then Venus is an example of the victimization of young women, of how, in the interest of the species, they are robbed of their essence by being forced to suppress their individuality and prevented from maturing naturally. It is important to note that mothers as well as fathers cause this victimization. It is also significant to recognize that the narrator, Gertrudis, as a woman, is aware of what is going on in society and is voicing her opposition to it.

Doristea

In the second story, "La dicha de Doristea," we have a male narrator, Don Vicente. We are immediately introduced to Doristea, who is a beautiful, sixteen-year-old girl who has been raised by her father. He does not lock her away, but he does prevent her from marrying by turning away all of her suitors with the excuse that Doristea is too young. He dies, and Doristea is sent to live with her aunt, Doña Estefanía. Claudio, an evil young man, decides that he will pursue Doristea in hope of winning her dowry. Doña Estefanía does try to prevent him from seeing her, but in spite of her efforts

Doristea falls in love with him. Interestingly enough, Doristea is not described as modest in the beginning of the story. In fact, it seems that her lack of modesty may have drawn such a person as Claudio to her because he felt that he was capable of influencing her. Scheler explains that since "shame is the expression of noble life it can entice only a more noble life to love" (40). Doristea, lacking modesty, attracts a less noble person, and not to love. Claudio is far less a noble than Doristea, but he is enticed by her because of her dowry. He is incapable of loving her and yet he is still able to provoke her to love him. Claudio himself explains to Doristea that "quien se atrevió a ponerse en mis manos no es buena para ser mi mujer" (49). He knows that Doristea is of high quality and yet, in his arrogance, he still points out that she is not good for him because she entrusted herself to him. This action on his part is a sign of Doristea's weakness – proof of her lack of modesty. It seems that Doristea is out of touch with her internal and essential modesty. Friedman explains: "Internal modesty means keeping your inner being within, allowing how you think and feel to remain private. Essential modesty means recognizing your innocence, the part of you that never changes, that is not created but is eternal, that doesn't change because it cannot change" (80). Doristea has two failings: she expresses her internal feelings to Claudio before knowing him and she is unaware of her own innocence. What seemed to just come naturally to Floripa had to be awakened in Doristea. It is only at the moment when Claudio informs Doristea that he has deceived her that she becomes aware of her essential modesty. She is outraged when she discovers that he just pretended to love her for purposes of acquiring her dowry. "Y como no

pierda de mi honor, todo lo demás me importa poco" (49). The fact that she did not lose her honor is all that matters to her. This is the very first instance where there is mention of honor.

This mention of honor is important because of its relation to modesty. In "La Venus de Ferrara" there are several direct references to modesty and no direct references to honor, but in "La dicha de Doristea" the opposite occurs. There has been no mention of modesty up to this point in the story, and now honor has become the important issue. "'Modesty,' according to one frequently repeated maxim, is 'the point of honor among women'" (Yeazell 10). The strict code of honor adhered to in seventeenth-century Spain is often a theme in the literature of the period. Bartolomé Bennassar emphasizes that "si existe una pasión capaz de definir por sí sola el comportamiento del pueblo español, ese pasión es, sin duda, la del honor" (200). Whereas men take pride in their honor, the women tend to take pride in their modesty. Honor and modesty are very closely linked; however, whereas honor is more of a preoccupation with appearances and what others think, modesty tends to be more related to the individual. Bennassar explains the concept further:

> ¿Qué es, pues, el honor? . . . Ante todo, una particular forma de orgullo . . . . Y este orgullo exige la superación del individuo, aunque sea al precio de su vida. Así, la manifestación del honor reviste, por lo general, un carácter público, ya que los testigos son prácticamente indispensables. Y por este carácter público que el honor exige, tiene un valor social fundado

> en la reputación y que trasciende lo puramente individual. (202)

Thus honor is a social value whose worth rests largely on the approval of others while modesty is an individual value whose worth is determined more by the person who possesses it. Therefore, we can assume that Doristea is relieved in large part because she did not lose her honor to a villain and, in this way, saved herself from public disgrace. Another example of Doristea's preoccupation with honor is when she makes a conscious decision to tell Carlos that she is Clara of Quirós because "decirle quién era sería rematar de una vez con su perdida honra" (53). Doristea again displays concern over this issue once she arrives at Carlos's house, where he assigns Doña Laura the responsibility of taking care of her. Because Carlos dotes on Doristea and tries his very best to make her feel welcome in his home, Doristea starts to worry because she knows that she is indebted to him for his kind behavior toward her. The narrator draws attention to the effect that such concerns have on Doristea. "Con esto, empezó a desahogar el corazón, aunque siempre guardó <u>la defensa de su honor</u>, entreteniendo a su amante con fingirse triste, para no dar lugar a que se atreviera" (emphasis mine) (55). She is fearful that she is weakening. The narrator emphasizes that Doristea always guarded her honor, even pretending to be sad so that he would not attempt to approach her; but now, because of Carlos's kind treatment, she is beginning to feel ill at ease. She picks up the harp and, singing, makes her struggle known:

> El mirar por <u>el decoro</u>
>
> Es confusión del sentido,

Pues quiero dar al olvido

Aquello mismo que adoro (emphasis mine). (56)

Her word choice here is interesting because she uses the word "decoro," which can mean "propriety," but it can also mean "honour, respect" ("decoro," def. a and b). She is conscious of the fact that she is supposed to be concerned with her honor but, at the same time, is admitting that she wishes she could just disregard the issue. This attitude implies a certain standard that Doristea feels obliged to follow. Although she says she "adores" her honor, the fact that she wants to forget it suggests something different. She feels that she does not have the option of just tossing her honor to the wind but must instead protect it. Her dedication to her honor seems to be more out of a sense of duty rather than desire.

There are two separate occasions in the text where Doristea admits to prizing her honor above her own life, and Carlos also praises the fact that she "tuvo en menos la muerte que perder su honor" (63). Doristea's honor is not only important to her; it is also important to Carlos. Her awareness of honor is similar to that of Floripa's awareness of modesty. Whereas Floripa is overly concerned about her modesty and her daughter's, Doristea is perhaps excessively anxious about preserving her honor. Thus the question arises as to what exactly the difference is between the two. Modesty refers more to the woman's demeanor and conduct in the sight of a man, particularly of one in whom she is interested, while honor seems to be more directly related to the sexual act – the actual loss of virginity, which in turn would also be considered as a woman's loss of purity. Based on the text and the observation of Floripa and Doristea, it would seem that a

woman's modest demeanor comes relatively naturally, while her maintaining her honor requires more of an effort. For example, in Floripa's case, the fact that she blushes signals the natural spontaneity of her modesty – it is an unconscious reaction that her modesty provokes. In contrast, when Doristea sanctimoniously proclaims that she would die to preserve her honor, her reaction seems to be more learned, if not somewhat forced.

The difference in meaning between modesty and honor is related to the differences between the female and male perspectives. As we saw earlier, Doña Gertrudis, a young woman, is the narrator of "La Venus de Ferrara;" and Don Vicente, a young man, is the narrator of "La dicha de Doristea." It is logical that each would have a different frame of reference. Carvajal seems to have chosen Doña Gertrudis as the narrator because she wanted to emphasize a concern for modesty, an issue that would be of most concern to a young woman. In the same way, Carvajal uses a male voice, Don Vicente, to focus on honor, an issue that would be of particular interest to a young man. Carvajal uses characters from the framing narrative to emphasize certain points and, in this way, offers more credibility and authenticity to her stories. She allows readers to grasp the significance of modesty and honor from both a female and male perspective. She also demonstrates the similarities and differences between the concepts of modesty and honor by showing how men and women view them.

The slight difference in nuance of meaning between honor and modesty is reiterated at the end of the story by the reaction of the framing-narrative audience. After the conclusion to "La dicha de Doristea," the audience immediately applauded the

"recato" of Doristea. Here, the objective narrator refers to Doristea's behavior as "recato" although it was never referred to as such in the story itself. However, Don Antonio quickly points out that Doristea's "recato" was not true modesty. Being male, he thinks her modesty's presence is only due to her fear of losing her honor and her experience with Claudio. He addresses the others:

> Señores, aunque vuesas mercedes tienen razón de alabar esta dama, no excusaré decir que nació del temor que tuvo al suceso de Claudio. Aténgome al recato de mi señora doña Leonor, pues, en dos años que habemos gozado de tan honrada vecindad, ha sido menester que mi madre enviude para merecer verla en esta sala. Que si Doristea se guardó de don Carlos, fue temiendo no ser desgraciada. (67)

He makes an interesting comparison between Doña Leonor's modesty, which he considers to be true modesty, and Doristea's modesty, which he considers to be false modesty. It seems that Don Antonio supports the theory that modesty is a natural quality that a woman either possesses, like Doña Leonor, or does not possess, like Doristea. He uses Doña Leonor's evasive behavior to support his argument. For Don Antonio, it seems that a woman's modesty has a lot to do with her desire to stay hidden or to avoid coming out in public. He thinks that Doristea's modesty is not modesty at all but rather a fear of being dishonored; he sees her modesty as false because it had to be provoked by fear before it manifested itself. Armon also notes this observation: "Doristea only exercised modesty out of necessity, Antonio argues, while Leonor, free from imminent

danger, has remained invisible in the house for two years" (Picking Wedlock 126). The fact that Doristea was not described as modest when she was becoming enamored of Claudio supports Don Antonio's assumption. However, we must keep in mind that Don Antonio as well as the fictional narrator of the story, Don Vicente, are male and therefore offer the male perspective on this issue. The fact that Carvajal chose to follow the story with such comments suggests that she may have also wanted to draw attention to the difference between true and false modesty in relation to the story's theme.

Teodora

It is on the basis of this distinction that it is clear that the next protagonist, Teodora, is characterized by what has been referred to as "true modesty." Doña Lupercia is the narrator of "El amante venturoso" and introduces Teodora. We first learn that Teodora "no salía de la casa" (74) – a seeming similarity between her and Floripa. However, we soon discover that the reason for which she does not leave the house is that her father is sick and she must care for him, not that her father or mother has forced her to be reclusive and to hide from men. She is eighteen years old, beautiful, and noble. She is different from Floripa and Doristea because she seems to enjoy taking care of her father and does not want to leave the house. In fact, she appears to have no interest in marrying and with tears has forced her father, Octavio, to shut the door to her many suitors. This case is different from the other two because no one tries to prevent Teodora from falling in love by demanding that she be modest; it is Teodora who requires modesty of herself

and avoids interactions with men. This fact seems to suggest that modesty can either be a virtue that a woman chooses for herself or one that she naturally possesses. When her neighbor Carlos, whom she grew up with but who has been gone for a while, returns and displays interest in her, she chastises herself for having feelings for him: "¿Qué es esto, Teodora? ¿Cómo habéis dado lugar a tan extraño cuidado? ¿Dónde están los antiguos recatos de vuestra honestidad? ¿Cómo habéis permitido que Carlos Milanés os robe el alma?" (emphasis mine) (78). Teodora is the only young female until now who escapes the forced modesty often brought on by parents but who ironically, rather than enjoy her freedom, places modesty's rigorous expectations upon herself. She is young and yet she refers to her antiguos recatos (ancient modesties). The use of the word "antiguo" suggests two interpretations. First, besides meaning "former," it seems to imply that Teodora has always been modest or has been for a long time. Second, it brings to mind the idea of modesty as a cherished virtue that has been passed down through the ages. It is unsettling for her to feel emotion towards a man for the simple reason that it disturbs her modest nature. While it seems that Octavio truly respects Teodora's wishes, it also seems that he has nothing to worry about regarding his daughter's modesty. On the other hand, Floripa's and Doristea's modesty is not as secure, so that authority figures feel compelled to keep it intact. Since Teodora is already modest, modesty does not have to be forced upon her.

Carlos is also aware of Teodora's modesty and wants to respect her, but he also is in love with her and is therefore frustrated that her modesty prevents them from being

able to be in each other's presence. He sings to her one evening, and ends the song with the following verse:

> Vos atenta a los recatos
> a que obliga el pundonor,
> y yo atento a respetarlos,
> pues piden veneración. (80)

Carlos recognizes that Teodora is committed to the modesties that propriety requires of her. The word choice here is significant; he uses the verb "atento a" in the sense of "mindful of" or "watchful" ("atento a," def. a) Carlos being mindful of Tedora's modesty implies a certain awareness and respect of the importance of modesty to Teodora. Similarly, he uses the verb "obligar" (to force, compel, oblige) ("obligar," def. 1a) to refer to that which is responsible for her commitment to her modesty, which is her "pundonor" (self-respect, pride; honor). It is her pride and/or her honor that requires such modesty of Teodora. Basically, Carlos is summarizing the code of conduct that seems to permeate the Navidades: a woman's preoccupation with her honor is the driving force that compels her to revere her modesty to such a degree that its intended purpose, to enhance and better love relations, is misunderstood. This dynamic is emphasized even further when Carlos admits his role in being committed to respecting her modesties because "piden veneración" (they claim veneration). Veneration goes further than just respect – it is reverence. It seems that modesty's role is that of protecting honor. If such is the case, then modesty and honor have a symbiotic relationship: modesty protects

honor, and honor, in turn, is modesty's conscience. Modesty has a more active role because it is in charge of a person's behavior. Honor has a more passive role because it depends upon modesty for its preservation.

Whereas modesty is more a personal affair of the woman, her honor as a sexual being can also be a concern of her husband. When honor is respected and preserved, the male is rewarded. Because Carlos is patient and respects Teodora's modesty, Teodora loves him even more and expresses her feelings to him through a letter. It is only when Carlos realizes that Teodora loves him and receives her permission to move forward that he does so. He asks for her hand in marriage; and although she had rejected many other worthy suitors, she accepts Carlos happily. It is significant that immediately after she accepts, there is a reference to them enjoying the fruits of marriage. It says: "Pasólo el venturoso amante con mejor fortuna aquellos días, gozando las noches honestos favores de su amada esposa" (83). Several things are important here. In the first place, the narrator does not refer to Carlos, but rather to the "venturoso amante," which is also the title of the story. Carlos had been so melancholy and frustrated earlier because he felt that he would not be able to be with Teodora. Now, he is the "lucky" lover not only because he has won Teodora through marriage, but also because he has won her sexually. The verb "gozar" in its sexual connotation means "to enjoy; to have, possess" ("gozar," def. 1), specifically to have or enjoy a woman. The verb choice here is significant because the verb <u>disfrutar</u> also means "to enjoy" ("disfrutar," def. 1), but it tends to be more related to non-sexual enjoyment. <u>Gozar</u> is the verb of choice when referring to

enjoyment of a sexual nature. The text also specifies that he enjoys the "honestos favores" of his beloved spouse. The word "favor" when used in the plural as it is here, usually refers to "sexual privileges" ("favor," def. 5b). It seems more than likely that the sexual act is being referred to here. The reason that this issue is important is that it occurs right after Teodora accepts Carlos's proposal to marriage. Now that she is considered to be his wife, sex is acceptable. There are two other references in the story that refer to them "enjoying" one another (84 and 88), which serve as further evidence of the freedom and the pleasure they are experiencing. At this point the references to Teodora's modesty are no longer discussed, which seems to emphasize that the primary importance of modesty is before marriage, in the courting stages. Cubillo Paniagua notes that "la castidad se le exigía a la mujer debido a que era la única forma de que el hombre estuviera seguro de la paternidad" (223). It seems that modesty's purpose is to prevent sex before love is confirmed and to enhance it afterwards.

Scheler explains this phenomenon:

> All of this brings us to understand that in the sphere of sexual relations shame of the body is effective as an eminently aesthetic-erotic quality of charm. Perhaps there is nothing more attractive among a woman's charms than her modesty concealing her charms. It could appear, however, that shame must lose its protecting power of hiding and defending at the expense of this increased charming effect. Such a conclusion would be inevitable if shame were nothing but a negative datum or a mere power of

> denying a man. Although shame is nourished by the sexual drive, it is only present to the degree that the capacity to love is also present. Shame does not deny its expression to love. It denies its expression to the sexual drive until love becomes confirmed love. (38-9)

Scheler explains what we have seen occur between Teodora and Carlos. Teodora does not deny her love to Carlos; she simply withholds it until she is certain of his love for her. Her modesty protects her and at the same time draws Carlos to her so that he is able to express his love to her both verbally and physically.

As we have just seen in "El amante venturoso," Teodora is very modest, Carlos respects her modesty, and he is rewarded generously. Similarly, in "La Venus de Ferrara," Floripa is modest, there are references to Astolfo respecting her modesty, and then they marry. The interesting similarity between these two stories is that they both have a female narrator, which seems to suggest that, from the female perspective, a man's respect for a woman's modesty is important. Once she feels that she has his respect, she is ready to reward him. Female narrators emphasize the enjoyment that comes to both the man and woman when modesty is respected. In contrast, in "La dicha de Doristea," Doristea's modesty is in question and Carlos grows impatient with her. The two do eventually marry, but there are no references to their enjoying one another. Interestingly enough, the narrator of this story is male. This circumstance points to some interesting implications. First, it seems that from a male perspective, a woman who lacks modest behavior does not deserve the respect of a man, which suggests the importance of female

modesty to the male. Second, although they do end up marrying in the end, the male narrator opts to omit any reference to a sexual encounter, so the enjoyment of the partners is not viewed as being great for either when the woman's modesty is in question. Nan Pamer states that "modesty enhances the innate awe that young people are meant to feel for the opposite sex" (20). Carvajal seems also to acknowledge this phenomenon, for she demonstrates how modesty's presence increases love between a young couple while its absence robs the couple of that anticipation. It appears that modesty, which is so often associated with restraint and boredom, is actually what fosters freedom and excitement.

Blanca and Narcisa

A lack of modesty on the woman's part, or a lack of respect for a woman's modesty on the male's part, on the other hand, appears to cause unnecessary problems. In "El esclavo de su esclavo," Don Félix is in love with Blanca, the Count's sister, but the Count does not want Blanca to marry because he is sterile and is therefore afraid that Blanca's husband may try to take the title from him. Don Félix becomes increasingly impatient with Blanca because he is not able to marry her, which means, in part, that he is unable to enjoy her sexually. Rather than respect Blanca's modesty, he tries to force her to relinquish it. She explains to him that "no sería posible pasar a mayores demostraciones hasta que su hermano muriera, pues sin darle la mano de esposa se aventuraba su decoro" (emphasis mine) (90). Here Blanca makes a clear reference to the claims of propriety or of her decency as a woman; she does not mention her modesty.

She tries to discourage Don Félix because of how she will appear to others. Her preoccupation with appearances becomes clearer in the next scene when a woman enters and sees Don Félix grab Blanca's hand and kiss it. The text states that Blanca was offended, not by his taking her hand and kissing it, but because Rosimunda had seen it happen (90). In fact, immediately after the incident Blanca explains to Rosimunda that she had not mentioned her feelings for Don Félix because her propriety did not allow her to do so (91). It seems that Blanca has misunderstood modesty's role. She does not avail herself of modesty's protecting nature because she is more worried about how others will see her than she is concerned with her own well being. Don Félix takes advantage of Blanca's lack of modesty by manipulating her and coaxing her into submission. He sings her a song in which he expresses his sexual frustration. In it he never refers to Blanca's modesty or to granting her her wishes to respect propriety. He is only concerned with himself. Afterwards, Blanca gives him the key to her bedroom and three months later she discovers that she is pregnant. This is a scandalous situation, and after they conceal her pregnancy they find someone to take care of their child. It seems that Carvajal is trying to show the pros and cons of modesty. In the last story we saw the benefits of modesty for both the man and the woman and in this story we see the results of modesty's absence.

"El esclavo de su esclavo" is similar to "La dicha de Doristea." Both stories have a male narrator – Don Vicente in "La dicha de Doristea" and Don Enrique in "El esclavo de su esclavo." Both stories show the frustration of the male protagonists, Carlos and

Don Félix, when they are unable to convince the woman whom they love to submit. Both female protagonists, Doristea and Blanca, do not outwardly display a modest nature as do women in other stories but instead are concerned more with their honor and with propriety, which is more closely associated with guarding appearances. These stories seem to emphasize the vital nature of modesty – it is an essential quality that fosters real love and protects one's honor. The implication is that when it is absent, problems ensue and one's honor is stained; when it is present, problems decrease and one's honor is preserved. Carvajal demonstrates that modesty is not just an accessory in relationships but a necessity that ensures greater success and happiness. The fact that love is kindled and intensified by the resistance created by modesty does not support the assumption that the value of modesty is merely strategic, that it is a form of manipulation used by women. Even when it is compromised, modesty exercises an elevating influence on love relations in Carvajal's stories.

If this assessment is accurate, it seems fair to surmise that Carvajal portrays modesty as being more important than honor. Honor, because it is concerned with appearances, lacks value of a specifically moral nature. On its own, it is not a basis for high moral standing; it only becomes important in light of how others view it. However, modesty, when understood as an intrinsic quality of character, is valuable in and of itself because it is concerned with the individual. Its presence in an individual is evidence of that individual's value or worth. Modesty is not a function of others' opinions but rather

derives from the non-teleological character of its moral value. Nicolai Hartmann explains this phenomenon in regards to purity:

> Hence purity stands alone among the moral values; it is radically different from every one which may be otherwise related to it: it is either fulfilled in person or it is for ever unattainable. Hence of it may further be said: one may indeed lose it when one has it, but not gain it if one has it not. It is a primal state of the ethos before conflict has set in, before real 'life' has begun, before experience and guilt. It falls into the lap of the young; but, once it has been forfeited, the mature man longs in vain to have it back. He can still rescue only what has not been forfeited. The purity that is lost is irretrievable – just as guilt is unescapable, just as the deed that is done cannot be undone. (II, 218)

Modesty is similar to purity because they both connote innocence. Like purity, it is a moral value which once lost cannot be regained. Carvajal, by showing modesty's importance in love relations, also reveals the significance of its preservation. It is a value that should be esteemed and carefully guarded by those who possess it.

It seems that Carvajal was aware of modesty's moral significance and it could be that her recognition of modesty as a value was one of the reasons that she chose to emphasize this quality in females. On the other hand, a preoccupation with one's honor coupled with a lack of attention to one's modesty can lead to a petty egoism that reveals one's vanity, as is the case in "Celos vengan desprecios." In this story the Duke Arnaldo

and the Count Leonido are pursuing Narcisa. However, both men are equally haughty, expecting Narcisa to love them simply because they have expressed their love for her. When she is resistant, they become angry and try to force themselves upon her. Narcisa is described as "cruel y desdeñosa" (120) because of her treatment of men. She has a reputation for being particularly harsh towards those who pursue her and is also described as being "libre de amor" (119 and 122). Narcisa tries so hard to resist love that she does not give modesty a chance to manifest itself in her.

However, up to this point, we have only been given details about Arnaldo and Leonido, who have both proven to be unworthy of her love. Don Duarte enters the scene and, knowing Narcisa's condition, makes special efforts to prove himself worthy of her love. He protects her from Leonido by slashing his face, proving his loyalty and his bravery. Don Duarte impresses Narcisa, and she begins to have feelings for him. Narcisa explains to Cloris, "si nací libre de amor, no lo estoy de haber nacido una mujer" (122). She realizes that although she may not be predisposed to love, as a woman she was susceptible to experiencing it. She just now becomes aware of this fact because she is feeling love for the first time. However, Narcisa's character flaw is her lack of modesty – modesty in the sense of humility rather than in the sexual sense. She constantly draws attention to her beauty and she is constantly the center of attention. In fact, although she does not have feelings for Leonido or Arnaldo, she likes the attention she receives from them. When Arnaldo threatens her, Don Duarte once again comes to her rescue and stabs him. Don Duarte explains that the only reason he did not kill Arnaldo was "por guardar

el decoro" (124). Narcisa feels obliged to Don Duarte not because he loves her, but because he protects her honor (124). As is consistent with her name, she is so caught up in herself and how she appears to others that she mistakenly prizes her honor above Don Duarte's love. Arnaldo, on a later occasion, has the intention of raping her and Don Duarte comes to her rescue. She is much more concerned about appearances than she is about Don Duarte's demonstration of his love for her.

When the Duke Arnaldo realizes that Narcisa loves another and will not have him, he decides to marry one of her cousins and have a party to celebrate. Narcisa, rather than focus on her new love with Don Duarte, purposely flaunts her contentment at the fact that Arnaldo is marrying someone other than herself. Narcisa draws attention to herself so much so that Arnaldo's new bride asks that they move outside of the city to be away from her. There is only a brief mention of the fact that Narcisa marries Don Duarte – there are no references to their happiness or their enjoyment of each other. One can only infer that their love for each other has been swallowed up by Narcisa's love for herself. It certainly does not seem coincidental that Carvajal chose the name "Narcisa" for this character. It is likely that she purposely chose that name to conjure up the image the name usually implies.[47] The issue of modesty in "Celos vengan desprecios" is different from the one in the previous stories because it does not focus on sexual modesty but rather on modesty in

[47] Romero-Díaz also points out the intentional use of the name Narcisa. "La elección mitológica de su nombre tampoco pasa desapercibida al lector, sobre todo, una vez que se lee la descripción inicial de la misma. Dicha elección autoriza la asociación del personaje con las característica [sic] expuestas. La crueldad que la caracteriza contra miembros del otro sexo recuerda al rechazo de Narciso hacia el amor de Eco. De la misma manera, la atracción de Narciso hacia su propia imagen reflejada en el agua se conecta con esa atracción que se produce entre ella y las otras mujeres de la ciudad y labradoras de la aldea" (236).

the sense of humility. Narcisa's lack of modesty emphasizes her vanity and egoism and suggests the superficial nature of honor. Without modesty she is unable to love fully, so there is not much to be said by the narrator once she marries. She lacks depth of character because she lacks modesty. She is more interested in what Don Duarte represents than she is in Don Duarte himself. It is for this reason that the story ends by referring to his "mucho valor y prudente industria" (131) rather than to Narcisa's love for her new husband. Modesty fosters love and the void created by its absence in this story further emphasizes its value.

Beatriz and Leonor

However, modesty's intrusive presence in "La industria vence desdenes" points to the problems that modesty can cause when it is overvalued or misunderstood. In chapter one I discussed the significance of this story because of its apparent negative portrayal of modesty, but I also pointed out the ambivalence surrounding the issue of modesty, which is both condemned and praised in the female protagonist, Doña Beatriz. In this chapter I intend to elaborate on the problematic nature of modesty by focusing specifically on Doña Beatriz. When Don Pedro first introduces Doña Beatriz to his nephew Don Jacinto, he describes her as one of the prettiest girls in the city (144) and at the same time "tan esquiva que tiene fama de mal acondicionada" (144). This description sounds like the one of Narcisa. Narcisa is described as cruel and free of love, and Beatriz is described as aloof and ill-mannered. The reader, because of our previous association with Narcisa, is

expecting a woman who rejects her suitors because she finds herself to be more worthy than they. However, Beatriz is not aloof because she finds herself to be so deserving, as is the case with Narcisa, but rather because she is so painfully humble that she does not feel she deserves anyone. Beatriz also expresses concern about her economic situation (her father left her with no money), fearing that Don Jacinto could not love her because he would rather be with someone of equal economic status. They have similar mannerisms in their treatment toward men but for different reasons. When Don Jacinto first meets Beatriz, "doña Beatriz le dio la bienvenida con pocas razones y mucha mesura" and "se mostró tan esquiva" (emphasis mine) (147). Both "mucha" and "tan" are adverbs that emphasize degree. From the very start Beatriz displays "a lot of restraint" and she shows herself to be "so aloof."

Soon afterwards we are introduced to Doña Leonor, a twenty-four-year-old who is described as "más desenfadada de lo que era razón" (148). She stands in direct contrast to Beatriz, being more carefree than is appropriate. It seems that Beatriz and Leonor represent two opposite ends of the spectrum in regard to modesty – Beatriz reveres it and Leonor shuns it. Leonor is desirous to meet Don Jacinto and when she goes to Doña Guiomar's house, he is there singing to Beatriz. When he can no longer sing, he asks Leonor to finish for him. However, Leonor shocks him "por cantar unas coplillas licenciosas" (emphasis mine) (149). Licentious means lacking legal or moral restraints, especially disregarding sexual restraints ("licentious," def. 1). The word choice is significant because it is a direct reference to Leonor's lack of modesty. Don Jacinto's

reaction is also important because rather than be excited by such behavior, he finds it offensive. Leonor's disregard for moral restraint is unappealing while Beatriz's modest nature is alluring. As Shalit points out, "Modesty is the proof that morality is sexy" (193). However, Beatriz carries modesty too far, being cruel and esquiva rather than bashful. Don Jacinto sends her a letter in which he expresses his love, but instead of being excited about his feelings for her, Beatriz rips the letter to pieces in order to discourage his behavior and to prevent him from sending another such letter. Beatriz's preoccupation with her economic situation and the obstacle it could be to her having a relationship with Don Jacinto cause her to act disdainfully. "Beatriz se niega a enamorarse a causa de su pobreza" (Romero-Díaz 256). Modesty would allow her to feel that slight embarrassment or warmth upon receiving such a kind letter, but Beatriz does not allow herself to experience those feelings and shuns Don Jacinto's attempts to declare his love for her.

Don Jacinto, naturally upset by the event, talks to Don Pedro about Beatriz and Don Pedro says of Beatriz, "Pues ahora ya se ha enmendado. Al principio que las visité, se escondía de mí" (152). The implication here is that Beatriz has improved – that her behavior had been worse before. Don Jacinto has many more opportunities to see the severity of Beatriz's condition. Leonor refers to Don Jacinto as a "bizarro mozo" (155) and Beatriz is furious to see Leonor "tan desahogada" (155). The simple act of calling Don Jacinto a gallant, brave young man is enough to make Beatriz intensely mad. In fact, she considers Leonor's behavior to be atrocious and extremely unlady-like. On

another occasion when Leonor gives Don Jacinto a carnation in the garden while Beatriz watches unknowingly, "estaba doña Beatriz tan rabiosa de ver la desenvoltura de su enemiga" (156). Again, we have the free nature of Leonor compared to the highly guarded nature of Beatriz. It is quite clear that Beatriz is overreacting, but not so clear as to why. There are several possibilities. She could be responding out of jealousy because she knows that Leonor is trying to win Don Jacinto's heart. It could be, however, that Beatriz is angry because she is not able to act as boldly as Leonor because of her own reserved condition. It could also be that Beatriz is truly disgusted by Leonor's behavior because, for a modest woman such as herself, this sort of behavior seems totally inappropriate. There is a battle between two very different women – Beatriz and Leonor – and an even stronger battle between what they represent – modesty and a lack of reserve.

Although Beatriz continues to be undeservedly harsh to Don Jacinto, he still continues to pursue her. He does not understand why she finds it necessary to be so aloof and it causes him so much pain that he becomes ill. It is significant to notice that in the previous stories the men find a modest woman to be very charming and likable and they prefer a modest woman to an immodest woman. However, in this story, while Don Jacinto does love Beatriz, he is becoming increasingly intolerant of her cruel behavior. He is not objecting to her modesty, but rather to her severity. Beatriz takes her modesty to an extreme when she refuses to go visit the sick Don Jacinto because she feels it would be inappropriate for a single woman to do so, even though she knows that she herself is

the reason for his being sick. Beatriz is not using modesty as her instinctive guide, she is deliberately focusing her will on the rules of modesty and therefore robbing it of its worth. She seems to be a confused, young girl who at some point was taught the principle of modesty without understanding its purpose. Beatriz's inability to evaluate the consequences of her behavior is costly, and her modesty, which should be an asset, is instead a drawback. It seems that Don Jacinto, because of his ability to love beyond reason, is able to accept Beatriz's cruelty towards him. He seems to understand that she has good intentions in spite of her behavior. Beatriz's behavior raises many questions about the issue of modesty. Why is this the only story where modesty is presented as a negative quality that obstructs love? What possible message is Carvajal trying to send? Is Beatriz a model of modesty or is she an example of modesty carried to an extreme?

In order to answer these questions we must look to the details of the text. The narrator is Doña Juana, Doña Leonor's mother. At the beginning of the Navidades it is not clear whether Doña Leonor (of the framing narrative) locks herself in her room because of her modesty or because her mother forces her to in order that she will appear modest. This story suggests that Doña Juana is opposed to such severe modesty. At the beginning of the story she specifically says that she offers the story so that women are not "mal acondicionadas," [ill-adapted] (133). Also, it is not mere coincidence that Doña Leonor of the framing narrative and Leonor of the story share the same name. In fact, it seems that Doña Juana is using her story to convince her daughter to be more carefree like the Leonor of the story. She quite possibly offered the story to demonstrate the

dangers of such severe modesty. Maybe by showing the two extremes with Beatriz and Leonor, she hopes to send the message that neither is acceptable and that one should seek a medium between the two. The implication is that too much modesty can be a bad thing, but a total lack of modesty is also unappealing. This could be Carvajal's message, too. However, when the story ends the audience of the framing narrative "no le quitaron a doña Beatriz el aplauso merecido, pues, atenta a su calidad y obligaciones, quiso más morir de su pena que faltar a su decoro" (177). They are affirming, rather than criticizing, Beatriz's strict modesty. It seems that Carvajal is revealing an ambivalent attitude towards modesty. On the one hand, she is condemning Beatriz's behavior but on the other, she is praising her for it. So, is she in favor of or opposed to it? It seems that the answer is not so simple and the fact that she wrote an entire book that focuses on this issue reveals that Carvajal herself probably had her own doubts about the subject. During her lifetime prostitution among women was a big problem. Bennassar discusses this problem and the prolific presence of prostitute houses in Spain from the fourteenth century onward stating that "prostitución parece haber tenido . . . amplio desarrollo" (179). He also tells us that "la corte, el clero y las clases dominantes eran . . . poco escrupulosas en materia de moral sexual" (188). Carvajal could quite possibly be responding to this situation by presenting the subject of modesty so that males and females alike would be more aware of its essence and its value – both in her book and in her society.

Lisena

Thus it seems appropriate that Carvajal offers us a positive, almost idealized view of modesty in the last story of the Navidades, "Amar sin saber a quien." It also is significant that Doña Leonor, the modest character of the framing narrative, is the final narrator. Lisena, King Ludovico's daughter, is referred to as sixteen years old, beautiful, smart and "tan recatada y virtuosa que pidió a su padre por merced que no copiaran retratos de su belleza" (186). Lisena is immediately described as modest and virtuous. This description is important because it is the only one in all of the stories that puts the adjectives modest and virtuous in the same sentence – almost emphasizing that they are of equal importance. Also, there is a specific reference to her modesty, in the sense of "humility," because she does not want a copy of her portrait to be made. Thus this one sentence gives a picture of Lisena as a perfect example of modesty. What is interesting about this story, which is quite different from the others, is its mixture of the modest with the sensual.

This story demonstrates how modesty enhances awareness of sexual feelings in a way that is not possible in its absence. For example, after shooting a dove Enrico makes a comment that is seemingly about the shot that he just took, but it is actually directed towards Lisena. He looks at her and Lisena, knowing that the comment was intended for her, begins to blush (198). Blushing, as we have seen before, is an outward sign of modesty because it is an involuntary reaction that occurs when a person feels shame, or feels that his/her modesty is threatened. But this story goes a step further and we see

Lisena's reaction when she is no longer in Enrico's presence. "Cuando volvió a su palacio, por hallarse calurosa, mandó que no se cerrara la ventana de la sala" (emphasis mine) (198). "Calurosa" means "warm, hot" ("caluroso," def. a) and knowing what just happened between Lisena and Enrico, it seems fair to assume that here "calurosa" may also have a sexual connotation. In a similar situation, Enrico, who is still disguised as a worker, saves Lisena from drowning and then gives orders as to how to care for her. When she finally awakens and discovers whom it is that looked after her she says, "sin advertir lo que decía": "¡Quién sino un rey amante pudiera tener tanto valor…! Preguntadle si me pueden quitar esta ropa" (205). It is significant that she utters these words "without thinking" – an unconscious act, which suggests that true feelings are being revealed. Upon discovering that it is Enrico, the one she loves, who has saved her, she immediately wants permission from him to take her clothes off. It could be that she is just hot from a fever, but the implication is that her knowledge that it was indeed Enrico who had saved her makes her want to take her clothes off. The act of removing her clothes is a way for her to cool down both literally and symbolically.

The sexual undertones in this story are important because their inclusion is not accidental, which could mean that Carvajal is probably trying to make a point. Maybe she is trying to demonstrate that modesty is not restrictive, as it appears to be in the case of Beatriz. While modesty is associated with restraint and innocence, this fact does not necessarily mean that it is also linked with sexual frigidity. Also the fact that Doña Leonor is the narrator is an important piece of information. It seems that she is the one

whom Carvajal has chosen as the exemplar of modesty since the beginning of the Navidades. This being the case, her presenting modesty side by side with sensuality could possibly be to demonstrate a link between modesty and sexual sensitivity. Hartmann explains that "sensitiveness, chastity, modesty, constitute purity in the sphere of the senses. To the innocent man they are as natural as the sensuous impulse itself; with their loss his natural purity is corrupted" (217). This is quite possibly the link: modesty and healthy, vital, sexual sensitivity are related because they are both rooted in innocence. When modesty is carried to a hermetic extreme, as is the case with Beatriz, it is because its value has been misconstrued, with the result that sensuality seems like a loss of purity. However, when modesty is paired with sexual sensitivity and the two concepts are seen as complementing one another, it is then that one is able to experience that pure, sensual feeling of being looked at for the first time by one who loves you.

If we go back to the original question of whether modesty is an inherent trait or a learned virtue, we may never be able to find an exact answer. It seems that Carvajal shows modesty to be both. As an inherent trait, Carvajal presents modesty in its purest form – it is a natural quality that manifests itself unconsciously by means of a smile or a blushing face. As a learned virtue, it is often erroneously taught as a strict code of conduct that must be adhered to, so that its role is misunderstood and its influence is often excessive. But why would Carvajal choose to focus on this specific issue? The answer could lie in an explanation of what was occurring around her at the time in which

she was writing. Stephen Haliczer points out the severity of sexual repression during the time in which Carvajal was writing. He states that

> Most specialists in the history of early modern Europe would agree that the sixteenth century marked the beginning of a period of increasing sexual repression for Western Europe as a whole. In Spain, this repressive atmosphere was probably worse than in many other places and lasted well into the nineteenth century. (82)

He also discusses the effect that such a repressive atmosphere had on the people of Spain stating that "Spaniards felt compelled to talk and write about sex" (91). It could be that Carvajal condones conservatism and that focusing on the issue of modesty was a way for her to promote the sexually repressive atmosphere that surrounded her. However, a more appropriate interpretation would seem to point to Carvajal reacting against the world around her by seeing society as an obstacle to human emotional life, inimical to spontaneous and natural (love) relations in that she explores and exposes the dynamics of modesty, which can be both alluring and restrictive. Whatever the case may be, in the Navidades, a relationship's success is due in large part to the absence or presence of female modesty. The next chapter will explore possible explanations as to why a woman may or may not possess modesty, focusing on the male characters and their role in regard to the development of modesty in women.

Chapter 4

Male Characters, Their Honor and Its Relation to Female Modesty

The female characters in the Navidades stand out for their beauty and their modesty, and it is these qualities in them that are most often mentioned and praised. The male characters, on the other hand, are praised for their physical beauty, their strength, and their intelligence, but it is their honor or lack thereof that defines their essence.[48] The methods used to present female modesty in the Navidades are different from those used to present male honor. Modesty is referred to directly, either with Spanish words for modesty or with words that carry a strong connotation of modesty. The references to modesty are explicit because it is a quality of women that is evident to the narrator and the other characters in the story. That is, although modesty itself, when contemplated in the abstract, is not easily definable, modest behavior is readily recognizable and able to be referred to in explicit terms. Honor, on the other hand, is not explicitly referred to in the text; the references to it are subtle. Rather than the actual use of the Spanish words "honor" or "honra" to describe the male characters, it is often the male characters' actions that define implicitly the extent to which they are or are not honorable. The tendency to omit or deemphasize the term "honor" is probably also a result of the fact that honor was

[48] As Cubillo Paniagua notes: "Para ser un hombre o una mujer modelo (ideal) era necesario ser honrado, solo que en el caso de la mujer ese honor se basaba en la castidad y la obediencia, mientras que en el caso del hombre se basaba en la valentía; precisamente así son los personajes que Carvajal nos presenta" (207). Gustavo Correa likewise notes that "correlativa de la cualidad de hombría en el varón se halla el de la virtud en la mujer, que se refiere a la pureza y moralidad de su conducta" (103). He also says that "la hombría en el varón y la virtud en la mujer son, así, constitutivos esenciales en el concepto de la honra" (104).

a moral principle that was generally familiar in seventeenth-century Spain and did not need to be identified. The concept of honor was heavily emphasized in both the society and literature of the time, with the result that there was reasonable familiarity with the concept and its significance, and an awareness of its presence as a theme without adding emphasis by use of the word. The need that Carvajal seems to have felt to call attention to a woman's modesty in the Navidades was probably a result of the fact that although modesty was expected of women, it was not a common theme of the literature of the time.[49] Honor, however, as C. A. Jones points out, is a theme of utmost importance in all genres of Golden Age literature (especially drama and the novel), and it has been studied by scholars since the beginning of the nineteenth century (199). If one considers modesty to be the female form of "honor," Carvajal can be seen as distinguishing female honor from male honor by assigning it a more precise term ("modesty") for purposes of drawing increased attention to the particular nature of honor as a specifically female trait with unique significance.

Throughout the Navidades Caravajal demonstrates that honor in men is comparable to modesty in women. In chapter three, I addressed the issue of feminine modesty and how it manifested itself in various characters of the framing narrative and the intercalated stories. As has been noted, modesty in the Navidades is most often seen

[49] The relative lack of a thematic emphasis on female modesty accounts for the fact that criticism has devoted little attention to modesty in the literature of seventeenth-century Spain. The few references that I have found on the subject during this time period refer to modesty as a virtue expected of young women in Spanish society and praised in them but not as a theme of literature. It is not that modesty is not a prominent theme of Golden Age literature, as the lack of commentary or criticism on modesty as a literary theme might seem to suggest.

and emphasized in the young, single women. The present chapter concentrates on honor in the male characters and its significance in relation to modesty in the female characters. It is important to address the issue of the presence or absence of honor in men because whether or not a man is perceived as honorable exercises a direct influence on the extent to which the female characters possess the trait of modesty and on the nature of that modesty. In order to address the issue of male honor in the Navidades and its relation to female modesty, I will discuss the male characters in relation to male character types that had become established in Golden Age literature. I will show how Carvajal uses these familiar character types to emphasize certain characteristics of behavior and discuss why she focuses specifically on the father-daughter relationship.

In Golden Age literature, the authors of the major genres such as drama and prose often populate their works with certain stock characters. These characters are recognizable because of their personality traits and their behavior. Typical male characters often include the father, the "burlador" [cavalier philanderer], the man of noble character, the scoundrel of noble status, and "el lindo" [the dandy]. Carvajal uses each of these character types in her text, but for the present observations I will focus only on the father, the burlador, the noble and the scoundrel of noble status.[50] By observing each of these male characters and his role in a work, a broader vision of Carvajal's schema for the Navidades can be understood more clearly. Every story within the Navidades deals primarily with the love between the sexes and focuses on how the man pursues and

[50] Don Pedro and don Jacinto in "La industria vence desdenes" have certain aspects of "el lindo" but their relation to the issue of modesty is minimal and therefore will not be discussed.

conquers the woman that he finds worthy and how the woman behaves in that situation. The plot structures are organized around the meeting of young lovers and their courtly relations thereafter. It is thus essential to take a close look at a representative sample of male characters,[51] to observe their qualities and how they are presented in each of the stories, and to pay particular attention to their involvement and behavior in the courting process. Another reason that it is important to be aware of the male role in relation to the female role is that it helps to clarify modesty's role in the courting process and in the development of the overall action of a given narrative.

The Father

The father figure is one of the most important characters in the Navidades, either because of his presence or because of his absence. It is worth mentioning that although a father appears in each of the novellas and has a particular role, no father figure of significance appears in the framing narrative. In most of the novellas the father is a central character, in the sense that his presence or absence is crucial to his daughter's development. However, in the introduction and the conclusion of Carvajal's book, the father is not a central element. Of the eight main characters of the framing narrative, there is only a brief mention of Don Antonio of Silva, and his role is to introduce the readers to two of the main characters: Doña Lucrecia of Haro and her son, Antonio. He

[51] It is not necessary to examine all of the male characters in the Navidades concerning the issue of female modesty because some play a noticeably less significant role or no role at all in modesty. I chose representative examples pertinent to the study at hand.

dies in the first pages of text, and it seems that the purpose of his presence in the framing narrative is simply to establish the fact that he left behind Doña Lucrecia, the widow, and his son, and to set the stage for the storytelling. Besides these two functions, his presence appears to be of little significance. Concerning the general role of the father, it seems that Carvajal may have separated the novellas from the framing narrative in order to draw attention to the father as a character who has a different function in each work. In this regard, there seems to be a structural correlation between the narrative and the father's role. There may be structural and thematic significance in the fact that the father is absent in the framing narrative and present in the novellas. Perhaps the father of the framing narrative represents reality – the way things actually are in seventeenth-century Spain, while the father of the novellas represents both – the way things are as well as the way they could be.

An examination of the father figure's function in the specific novellas as well as in the framing narrative will shed some light on the father's role in his daughter's development. Barbara H. Sheldon in her book Daughters and Fathers in Feminist Novels speaks of what she terms the "master plot of the father-daughter story" (14) and points out that:

> the options of the daughters were very limited. They almost always amounted to a denial of self and to an acceptance of an identity constructed by the fathers: the daughters, as a general rule, could remain with their fathers, could marry according to the fathers' wishes, could die

> as a punishment for socially unacceptable behavior, or could be socially ostracized. Daughters tended to accept these options.[52] (14-15)

In all eight of the novellas, we see a similar pattern in the daughters' restriction of choice and their tendency to forfeit their will to that of their fathers'. There are essentially three scenarios presented in relation to the fathers' role in their daughters' marriages: the fathers exercise their will over whom their daughters will marry, the fathers allow their daughters to choose whom they will marry, or the fathers are not involved in whom their daughters marry. By looking at these three options it seems that, with the exception of the third, whether the fathers choose or not, they are the deciding factor in the sense that they either decide to choose or decide to allow their daughters to choose. In the third option, the fathers do not have any say in their daughters' futures, but this pattern is an exception that will be discussed in detail later in this chapter. The fathers' role in the future lives of their daughters reveals a particular attitude in relation to female modesty and male honor. In order to be able to trace the evolution or the pattern of modesty throughout the Navidades, each element must be observed carefully. The relation between the fathers' role and the final outcome particularly seems to highlight the expectations placed on young women by their fathers.

In the case where the father actually chooses for his daughter, he either attempts

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[52] Sheldon's book deals primarily with American literature of the twentieth century however she discusses the history of the story of the father and daughter in literature tracing it back to the Bible, mythical stories, fairy tales, etc. Her observations here provide a general overview of the "master plot of the father-daughter story" as seen in literature past.

to prevent her from falling in love, such as in "La Venus de Ferrara," "La dicha de Doristea," and "La industria vence desdenes," or he forbids the love of his daughter after she has fallen in love, as in "Quien bien obra, siempre acierta." In either case, the fathers use their authority to try to discourage their daughters' affections toward men. The first novella, "La Venus de Ferrara," introduces us to Teobaldo and his daughter, Floripa. Teobaldo is going to be absent for a while, and because of his absence he feels that Floripa's honor is at risk. He takes drastic measures to ensure that she maintain her honor by sending her to live in a castle eight leagues from the Court, guarded by twenty men and a loyal servant. "Many father-daughter stories . . . bound with settings like in a gothic novel: depressing houses, castles, walled gardens and other images of enclosure, through which fathers try to keep their daughters incarcerated in their code of values and beliefs" (Sheldon 25).[53] Teobaldo's values and beliefs are focused on the preservation of his honor, as the narrator of this story, Gertrudis, points out by referring to Floripa as his "regalo" [gift] (23). Teobaldo is trying so hard to shelter Floripa that he treats her as a prized possession that must be protected rather than as the individual who is, especially, his own daughter.[54] His honor is dependent upon the preservation of Floripa's modesty. This being so, Teobaldo attempts to obstruct in Floripa any possible feelings she may

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[53] Lynda E. Boose states similarly: "Father-daughter stories are full of literal houses, castles, or gardens in which fathers . . . lock up their daughters in the futile attempt to prevent some rival male from stealing them" (33).

[54] Boose discusses the tendency of women to historically be seen as "patriarchal property" (46) and specifically refers to the daughter as being "explicitly a sexual property acquired not by economic transaction but from the father's sexual expenditure and his own family bloodline . . . . Furthermore, since her worth as property is synonymous with her sexuality, retaining her is problematically invested in that same value" (46).

have by sending her away and thus limit, if not eliminate, her opportunities to meet men, removing her from temptation.[55] Floripa then takes her own drastic measures in order to meet her cousin, Astolfo, but it is not until after her father's death that they marry. As soon as we discover that Teobaldo has died, the couple is preparing for the wedding, which seems to imply that Floripa possibly could not have married were it not for her father's death. Astolfo and Floripa have a daughter, Venus. In an interesting turn of events, it is Floripa who "pidió a su esposo por merced que Venus no fuera vista de nadie, poniéndole por delante que, si ella no hubiera venido a las fiestas, no se hubiera enamorado" (31). After having been locked in a castle, Floripa decides to do the same to her daughter, and for the same reasons. It appears that Floripa feels that her "decision" to fall in love with Astolfo was a bad one, so that she wants to prevent the same thing from happening to Venus, or at least feels it is her responsibility to prevent it. It could also be that because of her own experience, Floripa knows of the ways in which young women try to thwart their parents' wishes and is trying to prevent Venus from doing so. Astolfo, as a father, has a small role in the story because he dies; and it is Floripa who takes on the father's role, which is to maintain honor by arranging everything for Venus.

The father's role in this novella is twofold. First, he is the one who decides what is right for his daughter, who must follow what he says. There is no resistance on Floripa's part but there are signs that she is not happy being locked away. Second, and

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[55] Apparently this measure was common practice. Diane Elizabeth Dreher discusses fathers and daughters in Shakespeare and states: "Daughters were carefully watched, removed from temptation, and kept busy to avoid the danger of idleness" (23).

more important, is his role in the development of his daughter's modesty. There are only two references to Floripa's modesty. One is at the beginning when the narrator refers to her as "recatada" (23) and another is when she displays signs of modesty by blushing in Astolfo's presence (25). Although there is little mention of Floripa's modesty, her father's locking her away in a castle in order to prevent any loss of honor gives great significance to the importance of being modest. Teobaldo's concern is for his honor, and he sees Floripa as representing his honor; therefore, rather than trust that her modesty will keep her from staining his honor, he takes no chances, removing the opportunity for her modesty to emerge naturally by forcing her to live in a castle. Being out of sight of all potential suitors gives Floripa no occasion to be modest in a man's presence. Floripa thus learns from her father that modesty is not sufficient to protect her honor and that avoidance of any situation that would require modesty is the safest route to maintaining honor. Therefore, although Floripa calls herself "Penosa" (26) when she is forced to live away from the city in a castle, when she has her own child she follows in her father's footsteps by locking her own daughter in a room. Rather than break the cycle, she continues it by putting her daughter in a situation similar to the one she was put in herself. Melveena McKendrick explains this phenomenon:

> The average Spanish woman was not, in other words, the sacrificial lamb she has been painted. And if she was a slave, it was to the conventions of the patriarchal society in which she lived, conventions which she, as a product of that society, believed in and upheld. She was a woman of

> limited education who led a life centred around her home; a life of seclusion as a girl and, as a married woman, of modest freedom within the limits set by virtue and propriety. She imposed upon her daughters the restrictions she had at times found irksome as a girl, in the mature conviction that they were necessary and wise, but she was content to leave the affairs of men in their own hands, confident that she did not lack influence. (39)

McKendrick suggests that Spanish women "believed in and upheld" the conventions that society imposed upon them, and when she says that the Spanish woman is not the "sacrificial lamb" she has been shown to be, McKendrick also implies that those women were not merely passive victims. Carvajal seems to bear out the former assertion, as is evidenced by Floripa's behavior in this novella and Doña Juana's in the introduction.[56] Carvajal also seems to lend credence to the latter assertion, which could be seen as an implicit criticism of Floripa's behavior.

It seems that Teobaldo establishes a precedent that Floripa is to follow and, in so doing, causes her to feel shame when she experiences the emotions of love. Although on one level it seems natural to her when she has feelings towards Astolfo, on another level she still feels like it is better to avoid those feelings, as is evidenced by her treatment of her own daughter. She seems to be fighting against her feelings because of what she has

[56] Doña Juana is the widow in the introduction who keeps her daughter, Leonor, locked up. The assumption is that Doña Juana is following the treatment that she received as a child, just as Floripa is doing with Venus.

been taught, or has come to a point where she agrees with what her father did and therefore does likewise. Floripa's struggle for self-expression seems to be a symptom of the Spanish culture of the time. Frank P. Casa discusses Spanish culture as a shame culture rather than a guilt culture, explaining it as follows:

> Both cultures have the same purpose of exercising social control; the basic difference between the two is that guilt cultures center the mechanism of control in the self while shame cultures stress group standards as the value determinants. Since shame is determined by the individual's concern with competence, potency, or power, it follows that group approval is necessary to sanction one's adequacy. The individual actively seeks the approval of the group and modifies his behavior accordingly. Group norms become the true definers of action. ("Aspects of Characterization" 42)

Casa is here distinguishing between the conscience of the individual and public morality. In specific uses of the words "shame" and "guilt" the distinction is a valid one. Shame is more of a public manifestation of embarrassment based on the disapproval of the group whereas guilt is more of a private chastisement based on the individual's own recognition of wrongdoing. Floripa, a modest woman, is taught to suppress her feelings of sexual love rather than express them so as to gain group approval, that of her father and society. The official norms become her norms and she chooses to lock Venus in a room to prevent her from falling in love. She thus perpetuates the same culture of shame to which she herself had been subjected. She ultimately chooses to think that what she has been taught

to feel is right rather than what she really feels.

The father in the next story, "La dicha de Doristea," also chooses for his daughter but he does not send her away. The story begins by talking about the father's love for Doristea. "Amábala tanto, que se puede decir que fue causa de su desgracia – cosa que sucede muchas veces, pues el mucho amor de los padres quita la suerte a los hijos, por no apartarlos de sí – (46). In father-daughter stories, fathers often cannot bear to lose their daughters (Sheldon 25). Here Doristea's father loved her so much that he was unable to part from her, and so he shut the door to all of her suitors with the excuse that she was too young (46). Similarly in "La industria vence desdenes," the father, Don Pedro, involves his daughter, Jacinta, in music so that she can be in a choir of a convent. Her cousin, who is her equal, attempts to court her, but Don Pedro shuts the door in his face with the excuse that Jacinta is inclined to the religious life. Jacinta regrets her father's actions because she loves her cousin (135), evidence that supports the fact that she was not consulted about her father's decisions. In both of these stories, as in "La Venus de Ferrara," it is not until after the father has died that the daughter is allowed to make her own decisions, and even then she is placed under the influence of others. In "La Dicha de Doristea," Doristea is placed in the custody of her aunt, who also tries to choose on Doristea's behalf, and in "La industria vence desdenes," Jacinta is placed in the care of her brother, who allows her to choose between the religious life and marriage to her cousin.

In all of these stories the father robs his daughter of confidence in that he

indirectly questions her ability to make decisions for herself by making the decisions for her and without first consulting with her. For example, in "La Venus de Ferrara," Floripa falls in love, marries and lives happily, yet she still makes references to the fact that she would not have fallen in love had she not gone to the party where she met Astolfo. She shows disapproval of her own actions by expressing regret for what she had done and by treating her daughter in the same way that she herself had been treated by her father. Similarly, in "La dicha de Doristea," after Doristea's father dies and she has a little more freedom, she appears to have bad judgment because she is seduced by Claudio, a scoundrel who is only out to get her money. In the same way in "La industria vence desdenes," Jacinta, when given the opportunity to marry the one she loves, chooses to marry him but that decision proves to be costly because he suffers from a serious gambling problem. Therefore, the implication seems to be that the daughters are incapable of making good decisions, or at least have been made to feel that way, and thus act accordingly. Charles S. Scull discusses this problem:

> A father is the first and often the longest connection a daughter will have with a man. The father-daughter bond (or lack of bond) shapes her future relationships with male friends and lovers and influences how she moves out in the world. If he encourages her efforts to achieve, inspires her budding self-confidence, and teaches her competency skills, she will more easily develop an authentic self-esteem. If he discourages her efforts, undermines her self-confidence, shames her body, or discounts her

personal opinions, her self-esteem will be marred . . . .[57] (99)

The father, in an effort to protect his honor and that of his daughter, often thoughtlessly substitutes his will for his daughter's. This behavior, on his part, rather than empower his daughter by making her aware of her ability to make good choices, actually discourages her from doing so with the result that she either feels incapable of making any decision herself or, when she is given the opportunity to make one, condemns herself for the choice that she makes for having chosen poorly, as is evidenced by the consequences of her choice. In these stories the father's role in regard to his daughter's coming of age is crucial. He tries to prevent her from having any sexual feelings and in so doing causes her to doubt herself, which leads her to misunderstand or misinterpret her own feelings. After all, it is not really men that he is trying to protect her from, but rather the threat that men pose to her virginity. In an effort to maintain their chastity, the female characters begin to disassociate themselves from their feelings. Floripa, Doristea and Jacinta are learning to subdue their instincts in an effort to maintain all appearances of honor. The father has an active role in restraining their impulses because he tries to put a stop to any feelings his daughter may have that could possibly compromise her modesty, and subsequently his honor.

This tendency of the female characters to shun their own desires may help to explain why they frequently misunderstand modesty's role. They often fall into the trap of idolizing modesty, as do their fathers and their society. Modesty becomes first and

[57] Charles Scull is an American psychologist who discusses the father-daughter bond in general terms. His observations of family relationships are universal and therefore applicable in any given time-period.

foremost a passive virtue used to maintain honor. In fact Angeline Goreau states that "chastity is thus reinterpreted as passivity; the central characteristic of femininity becomes powerlessness – or impotence. By the same token the expression of sexuality itself is equated with the exercise of power and will, or aggression" (105). This kind of forced chastity or modesty obliges young females to surrender and become passive in their personality as well as in their sexuality. Their loss of will becomes a loss of sexual expression. Modesty is often a natural accompaniment of sexual desire, a type of flirtation. Georg Simmel refers to this type of flirtation as "semi-concealment" (136), which he explains as

> all those internal and externals cases in which submission or presentation of the self is suspended by partial concealment or refusal of the self, in such a way that the whole is fantasized all the more vividly and the desire for the totality of reality is excited all the more consciously and intensively. (136)

Modesty thus can be seen as a "semi-concealment" because the woman is holding back her feelings (refusal of self) in order to remain chaste. Since these women are being discouraged by their fathers from having such desires they either feel guilty when they feel sexual desire, suppress these feelings in an effort to appease their father, or substitute some other behavior where modesty would have been more appropriate. It seems quite clear that the father has a great influence over his daughter and that his reluctance to recognize his daughter's feelings and his efforts to stifle them instead quite possibly send

the message that these feelings are inappropriate for an honorable woman.

The role of the father takes a different turn in "Quien bien obra, siempre acierta." This novella is similar to the three previously mentioned in that the father attempts to choose for his daughter, but it is quite different in that she decides to go against him. Don Álvaro, Esperanza's father, gets into a disagreement with Don Luis, the man Esperanza loves. This disagreement causes Don Álvaro to consider Don Luis to be his enemy, and so he forbids Esperanza from marrying him. However, Esperanza secretly continues to send and receive notes from Don Luis, and when Don Álvaro learns of Esperanza's actions from his bastard son, he approaches Esperanza and acts as if it is not a problem, promising to find her a better man whom he will choose for her. In the meantime, he tells her that she must stay in a convent nearby, and he sends his bastard son and one of his slaves to take her there (113-14). In this novella we once again encounter a father who insists on choosing for his daughter, but in this case she actively makes an effort to go against him. This act of defiance not only goes against her father's demands but it also puts his honor at risk. We soon discover that Don Álvaro's plans to send her to a convent are actually his plans to bring about her death. He has so much pride that he would rather see his daughter dead than see her married to someone who challenged him. While this is a strong commentary on the ridiculous nature of the honor code of the time, it is also a strong statement against the patriarchal code. Lagretta Tallent Lenker in discussing the father-daughter relationship in Shakespeare and Shaw states that:

> Shaw's daughters fare better, often turning the tables on the fathers who would sacrifice them by following their own consciences rather than their fathers' dictates. Shaw, too, negates the patriarchal privilege of daughter sacrifice, preferring instead to portray daughters who can choose and speak for themselves and fathers who may or may not recognize their actions as wrong. (59-60)

Carvajal, like Shaw, portrays daughters who can choose and do speak for themselves. Esperanza is important in the whole context of the Navidades because she adds the element of choice. While the majority of the female characters are subjected to a culture that demands the daughters' obedience to their fathers, Esperanza stands apart and her inclusion in the book has various implications that will be explored later.

Another difference in "Quien bien obra, siempre acierta," is the character of the father. In the previous novellas it at least appeared that the fathers loved their daughters, but in this novella a father's love is absent. This lack of a father's love in relation to female modesty has grave consequences. Certain deductions can be made by reviewing the facts of this story in comparison with those of the previous stories. It is significant that this is the only story where modesty is not an issue; modesty, in fact, is not even mentioned. It is also the only story where the daughter consciously and directly goes against her father. It does not seem to be coincidental that these two elements come together in the same story, and it even seems logical that one is the result of the other or at least that there is some sort of cause and effect relationship between the two. Since I

have argued earlier that modesty is both an innate and a learned behavior, one possible interpretation is that modesty's absence in this story could be due in part to the father's disregard for his daughter. There is never any mention of his attempting to protect his daughter, and it is only after his own honor is threatened that he even takes notice of the man who is pursuing her. His lack of affection for her, coupled with his particular praise for his bastard son, may have caused Esperanza to trust her own judgment over that of her father's. Modesty, it seems, was never taught to her or expected of her, at least not by her father, so she acted on impulse. This is not to say that she may not have been modest by nature, but it was not taught to her or demanded of her, as was the case with the women in the previous stories. This novella, "Quien bien obra, siempre acierta," could also possibly serve as an explanation as to why modesty is absent. As Dreher explains, "Modesty and bashfulness, silence and patience were considered admirable qualities in women: all virtues of restraint, not active endeavor" (20). Modesty, a virtue of restraint, is not an option for Esperanza because if she wanted to be with the man whom she loved she had no other choice but to go against her father and try to communicate with her lover secretly. Since it is associated with passivity, modesty could not work in her favor. Don Álvaro's dishonorable behavior and mistreatment of her are evidence that he does not love her, or that he loves himself more.

Don Álvaro stands in contrast to the other fathers mentioned thus far, in that while he shares with them the desire to choose for his daughter, he does not have Esperanza's best interests in mind. While the other men appear too overprotective, they at least seem

to love their daughters. Don Álvaro, on the other hand, is an example of a corrupt father who ignored his daughter and did not show her the love she needed.[58] He set a poor example for Esperanza by having sexual relations with one of his slaves, resulting in his bastard son, and by insulting her further by favoring his bastard child over her. His behavior demonstrates, as Julian Pitt-Rivers notes, that "the honour of a man is involved . . . in the sexual purity of his mother, wife and daughters, and sisters, not in his own" (45). Mary Gaylord Randel, emphasizing the woman's influence on male honor, states, "Es más: del comportamiento de la mujer (tal lo perciben los demás), depende totalmente la honra de su marido, su padre, su hermano" (871). Although Randel may be overstating her case, it is clear that the woman's behavior, in addition to a man's own behavior, is an important reflection of male honor. Hence, even though Don Álvaro's behavior may have been questionable, his own honor depends largely on his daughter's sexual behavior, and in order to maintain his own honor he must be assured of Esperanza's.

In the former novellas the fathers had to die in order for the daughters to marry because the daughters did not want to go against their fathers' wishes. However, in "Quien bien obra, siempre acierta," Don Álvaro's death was not necessary because Esperanza was bold enough to go against him while he was alive. The law protects Esperanza and allows her to marry Don Luis, punishing Don Álvaro by forcing him to send his slave lover away. The father's involvement with his daughter has a considerable

[58] Don Álvaro is considered to be noble or honorable because of who he is, i.e. his blood line, though his actions prove otherwise. However the idea of being noble or honorable just simply because of your blood line was being directly questioned during the seventeenth century. It seems clear that Carvajal is directly questioning the ridiculous nature of the honor code of the time through her portrayal of Don Álvaro.

effect on how she behaves. Carvajal has given us an example of the two extremes: a father who loves too much and a father who does not love enough. In the first case the daughters are burdened with upholding their fathers' honor because they do not want to disappoint their father or risk losing their love; in the second case the daughter is more carefree because her father has no honor to uphold and there is no risk of losing her father's love because it was absent from the start. The question then becomes, which is the better option for the daughters – upholding their fathers' honor or disregarding it – being modest or being carefree? The answer once again lies in the issue of choice.

While it may seem up to this point that Carvajal's father figures are more concerned with their own well-being than that of their daughters, the Navidades also present us with loving fathers who allow, and even want, their daughters to choose. "El amante venturoso" presents a new situation because unlike the other young women we have examined, Teodora, the daughter in this novella, does not want to marry. Her father, Octavio, wants her to marry but he loves her so much that he does not want to force her against her will (75). Her neighbor, Carlos, falls in love with her and wants to marry her but knows of Teodora's tendency to reject the attention of her suitors. Octavio would like for her to marry Carlos because he is a good match for her, but he does not want to force his will upon her. When Octavio tells Teodora of Carlos's desire to marry her, she is not aloof as she had been with others but is excited about marrying him. Octavio differs from the other fathers in that he genuinely seems concerned with what his daughter wants more than with what he himself wants. It is true that he would like for

her to marry and he becomes frustrated with her because she shows no inclination for marriage, but even when Carlos, someone for whom Octavio has great respect, asks for her hand in marriage, Octavio will not give his approval until he discusses it with Teodora to see if it is what she wants.

In a similar fashion, Ludovico, the father in "Amar sin saber a quien," also allows his daughter, Lisena, to choose. It is interesting to note that Lisena, like Teodora, also is "poco inclinada al casamiento" (186). When Ludovico's first wife dies, he does not even want to remarry because he loves Lisena so much that he is reluctant to put her in the awkward position of having a stepmother (188). In fact, in a complete reversal of what we have seen before, Lisena is the one who actually insists that her father remarry, reassuring him that she will be fine. When it is time for Lisena to marry, Ludovico allows Lisena to choose, wisely telling her: "El mayor gusto que me has de dar será el decirme cuál te parece a propósito. El casamiento es cosa que se acaba con la muerte, y sentiré que vivas disgustada" (213). It not only pleases him to allow her to choose, he is also aware of the commitment involved in marriage, and he does not want to be responsible for his daughter's possible unhappiness by choosing for her.

The last example, "Celos vengan desprecios," is similar to the previous two novellas in that the daughter is allowed to choose, but unlike the other two, she chooses because her father is not there to choose for her – she has to choose for herself. This is one of only two novellas where the father is absent and so, in that way, it is similar to the framing narrative. In fact Narcisa's father is not even mentioned. Narcisa is the central

female character in this story, and she is angry and frustrated because Count Leonido and Duke Arnaldo are both vying for her affection, yet neither of them respects her. She is so appalled by their behavior that she complains to the Viceroy but he is unable to do anything to help her because of their position in society (120), and so Narcisa decides to treat them with even more disdain since she is unable to officially bring any sort of charges against them. The father's absence leaves Narcisa unprotected, so she must serve as her own defender against those who try to violate her. It seems that Narcisa serves as an example of a young girl who has not felt the influence – positive or negative – of her father and stands in contrast to the other young, female characters. The most obvious difference is Narcisa's independence. The other daughters have been dependent on their father for guidance and support, but Narcisa uses her own judgment to make decisions and is therefore more confident than the others because she has to trust herself and her instincts. Also, as her name suggests, she is centered upon herself and at times seems to lack modesty, especially modesty in the sense of humility. The fact that she has not been influenced by her father, in addition to her apparent lack of modesty, again points to the father's role in the development of his daughter's modesty.

On the basis of comparing those stories in which the father chooses for his daughter with those in which the father allows his daughter to choose, several observations can be made. When the fathers choose for their daughters, the daughters are less confident, tend to choose unwisely, or feel guilty about the choice that they have made. In those stories where it is the daughters who choose, the opposite is true: they are

more confident, tend to choose wisely, and show no signs of feeling guilty about the choice they have made. Thus it can be concluded that in all of these stories the fathers' treatment of their daughters in regard to the issue of choosing a marriage partner has some degree of influence on their daughters' behavior towards potential suitors. It seems that one of the key issues is the fathers' love or lack of love for their daughters. In those stories where the father chooses for his daughter, there is evidence of a lack of love. For example, in "La Venus de Ferrara," Teobaldo is concerned about his honor but there is never a reference to his love for Floripa. Likewise in "La industria vence desdenes," Don Pedro decides that Jacinta is inclined to the religious life without first consulting with her; his love for Jacinta is never mentioned. In "La dicha de Doristea," it says that her father "amábala tanto que fue causa de su desgracia" (46). Here there is a reference to his loving Doristea but it seems to have a negative connotation because his love is presented as being detrimental to her well-being. Lastly in "Quien bien obra, siempre acierta," the same words are used when Don Álvaro tells his daughter that he "amaba tanto" (114) but his actions – the fact that he was going to have her killed – prove otherwise.

However, in the two stories in which the fathers allow their daughters to choose there is strong evidence of the fathers' genuine love for their daughters. In fact, just as in the two previous examples, Carvajal employs the same words to express how each of the fathers loved his daughter. In "El amante venturoso" Octavio says of his daughter, Teodora, that he loves her "tiernamente" (75), and similarly in "Amar sin saber a quién," the narrator states that Ludovico loved his daughter, Lisena, "tan tiernamente" (188). In

both cases, the stories reveal that the fathers not only loved their daughters, but also loved them "tenderly." The use of the adverb "tenderly" here emphasizes the authenticity of their love for their daughters. Ultimately, through the successful matches of their daughters, they themselves are beneficiaries of their own kind regard. As Lenker points out, "The father who nurtures and cares gains as much in 'humankindness' as does the daughter, the object of his ministrations. In return, the daughter, guided by her father out of his unselfish love and concern, is 'most likely to succeed' . . ." (117). Teodora and Lisena are the female characters that "succeed" in the Navidades; they choose whom they will marry. In "Celos vengan desprecios" Narcisa also chooses but the father's absence creates a different situation. Scull explains that "the daughter of an absent father typically feels a terror of abandonment, an inability to trust that a man will remain a loving presence in her life" (99). Narcisa's fear of abandonment is evidenced by her doubting Don Duarte's love and her tendency to avoid intimacy with him. She neither experiences the love of her father nor the lack of love because her father is not present to express his feelings toward her one way or another. However, her father's total absence creates a void that she fills by loving herself. The contrast between Narcisa's behavior and that of Teodora and Lisena causes the father's role to take on a different meaning.

As I have stated previously, in the Navidades, there is a correlation between a father's ability to love his daughter and his daughter's ability to love another. The manner in which the fathers love their daughters and the way in which they demonstrate their love for them both appear to have a direct effect on how modesty plays out in the

daughters' relationships with potential suitors. Since we have already established the importance of modesty throughout the Navidades, it is essential that we point out what effect the father has on his daughter's modesty and/or modest behavior in love relations. After careful examination, it seems that Carvajal presents four types of female modesty and that the distinction between them is based largely on the father's influence on his daughter. I will refer to these types as: traditional modesty, contrasting extremes of modesty: absent and present (at one end immodesty in the sense of humility and at the other end excessive modesty in the sexual sense), true modesty and an absence of displays of modesty.[59] By true modesty, I mean spontaneous modesty, or that modesty that is developed within the individual rather than imposed on the individual by society, that modesty which arises as a natural response, revealing a woman's innocence and curiosity toward sex in the presence of a man she loves. This relationship between the father and female modesty may be viewed in Table 1.

Upon the basis of the table and the relation it establishes between the four types of modesty outlined within it, certain observations can be made. In very concise terms, the chart suggests the following: 1) Floripa and Doristea are models of traditional modesty, which is essentially society-imposed modesty passed down to them from their fathers; therefore, they do not learn to think and feel for themselves but rather simply comply with what they have been taught or rebel against it; 2) Narcisa and Beatriz are models of

[59] In order to refer to these specific types I have given them these names that are neither names that Carvajal uses nor names that have been discussed by other critics, but simply descriptive names derived for purposes of analysis.

Table 1 The Relationship Between the Father and Female Modesty

	FEMALE CHARACTERS	**FATHER**	**DAUGHTER'S RESPONSE**
TRADITIONAL MODESTY	Floripa	Father locks her away; modesty enforced	Repeats the pattern: locks her own daughter up
	Doristea	Father chooses for her; modesty enforced	Rebellious, chooses unwisely, distrustful of men
CONTRASTING EXTREMES OF MODESTY: ABSENT AND PRESENT	Narcisa	No father; able to choose	Immodest; lack of humble modesty
	Beatriz	No father; able to choose	Rigid; excess of sexual modesty
TRUE MODESTY	Teodora	Loving father, does not force her to marry	Humble, appreciative
	Lisena	Loving father, allows her to choose her spouse	Able to show her feelings; able to love passionately
AN ABSENCE OF DISPLAYS OF MODESTY	Esperanza	Corrupt father, favors his honor over his daughter	Rebellious; unafraid

contrasting extremes of modesty: absent and present, due in part to the absence of their father, which leads both of them to shun love and to be self-absorbed; 3) Teodora and Lisena are models of true modesty, passed on to them by loving fathers who allow them to choose, thereby freeing them from the constraints of society which in turn permit them to express themselves freely and to love passionately; 4) Esperanza does not appear to exhibit any outward displays of modesty and there are no references to her modesty in the text. Therefore, she is the example of an absence of displays of modesty due perhaps to a corrupt father who is only concerned for his reputation. As a result, Esperanza is resolute and "empowered." Relative to the text at hand, Esperanza does not possess the attribute of modesty; she neither actively displays modesty as an inherent character trait nor is she described as modest in the text.[60] This table succinctly shows the effect that fathers have on their daughters and their daughters' relation to modesty. Further observations on this subject will be made in the conclusion of the present chapter.

The "Burlador"

In addition to the fathers, there are other male characters who influence the behavior of the female characters, specifically vis-à-vis the trait of modesty. In

[60] It may be helpful here to clarify the difference between Narcisa, who represents a lack of humble modesty, and Esperanza, who represents an absence of displays of modesty. Although it may seem that Narcisa's immodesty and Esperanza's absence of displays of modesty are synonymous, they are in fact quite different. Immodesty implies a certain awareness of modesty and a deliberate opposition to it whereas an absence of displays of modesty implies neutrality or indifference. Therefore, immodesty and excessive modesty are more closely related because they represent extremes of magnitude with regard to modesty. On the other hand an absence of displays of modesty does not; it represents neutrality in the sense that no outward displays of modesty are evident in the text.

particular, the male characters who vie for the female characters' affections are worthy of study. I will first discuss the individual male characters' behavior in the individual novellas, followed by general remarks based on established patterns seen throughout the Navidades. I will classify these male characters as the burlador, the noble man, and the noble scoundrel.

The "burlador," made famous by Tirso de Molina in his play El burlador de Sevilla, is a character who has certain attributes that define him as a "burlador." The word "burlador" comes from the verb "burlar," which has many definitions, one of which is to make fun of or to ridicule. "Burlar a una mujer" means to make love to her and then leave her. Pitt-Rivers explains the significance of the word burla in regard to the honor code of the time. "Burla is the destroyer of reputation, whether it is employed by one individual against another in an act of defiance (as the Burlador de Sevilla employed it against the men and women whom it amused him to dishonour), or as a sanction exercised by the collectivity in the form of public ridicule" (47). A "burlador" then is a philanderer, usually with sociopathic tendencies, who has an obsessive will to power. In his relationships with women, his main goal is to rob them of their honor, and love is just a tool used to manipulate them. Thus the "burlador" stands in direct contrast with the father figure because whereas the father is always looking to protect his honor and that of his daughter, the "burlador" has no concern for his honor or that of any woman. So the "burlador," rather than try to avoid a situation that would put his own honor and that of a young woman at risk, instead looks for opportunities that are potentially dangerous to

women's honor. In the Navidades the "burlador" character is not as prevalent as the father figure; nevertheless, his presence is significant. "La dicha de Doristea" is the only novella in which the "burlador" figure functions as a central character. Claudio is introduced as "tan bizarro por las muchas partes que le dio el Cielo, como distraído por su mala inclinación" (47) and so from the beginning we are warned about his character. After Doristea's father dies, she is placed with her aunt and Doristea, to her detriment, falls in love with Claudio. Claudio knows that Doristea is wealthy, and since he himself is not he decides that he will try to win her over and get her money. Doristea is smitten by Claudio against her aunt's pleading to stay away from him, and Doristea gives him money and jewels. Claudio, after receiving what he came for, convinces Doristea to run away with him. She sneaks out at night and he takes her far away to a forest. The text informs us that "bien pudiera Claudio contentarse con lo que llevaba, más era su condición tan mala que quiso vengarse a toda costa, dejándola burlada" (48). It is not enough that he has gotten her money; he wants to rob her of her honor. However, he reveals his bad nature too soon and Doristea, aware of his intentions, is careful to fend him off. Claudio laments that he revealed his true character too soon because he realizes that now he will be unable to accomplish his mission of stealing her honor (49). He has failed in his "Don Juan" role. In discussing the character of Don Juan, Gerald Wade notes that "Don Juan's intention . . . is to deceive, to trick, his sexual choice of the moment into giving over to him her most prized possession, her virtue or honor, and then to abandon her" (39). As a burlador, Claudio has not lived up to his potential.

When honor and modesty play such an important role, the "burlador" character stands out because he so blatantly subverts the honor code. As Gustavo Correa notes "la figura de Don Juan es prototipo de masculinidad y de hombría, pero al mismo tiempo héroe antisocial que atenta directamente contra valores fundamentales del individuo y de la sociedad" (103). If male character in the Navidades is defined by honor, then Claudio, who completely disregards honor, is meant to be seen as despicable. The degree of a man's honor is determined largely by his actions and how others in the society perceive him. Even the corrupt fathers, like Don Álvaro, are concerned for their honor, at least on the level of appearances. Claudio has no qualms whatsoever about compromising his honor or anybody else's. Doristea responds to his disregard for her honor and is distrustful of Carlos, the man who saves her from Claudio. Of all the novellas, "La dicha de Doristea" is the only one that emphasizes the female concern for honor rather than modesty. The male influence on Doristea seems to play an important role in her sexual development. First, her father closes the door to all of her suitors, and when he dies it seems that Doristea, who suddenly has the freedom to be around men, unwisely falls in love with the first one who knocks. It is as if she never learned how to use her own judgment because she was never placed in a position where she had to use it. She then meets Claudio, who deceives her into thinking he loves her and then proceeds to try to take her honor away from her. Doristea then does everything possible to preserve her own honor. Claudio's lack of concern for her honor causes Doristea to place too much emphasis on her honor, and the result seems to be that her overly modest behavior is

primarily intended to protect her honor. Her distrust for Carlos causes her to see all of his actions as attempts to convince her that he is worthy of her love, so that she feels that she owes him something. When she is with Carlos, a man who loves her, a normal degree of modest behavior is replaced by a defensive preoccupation with guarding her honor.

While on one level Carvajal's use of the "burlador" character is a way to exploit a tradition with which her audience is familiar, on another level Claudio specifically seems to be a representative of the dishonorable male and of how such men influence women. It is interesting that Doristea's response to her father and to Claudio is similar even though her father had good intentions and Claudio had bad ones. Common to both men is the fact that they had their own interests at heart and not Doristea's. In an effort to protect Doristea, her father did not allow her to develop as she should and kept her from having contact with men who had taken an interest in her. Rather than teach Doristea to choose wisely from the men who take an interest in her, he instead selfishly opts to take her out of harm's way by thwarting any opportunity that presents itself to her by turning all of her suitors away. Doristea's reaction to her father's behavior is one of passive rebellion and naiveté: she quickly falls in love with the first man who approaches her, unable to discern his evil intentions. Because her father did not allow her to be around men, when he dies and is no longer there, she responds impulsively to the first man who shows the interest in her that her father previously denied her. Similarly, when she discovers that Claudio is trying to take advantage of her and does not love her, she again reacts spontaneously. She oversimplifies his actions and immediately is concerned only

about her honor, of which he tried to deprive her. Because of her own experience, Doristea goes from one extreme to the other. Her father's apparent overemphasis on honor causes her first to disregard it, and Claudio's disregard for honor causes her to covet it. There is no happy medium for Doristea because her actions seem to be based on her experience with the male figures who have had an influence on her. Her father's overprotective attitude makes her rebel against authority; and Claudio's manipulation and deceit make her distrustful.

The Scoundrel of Noble Status

A character similar to the "burlador" is one I will term the scoundrel of noble status.[61] The scoundrel of noble status is a man who is noble by birth, meaning he is of noble blood, but his actions are not noble.[62] He differs from the "burlador" in that he at least acts as if he were concerned about his honor even though his actions suggest otherwise. The scoundrel of noble status is in some ways worse than the "burlador" because he expects others to treat him as a noble and he feels that his position in society gives him the right to be treated with respect in spite of his often questionable behavior. For the reader, the scoundrel of noble status is a more despicable character because we expect more from him. He appears hypocritical because he is supposedly of noble blood yet acts in defiance of his lineage. The "burlador," on the other hand, is at times even

[61] I would like to give credit to my advisor, Dr. Bryant Creel, who suggested the term for this character.
[62] Julio Caro Baroja speaks of a similar character, which he terms the "honourable villein" (107-8), but he is of humble birth and rises to a high position.

likeable because we do not expect him to act honorably and so can appreciate his irreverence and his ability to deceive. The best examples of the noble scoundrel in the Navidades are Duke Arnaldo and Count Leonido in "Celos vengan desprecios." The fact that they both have titles initially indicates that they are of high birth and therefore "noble," but because of their cruel conduct and misguided intentions towards Narcisa, they show their true character, which is indicative of what they really are – scoundrels of noble status.[63] As the story begins we discover that both Duke Arnaldo and Count Leonido are vying for Narcisa's affections, but she is not impressed and wants nothing to do with either of them. Their pride is such that they see Narcisa's shunning of them as unacceptable and are appalled by her disdainful behavior (120). They think that Narcisa should feel honored that they want her and are outraged at her resistance to their advances. Narcisa is so distraught that she seeks help from the Viceroy, pleading with him to punish the Count and the Duke's inappropriate behavior. But rather than receive the help that she needs, the Viceroy explains that although her complaint is legitimate, he is unable to punish them because of their titles (120). Here is a perfect example of why the scoundrel of noble status is such a loathsome character – he is permitted to act improperly and escapes punishment because he is "noble," yet his actions prove that he is really a scoundrel. After the Viceroy's response, Narcisa is more determined than ever to stand up against the Count and the Duke and not give in to them. They do not even love Narcisa; they are merely incensed that she feels she has the right to reject them and

[63] Armon refers to Count Leonido and Duke Arnaldo as "unscrupulous suitors" because they "pose a serious threat to women during courtship" (Picking Wedlock 98).

therefore insist that she love them.

Upon realizing that she is not going to receive help from the Viceroy, Narcisa decides that she will treat the Count and the Duke even more harshly than she had before and make it clear to them that she does not esteem their affections. She goes with some of her friends to her Villa[64] with some of her friends, where a page that works outside is told to not permit anyone to enter. There follows a series of events in which the Count and the Duke both take matters into their own hands. Count Leonido, still angry with Narcisa for rejecting him, enters by force in order to confront Narcisa, accusing her of being prideful for snubbing him. She sternly rejects him, once again reprimanding him for intruding without just cause. In a similar scenario Duke Arnaldo goes to the church to find Narcisa and violently snatches a glove from her hand. Lastly, intending to rape Narcisa, Duke Arnaldo waits with six men for Narcisa on the path that he knows she will travel. When she arrives he says to her: "De esta suerte he de vencer vuestra cruel tiranía, pues gozando vuestra hermosura os obligaré a que me deis la mano" (129). It seems from this passage that the Duke's intentions were to force himself on her and compromise her, since she would not marry him willingly. When Don Duarte comes to her rescue, Duke Arnaldo flees. Duke Arnaldo is aware of the seriousness of his crime because he goes to an official and tells him that he had been attacked by a group of thieves who were trying to rob him. He makes sure to get to the official before Narcisa does so that he can clear his name before the truth is discovered.

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[64] I chose to use the word Villa as the translation for "Quinta." It can also be translated as a country house.

Duke Arnaldo and Count Leonido are perfect representatives of the scoundrel of noble status. They completely disregard the moral claims of their noble blood and use it as a means of trying to get what they want. Their nobility is based solely on the fact that they are of noble descent. Casa, in discussing Golden Age drama which has much in common with the novelas cortesanas, states that "violence against women is used to characterize an arrogant nobleman or to set up a conflict of honor rather than to show the devastating effects it has on its victims" ("The Limitations" 100). This novella is another example of the preposterous nature of the honor code. The Duke and the Count, because of their titles, act as if honor is simply something that they already have and not something that they have to earn. They act dishonorably because they are not noble in character and know that they can get away with it. They offend Narcisa because they immediately disrespect her by claiming that she must love them just because they love her. The scoundrel of noble status makes a joke of honor and discourages modesty. It seems that of all the male character types the scoundrel poses the biggest threat to a woman's modesty because he puts on the guise of nobility by his title and then uses it to manipulate a woman to comply with his wishes often against her will. Such conduct discourages modest behavior and causes the woman to be on the defensive in an attempt to protect herself from such an aggressor. It seems that what the scoundrel of noble status wants is a modest woman who is willing to acquiesce, but, ironically in this tale, his actions actually encourage her to do just the opposite.

The True Noble

In direct contrast to the noble scoundrel is the true noble – a man who has noble blood but is also noble in his actions. He defines what honor really is and is not merely concerned about appearances and reputation. The true noble is the most prevalent male character in the Navidades and is present in the framing narrative as well as in all eight novellas. Like the father figure, he often serves as the woman's protector, but rather than try to prevent her from dangerous situations he instead is the one who shows up to rescue her when she is already in peril. In this regard he is also seen as a hero figure. Up until this point the male characters have been shown to have some influence on modesty in the female characters, and the true noble is no exception. However, the true noble plays somewhat of a different role in that his awareness and treatment of modesty tend to have a significant effect on the female characters' ability to let down their guard and allow themselves to love. The true noble is often the figure who is able to help the female characters develop their modesty and to understand its role in their relationships with men. By examining the true noble and the effect that he has on female modesty, we can come one step closer to understanding how modesty functions in the Navidades as well as its possible significance in regard to the female characters.

Beginning with "Celos vengan desprecios," the story most recently analyzed, Don Duarte serves as an example of a true noble and is directly contrasted with the noble scoundrels, Duke Arnaldo and Count Leonido. When we are first introduced to him, we are told that he is "dichoso descendiente de la ilustre casa de los Duques de Cardona"

(120) so we know that he is of noble blood, but we also discover that, unlike the Duke and the Count, he is also a man of noble character. He knows of Narcisa's tendency to be aloof to her many suitors and thus he is careful to respect her so as not to be the cause of her anger. He disguises himself as a lowly worker and seeks a job from the gardener who works at Narcisa's estate on the outskirts of the city. In contrast to Count Leonido and Duke Arnaldo, Don Duarte is willing to forego the appearance of nobility because his honorable nature is evident in his actions. Don Duarte first shows himself to be truly noble when he defends Narcisa against Count Leonido by cutting his face after the Count had tried to coerce Narcisa's love. Narcisa responds to his courage by saying "me ha dejado tan picada su airoso despejo que diera cuanto tengo por conocerle" (122). Narcisa, who has been unmoved by the countless men who have tried to pursue her, is deeply affected by Don Duarte's self-confidence. It is Don Duarte who ultimately wins her over and marries her at the end of the novella. Don Duarte is a good example of a true noble, but his influence on feminine modesty is not necessarily positive. As stated earlier, Narcisa does not seem to possess the virtue of modesty. In fact, her hardheartedness in blatantly rejecting the Count and the Duke and pleading with the Viceroy that they be punished, coupled by her excessive love of self seem to be evidence of haughty behavior. Don Duarte, by reacting so strongly against the Count and the Duke and fighting fiercely in Narcisa's behalf, seems to reinforce her overconfident behavior. While her confidence is a good thing in that she does not allow the Count and the Duke to think that they can demand her love or take advantage of their position, it is at times

unwarranted. For example, when Duke Arnaldo finally accepts the fact that Narcisa will not return his love, he marries one of her cousins, and Narcisa exaggeratedly rejoices to show how happy she is to be rid of him (131). Don Duarte supports her egotistic behavior by allowing Narcisa to behave in such a manner, and as such her modesty never surfaces. As a result she is unable to experience love fully and is more focused on appearances – on bragging to everyone about how brave Don Duarte is, rather than on how much she loves him (131). Her lack of modesty impedes her ability to love because her need to nurse her ego is stronger than her desire to love or be loved.

Beatriz, in "La industria vence desdenes" is an example of the other extreme – excessive modesty. She exaggerates her modest nature, thus causing problems for herself and Don Jacinto, the man she loves. Don Jacinto is truly noble and proves himself time and time again to Beatriz. Firstly, he sends her a letter in which he expresses his feelings for her – a courteous letter with no offensive thoughts. Beatriz, rather than reacting positively to him, tears up his letter and throws the pieces out of the window (150). Don Jacinto, however, does not get angry with her and instead sings her a song informing her that he will continue to love her in spite of her ill treatment of him. He then, once again, demonstrates his chivalrous behavior when he helps Beatriz by grabbing her arm so that she does not fall. He uses this moment to look at her tenderly with his eyes so that she knows how he feels about her without his saying a word. Beatriz again reacts aggressively against him exclaiming, "¡Qué gentil demasía!" (155), as if he had attacked her or violated her in some way. There are many other instances in which Beatriz treats

Don Jacinto with disdain, and finally, when he can take no more, he becomes physically ill from the emotional cruelty he has suffered because of Beatriz's harsh rejection of him, yet he continues to love her. Beatriz will not even go to visit him when he is sick because she considers it improper since she is a single woman and he is a single man. Her modesty is extreme, and yet Don Jacinto patiently waits for her. It is only after she becomes jealous and fears losing his attention that Beatriz gives any sort of a signal that she also has feelings for Don Jacinto. Once she realizes that Don Pedro, Don Jacinto's uncle, approves of her, then she finally admits that she wants to marry Don Jacinto, but there is never any evidence of her treating Don Jacinto warmly. Yet, Don Jacinto perseveres and they marry, and even though he wins over Beatriz in the end, his acceptance of her overly modest behavior, as well as his reluctance to stand up against it, cause unnecessary delays and strains in their relationship.

Don Jacinto is a true noble and therefore endures much suffering for a long period of time in order to attain the very woman who scorned him so many times. It is almost as if he were a "glutton for punishment." He arouses pity in the readers and at times appears weak because he will not stand up to Beatriz's cruel behavior. Don Jacinto's behavior and his willingness to be treated with total disregard by Beatriz out of fear that he will lose his chance with her only encourages her excessive modesty. His attitude of complete submission towards Beatriz does not help her to understand the excessive character of her modesty. Instead, it encourages her to continue her cruel behavior rather than let down her guard and experience love. It seems that Beatriz views Don Jacinto's

reluctance to straightforwardly condemn her behavior as approval of her excessive modesty towards him and thus could be part of the reason that she continues her cruel treatment rather than refrain from it. Beatriz's attitude of contempt toward Don Jacinto could also be purposeful; she may be trying to thwart his advances since she feels that she is not worthy of him because of her social status. Nonetheless Don Jacinto rewards her overly modest and contemptuous behavior and must resort to inciting her to jealousy in order to persuade her to reevaluate her actions and yield to him. By encouraging her modest behavior even when it is working to her detriment, Don Jacinto hinders Beatriz from appreciating and understanding her modesty. Both Beatriz and Don Jacinto become physically ill when they are separated from one another as a result of Beatriz's extremely modest behavior, which Don Jacinto endorses rather than admonishes.

On the basis of both Don Duarte and Don Jacinto's behavior, it seems that in the Navidades any extreme of modesty – at the one end immodesty in the sense of a lack of humility and at the other end excessive modesty in the sexual sense – can be problematic in male-female relationships because both impede the woman from loving fully and being able to be loved fully. If a female character reveals either a shortage or an excess of modesty, her male suitor can then either enhance or hinder her personal growth by the way in which he responds to her. Don Duarte encourages Narcisa's overconfidence and Don Jacinto supports Beatriz's rigidity, and so neither relationship can flourish. It seems that for modesty to function optimally, the male needs to respect the female but also have the will and ability to recognize inappropriate behavior and to point it out. While this

perspective may appear to support male dominance, it does not because of the way Carvajal approaches and resolves the issue, which is the female's ability to identify and accept being loved and the direct correlation between a woman's ability to love and her modest nature. Carvajal presents strong female characters with firm convictions, such as Narcisa and Beatriz; but she reveals that their weakness lies in their misunderstanding of modesty. It is a weakness because it inhibits intimacy and thus hinders their ability to love and be loved, which is ultimately what the female characters want. The question then becomes what it is exactly that causes the female characters to misinterpret modesty. The answer to this question lies in examining the female characters in the Navidades who understand modesty and thus determining what factors are responsible for their understanding of modesty and how it functions. Carvajal seems to support the fact that the success of male/female relationships depends largely upon the females' treatment by significant males in her life – principally her father and her lover.

Teodora, in "El amante venturoso," is a female character who understands modesty's significance in part because of her relationship with Carlos, a truly noble character. Carlos has been away at war and has returned only to discover that he is falling in love with his neighbor, Teodora. Carlos is saddened when Teodora's father informs him of her tendency to shun marriage. However, this fact does not hinder Carlos from loving her, and the text informs us that Carlos loves Teodora for eight months without receiving any promise of her love in return (79). He sings to her to express his love and ends his song with the following verses:

A un tiempo sin competencia,
señora, estamos los dos
conformes en los efectos,
aunque desiguales son.
Vos atenta a los recatos
a que obliga el pundonor,
y yo atento a respetarlos,
pues piden veneración. (80)

He recognizes her modesty, and rather than try to persuade her to relinquish it and give in to his desires, he instead respects her modest nature and realizes that it is a sign of her worth. Likewise, Carlos's regard for Teodora's modesty proves to be successful in convincing her of his worth. After hearing him sing she exclaims to herself: "¡Ya, Teodora, te puedes llamar dichosa y solemnizar con repetidos elogios tu ventura, pues Carlos, a quien rendiste el albedrío, te ama con tal extremo que puedes romper la cárcel del silencio en que has tenido presa tu bien empleada voluntad!" (80). It seems that Teodora's awareness of Carlos's patience allow her to maintain her modesty and at the same time permit her to make herself vulnerable because she is certain that her modesty is not in danger of being violated. Here I am referring to her psychic modesty as opposed to her physical modesty. In order for Teodora to relinquish her physical modesty, her psychic modesty must first be respected. Because she feels safe, she is able to begin to express herself to Carlos.

"Amar sin saber a quién" presents a similar scenario. We are introduced to another true noble – Enrico. He is King of Navarre and is described as "de lindo cuerpo, airoso, bizarro de talle, blanco y pelinegro, ojos grandes, negros y rasgados, proporcionado de facciones, y lo más de todo, poderoso, afable y de raro entendimiento" (189). He is determined to meet Lisena, daughter of Ludovico, King of Scotland. She is described as "clara y aguda de entendimiento," "poco inclinada al casamiento," and "tan recatada y virtuosa" (186). In an effort to help her father, she offers to go to the Island for a period of time while her stepmother is pregnant. Enrico sees this as his opportunity and leaves Navarre, disguising himself as a commoner for the purpose of being hired as a worker on the Island and being near Lisena. He sings her a song outside her window, praising her beauty and extolling her worth. Lisena is struck by curiosity and wants to know the author of the song. Enrico has another opportunity to prove his worth to Lisena when she requests that someone shoot the whitest of the doves flying overhead. Enrico shoots with precision and sends the dove plummeting to the ground. Again, Lisena is impressed with his ability and wonders if he is the one who had sung to her earlier. He later shows her an act of heroism when he rescues Lisena from the water after she falls out of a boat and then offers detailed instructions on what to give her to wake her from her swoon and alleviate her fever. Enrico proves himself to Lisena over and over again, winning her over even before she discovers his noble lineage.

Because of Enrico's continual efforts and unceasing patience he eventually marries Lisena at the end of the story. However, the process by which he wins her

affections fosters her modest nature. Like Carlos, he respects Lisena and expects nothing from her; he only wants the opportunity to prove his love to her. The similarities between Carlos and Enrico's behavior and Teodora and Lisena's reaction to their behavior emphasize how male behavior can influence the way female modesty adapts to a particular situation. We know that Teodora and Lisena are both modest, virtuous women because they are described as such in the individual novellas. However, they stand out in the Navidades because they appear to be the only female characters that understand modesty or allow modesty to function as it should. The question then becomes why are they able to understand modesty? It seems that it is in this area that one encounters a correlation between female modesty and male honor. In males, there is a direct correlation between a man's honor and his ability to love a woman. That is, the male characters who are portrayed as honorable men are also the male characters who are capable of loving and respecting the female characters. Similarly, the female characters who display characteristic modesty are those who possess discernment; they are discriminating in their judgment and wise in their behavior toward men. The modest women tend to choose and recognize an honorable man, and, likewise, honorable men know how to properly love and respect a woman. Those female characters who are excessively modest and those who are deficient in regard to modesty lack discernment and those male characters who are dishonorable are also incapable of loving and respecting a woman. Therefore, female modesty and male honor go hand and hand, the one complementing the other. In this sense, Teodora and Lisena are examples of what I

term true modesty. Modesty is able to function at its optimal level with Teodora and Lisena because they have both a father who loves them and a man who respects their modesty. They both have the presence of true male honor in their lives.

Earlier we have seen how the father's love for his daughter plays a role in the development of her modesty, and now we are seeing what effect her suitor can have with regard to modesty. It seems that the success of female modesty and its ability to be effective is based in great part on male affirmation. The female characters tend to thrive and have success in their relationships with males when the males genuinely love them and respect them because under those circumstances their defensively enhanced feelings of modesty aid in their power to discriminate and to help them to eliminate suitors who are not worthy. However, when a worthy suitor proves himself to her, the pretext for her feelings of modesty are challenged and piqued, as is evidenced by a blush or a lowering of the eyes or the head. This reaction is prompted only by the presence of an honorable male character, one who is capable of loving the woman properly. If, at this stage, the woman feels uncomfortable, she tends to turn away from her suitor, this behavior on her part being evidence of her sensing lack of honor on his part; but if she feels at ease, she accepts him and encourages him to continue his pursuit of her, which is evidence of his honor. Thus, modesty in the Navidades is a trait that aids the female characters in the male-selection process, the process of eliminating some men and choosing others on the basis of how they react to the female's modesty.

Modesty is the female character's companion and guide in love relations if the

female is attuned to her modesty and understands it. In order for her to understand her modest nature and use it effectively to her advantage, she requires male affirmation first from the father and then from the lover. The only female characters who meet these criteria are Teodora and Lisena. It seems that an absence of love from an honorable male produces either excessive modesty or no modesty at all, and both of these alternatives leave the female characters dissatisfied. This being the case, it is important to address the effects of true modesty to determine what makes it, as seen in Teodora and Lisena, function better than just modesty in the general sense, as is seen in the other female characters. Firstly, modesty seems able to function properly in those female characters that receive appropriate male attention. For example, modesty does not function well in Narcisa, whose father is never mentioned in the text, or Beatriz, whose father has died. Neither of them received positive attention or respect from their father and then, when they start to fall in love, they are unsure of how to react. Narcisa keeps men at a distance by being overconfident (rejecting modesty in the sense of humility) and Beatriz does so by being overly reticent (exaggerating modesty in the sexual sense); they have opposite behaviors but the consequence is the same – they are uncomfortable with being loved by a man, don't trust a man's feelings, and therefore are unable to experience the fullness of love. With Narcisa, when she finally marries Don Duarte rather than be thrilled to be with the man she loves, she is more interested in bragging to everyone about how brave and courageous he is. Her arrogance extends to her lover and she uses his impressive qualities to gain praise for herself and gratify her own ego. Similarly, when Beatriz is

finally convinced that she can marry Don Jacinto rather than shower him with the affection that he rightly deserves after she had shunned him for so long because it was improper not to, she instead breathes a sigh of relief that her competition, Leonor, is no longer a threat to her relationship with Don Jacinto. They both lack true modesty – Narcisa replaces it with haughtiness and Beatriz with prudishness – and as a result they cultivate these qualities, which impede love rather than foster it. They both lack the insight they need, which only comes from a modest nature.

Teodora and Lisena, on the other hand, possess true modesty and use it to their benefit. As mentioned earlier, both Teodora and Lisena are loved and affirmed by their fathers. They are also respected and adored by the men with whom they fall in love. Carlos holds himself in high regard but he respects Teodora more than he respects himself and he reveals his feelings to her, expressing to her that he may not be worthy of her love. He does not demand that she love him in return but rather humbly waits for her response without expecting anything in return. The result is that Teodora loves Carlos all the more because he holds her and her modest nature in high regard. He does not demand emotional or physical expression of her love. Carlos's behavior creates a safe environment for Teodora, and she is able to maintain her modesty without having to be a slave to it. Carlos aids Teodora in appreciating and understanding her modesty and, as a result, the relationship between Carlos and Teodora appears to be more fulfilling than the relationship between Don Duarte and Narcisa and Don Jacinto and Beatriz. In fact, in "El amante venturoso," once it is established that Carlos and Teodora will marry, there is

a reference to "el venturoso amante . . . gozando las noches honestos favores de su amada esposa" (83). Also immediately after they marry, his uncle says that "dejará mi sobrino de gozar los favores de su esposa" (88). This is important because it implies the consummation of their love. It seems that they are able to express themselves freely both verbally and physically. Teodora does not hold back her love because there is no need to; her modesty has protected her and led her to a man who is worthy of her and her affections.

Lisena is also an example of true modesty as is evidenced by her relationship with Enrico. Enrico humbles himself by assuming a disguise of a lowly worker, but time and again he proves that his character far surpasses his appearance. Lisena is able to determine that he is a man of high standing regardless of the outward image he portrays, and as a result of his behavior and treatment of Lisena, he is rewarded in the end when she chooses him as her husband. She is modest and he respects her modesty, which allows them to experience the fullness of love. There are several references to the effect that Enrico has on Lisena. Such adjectives as "calurosa" (198), "picada" (198, 210), and "turbada" (211) are used to describe how she feels in his presence or after she has seen him do something impressive. She blushes in his presence (198) and is visibly moved by his heroic and debonair behavior. Enrico's respect for Lisena's modesty allows her to show and express her feelings to him because she senses that his love for her is genuine. Her ability to discriminate allows her to see Enrico as an honorable man, even when he dons the disguise of a rustic. He is the one whom she chooses to marry and there is a

great celebration over their union. The story ends with a commemoration of their new marriage and great festivities. Both Lisena and Teodora are empowered by their modesty because they neither ignore it nor emphasize it but rather use it to enhance their good qualities and attract attention from a worthy suitor. Their modesty helps them to choose wisely and love well.

To summarize, in the Navidades Carvajal explores the theme of female modesty, and she structures her work, both as a whole and in its individual components, so that the female characters and the male characters interact in ways that focus attention on different aspects of that theme. In the present chapter, I have explored the male characters' influence on the development of female modesty. The father figure is the male character who has the strongest influence on his daughter's modesty because of his closeness to his daughter at such a young age. The way that the female characters' respond to their suitors is often indicative of the influence of their fathers. Their suitor, often the next significant male figure in the female characters' lives, also influences the development of their modesty. Each type of male character – "burlador," scoundrel of noble status, true noble – has a different effect on the female characters. The father and the suitor, examined together, can be seen to aid in determining the type of modesty that each female character displays either traditional modesty, contrasting extremes of modesty: absent and present, true modesty, or an absence of displays of modesty. By demonstrating through the various novellas the results produced by the different types of modesty, Carvajal suggests which form of modesty is most successful and why. True

modesty – that modesty which is natural and spontaneous, as opposed to being forced by societal standards – is the only form of modesty that functions at its optimal level to benefit those female characters who possess it. Traditional modesty and any form of extreme modesty (whether it be immodesty as seen in Narcisa or prudishness as seen in Beatriz) both work against the female characters, thus revealing their insufficiencies. Modesty is only absent, meaning there is no obvious display of modesty as an essential personality trait, in one character of the Navidades, Esperanza. The inclusion of at least one character who does not appear to possess modesty as a virtue or as a character trait is evidence of its significance. It is no coincidence that her name, Esperanza, means "hope." It seems that for Carvajal the only acceptable forms of modesty are true modesty (real modesty) or an absence of displays of modesty (no outward manifestation of modesty) – both of which stand in opposition to the societal standard of modesty. Teodora and Lisena show how the true nature of modesty works in their favor to better them as women and as lovers. Esperanza offers "hope" for the future by showing that nonconformity to a societal standard can be more successful than conformity to it. By demonstrating the different ways in which modesty is defined and giving examples of each through the female characters in the Navidades, Carvajal expresses opposition to traditional and contrasting extremes of modesty by proving them to be unsuccessful and incompatible with openness to sexual love, an openness that is permitted by both true modesty and an absence of displays of modesty. True modesty remains as the best option but an absence of displays of modesty is a step above traditional and contrasting extremes

of modesty. By exploring its inadequacies, Carvajal subverts the societal standard of modesty and she introduces a new way of seeing that traditional value by expanding its definition to more than just one interpretation.

In my analysis on modesty I pointed out the importance of the male role in its development in the female characters. I discovered that modesty in the Navidades is a principle factor in a woman's capacity to love and be loved by a man. Excessive modesty as well as a lack of modesty can both be stumbling blocks to being loved fully. A close observation of the different types of males that Carvajal presents in the Navidades aids in our understanding of the modesty phenomenon and how it functions. Male affirmation is essential to modesty's success – by the father as well as the lover. If either one is lacking, modesty does not develop properly and a woman's capacity to love and be loved is hindered. The different male types that Carvajal uses as her main male characters have diverse effects on modesty. The father is one of the most important male characters when considering female modesty because he "sets the tone" for his daughter, orienting her psychologically, and is most likely the first male with whom she has contact. His treatment of his daughter has an effect on how she views herself and the world around her, and prepares her for future relationships she will encounter with men. The "burlador" unfortunately has evil intentions towards various females and causes her to distrust males in general. The scoundrel of noble status, though he may appear as noble, is in fact not noble and therefore tends to want a modest woman to debunk by having her wantonly give up her modesty for him. The true noble, like the father, has a

positive effect on female modesty because he treats women with respect and helps them to affirm their feelings without suppressing them.

After reviewing the different male characters and their roles in relation to female modesty, certain deductions are possible. First, it seems that the principle male effect on female modesty has to do with female self-esteem. Those female characters who receive appropriate affirmation and attention from significant males in their lives demonstrate a fairly high level of self-confidence and self worth. Ironically, true modesty, which is often associated with humility, is evidence of a central sense of self-value and high self-esteem. Both Teodora and Lisena seem comfortable with their identities and with who they are as females, and both have fathers and lovers who affirm them. Carvajal seems to point out a direct correlation between female characters that possess true modesty and female characters that are positively affirmed by males. She reiterates this assertion by also proving the opposite to be true – immodesty and rigidity tend to be markers of low self worth. Both Narcisa and Beatriz show signs of insecurity: Narcisa tries to compensate by being overconfident and Beatriz is miserably timid. Neither of them received affirmation from their fathers. In the Navidades, the male's role in female modesty is significant, and it appears that the father and the lover's affirmation are of equal importance. In carefully studying the dynamics of modesty in the Navidades, the male role cannot be overlooked. Female modesty and male honor, although essentially different, are significant for the same reason – they give both the capacity to love and be loved. The male effect on female modesty helps to elucidate the complex

interdetermination of male honor and female modesty.

The next chapter will further explore the possible meaning and purpose of Carvajal's text by focusing on symbolism and its relationship to modesty.

Chapter 5

Symbolism and Its Relation to Modesty in the Navidades

Symbolic imagery enriches literary texts by operating on different levels and accomplishing a variety of ends. Literal meanings and symbolic meanings operate simultaneously. Literal meaning serves simply to state things factually whereas symbolic meaning suggests broader implications relative to a given context. The latter is more important to the present study because often what the word represents on a literal level can be totally different from its more significant implications both in its context and more generally. Philip Wheelwright notes that

> a symbol, in the broadest sense of the word, is that which means; and the ways in which a symbol can mean are potentially as many as the ways in which one thing can stand for and lead the mind. . . . What they all have in common is the property of being more in intention than they are in existence. A symbol points beyond itself, means more than it is. (18-19)

Thus, symbolic meanings offer new insights and possibilities for the text as a whole and often provide the deeper meaning, that which is not obvious. Often authors use symbolic meanings of words without much forethought revealing thoughts or ideas that may have otherwise not been expressed. In the Navidades, Mariana de Carvajal brings dimensions and significance to her book with her use of symbols. There are different ways to contemplate the symbols used in the Navidades. One possibility might be to compare the symbols used in the framing narrative to those used in the novellas. Another is to

observe the symbols in the novellas narrated by men (novellas 2, 4 and 6) and compare them to the symbols in the novellas narrated by women (novellas 1, 3, 5, 7 and 8). In the present chapter, I will comment on the symbolic meaning of images in Carvajal's text by primarily examining the relation of that symbolism to the four types of modesty described in chapter four. For example, I will discuss the symbolism in "El amante venturoso" and "Amar sin saber a quién" by suggesting how the symbols in these two novellas support the underlying premise of true modesty represented by Teodora and Lisena. In this analysis, I hope to show that Carvajal's use of symbols expands her central focus on feminine modesty by relating it to the female expression of feelings.

The Navidades, taken as a whole, outlines certain expectations that are conventionally made of women. First and foremost, women are to be morally upright. One way to outwardly show their moral uprightness is by their behavior. Moral uprightness encompasses a great deal more than sexual behavior; yet since what is speculated to be a woman's intimate relationship with the opposite sex was the aspect of her life that engaged the attention of others, it was the aspect by which she was judged and deemed to be worthy or unworthy. Because modesty was praised and sexual openness was punished, women were often put in a position where they had to hide their sexuality for fear that their behavior would be seen as morally aberrant. Therefore, women who are conscious of societal expectations are likewise aware of their modesty and the need for its outward display. Healthy sexuality for Carvajal's women was difficult to achieve because it was seen as inappropriate. In the Navidades, Carvajal

demonstrates that the degree of a woman's individual success is based upon how well she is able to satisfy the expectation of moral uprightness without giving up her own unique personality. From a societal point of view, a woman's success is based largely upon how well she is able to live up to society's stringent standards of propriety; but Carvajal, through her female protagonists, presents women who are able to achieve both personal and societal success by using modesty, a virtue expected of single women, to their advantage. Carvajal's use of symbolism helps to express and emphasize modesty's strong presence in her book and reveals the correlation between modesty and sexuality. It also reveals a new dimension in the Navidades and helps us to arrive at an understanding of Carvajal's central mission.

The Garden

While each novella has its specific focus, there are certain recurring symbols throughout the Navidades. The introduction is the opening of the book and it both alerts us to the general story line and sets the tone for what is to follow. I will offer a detailed analysis of the symbolism present in the introduction. The introduction is the shortest section of the book and, in terms of symbolism, is actually the weakest with regard to the number of symbols used. However, the symbols in the beginning express figuratively what could not be expressed literally or could be expressed more strongly through images rather than words. The very first symbol that appears in the introduction is also the symbol with the lengthiest description. The narrator is telling us that although Doña

Lucrecia has many houses she prefers to live in the one near the Prado, which is described as follows:

> Tenía cinco cuartos principales y un hermoso y dilatado jardín, poblado de árboles frutales, hermosos naranjos, nevada tapicería de sus paredes cuadros de cortadas multas, adornados de enrejados de menudas cañas entretejidas de cándidos jasmines, hermosas matas de claveles, espesos y encarnados rosales, fecundas vides que servían de hermoso dosel al sitio ameno, guardando su olorosa fragancia de los ardientes rayos del dorado Febo. Tenía dos copiosas fuentes, que lisonjeaban las matizadas flores y menudas yerbas con sus cristalinos raudales. En la una estaba una ninfa de bruñido y cándido alabastro, arrojando por ojos, boca y oídos rizados despeñaderos de sus gigantes, que trepando con impetuosa violencia hasta las vides, volvían a la anchurosa vasa desparcidos en menudas hebras de escarchada plata. La otra se adornaba de un hermoso peñasco de remendados jaspes, poblados de conchas y caracoles, mariscos embutidos de atanores sutiles de lata, arrojando en trabada escaramuza hermosa tropelía de menudo aljófar. (14)

The references to the actual house are minimal, simply stating that it had five rooms. The focus is clearly on the garden. The ornate, baroque description of the garden is replete with images of fertility – fruit trees, flowers, fountains, etc. In addition, the description of the garden and its surroundings is quite excessive. For example, the word "hermoso,"

which means "beautiful," is used a total of six times to describe the garden itself as well as other things within the garden. There is also an emphasis on abundance. The garden is described as "dilatado" [vast], the fountains as "copiosas" [copious], the rosebushes as "espesos" [dense], and the vines as "fecundas" [fertile, abundant]. However, at the same time, there is reference to its delicate refinement as implied in various features of the garden such as those of its "tapicería" [tapestry] ("a snow-white tapestry of its square walls adorned with trellis's of small stems interweaved of naïve jasmines, beautiful carnation bushes . . .") (14) and its "dosel" [canopy] ("fertile vines that served the beautiful canopy as a pleasant spot, keeping its sweet-smelling fragrance from the burning rays of the golden Febo") (14). The narrator offers two simultaneous interpretations of the garden: its plentiful nature and its delicate intricacy. When these two are combined, the result is an impression and image of the varied and contradictory elements of an overall naturally delicate and spontaneously vital femininity. Thus the garden represents the feminine nature as being simultaneously vital and intricate. On the one hand, the garden is modest; on the other hand, it is unrestrained. The sexual feel that the images of the garden provoke is the foundation for the rest of the book. Its representation of the female as being both modest and unrestrained is portrayed in the novellas through the various female protagonists.

Thus, the lengthy description of the garden given at the very beginning of the introduction to the Navidades sets the stage for the rest of the book. Besides the introduction of the main characters of the framing narrative and the fictional pretext of

the book, their getting together to tell stories during the cold winter season, the only elaborate description is that of the garden. Upon first glance that description may seem to be just a portrait of a garden, but after reading the whole book and returning to this opening description, it becomes clear that a symbolic interpretation of this passage offers a glimpse of the overall theme of the work. Ad de Vries notes that the garden is a symbol of fertility and the feminine (208), and the added flourishes of the narrator's description of the garden highlight both of these. Carvajal's description of the garden includes a symbolic evocation of feminine modesty. The mixture of images such as the fountain, the fruit trees and the alabaster nymph coupled with those of the tiny stems of jasmine, the canopy and the shrubs of carnations coincide with the nature of feminine modesty discussed in previous chapters. That is to say that the garden, representative of the feminine, is beautiful ("hermoso") because of its blend of delicate femininity with raw sensuality. This garden is the ideal – simple and modest yet also lavish and enticing.

The apparent display of this duality can especially be seen in the description of the nymph. The nymph is located in the fountain and is made of a polished, snow-white alabaster. The fountain is itself a dual symbol representing the vulva and the Virgin (Vries 200-1), the sexual and the pure.[65] The nymph, also a symbol of the vulva and fertility (Vries 345), is juxtaposed with its snow-white alabaster, a symbol of purity. The fountain, as Jean Chevalier and Alain Gheerbrant point out, more commonly symbolizes "constant rejuvenation" (910). By using the garden as a symbol, Carvajal strongly

[65] Vries does not explain why the fountain symbolically represents both the vulva and the Virgin, he simply says that it is a symbol of both.

suggests that the feminine nature is both modest and sensual at the same time and that it is an amalgamation of these features that make it truly feminine. It would not be as beautiful or perfect without the combination of these two. Carvajal's explicit description of the garden at the very beginning of the Navidades points to an important thematic dimension of the book as a whole. Another important factor regarding the garden is the contrast with Doña Lucrecia's home, in which the storytelling occurs. The garden represents a place of freedom and excitement as opposed to the home, which represents enclosure and boredom. The storytelling takes place within the house but the garden is always the place of retreat or escape. This holds true not only in the introduction but also in many of the novellas. The garden, as well as similar areas of nature such as an island, becomes a place of retreat for the female characters, and it is often in these places that they are liberated from the constraints of society.

Returning to the idea of modesty as the central theme of the text, symbolic imagery allows Carvajal to express nuances in ways that are more vivid and engaging. Through her narration of "fact," we are able to see the societal demands on women to be modest as well as the different types of modesty demonstrated through the female characters' behavior in the novellas. However, the symbols employed throughout the Navidades add a new dimension to the focus on feminine modesty that I will explore further in the present chapter by analyzing representative examples. Up to this point I have focused on modesty as a principle determinant for the success of male/female relationships and, in so doing, have hinted at its relationship to female sexuality. Now

the cautious correlation I have made between modesty and sexual expression will be made more definite through the study of symbolism in the Navidades. The garden is the first of many symbols that help cement the idea that, in general, modesty is often meant to be an enhancement to female sexuality rather than a deterrent from it, and this discovery brings important pieces of the puzzle together in the sense that the subtext of erotic psycho-drama becomes clarified.

Rather than discuss the symbols in general terms, for the purpose of the present study I have chosen to group them in relation to the four types of modesty discussed in the previous chapter. Therefore I will discuss and make observations on the symbols used in the stories that represent traditional modesty, an absence of displays of modesty, contrasting extremes of modesty: absent and present, and true modesty, commenting on their significance in terms of the thematic meaning of the text. By observing symbols based upon the type of modesty they are representing, a clearer idea of the overall meaning of the Navidades can be seen. In addition, a connection can be made between the symbols used, the narrator, the placement of the stories and modesty bringing together all of the pieces in order to arrive at various conclusions about Carvajal's central theme.

Traditional Modesty

In referring to the chart from chapter four, traditional modesty is represented in the first two novellas of the Navidades: "La Venus de Ferrara" and "La dicha de

Doristea." The first novella is narrated by Gertrudis and the second by Vicente. The respective narrators offer different perspectives on the idea of traditional modesty as seen in the protagonists of Floripa, Venus and Doristea. At the start of "La Venus de Ferrara" we are told that Teobaldo sends his daughter, Floripa, to a castle to preserve her honor (23). Castles are traditionally symbols of protection (Chevalier and Gheerbrant 161) and this instance is no exception. Floripa is sent to the castle in order to protect her from anything (in particular, men) that could bring about her downfall (specifically, her loss of purity/virginity). It comes as no surprise, however, that Floripa has a certain amount of disdain for the castle in which she is placed. She does not go to the castle by choice and thus refers to it as "prisión" (23, 28, 29). Floripa sees this enclosed place of protection away from society as a prison, a forced enclosure, a place that does not allow her the freedom she desires. On one level the term "prisión" refers to the castle but on another level the signified takes on a deeper meaning. The following passage serves as an example. Floripa says: "Dejadme divertir las penas que me causa esta prisión en que mi padre me tiene" (28). The "prisión" in literal terms refers to the castle in which her father has placed her but the "prisión" in symbolic terms refers to repression. The prison that Floripa is experiencing is not just a physical stronghold to keep offenders away but it is also an emotional barrier, a way of preventing her from experiencing any feeling that could threaten her honor or harm her innocence. Prison has a negative connotation on both levels. On the literal level a prison is associated with criminals, not a fortress but rather a place of punishment. On the symbolical level prison implies an impediment, a

way of keeping certain feelings from surfacing. Floripa refers to the castle as a "prisión" to express her feelings towards being locked away from the outside world both physically and emotionally. The castle, thus, becomes a physical symbol of male imposition and an emotional symbol of female repression. On both levels it becomes a place from which Floripa feels she must escape.

Similar to, but also in contrast to, the castle is the veil. When Floripa leaves the castle and returns to the palace so that she can meet Astolfo, she goes wearing a veil over her face (24). The veil, on a literal level, is used to conceal her identity but on a symbolic level it is used to hide her true feelings. The veil is an interesting symbol because it gives the guise of modesty but in actuality it is often used to draw attention to oneself. McKendrick explains that in 1639 a law was promulgated forbidding women from wearing veils because they were "thought to encourage, because they helped conceal, disreputable behaviour" (34). Likewise Chevalier and Gheerbrant say that "the veil may be regarded more as a means of communication than as an obstacle to it. Half-concealing, it invites fuller knowledge, as coquettes have known throughout the ages" (1063).[66] Although Floripa had no "disreputable behaviour" to hide, she did have what in her day could have been considered disreputable feelings to hide. The veil, rather than deter attention away from her, actually draws attention to her. Whether conscious or unconscious, Floripa's use of the veil has the effect of attracting the attention of Astolfo. It is interesting to note that Floripa, representative of traditional modesty, uses the veil

[66] The veil could also be an example of Simmel's "semi-concealment" (136) discussed in chapter four.

when she ventures out from her protective castle. A traditional, modest woman would more than likely use a veil when going out in public so as to present herself as such. Traditional modesty requires the veil as an outward show of modesty – to keep up appearances. However, the veil gives the woman wearing it an aura of mystery – it conceals what she is really feeling.

The last important symbol of this story is the name Floripa chooses for her daughter, Venus. It is neither coincidental nor accidental that Floripa's daughter's name is Venus. According to James Ballantyne Hannay, Venus is the universal symbol of female love (27) and is seen "as being partly linked to the emotions produced by physical attraction and love" (Chevalier and Gheerbrant 1064). It seems that the name Venus is representative of Floripa's own repressed feelings. That which she could not give to herself – the ability to love freely – she instead passes on to her daughter. Floripa's choice of the name, Venus, for her daughter seems to express a freedom to love but Floripa strips her of that freedom by forcing her to live in a room in the palace. Similar to the veil, the name Venus suggests an air of love and sexuality, but in fact it is a conspicuously inaccurate depiction because Venus is devoid of love and sexuality for the many years she remains locked away in the palace. Floripa reverses and, at the same time, maintains the appearance of traditional modesty by expressing the opposite outwardly with the name, Venus. It is almost as if she were trying to rebel against the societal standard but is unable to bring herself to do so and, when she confines Venus, instead adheres to it.

The fact that this story has a female narrator, Gertrudis, is important for several reasons. First of all, as readers of the text, we are aware that a female point of view is being represented and therefore will approach the text from that perspective. That is to say that after this story introduces an example of traditional modesty, we can view it as representative of a female viewpoint on traditional modesty. With that said, the symbolic meanings of the castle, the prison, the veil, and the name Venus all point to the restrictive nature of modesty. The castle and the prison represent modesty as being forced or as a punishment, whereas the veil and Venus tend to point to the repressive nature of traditional modesty. Therefore, the conclusion is that superficially it seems that traditional modesty is successful – purity is maintained and the women end up happy. However, traditional modesty can be seen symbolically as a barrier to sexual expression. It is a deterrent for women because it required that they hide their feelings behind closed doors and/or refrain from expressing them. Through Gertrudis (the female narrator) and Floripa and Venus (the female protagonists of the novella) we get a glimpse of the female attitude towards traditional modesty. On the one hand it appears that the women accept and, to some degree, even embrace the traditional modesty that is expected of them, adhering to its unspoken rules. On the other hand the women simultaneously show an attitude of passive resistance as evidenced by their feelings of frustration and melancholy. The female narrator offers a point of comparison with the male narrator in the following novella.

"La dicha de Doristea" is the second novella immediately following "La Venus de

Ferrara." This novella is also an example of traditional modesty but is narrated by a male, Vicente, as opposed to a female, Gertrudis, in the previous novella. In this novella Doristea's father turns away her many suitors as a means of protecting her. When he dies, she is placed under the protection of her aunt, Doña Estefanía, but she falls prey to the charms of Claudio, an unworthy suitor. Doña Estefanía is well aware of the fact that Claudio is up to no good and therefore tries to protect Doristea from him. However, because her father had been so strict with her, not allowing any suitors to court her, when she finally has the opportunity to do so, she is unable to distinguish an honorable man from a dishonorable man and falls for Claudio, the first suitor to pursue her. In an attempt to keep Doristea away from Claudio, Doña Estefanía gives her "una cadena de muchas vueltas de perlas muy gruesas, y atada en ella una joya de diamantes . . ." (48). Doña Estefanía's gift of a pearl necklace is significant when looked at symbolically. According to Chevalier and Gheerbrant, the pearl has been "regarded as a symbol of virginity" (745), and Vries says that pearls "promote conjugal bliss" and are a symbol of purity (361). Harold Bayley points out that the pearl was "a symbol of the Soul or Spirit" (221) and a symbol of "perfection" (221). This pearl necklace becomes a symbol of Doristea's purity, and Doña Estefanía gives it to Doristea in hopes that she will treasure it. It is also significant to mention here that the pearls are described as being "muy gruesas" (48). This description emphasizes the thickness or density of the pearls, which in turn implies a greater worth. In addition, there is a diamond jewel on the necklace, again emphasizing the worth of the necklace. The diamond is a "pre-eminent symbol of

perfection" (Chevalier and Gheerbrant 290) and a symbol of purity, constancy and modesty (Vries 135).

This necklace, on both the literal and the symbolic level, is to be highly protected and valued because of its great worth. The necklace, like true modesty, is also meant to adorn Doristea. Carvajal's mention at a crucial point in the novella of a pearl necklace with a diamond jewel is not likely to be incidental. Doña Estefanía, a wiser and older woman, passes on her necklace to Doristea as a symbolic gesture of forfeited innocence, or transmission of knowledge. Her knowledge is something that Doristea is lacking and so Doña Estefanía must give it to her. Now the power rests in Doristea's hands as she has to choose what it is that she will do with that necklace/knowledge. She gives Claudio the necklace, which is symbolically a gift of her purity and modesty. She soon discovers that she has relinquished a costly gift at a big price – almost the price of her honor. This exchange between Doristea and Claudio represents how both of them reject the idea of traditional modesty and therefore suffer grave consequences. The difference between the two is that Doristea is repentant and immediately realizes the worth of the necklace that she gave up, whereas Claudio completely disrespects the worth of the necklace, wishing he had somehow gotten even more. Claudio's mistreatment of the necklace, which is also mistreatment of Doristea's modesty and purity, reveal his attitude of complete and outright disrespect towards traditional modesty whereas Doristea's carelessness with regard to the necklace reveals her naïveté concerning her own modesty and its worth.

After Claudio has revealed his true intentions towards Doristea, Carlos comes to

save her and takes her to an inn. Carlos, however, does not realize that Doristea had been careless with her modesty because when he finds her she has already realized the error of her ways and is doing everything to protect herself from being further injured. With the addition of Carlos two new symbols emerge. The first is that of the key. There are two references to the key and both have to do with locking the door of Doristea's room in the inn. The first comes after Carlos rescues Doristea from Claudio and brings her to the inn where "la hizo acostar y cerrando con llave" (50), and the second one follows shortly after when Carlos "hizo que le entraran a su compañera todo lo necesario y que cerraran y le trajeran la llave" (50-51). According to Vries, the key symbolizes "mystery, secrecy, discretion" (281) and Chevalier and Gheerbrant reiterate this sentiment stating that "the key symbolizes a mystery to be unraveled" (565). In addition, Gerard A. De Wit views the key as symbolic of man's power (81). In this novella, the key thus suggests Carlos's curiosity in discovering more about Doristea. It also implies his power because he can enter her room at any time, since he has put her in his debt by saving her from Claudio.

The second symbol is that of the heat. The first emergence of heat is in the same passage as the first reference to the key. Carlos brings Doristea to the inn where "la hizo acostar y cerrando con llave, se fue a la puerta a gozar del fresco, porque ya picaba el calor" (50). This reference to the heat comes immediately after he takes Doristea to her room. The second reference comes after he "madrugó antes que fuera claro, dando a entender que por el calor salía tan temprano . . ." (51). Again, the fact that he awoke so early because of the heat suggests that thoughts of Doristea were the likely cause of his

inability to stay in bed. Heat is a symbol of the libido (Chevalier and Gheerbrant 483; Vries 245) and is being used here to demonstrate the effect that Doristea has on Carlos. He is obviously experiencing sexual feelings towards her. Later in the story he becomes increasingly impatient with Doristea, since she will not have physical contact with him, contact which he feels he rightly deserves for saving her from Claudio.

In "La Venus de Ferrara" we were presented with the female perspective and in "La dicha de Doristea" we are now presented with the male perspective. The narrator, Vicente, is male and therefore the novella tends to reflect a male viewpoint. First we have the reaction of Claudio, a dishonorable male. His attitude towards traditional modesty is one of complete disrespect. He takes not only the pearl necklace away from Doristea but tries very hard to take away her virginity as well. Carlos, on the other hand, is an honorable male. The heat and the key are both male sexual symbols that represent the lure and the challenge that traditional modesty poses for the male. The keys suggest the mystery that female modesty conceals, whereas the heat draws attention to the feelings that traditional female modesty provokes in males. The key corresponds to the penetrable barrier that separates Carlos from Doristea and the heat is an annoyance from which he must find relief. These symbols demonstrate that the male reaction to traditional modesty is one of curiosity and sexual attraction.

In observing the symbolism in the two novellas that represent traditional modesty, the male and female narrator offer two perspectives or reactions to this societal standard. It is interesting that both novellas underscore the feeling of frustration. In "La Venus de

Ferrara" Floripa shows her frustration at being locked away in a castle by calling it a prison and by referring to herself as "Penosa." Similarly, in "La dicha de Doristea," Carlos is frustrated at being separated from Doristea, as represented symbolically by the motif of the key, and at being unable to express his sexual feelings towards her. Both the males and the females are frustrated by the standard of traditional modesty that is imposed upon them; but, interestingly, they also both conform to this standard. In the end, they both receive what they want: Floripa marries Astolfo and Carlos marries Doristea. Claudio, however, shows complete contempt for traditional modesty and, as a result, is killed. These conclusions seem to suggest that those who observe the moral code, particularly that of modesty, are rewarded, whereas those who transgress it are punished. As Cubillo Paniagua notes, "en las novelas de Carvajal . . . se castigan argumentalmente las malas acciones, tales como la huida, la desobediencia o el coqueteo descarado de una mujer, y se premian las buenas, entre ellas el decoro, la virtud, la discreción y la obediencia" (222). Is Carvajal, then, proposing a view in favor of the traditional modesty required of women?

An Absence of Displays of Modesty

In order to answer this question we must study the other novellas and the type of modesty that each novella represents. An absence of displays of modesty, or those novellas with female protagonists who appear to be devoid of modesty, is seen in the novella "Quien bien obra, siempre acierta." In this novella we are introduced to

Esperanza, the female protagonist of the story. Her father and lover do not get along and so she must go against her father's wishes in order to be with her lover, Don Luis. This novella is the only one that makes no direct mention of modesty anywhere in the text. At the beginning of the novella Don Alonso, a soldier in Flanders, is returning by ship to his country, Spain, and he encounters a terrible storm:

> El segundo día de su viaje, casi a la vista de su patria, le sobrevino una tan repentina tempestad que, oscureciéndose la luz, arrojaban los cielos espesas lanzas de un congelado y grueso granizo, con truenos, aire y relámpagos que le cegaban la vista, convirtiéndose en breve tiempo en tan copiosa lluvia que pensaron anegarse. (108)

The storm is the first symbol in the story. The storm is so severe that it obstructs the travelers' view, and they must consider stopping. Storms are "symbols of the human aspiration towards a life which, although itself tormented and stormy and swept by gales of passion, was raised above the commonplace" (Chevalier and Gheerbrant 942). A storm brings about images of disruption and destruction and its presence at the opening scene of the novella sets the tone for the rest of the novella. Just as the storm causes problems for Don Alonso on the literal level, a storm is also representative of a desire for more, not wanting to settle for the "commonplace." Paul Diel also tells us that "clouds and rain are also symbols of spiritualization. Thus they also represent the effort to restore values . . ." (217). The storm foreshadows what is to come in the novella. Although we

have not yet been introduced to Esperanza, the unsettling nature of the storm mirrors the feeling of disconcertment that Esperanza feels upon going against her father's wishes. On another level, the storm can also be seen as representative of the upheaval that Esperanza causes by going beyond the commonplace by following her passions and rebelling against the norm. Darkness comes along with the storm, and there are two references to this darkness in the previous passage. The first reference refers to the storm "oscureciéndose la luz" (108) and the second reference refers to the elements of the storm which "le cegaban la vista" (108). The first talks about the light itself being hidden and the second talks about their actual vision being obstructed. Diel notes that "confinement, night, and forbidden sight, are clearly symbols of a love which needs to hide its shame, of a perverse love, a subconscious love, a love that is the result of repression" (109). This storm and its association with an inability to see correspond to the forbidden love between Esperanza and Don Luis that is introduced later in the story.

Besides the storm, another significant symbol in this novella is the name of the protagonist, Esperanza, "hope." This name underscores what this character represents. As stated earlier, this is the only novella in which modesty is not an issue. The issue here has more to do with Esperanza going against the wishes of her father to pursue her relationship with Luis, her father's enemy. It seems that one would expect this novella to offer some sort of chastisement for Esperanza's opposing her father, but actually the opposite occurs. It is her father who is punished for his actions and Esperanza is rewarded by being able to marry Don Luis. Esperanza, as her name suggests, offers hope

to all women.[67] She demonstrates that by veering away from what society expects of women and doing what is right for oneself, a woman can achieve what she wants. As the storm symbolized at the beginning of the novella, Esperanza aspires to a higher calling than that which the limitations of society tried to impose on her, and as a result she is rewarded. The fact that Carvajal chose to name this protagonist Esperanza signifies Carvajal's approval of her actions. Esperanza, or hope, evokes a positive connotation and points to a brighter future for women who dare to go against the standard. Esperanza's decision to go against her father's wishes causes an upheaval reminiscent of the storm described at the beginning of the novella.

It is also worth noting that the narrator of this story is the widow Doña Lucrecia, whom some critics have linked to Mariana de Carvajal.[68] It seems that in this novella Carvajal is promoting the female choice not only in whom she marries but also in how she chooses to conduct herself. Walliser, in her study of feminine Spanish literature up through the seventeenth century, says of Carvajal's text that "se descanta de la tradición dominante reclamando – por primera vez – la libertad de la mujer en su elección del matrimonio" (326). The fact that it is the first time that a female author is promoting a woman's freedom of choice in selecting her mate is noteworthy. In the first two novellas

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[67] Romero-Díaz also discusses the symbolic significance of the name Esperanza but she relates it to the city of Madrid. She says that "el simbolismo del nombre de la dama que seguramente no ha pasado desapercibido desde el momento de su aparición en la novela cobra sentido ideológico una vez que se asocia a la ciudad de Madrid: la esperanza está puesta en el cambio, en la posibilidad de que se resuelva el caso y, por tanto, se restaure el equilibrio y la estabilidad dentro de las nuevas coordenadas socioculturales . . . . La mujer que ha sido el medio activo de potenciación en el proceso de transformación es silenciada y reinsertada en una posición pasiva de mera observador pero en la que, sin embargo, Carvajal pone la esperanza" (226).

[68] See, for example, Julio A. Jiménez, introd., Navidades de Madrid y noches entretenidas 8, 11.

Carvajal seemingly promotes obedience to the societal standard of traditional modesty, modesty imposed from without, but here rather than showing her opposition to this standard, she instead eliminates the standard in a manner that complements a related issue, that of female choice. Esperanza offers hope to women such as Floripa, Venus and Doristea because she supersedes the societal norm by, instead, heeding her own inclinations. It appears that Carvajal's evolution of thought can be seen to develop from one of her novellas to another.

Contrasting Extremes of Modesty: Absent and Present

In contrast to the novella that represents an absence of displays of modesty are two novellas that represent contrasting extremes of modesty: absent and present. They are: "Celos vengan desprecios" and "La industria vence desdenes." In the former, Narcisa presents an example of an extreme lack of modesty, whereas in the latter, Beatriz presents an example of an extreme excess of modesty. While these two may seem to be diametrically opposed, they in fact have much in common. In "Celos vengan desprecios" Narcisa is being pursued by the Duke Arnaldo and the Count Leonido, and she wants nothing to do with either of them. They are both angry at the fact that she feels she can deny them, and they try various ways of getting back at her. Don Duarte is the hero who comes to her rescue and ultimately the one who wins Narcisa's heart. Keeping the plot in mind, important symbols at the beginning of the work are the church and the garden, the two places where much of the action of the novella occurs. The church and the garden

are mentioned throughout the novella. In fact, either one or the other is mentioned on every page. The church, a place one normally associates with protection and safety, is actually a place of danger for Narcisa. It is here that the Duke Arnaldo treats her with contempt by grabbing her glove off her hand (125). The church is a symbol of chastity and virginity (Vries 98), but it is also a symbol of motherhood (Vries 98; Chevalier and Gheerbrant 194). It seems paradoxical that the church is such a prevalent symbol in this novella because Narcisa is the female protagonist who displays a deliberate disregard for modesty in the sense of humility, yet in the story she is associated with the church, which symbolizes chastity. Yet these two circumstances provide a balance. That is to say, where Narcisa lacks modesty, the presence of the church helps to establish her as a chaste character in spite of her not possessing the quality of modesty. On the other hand, the church could also serve as a symbol of protection because her lack of modesty requires that she have more protection than those female characters who possess modesty. The symbol most closely related to that of the church in this novella is the glove. When Narcisa is at the church, Arnaldo meets her there and violently takes one of her gloves off her hand as a show of his dominance and disdain for her. Similar to the church, the glove is traditionally a symbol of power and protection (Vries 216) as well as a symbol of purity (Vries 217; Chevalier and Gheerbrant 434).[69] It seems that since Narcisa is not concerned about modesty the glove and the church both give the appearance that she is.

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[69] It is worth mentioning that the glove has also been referred to as a symbol of modesty. A. Latour in his article "The glove, a badge of office" makes mention of the fact that Durandes of Mende interpreted gloves as a symbol of modesty (2209).

Narcisa is the only female protagonist in any part of the Navidades who wears a glove. She is also the only female character that does not have anyone looking after her. She is fatherless and she does not have a mother or any other family member that cares for her. It could be that Carvajal is using the symbols of the church and the glove as a means of physical protection for a female who is without such outside protection. It seems that both the church and the glove represent her need to maintain her purity, thus explaining why retrieving the glove is so important – its having been taken from her shows a lack of respect and a violation of her innocence.

In direct contrast to the church and the glove are the garden and the garland. Narcisa spends a lot of time in a villa known for its gardens. She often escapes there with her friends to enjoy the relaxation and the beauty that only the garden can provide. The garden, as we have seen, is a symbol of fertility and the feminine (Vries 208), and "gardens are often regarded as agreeable expressions of pure desire free from all anxiety" (Chevalier and Gheerbrant 420). The garden seems to encapsulate the essence of Narcisa because of the femininity and the freedom it represents. The garden is naturally beautiful and breathtaking and promotes a carefree atmosphere. Narcisa is most comfortable in the garden because it mirrors who she is. In the garden she puts a garland of flowers on her head. A garland is likewise a symbol of fertility (Vries 209). The fact that Narcisa dons a garland of flowers in the garden emphasizes her femininity and her sexuality as a woman. The garden and the garland symbolize Narcisa's being at one with herself as a young woman. Rather than evade her femininity or try to downplay it, she instead revels

in it and accentuates it. Her lack of concern for modesty allows her to celebrate her beauty, and her beauty is praised by both her women friends and her male suitors. It thus seems that Narcisa's lack of modesty in the humble sense corresponds symbolically to a lack of sexual modesty as evidenced by the use of symbols that draw attention to her sexuality.

"Celos vengan desprecios" is narrated by Antonio. In the framing narrative, Antonio is in love with the overly modest Doña Leonor. It appears that this story, narrated by a male, is representing Narcisa as a strong female character in a positive way. She is portrayed as a woman who requires more protection because of her inability to protect herself but, nevertheless, she is still presented as a positive female character. However, from the male point of view, this novella also shows the dangers of not being modest. Narcisa draws the attention of suitors who try to take advantage of her and disrespect her partly because of her outright lack of modesty. Yet there is also Don Duarte, who does value her. It seems that the message conveyed is that a woman who does not possess modesty is more in danger of being taken advantage of than a woman who outwardly possesses it. Because this novella is narrated by a male, it could be seen as a warning to women who are too free with themselves, but it does not seem to be a chastisement of their behavior. The combination of the symbols of protection, such as the church and the glove, and the symbols of femininity, like the garden and the garland, underscores the weaknesses and the strengths of a character like Narcisa. It seems that Carvajal is again moving forward with her analysis of modesty and presenting another

possible attitude toward modesty considered as a trait that the women of seventeenth-century Spain were expected to posses.

Possession of the trait of modesty is taken to its extreme in "La industria vence desdenes." Doña Beatriz is overly modest and, as a result, Don Jacinto, her worthy suitor, suffers a lot. In previous chapters I have discussed the content and various dynamics of this novella in detail, here I will shift the focus and concentrate specifically on symbols. There are many symbols in this particular novella but, for the present study, I have chosen to focus on those that occur most frequently and stand out the most for their function in the text. This is one of the novellas that has the strongest and most explicit symbolism. There are many references to heat and the various effects it produces. Upon observation, it becomes clear that heat represents all the strong feelings that Don Jacinto has towards Beatriz. The first reference to heat comes in the letter that Don Jacinto writes to Beatriz after meeting her. Speaking of her beauty, he writes "Dejarla de adorar no es possible, ni vivir sin verla; y pues la vecindad es a propósito para excusar la nota y el calor es tanto, le suplico se sirva de llegar a la ventana . . ." (150). Because Don Jacinto and Beatriz are neighbors, in his letter he expresses his frustration with living so close to her yet being unable to actually be with her in her presence. After praising her beauty he confesses that the heat is too much for him to tolerate, so much so that he must go to the window for relief. Heat, as mentioned before, is a symbol of the libido. What is interesting about its usage in this passage is that the literal meaning of heat takes a back seat to its symbolic meaning. The symbolic meaning

is at the forefront. It is clear that the heat to which he is referring to is the welling up of feelings that he experiences in Beatriz's presence. It is also noteworthy that the first mention of heat are the words of Don Jacinto himself. This passage refers to his own individual libido.

The second mention of heat comes from a descriptive passage in the novella. Here the characters are making plans to meet up in the church. "Quedando de concierto que todos los hombres se juntaran en la iglesia, y que las señoras se fueran de por sí, por escusar el calor" (153). In contrast to the previous reference to heat, this one is not pointed but is, rather, a statement in passing. While the literal meaning may be more evident here, the symbolic meaning is not far away. On the literal level, this passage evokes the image of a group of men in a church, probably a small, enclosed space that does not have much room for air, and therefore causes the temperature in the room to be warm. For this reason, the women are to wait outside rather than inside with the men. On the symbolic level, however, this passage brings to mind the idea of a group of men who are all thinking of the beautiful women awaiting them outside, the air being thus evoked to be a bit stifling. The women, being the cause of the heat, are outside. The heat itself is representative of the men's libido running wild in the presence of the women. Whereas the first passage in Don Jacinto's letter is individual, referring specifically to his libido, this passage is univeral, referring to men's libido in general in response to the presence of women. The women also experience the heat but have a different reaction to it. Again the passage says "y que las señoras fueran de por sí, por escusar el calor": "that

the ladies for their part leave to avoid the heat" (153). It could be that the women are sensing the men's feelings toward them which produces similar feelings in themselves, feelings that cause them discomfort. Their reaction is to flee the church in order to avoid any sort of manifestation of these feelings. They maintain their modesty by steering clear of a situation that could jeopardize it.

The third selection continues to use heat imagery, but this time to express tension and frustration. The reference comes in a narrated passage just shortly after Beatriz gets angry with Leonor for being so brazen and takes out her anger on Don Jacinto. Don Jacinto leaves the scene to go outside for fresh air with his uncle Don Pedro. The passage is as follows: "Y llegados a la fuente, de verla tan enojada, sin poderse reportar le dio un congojoso sudor. Y reparando su tío en él, preguntándole que qué tenía, respondió que como aquel vestido era pesado le había fatigado por el mucho calor" (155). Here he complains of being hot because of his heavy clothing, but only after the narrator has already reported that he broke into a sweat upon seeing Beatriz so angry with him. Specifically it says that he broke into a "congojoso sudor," implying that he is sweating with distress or anguish. Here the heat is symbolic of his strong feelings for Beatriz, but not in the sexual sense. It seems that the reference to heat here is to emphasize how strongly he feels for Beatriz, so strongly that when she is upset with him he has the physical response of getting hot and sweaty. Contrasted with the first account of heat, it seems clear that for Don Jacinto, the symbol of heat is an outward manifestation of his feelings for Beatriz. García Santo-Tomás discusses this novella and says of Don Jacinto

that

> El estado de Jacinto, si bien enmascarado de signos persuasivos que decoran la presentación del texto, es el de una acentuada ansiedad sexual; la misma autora advierte que es la primera vez que el joven se ve expuesto a esta tesitura; a pesar de toda la 'cortesanización' formal y temática, subyace una fuerte tensión sexual en la conducta del joven.[70] (157)

Keeping this in mind, it makes sense that as his feelings and frustration towards Beatriz grow, the heat imagery becomes more intense. After once again being shunned by Beatriz, Don Jacinto "se volvió a su casa, quebrando el coraje en tan recia calentura que aprisa le desnudaron" (160). In this instance his sweating has escalated to become a high fever. Each time he is rejected by Beatriz, the heat within him grows stronger and stronger. The heat symbolism serves to show his sexual frustration with Beatriz. It is so intense that they must unclothe him. The fact that he is so hot that his clothes must be removed is representative of just how strong his feelings for Beatriz are, and it seems that with each rejection his feelings become stronger. Carvajal indicates as much explicitly: "Duró la calentura al paso del fuego que estaba en su pecho" (161). His high fever is compared to the "fire" in his heart. This passage is almost repeated verbatim a few pages later when "como volvió a reinar el fuego del pecho, volvió el de la calentura" (166). This passage definitely underscores the correlation between what Don Jacinto is feeling inwardly and how it manifests itself outwardly. Another passage that captures the

[70] I also used this quote in chapter two.

essence of the heat imagery and how it is used to demonstrate the sexual tension between Don Jacinto and Beatriz is when Beatriz asks: "¿Es mucha la calentura?" (162) and Don Jacinto replies: "Sí, mi señora" (162). Immediately following his response, is the following narrative passage: "Al tiempo que le tocó, asiéndole la otra mano con la que tenía dentro, estampó en ella los ardientes labios; y sintiendo que se la bañaba con muchas lágrimas, no se atrevió a resistirse, segura de que no podía causar sospecha" (162). Here we actually have a moment where Beatriz experiences, or at least is made aware of, how Don Jacinto is feeling because she literally feels the heat emanating from his lips. It affects her deeply; she tries to conceal how she is feeling since her mother and Don Pedro are entering the room. Because this moment produces a level of vulnerability not yet experienced by Beatriz, it can be seen as a violation of her own modesty, as is evidenced by her reaction ("¡Quedo, basta ya, por vida mía, no me mate con este sentimiento!") (162), but for Don Jacinto the relief that just her touch brings helps to cool him down ("lo fresco de esta mano basta para darme vida") (162). Beatriz's extreme modesty has the supposed undesired effect of igniting Don Jacinto's libido. Soriano discusses the interaction between Beatriz and Don Jacinto as a game and says that "cada iniciativa del joven supone un rechazo por parte de la dama, rechazo que, en el fondo, no es sino una compleja forma de galanteo encubierto, que estimula las pretensions del amante. Así, con cada 'mala nueva, creció el fuego de la pretensión'" (53)[71] (1542).

[71] This quote and the page number corresponds to same author's edition of Navidades de Madrid, which is also the edition being used for the present study.

Again, whether or not it is Beatriz's intention, her modesty and rejection of Don Jacinto only heighten his feelings for her. It seems that Carvajal is showing the flaws in extreme modesty because it prevents young couples from being able to express themselves either verbally or physically. Rather than protect the woman's purity, it simply causes her a great deal of frustration and insecurity, which in turn are also felt by her rejected lover. Beatriz also has a fear of rejection because of her anxiety about her economic status, which makes her feel unworthy and uncomfortable being with Don Jacinto. There is an implicit criticism here of the code of conduct expected of women, specifically with regard to modesty. By making this novella the most sexually suggestive of all of the novellas in the Navidades, Carvajal is exposing flaws in the system of public morality. Society demands modesty of women for the purposes of maintaining their sexual innocence and yet, when taken to its extreme, it produces the opposite result. Carvajal shows that modesty as an imposed virtue does not function optimally and often brings about an undesired effect. Yet, even so, Beatriz and Don Jacinto receive Don Pedro's blessing and marry at the end of the novella.

In direct contrast to the heat imagery in this novella is the water symbolism. Whenever Don Jacinto is experiencing a bout of heat due to an interaction he has had with Beatriz, he heads toward the fountain to find some relief. The fountain is a symbol of "death and future life, birth, or resurrection" (Vries 200) and "constant rejuvenation" (Chevalier and Gheerbrant 910). The main feature of a fountain is water. Although Don Jacinto tends to seek refuge in the fountain area, it is actually Beatriz who asks for water.

After seeing an exchange take place between Don Jacinto and Leonor, "estaba doña Beatriz tan rabiosa de ver la desenvoltura de su enemiga . . . que, reportando poco la encubierta cólera, despertó a su madre diciéndola: -- Vamos a pedir agua, que con el mucho dulce me abraso de sed" (156). Whereas Beatriz's rejection and cruelty towards Don Jacinto are what cause him to experience heat, Beatriz experiences thirst at seeing Don Jacinto with another woman. She is angry and jealous and, as such, she also experiences a physical reaction. What is similar between the two is that they both induce strong feelings in the other that manifest themselves in physical reactions. Even though Beatriz asks for water because of thirst, the water evokes the symbolic image of having to put the fire out. The heat, in the symbolic sense, being experienced between Don Jacinto and Leonor is felt by Beatriz and she needs water to cool herself down upon seeing the exchange. Her extreme modest nature is bothered by seeing another woman's brazenness.

It seems that the difficulty she experiences in trying to express herself to Don Jacinto coupled with Leonor's ease of expression visibly bother her. In fact, she becomes sick just as Don Jacinto had. Don Jacinto's sickness was brought on by her cruel nature, and Beatriz's sickness is brought on by jealousy. Beatriz writes Don Jacinto a letter in which she tells him that if he is going to be affectionate towards Leonor that she would appreciate his doing it elsewhere so that she does not have to witness it first hand (170). Don Jacinto replies to her letter saying, "y pues tiene la culpa de sus celos, quédese con ellos, que celos vengan desprecios" (170). She is so upset by his response that she falls

ill. In fact it is when she becomes sick that we witness quite possibly the most sexually suggestive scene in the book, which I have copied below:

> --¡Vengan vuesas Mercedes, que se ha muerto mi señora doña Beatriz!
>
> Y como estaba cuidadoso esperando el efecto de su diligencia, oyendo las voces, pasó a ver lo que había sucedido, quedando tan muerto que le faltó poco para acompañarla. Reportóse diciendo:
>
> --¡Córtenle el cordón y las cintas de los vestidos y la llevaré arriba. Como doña Guiomar estaba con tanta pena, sin reparar en la cortesía lo permitió. Sopesóla el turbado amante, dando lugar a que la desnudaran; y quedando en un guardapiés, la tomó en los brazos para llevarla a la cama, derramando sobre el nevado rostro tantas lágrimas que pudieran volverla en su acuerdo. Y dejándola sobre la cama, les dijo:
>
> --Desnúdenla mientras llaman al doctor y viene mi tío. (171)

Profeti in her study "La escena erótica de los siglos áureos" refers to this passage as possibly "el fragmento más atrevido" (67). Although at first glance this passage does not seem to be sexually suggestive, on another level it is. Firstly, the fact that Beatriz must remove her clothes and that she remains partially unclothed while Don Jacinto carries her up to her bedroom has obvious sexual implications. It is unheard of for a man to be in the presence of a woman when she is partially undressed, and Don Jacinto is not

only in her presence but actually carries her to her bedroom. Yet while these are extenuating circumstances it is still an unanticipated event. Secondly, the fact that Don Jacinto is actually in the bedroom with Beatriz while she is unclothed is also an unusual and unaccepted occurrence. Beatriz, because she is sick, must let down her guard. What is interesting is that here, when Don Jacinto finally is face to face with Beatriz in her most vulnerable position, no sexual activity takes place. With this scene Carvajal demonstrates that the demand upon women to be modest and upon men to uphold their modesty can be futile and unnecessary. In fact, in this novella, it is modesty that causes sexual frustration, and when it is removed the sexual tension subsides, even in the midst of a potentially sexual situation.

One final note concerning this novella is the narrator. The narrator is Doña Juana, the widow living with Doña Lucrecia and the mother of Leonor. The fact that she is the narrator is significant for two reasons. First we are once again presented with the female perspective, or at least the story is told from a female point of view. There is an implicit, if not explicit, criticism of excessive modesty as is evidenced by all of the unnecessary problems it causes. Also, as Soriano points out,

> Las intromisiones directas de la autora – que permiten ajustar el valor didáctico del marco en la novela (y viceversa) – se limitan a un comentario al calificar de 'valiente pero necia' la resolución de Beatriz

> (150);[72] consigue así aligerar el peso doctrinal del relato, hasta tal punto que sólo cumple esa function didáctica en relación con el marco narrativo de las Navidades. ("Tópico" 1545)

In addition, Doña Juana's daughter, Leonor, is overly modest like Beatriz. It seems that Doña Juana chooses this story in part to warn her daughter of the dangers of excessive modesty.[73] Also, as mentioned in chapter three, it is no coincidence that the brazen and forward Leonor of this novella shares the same name as Doña Juana's Leonor. Doña Juana is probably directing the story to her daughter in hopes that she will become more like the Leonor of the novella. However it is important to highlight here that the Leonor of the framing narrative is presented as a positive female figure whereas the Leonor of the novella is presented as a negative female figure. El Saffar discusses the position of undesirable women in Spanish Golden Age literature and says

> . . . she represents the neglected element that guarantees the continuation of fiction in all its instability and violence. She stands quite literally for the unconscious – that element systematically excluded from awareness – in the Spanish Golden Age. Only the briefest glance at Golden Age literature would reveal to what extent she represents a taboo. She rarely appears at all, and when she does, it is to be either chastised or redeemed, but never to be herself an instrument of transformation. (Beyond Fiction

[72] The quote "valiente pero necia" is taken from Soriano's edition of the Navidades, which is the edition used for the present study and thus the page number corresponds accordingly.
[73] Also, as I pointed out in chapter two, Soriano states that in "La industria" Carvajal tries to prove the dangers of excessive modesty ("Tópico" 1538).

14)

This is true for the Leonor of the novella, because she is repeatedly chastised by Beatriz, and there are references to the fact that Don Jacinto is also put off by her forward behavior, responding positively only in an effort to make Beatriz jealous. In the end, Beatriz unites with Don Jacinto and Leonor is sent back to her home. However, Leonor is a positive example in that she shows the need to have a balance. Both Beatriz and Leonor are examples of the extremes in this novella, and Leonor at least provides the pretext for the Leonor of the framing narrative to reevaluate her own behavior, which she does. Soriano notes that "asistimos a la sorprendente y maravillosa transformación de la jovencita severa y arisca de las primeras páginas en una espléndida y cautivadora mujer capaz de seducir a su auditorio mediante la palabra" ("Tópico" 1545). This transformation is significant because it shows that the novella has a positive effect on Leonor. The symbolism in this novella, strongly suggestive of the sexual tension to which modesty can contribute, may have inspired Leonor to change her ways or at least to reconsider her own excessive modesty and its repercussions.

True Modesty

After hearing Doña Juana's story, it is now Leonor's turn to tell her own. The overly modest Leonor of the framing narrative is the narrator of the last story of the Navidades, "Amar sin saber a quién." This novella sets forth the idea of true modesty as seen in its protagonist, Lisena, and is the novella with the most vivid imagery. The story

begins describing the surroundings of Ludovico and his daughter Lisena as "hermoso pensil de la Naturaleza, pues era un abreviado paraíso: tenía frondosos y espesos bosques poblados de mucha caza, así de monte como de volatería . . ." (187). This description is reminiscent of the Garden of Eden. Lisena's surroundings are beautiful and full of life. This story begins with an ideal setting, and the novella itself presents the ideal life for a young, single woman. To make things easier for her father and his new wife, Lisena offers to go live on the island for a while. "La isla" is where the majority of the action of the novella takes place. Like the setting described in the beginning, the island is also equally beautiful and full of life. Unlike Floripa in "La Venus de Ferrara," Lisena is not forced to go the island by her father but rather chooses to go there of her own accord. Also, Ludovico is not trying to keep Lisena away from men and trusts her judgment and her character. The island is an important symbol in this novella because it is the one place away from the society that represents freedom rather than restraint. In previous novellas, the castle or being locked in a room were ways of protecting the female protagonist, but in this novella the island is a place of enjoyment and pleasure for the female character, with no restraints placed on her in regards to men. The island is a symbol of isolation but it also symbolizes "superiority, refuge from surrounding mediocrity" (Vries 271). Throughout this novella, one can sense the superiority of Lisena in comparison to the previous female characters. She is confident and independent but still humble and appreciative. The island, to some extent, sets her apart from the rest both physically and symbolically.

Keeping in line with the previous novella, this one also is full of images of heat and water. However, their meanings are not exactly the same or carry different implications based on the context of the story. The images of the river and the sea are often used in this story in association with Lisena. For example, in the description of where she and Ludovico live and their surroundings, it says that "cercábala por la una parte un caudaloso río, piélago tan profundo que le daban nombre de brazo de mar" (187). The river is described as fast-flowing and the sea as very deep. Both emphasize the power and the grandiosity of the river and the sea. The river is a symbol of the feminine and of fertility (Vries 387). This novella opens with this description and this image is linked to that of Lisena, evoking the suggestion of Lisena as the feminine ideal. Having made this association from the beginning of the story, helps prepare the reader for one of the final scenes. In this final scene, Lisena is on a boat on the sea and she falls into the water, at which point Enrico jumps in to save her. Literally, the image of the hero jumping into the water to save the damsel in distress is straightforward. Symbolically, there is the image of the lover jumping into the sea, getting caught up or drowning in his feelings for the woman he loves. The sea is a symbol of the "collective unconscious, housing the 'monsters of the deep', related to the emotions of human sexual desire, and general longing for (spiritual) experiment and adventures" (Vries 406). Here one can see Enrico yielding to this desire by instinctively plunging into the sea as other characters enter the room "volviendo a repetir la presteza con que se había echado Enrico a las aguas" (205). Lisena is symbolized by images of the water. She gives life and she

is the source of life for Enrico. She and the water symbolism represent the source of Enrico's desire.

Enrico's desires, symbolized by heat, are cooled off by water. After seeing Lisena blush in his presence Enrico, "volvió a su palacio, por hallarse calurosa" (198). As in the previous novella, Enrico's desire manifests itself physically through becoming hot. However, in contrast to Don Jacinto, who experienced heat due to Beatriz's cruelty, Enrico experiences heat due to Lisena's receptivity. The fact that Lisena blushed in his presence shows that she is modest but also moved by her lover's presence. Beatriz's excessive modesty caused her to shun and be cruel to Don Jacinto when he would try to show his affection for her, but Lisena demonstrates a more proper response by being touched by his demonstrations of affection. In comparing the two it seems that heat is a symbol of sexual tension in both cases. However, with Don Jacinto it symbolizes sexual frustration due to rejection, and with Enrico it shows sexual excitation due to acceptance of his attention. This detail is evidenced as well by the fact that the heat imagery is also felt by Lisena. Lisena's receptivity to Enrico's advances allows her to experience some of the same "heat" that he does. After having saved her from the sea (symbolically giving himself up to her) Lisena also begins to experience feelings of heat. Enrico gives orders to change her sheets, after which there is a request that they "resfriar esta sábana un poco, porque está muy caliente" (204). Of course the obvious reference here to the warmth of the sheet is due to the fact that Lisena is suffering from a fever after falling into the water, but it is also a sign of the heat she feels in relation to having just been

rescued by her lover.

After having been attended to, Lisena asks about what happened and how she had been saved. Upon discovering that it was Enrico who jumped in to save her she replies: "¡Quién sino un rey amante pudiera tener tanto valor . . .! Preguntadle si me pueden quitar esta ropa" (205). Lisena is overwhelmed with Enrico's bravery, and immediately afterward asks for permission to take off her clothes.[74] Again, she is experiencing heat due to having a fever, but the underlying message is that she is excited because of her feelings for Enrico. After eight days of rest, Lisena is starting to recuperate and Enrico goes to her window to sing her a song. Afterwards, the following exchange takes place between the two lovers:

> --El calor no excusa el riesgo de los atrevimientos que pueden causar un resfriado.
>
> Contenta y satisfecha de que el fingido médico era el encubierto amante, al pasar por debajo de la reja le arrojó un poco de agua de unas alcarrazas que estaban en ella. Detúvose, diciéndole:
>
> --Agua de ángeles no es razón que caiga en la tierra: ¡venga más, que bien es menester para templar algo del fuego que me abrasa!
>
> Echóle otra poca, tan risueña que casi le tocó el acento en el oído. Con estos motes y otros muchos lo pasaban los enamorados amantes, sin

[74] There is no reason to assume with this passage Carvajal could not also have been giving her narrative incidental erotic appeal to increase its entertainment value.

> determinarse a mayores empeños: Lisena, atenta a su decoro; y Enrico, temeroso de no disgustarla. (207)

This paragraph represents the culmination of all Lisena and Enrico's feelings for each other. The heat and water imagery are combined here to the extent that the symbolic meaning prevails over the literal meaning and is even given explicit interpretation. The symbol usage has intensified, representing the growing intensity of their feelings for one another. The water is now "water of angels," and the heat has become "fire." The narrator comments that the two continue in this manner yet without crossing the line. This scene is important because the sexual imagery is strong, representing the increasing passion between the two, yet in spite of the heightened passion Lisena remains true to her modesty and Enrico remains respectful of Lisena. Lisena's behavior in this scene is the ultimate example of true modesty. Lisena and Enrico are behaving as two young lovers should, flirting with one another. Lisena understands modesty. She is free with her feelings and expresses them to Enrico, and she is also receptive to Enrico's feelings and does not shun him for having strong feelings for her. However, at the same time, she also remains pure and innocent, experiencing the wonderful welling-up of feelings that being in love brings – the butterflies in the stomach, the blushing in the lover's presence – without the physical act.[75] Lisena is the ideal example of true modesty, and she demonstrates a deep understanding of modesty and how it is supposed to function. It is also worthy of note that Leonor of the framing narrative is the narrator of this novella. A

[75] Velasco observes that "Carvajal's work priveleges chaste flirtation over extramarital sex" (196) and this episode between Enrico and Lisena seems to serve as a good example.

transformation has taken place in her throughout the storytelling process. By witnessing the different women and their responses to modesty she is able to evaluate her own behavior and recognize her own flaws. Her novella and its female protagonist, Lisena, represent an evolution of thought towards an acceptance of the expectations of modesty required of women. Lisena's modesty allows her to love freely and leaves room for her to await the prize for being true to herself. In her awareness of modesty, she is at a higher level than the other female protagonists.

Contrasting this novella with the other novella that represents true modesty, "El amante venturoso," demonstrates how Lisena is the ideal. "El amante venturoso" is also representative of true modesty but it comes earlier in the Navidades and therefore demonstrates true modesty in its early stages. Like Lisena, Teodora, the female protagonist, is an example of true modesty but she is not as aware as Lisena is as to how it works. The majority of the symbolism in this novella comes primarily in the songs and the letters. The symbolism is much subtler early on, almost as if Carvajal intentionally holds back, careful to make sure that she does not say anything offensive. In a letter that Carlos receives from Teodora she writes: "la mucha estimación que ya le ofrece un corazón que, en fuego transformado, no huye de las llamas donde crece . . ." (82). Here once again we have the heat imagery to express Teodora's growing feelings for Carlos, and the fact that she uses the words "fire" and "flames" underscores that her feelings for Carlos are already very strong. In addition, she says that she does not flee from these feelings, which implies that she encourages them instead. Soon after Carlos has received

this letter "pasólo el venturoso amante con major fortuna aquellos días, gozando las noches honestos favores de su amada esposa" (83). This fragment is an obvious reference to the sexual act. It is, in fact, the only direct reference to the sexual act in the entire book. Teodora is modest and she represents true modesty in that she uses her modesty to gain Carlos's attention and express her own feelings. The difference between Teodora and Lisena is that Teodora actually responds physically to her feelings and consummates her love. To a certain degree, Teodora lets her feelings overshadow her modesty, but it is clear that this novella is an example of a healthy relationship between male and female. The narrator, Lucrecia, is a young single woman in the framing narrative who stands in the background to Leonor. Her novella represents her understanding of true modesty, which concludes with the sexual act. This is obviously not viewed negatively by Carvajal because she presents the novella in very positive terms. However, contrasted with "Amar sin saber a quién," it is clear that the true modesty that Lisena represents is the preferred one. Lisena can be thought of as a refined or more mature Teodora. They both represent true modesty, but what they do with their knowledge of it reveals which of the two is superior.

With regard to the symbolism, it is important here to conclude with a discussion of the placement of the novellas in the Navidades. After observing the various symbols within the novellas, it becomes clear that there is an evolution that occurs throughout the book. The order in which the novellas are presented is important. The first two novellas, "La Venus de Ferrara" and "La dicha de Doristea," represent traditional modesty. The

former offers the female perspective and uses the symbols of jail, prison, and the veil to represent the forced, restrictive nature of traditional modesty. The latter offers the male perspective and uses the symbols of the pearl necklace and the key to emphasize, first, the significance of loss when modesty is disrespected, and, second the curiosity that modesty provokes. The third novella, "El amante venturoso," is representative of true modesty, but true modesty in its beginning stages, when it is not fully understood. For this reason, the symbolism is seen in music and letters, and the protagonist, Teodora, responds instinctively to her feelings.[76] The next novella, "Quien bien obra, siempre acierta," represents an absence of displays of modesty. The novella uses the symbols of the storm to represent chaos and disruption resulting from an apparent lack of modesty, and the name, Esperanza, to offer hope, to show that modesty is a choice rather than an obligation. Novellas six and seven are both examples of contrasting extremes of modesty: absent and present – the first of an extreme lack of modesty and the second as an extreme excess of modesty. In "Celos vengan desprecios" the church and the glove are both symbols used to show protection, protection necessary for Narcisa for being devoid of modesty. However, the symbols of the garden and the garland show Narcisa's excessive immodesty through extravagant descriptions. "La industria vence desdenes" uses the heat and water imagery to show the sexual frustration that excessive modesty causes. The last novella, "Amar sin saber a quién," represents healthy modesty in its fullest form. True modesty is represented in the symbols of the heat and the water, but

[76] I do not mention the fourth novella, "El esclavo de su esclavo," here because this novella is not used as an example of the four types of modesty discussed.

this time not as sexual frustration but rather as a genuine show of sexual excitement in pure form, without the actual sexual act.

Carvajal is clearly portraying an evolution of modesty through the various novellas. She begins by showing the expected standard of modesty and then reveals all of the different ways in which modesty has been interpreted through her various female protagonists. Beginning with traditional modesty, the standard set by society, and ending with true modesty, that modesty which teaches a woman to be aware of her feelings, Carvajal exemplifies the different forms of modesty through her various female characters. Each protagonist represents a different type of woman with a different understanding of what it means to be modest. Carvajal is definitely advocating over all the rest true modesty, that modesty which is pure, which allows a young man and woman to experience true love. She ends with the story that is narrated by Leonor and is rich in symbolism to demonstrate the benefits of loving well. Carvajal moves from a state of ignorance and inexperience to one of understanding and maturity. This movement is represented most fully through the symbolism of the number eight. The number eight is the most frequently used numeric symbol in the Navidades. It is used at least twenty times throughout the book and is present in the framing narrative and six of the eight novellas. In addition, there are eight individuals living in Doña Lucrecia's home, eight narrators and eight novellas. The number eight is a symbol of "fulfillment and completeness" (Chevalier and Gheerbrant 343), "a new beginning," "perfection," and "fertility" (Vries 159-60). All of these encompass the idea of reaching an ideal. Carvajal

advances a new beginning for women based on the hope of fulfillment and completeness in their lives, just as Lisena experiences in hers. She uses the well-known trait of modesty, a characteristic that she knew her readers would be familiar with, as her platform to offer hope to women. Carvajal does offer a new beginning for women by showing them through her writing how they can empower themselves by using what they know to their benefit rather than their detriment. She shows women through her female characters how to work within the system to achieve happiness and experience love. She sanctions love relations and gives women permission to experience passion guilt-free. In this way, she is a vital force in Spanish literature and a great example for all women.

Chapter 6

Conclusions

Mariana de Carvajal is one of three women writers of the novela cortesana in seventeenth-century Spain. Until recently she and her Navidades had gone largely unnoticed by Golden Age scholars. However, critics such as Bourland, Romero-Díaz, Walliser, Gidrewicz and Armon among others have all made significant contributions in bringing the value of Carvajal and her work to light. While attention to Carvajal is increasing, there are still several areas of study that need further exploration. One possibility for a future study would be to compare Carvajal with her male contemporaries. While several critics have compared her to Zayas, none to date has offered a thorough analysis that compares her to male writers of the same era. Such a study could possibly draw attention to important facets of the novela cortesana not yet discovered. Another area in which work on Carvajal is needed is that to date there is no English edition of the Navidades. An English edition would generate and expand greater readership and would provide opportunities for other scholars to discover Carvajal.

In the present study I have analyzed what I believe to be a central topic in the Navidades: feminine modesty. I base this finding on an in-depth analysis that reveals not only the prevalence of attitudes relating to modesty in the characters, but also detailed attention to exploration of the theme throughout the Navidades. Bourland recognizes that modesty was the quality most admired in the young women in the Navidades ("Aspectos" 342) and that excessive modesty was viewed as symptomatic of a woman's being bad-

tempered. Soriano also points out that Carvajal addresses the issue of the dangers of excessive modesty ("Tópico" 1538). Armon analyzes discretion in the art of courtesy and pointed out that modesty was often associated with women who wanted to "guard themselves from men . . ." (Picking Wedlock 120). She provides a thorough study on discretion in Zayas, Carvajal and Meneses. Thus, modesty has already been recognized as an important issue in the Navidades by previous scholars, but it has never been addressed in detail in a study that focuses only on Carvajal's text. In the present study I discussed the role of modesty in the Navidades, and provided possible explanations as to its overall significance as a theme. More importantly, I demonstrated how my findings about modesty emphasized the broad implications of the text that have until now gone unrecognized.

Yet a question still remains as to whether Carvajal is advocating the society-imposed modesty that she must have experienced herself. Perhaps the best way to answer this question and summarize my final thoughts on modesty in the Navidades is to discuss one of the last scenes in the book. This scene is the culmination of the various facets of modesty as seen throughout the text, and I believe it reveals Carvajal's stance on the issue. In the conclusion, Doña Lucrecia is going to recite some verses about a woman she describes as "una dama no tan recatada en sus acciones como debía su modestia a sus progenitores" (229). This description points to one of Carvajal's preoccupations throughout the Navidades, the preoccupation with what it is that makes a person noble or honorable. Here, as she did in the novella with Don Álvaro, Carvajal points out the

tendency of her society to assume that one's blood line makes one honorable and not one's actions. In the verses Doña Lucrecia recites, she presents a woman much like Leonor in "La industria vence desdenes," a woman with a free and easy manner. When she finishes reciting the verses, Doña Leonor of the framing narrative comments on what she has just heard. She says:

> Por cierto que en mujeres principales que no atienden a lo mucho que se deben a sí mismas y atropellan por las obligaciones de su nacimiento, poniendo la mira en otros dictámenes o caprichos que salgan de los motivos que gobierna la voluntad, bien merecido es el castigo de atrevérseles a perder el decoro a su pundonor; ellas dan licencia, con la poca estimación que hacen de sí propias, para que se les atrevan con desmesura los mismos que la respetaban con cariño. (234)

Here, Carvajal presents one side of modesty as presented in the Navidades. Leonor, the most modest female character in the framing narrative, points out that principal women who choose to go against their modesty deserve whatever punishment they get for having behaved inappropriately. Leonor represents the attitude in support of traditional modesty. However Doña Lucrecia says in response:

> ¡Ay amiga mía, y cómo no conoces que ese es achaque de que adolece la mayor parte de la Corte! Porque, ¿cómo pudieran muchas de esas damas, si no se aprovecharan de esos caprichos, bizarrear con tanta diferencia de galas como cada día inventa la ociosidad en la Corte? (234)

Doña Lucrecia, the widow who has often been seen as representing Carvajal, defends these women for "misbehaving" because they are constantly expected to put on airs to appease those around them. She is raising objections to forced modesty. In an attempt to put the argument to rest, Don Antonio decides to sing a song to show Doña Lucrecia and Leonor that "todo consiste en opiniones en esta vida" (234). Upon finishing his song the narrator tells us that Don Antonio "metió el montante con sus coplas para apaciguar la trabada cuestión que habían levantado las encontradas opiniones de doña Lucrecia y doña Leonor, con que quedó apaciguada la disputa, dejando a cada una en su albedrío para que siguiese su parecer" (237). This entire passage brings together all that has been said about modesty in the Navidades. The conflict centers around the question of modesty's worth. For Leonor, modesty is an essential, sacred quality, and women should do everything possible to preserve and protect it. For Doña Lucrecia, the widow, modesty is arbitrary because it is imposed on women by society for purposes of appearances rather than cultivated by women on their own because of its inherent worth. Doña Lucrecia, who is older and wiser than Leonor, is able to recognize the problems that modesty can cause, and has caused, for women. It seems that Carvajal solves this dilemma through the words of the narrator: "dejando a cada una en su albedrío para que siguiese su parecer" (237). After presenting all sides of the issue of modesty in the Navidades, Carvajal finally tells us at the end what she has hinted at all along. For Carvajal, feminine modesty is about choice. Each woman must decide for herself what she thinks is best and act accordingly. While it is clear that Carvajal supports the benefits that true

modesty offers a woman, she respects the rights of the individual. Rather than impose her own views on women as her society had done, Carvajal instead offers women freedom of choice.

As mentioned earlier, modesty was the character trait most sought after in women. Rather than seek to impose this value on women, Carvajal probes the various aspects of modesty as a virtue. She does so through her female and male characters, the novellas, and symbolism. For the purpose of helping women better understand the concept of modesty as a personal virtue rather than an imposed societal value, she shows both the positive aspects of modesty and its downfalls. The Navidades presents an apparent opposition to both excessive modesty and a lack of modesty and tends to favor the idea of finding a balance somewhere between the two. Again, however, Carvajal does not impose her viewpoint on women but instead offers them the freedom to choose. As Walliser notes: "La innovación de la obra de Carvajal es la voz de libertad, individual e independiente, que la escritora concede a sus protagonistas femeninas . . ." (328). This voice of freedom that Carvajal allows her female protagonists is manifested in her treatment of the subject of modesty. Modesty, a trait that all women were familiar with but that few understood, was made the thematic center of Carvajal's text for the purpose of emphasizing the fact that women have a choice in the way they conduct and present themselves.

Whitenack and Campbell point out that in novelas cortesanas written by women "there is a definite pattern of subversion of the system – ranging from subtle to quite

overt – of the courtship system and the role women were forced to play in it" ("Introd." xv). While I don't think that Carvajal was necessarily trying to undermine the accepted code of conduct that her society imposed on women, I do think that she was trying to reestablish and redefine certain values. Like her male contemporaries, Carvajal questions the sacred honor code of the time but focuses on the honor of women, which she sees as relating to the virtue of modesty. As Armon points out, in teaching the "efficacy of discretion" Carvajal empowers in courtship both her female characters and her readers (Picking Wedlock 127). I would take Armon's argument a step further and argue that Carvajal not only empowers her female characters and her readers in courtship but also in learning how to love. As Vigil points out, the society in which Carvajal lived

> fue una sociedad en la que lo religioso penetró en todos los ámbitos de la vida cotidiana, pero en la que lo espiritual fue concebido de una forma bastante sensual . . . . Aquel ambiente pesó con particular gravedad sobre las mujeres, que encerradas en sus casas o en los conventos desafiaron, innovaron, mintieron, violaron tabúes y lucharon para ser un poco más libres. (165)

Carvajal wrote her Navidades in a time of social crisis that had a great effect on people in seventeenth-century Spain. Women were rebelling against the stringent standards placed on them by their own society, attempting to escape the repressive atmosphere. I believe that Carvajal was responding directly to this crisis by reestablishing the significance of feminine modesty as a virtue developed from within and by giving women the freedom to

choose regardless of whether or not they wanted to cultivate the virtue of sexual modesty. Carvajal supports a traditional value, that of modesty, but not in the way her society has represented it. She reestablishes modesty as a positive feminine quality and in so doing contributes to the reevaluation of values in her society, in particular that of honor. Her representation of the various types of modesty in the Naviadades shows her awareness of the various ways women viewed the issue. For Carvajal, modesty is not an unattainable trait meant to isolate women and keep them virginal, it is a multi-faceted virtue meant to complement women's nature and arouse love.

In closing, it will be helpful to bring together all the ideas that have been discussed in this study by condensing and clarifying the principle issues. Carvajal uses her male characters to represent the concept of honor, and she uses her female characters to represent the concept of modesty. In turn, their behavior demonstrates the influence of honor and modesty respectively on these characters as individuals. Viewed separately, the women are conceived to display different aspects of modesty and the men to display different aspects of honor. Once the two are taken together, one begins to see Carvajal's clear focus: a man of true honor and a woman of true modesty are able to experience true love. It is here that we see the overlap between honor and modesty and it is here that we begin to see the influence of the one on the other. Carvajal's message becomes clearer. The true heroes and heroines in Carvajal's world are the men and women who are able to recognize the real worth of the virtues that society has established as valuable but has devalued at the same time by misrepresenting. These virtues – honor and modesty – are

praised above all other virtues, yet they have been misused and distorted by society and identified with something that they are not. They have been imposed on men and women as obligatory traits of personality, traits intended to uphold a certain appearance and status in society. The female and male characters in the Navidades who are able to step outside of the bounds of societal standards and recognize the true nature of honor and modesty are those who are successful in the Navidades. They bring new value to honor and modesty by demonstrating the ability that these virtues give individuals to respect themselves and others. These men and women characters who recognize the misuse of honor and modesty in society are the true possessors of honor and modesty; they are not limited by these virtues but are rather liberated because of them. Honor for men should derive from the character of the individual and not be defined by the judgement of the society. Modesty for women should derive from the will of the individual as opposed to being a virtue that is required in order to maintain the family status. True honor and modesty seen outside of the exclusive confines of society but within the text of the Navidades are spontaneous and native virtues that enable one to love oneself and others. Within the conventional categories of seventeenth-century Spanish society, the actual essence of these virtues was destroyed. Carvajal's heroes and heroines are those characters who are somehow able to rise above the rigid and perfunctory honor code of the time and escape from the limitations imposed on them by their society. They are able to understand what their society failed to see, the true character of honor and modesty, and because of their understanding they are moved to love passionately.

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APPENDIX

Synopses of Navidades de Madrid

Introduction

Doña Lucrecia of Haro is a widow who lives in Madrid with her son Antonio. Her name is one that provokes reverence because of its notorious high standing. She is married to an old and sick man named Don Antonio of Silva and has one son who shares his father's name, a well-bred young man, courteous and liked by all. He is obedient to his parents, and he enjoys the due praise he receives for his prudent modesty rather than for his other good qualities. Although Doña Lucrecia has many houses, she prefers living in the one near the Prado. She herself lives in the room on the inside so that her tenants can have the rooms facing the street. The other tenants occupying the house include: Doña Gertrudis and Doña Lupercia; two Biscayan gentleman, Don Vicente y Don Enrique; the widow Doña Juana de Ayalá and her daughter Doña Leonor, who is 16 years old. Doña Leonor is so beautiful and honest that she is known equally for her beauty and her character.

Because Doña Juana and Doña Leonor are new tenants who have only lived in the house for fifteen days, Doña Lucrecia decides that it would be a good idea for all the other guests to visit doña Juana and her daughter to welcome them. Don Vicente is happy to attend the event because it gives him the opportunity to see Doña Gertrudis, the woman he loves. Don Enrique falls in love with Doña Leonor and wants to marry her but Doña Juana will not allow it to happen because she is hoping that Doña Leonor will enter

a convent, and she will not permit her daughter to marry below her class. Don Enrique is distraught by this rejection but Don Antonio is pleased because he is also interested in Doña Leonor. However, he does not dare to show his feelings because Doña Juana keeps Doña Leonor locked up in a room, fearful of the failures that befall careless mothers. Don Antonio is upset and frustrated that he is unable to see Doña Leonor due to her severe modesty and so he pays a painter to follow her to mass to make a portrait of her for him. Doña Juana and Doña Leonor go to the first mass and, because there is nobody in the church, Doña Leonor unveils herself giving the painter a perfect opportunity to paint her portrait perfectly. Don Antonio is pleased with the portrait, though pained by her constant absence. Doña Leonor is troubled as she overhears her mother speaking of Don Antonio's good qualities saying that her daughter would be lucky to have him. Doña Leonor, hearing these words, falls in love with don Antonio but does not let her mother know about it. At this time, everyone visits Doña Lucrecia to entertain her while she cares for her sick husband.

They all live happily in this manner for two years. Then, when winter arrives, because of the severity of the weather, Doña Lucrecia's husband is about to die, so he leaves his son 30 million ducats and puts his wife in charge as executor and guardian, certain of her love and her prudent ways. During the last months of his illness, Doña Lucrecia's friends come to visit her and her son to offer them comfort because she and her husband belong to the nobility of the Court.

One night, when they are all in Doña Lucrecia's room, Doña Juana suggests that

they spend the days before Christmas with Doña Lucrecia having parties and sharing stories. Doña Juana offers to be the first to be followed by Doña Gertrudis, Don Vicente, Doña Lucrecia, and lastly Don Enrique. Each person must tell a story on the night that it is his or her turn. All agree to this idea. Don Enrique, still hoping to win the affections of Doña Leonor, asks if he should send a gift to Doña Juana for Christmas Eve. Don Enrique says that it would be a good idea and that it is somewhat of an obligation since they are two men living in a house where all others are single women.

Doña Juana begins the festivities on Christmas Eve with music from the women, but Doña Getrudis says she will only play her music on the condition that Doña Leonor come down to join them. Doña Juana says that she leaves her alone because that is what Doña Leonor wants, and she is so shy and withdrawn that it angers Doña Juana. Nevertheless Doña Juana goes to get her. Don Enrique's aunt had sent four platters as a gift for Doña Leonor. Doña Leonor is so pleased with the gift that if she weren't already in love with Don Antonio, she would have considered marriage to Don Enrique as an option. The other women receive Doña Leonor warmly, and Doña Lucrecia asks them to start the party. Doña Leonor begins by playing Doña Gertrudis's harp, and then she sings a song. Afterwards, everyone praises Doña Leonor, and she is so content to see that her lover is absorbed in contemplating her beauty that she must hide her happiness in order to preserve her good sense. Doña Gertrudis then sends for her maid Marcela and asks her to dance. They all have dinner together, and then go home.

The next day it is Doña Gertrudis's turn to entertain everyone and so Don Vicente

thought it would be a good idea to send her some gifts. She is very pleased with this act and wants him to know that she is appreciative, and so she sends him four handkerchiefs from Cambray on a tray. Don Vicente is so happy to see himself favored that Don Enrique has to hold back laughter. They leave the house and when they come back they send a servant to see if everyone else is in the widow's room. Once they are certain that everyone is there, they tie one of the handkerchiefs on his head, another on his leg and two on his arms. Supported by his sword and with the help of Don Enrique and another servant, they enter the room suddenly saying that Don Vicente had been wounded. Alarmed, they all ask what happened. Don Enrique says that he does not know; his friend came mortally wounded and supposedly by a young boy. Doña Lucrecia, the wise woman that she is, recognizes that they came alone and asks them where this misfortune took place. The servant responds that it happened just outside the door. Doña Lucrecia then says that they are lucky because she has a surgeon in the house. Don Enrique could not hide his smile. The discreet widow says to Doña Gertrudis: "Cure this sick man." Doña Gertrudis asks him where the most dangerous wound is, to which don Vicente responds, here, pointing to his heart. She puts her hand on his heart and looking at everyone else she says that there is no need to worry, that the wound will not cause death. Don Vicente disagrees with her and says that if an angel were to cure him, it would be a miracle.

They all praise Doña Lucrecia's prudence saying that if it were true that they had not come alone, the event would not have caused such an uproar. They eat dinner, and

afterwards Doña Gertrudis begins her story.

La Venus de Ferrara [The Venus of Ferrara]

Astolfo, the Duke of Ferrara, is loved by all of his vassals because he has a beautiful body, is handsome, brave, intelligent, and kind. He has an uncle, Teobaldo, who is a widower. Teobaldo has a daughter who is so beautiful that he fears her honor is at risk, and so he decides that he will take her to a castle in a village about eight leagues away from the Court, in an area that is part of his kingdom. He leaves her there with twenty guards, and a loyal servant, Leucano, whom he trusts. The servant and his wife are to watch over Teobaldo's gift, and the other servants are to obey the head servant.

Floripa does not mind her prison because she is honest, modest, and free of amorous passions, but she would like to meet her cousin because of his good reputation. Astolfo's father always celebrates his birthday with public parties, leaving the doors open to all who want to come and take part in the event. Astolfo wants to continue his father's tradition so he tells Don Gonzalo to prepare the usual festivities. Leucano, who brings supplies daily to Floripa from her father's house, informs her of the upcoming party, suggesting that she dress as a "labradora" [farm girl] so that no one will recognize her. She agrees to this plan, and goes to the party with another "labradora." They both go veiled, but even so, Astolfo cannot help but notice them, and sends them to a room to wait for him so that he can discover their identity. Leucano says that one of them is his wife, and the other is his daughter. Floripa immediately notices Astolfo's good looks,

referring to him as “garrido” [handsome]. She is embarrassed, and moves away, and Astolfo likes seeing her that way. He invites her to be his guest at the party, and when he asks her name, she replies Penosa [painful, distressing]. Floripa and Leucano leave without saying goodbye, even though Astolfo had asked them not to do so.

When they arrive at the castle, Floripa comes up with a plan: she wants Leucano to return and tell Astolfo that she is his cousin but without letting him know that she knows it herself, to see the depth of his love for her. Leucano agrees to the plan, and heads back to the Court. Astolfo welcomes him, claiming to be crazy in love and willing to do whatever it takes to be with her. Leucano tells him who she is, and where she lives. Astolfo wants to go back to the castle with Leucano, without informing Floripa of his coming, so that he can see her dressed like a lady. He promises not to do anything to disrespect her or her modesty. Leucano says that if he has his word, he will comply with his request. They then agree on a day for Astolfo to come to the castle.

Leucano returns to the castle and tells Floripa everything that happened. When Floripa learns that Astolfo will be coming, she is upset by the news because she fears that she will not be pretty enough for him. Her servant Rosenda assures her that her beauty alone is enough to quell her fear. She realizes that she cannot prevent his coming, and so she prepares for his arrival. She dresses in her best, and then waits.

Leucano goes to wait for Astolfo, and when he gets to the spy, he sends the servants to wait for him in the thick of the mountain, where there is still a view of the castle. When night comes, they sneak Astolfo into the castle, and Leucano leaves him in

his room. Floripa is informed that he is now in the castle, and she asks that he be brought to the front room. Just as he is entering the room, he asks Floripa if it is not her dinnertime. She replies that it is still early. Floripa would like to be distracted from the pain caused by living in the prison where her father has put her and thus asks Rosenda to bring her the harp. Floripa plays the harp for a half of an hour and sings of her torment at being locked away in the castle. She sings the verses so sadly that Astolfo, who is about to enter the room, overhears her and knows that she is singing about him. He asks Leucano to let him go before he loses his mind. Leucano leaves him with two servants. Astolfo tells Floripa that he wants to make her Duchess because he is going crazy without her. Floripa agrees to this arrangement. Astolfo returns to the Court, where Don Gonzalo informs him that Teobaldo died in battle.

Shortly thereafter, Astolfo and Floripa marry. In three months, Floripa discovers that she is pregnant. Rosenda, her maid, is also pregnant. Rosenda gives birth to Eufrasia, and a couple of months later Floripa gives birth to Venus. The two girls are raised together until the age of six, and at that time Floripa asks Astolfo to make sure that Venus is not seen by anybody. Floripa fears Venus falling in love, because if she herself had never gone to the party, she would not have fallen in love with Astolfo. Astolfo respects Floripa's modesty, and therefore tells her to do as she wishes with Venus. With his permission, Floripa takes the two girls, and puts them in a room inside the palace, allowing only Rosenda and two other servants to enter the room. Every night Floripa and Astolfo visit Venus so that she would not be melancholy, and Floripa teaches her how to

play an instrument.

Astolfo and Floripa live together for eighteen years, and those in the palace inform them that it is time for Venus to marry. Astolfo says that he had not planned on trying to marry Venus because it seemed to him that she was not interested in getting married. Also, in his opinion, the suitors that had been pursuing Venus did not seem to have her best interest at heart but instead were trying to force her against her will. Don Gonzalo astutely notices that the reason for which Venus lives free of love is that she is locked up in a room. He sends the word out that Venus is to marry, so that those worthy of merit will come forward.

When Alfredo, Duke of Módena, hears this news, he wants to go and see her. He knows that she is a bit arrogant and not inclined to marry, so he decides that he will go in disguise. Laureano, his page, is going to go with him and act as if he were Duke Alfredo, and Alfredo is going to pretend to be Laureano. They arrive to the Court, and Don Gonzalo goes forward to kiss the hand of the Duke. Laureano is so convincing as the Duke that it is hard for the other servants to contain their laughter. Don Gonzalo informs them that in eight days Venus will come out in public to be seen by everyone, and on that day there will be several royal parties. If they want to attend, they must inform Don Gonzalo so that they may enter the plaza. At this time, the Duke calls for Laureano, whom he introduces as his relative and royal favorite.

When they return to the palace, Floripa inquires about the Duke. Everyone tells her that had he not brought his royal favorite with him, he would appear to be a fine man.

However, Laureano has nothing to do with the decision; the Duke of Módena would be a good choice because he has one of the most powerful estates. Floripa responds by saying that since Venus lives content, the greatest luxury is pleasure.

Floripa asks the men to leave, and once she is alone with Don Gonzalo she tells him that she thinks Eufrasia is one of the prettiest girls of the Court. Floripa suggests that Eufrasia pretend to be Venus, and Venus pretend to be Eufrasia to determine which man genuinely falls in love with her. This allows Floripa the opportunity to observe who really falls for Venus, and it allows Venus to act as she pleases.

On the day of the festivities, the suitors ask Don Gonzalo for permission to enter in the palace to watch Venus pass by from her room to the balcony of the main salon. They are given permission, and Eufrasia, dressed in her finest clothing, steps forward standing beside her supposed mother, with Venus also close by. Alfredo, upon seeing Eufrasia, whom he thinks is Venus, does not think that she lives up to her reputation and immediately recognizes Venus, whom he thinks is Eufrasia, as the more stunning of the two.

The festivities begin, and one by one the suitors approach, offering a mote (short epigrammatic poem) to Venus. Floripa and Don Gonzalo listen carefully to each, and find fault with each of the suitors until Laureano steps up. Laureano is a great horseman who is confident in his ability and wants to please his master. From the entrance all the way until he reaches the balcony Laureano spurs forward on his horse, causing it to kneel with such violence that everyone thinks that he has fallen. He gets up with such grace

and quickness, that everybody watching begins to chant, "Long live Módena." He then offers his mote. Don Gonzalo notices right away that he is much more humble than the other arrogant suitors, and Floripa finds him and his royal favorite to clearly be the best of them all.

The festivities continue, and each of the suitors attempts to show off his skills. Both Laureano and Alfredo have an opportunity to impress Venus. Alfredo, whom everyone thinks is Laureano, wounds five bulls with his bare hands while Venus watches from above. The evening finally draws to a close, and Floripa is pleased with the way everything went. She thanks Don Gonzalo, and tells him to inform the suitors of the play that will be performed the next day.

They all come to the play that is appropriately entitled, "The Fable of Venus and Cupid in the Gardens of Cypress." At the end of the presentation, there is a chorus of music, and several of the suitors approach the women. Laureano, who is really Alfredo, kneels down in front of Eufrasia, who is really Venus, and asks her to forgive him for being so bold in telling her that she is so beautiful that even though he is just a vassal he thinks her beauty is such that she has no need to envy the Princess. She responds that if he wants her to esteem his affections, he should be bold, and say so, and not leave her doubting his intentions. He tells her that he does esteem her, and would like to speak with her in private. She tells him that now is not a good time; he must wait until nighttime when she will send someone for him, and he is to go with that person who will bring him to her. When Floripa sees this interchange, she is nervous that Venus will be

inclined to someone "below her rank." After everyone has left, Floripa asks Venus what the Duke's page had said to her. Venus tells Floripa what he had said, and that she is determined to find out who he is without him knowing. Floripa sends for Don Gonzalo, and tells him to bring Laureano to the garden so that Venus can speak with him.

He comes to see her, and when he arrives, Venus assures him that now he is in a place where they can speak so that he can clear up the doubts she has about him. Alfredo decides to tell her who he is, and why he came in disguise. Venus tells him that she is flattered that he would esteem her above royalty, but he should not marry her because she is not his equal. He tells her that she is wrong, that she is the owner of his heart, and he promises to make her the Duchess of Módena if she will have him. They make arrangements to meet there every night, and Alfredo leaves.

Floripa, overhearing the conversation, asks Venus what she thinks of the Duke. She tells Floripa that if she could have it her way, it would please her to marry him and only him. Floripa responds that she wants whatever it is that will make Venus happy. The next day she asks Don Gonzalo to send a servant to the court of Módena to ask for a portrait of the Duke to ensure that he is telling the truth. At this time Eufrasia kneels down in front of Venus and says that since she has two Alfredos, would she be so kind as to give her one of them. Venus laughs, and tells Eufrasia that she promises to marry her to Laureano because she is certain that when he finds out the truth, he will want to marry her.

The servant then goes to the court of Módena, and asks for a portrait of the Duke.

When Don Gonzalo sees the portrait he is convinced that the Duke had told the truth. Floripa, satisfied, tells Don Gonzalo to inform the other suitors that the search has now come to an end. The suitors want to know whom she has chosen, and Venus replies that she has chosen the Duke of Módena. They are all shocked, and find it impossible to believe that she would prefer him. Venus then explains how she had been disguised so that she could see who loved her for herself and not for her position. Since Alfredo loved her thinking that she was the servant Eufrasia, he is the one that she wants as her husband.

They all admire her discretion, and to clear the air a bit, they offer festivities for the engagement. Laureano then asks permission to marry Eufrasia, which Venus gives happily, and the rest of the suitors return home. Alfredo lives with his beloved Venus for many years, blessing the heavens with illustrious descendants.

La dicha de Doristea [Doristea's happiness]

After hearing Doña Gertrudis's story, Don Vicente comments that he is worried that his story will suffer in comparison. Before he begins his story, Doña Lucrecia and Doña Lupercia sing a song, and Doña Lupercia also plays the guitar as accompaniment. The theme of the song is jealousy. Then Doña Leonor follows suit, and she also sings a song. Her song is directed toward Cupid, pleading with him to stop aiming his arrow at those who are already in love. When Doña Leonor stops singing, Don Antonio knows that the song had been directed toward him.

Don Vicente begins his story. The story takes place in Seville, where Alejandro lives. He is a Genoese of noble blood and is married to one of the noblest women of Seville. However, she dies in the birth of her daughter, Doristea. Doristea, who is only sixteen years old, is loved so much by her father that it is almost to her detriment. Many attempt to marry her, but her father always sends them away with the excuse that she is too young. Shortly thereafter, he dies, and Doristea is sent to live with her aunt, Doña Estefanía.

There is a noble man, much more noble than he is wealthy, who lives in town with his son, Claudio. Claudio is far from noble, and he is known for being part of a grand robbery in Seville. In fact, his behavior is so atrocious that it ultimately causes the death of his father. Because his father is not wealthy, he does not leave a large inheritance behind for Claudio. Claudio thus decides to concentrate his attention on Doristea with the hopes of winning her affections and her dowry. However, Doña Estefanía will not hear of it, and scolds him for being so bold as to think that someone with his reputation could possibly be worthy of Doristea. After such an affront, Claudio is more determined than ever to win Doristea so that he can take revenge on Doña Estefanía for insulting him. Doña Estefanía begins to note a change in Doristea's behavior and fears that it may be due to Claudio, and so she quickly makes plans to marry Doristea off to a powerful man from the Americas. Doristea, to avoid this event, sends a letter to Claudio telling him that she wants no man but him. She steals eight thousand ducats and gives them to Claudio telling him to return for her later when everyone is

asleep. Doña Estefanía gives Doristea a pearl necklace that had been given to her by her godmother. Doristea eagerly accepts the necklace, and quickly plans to give it to Claudio.

As planned, Claudio comes for her that night and takes her away. As soon as they arrive to a dense part of the forest, Claudio sleeps. When he awakes, Claudio is rude and short with Doristea, telling her that he does not want to be with a girl who would entrust herself to him. Doristea is crushed at hearing such harsh words, and begins to weep; but she is relieved that she had not relinquished her honor to a man as undeserving as Claudio. Claudio then threatens to rob her of her honor, but she defends her honor with her life. Doristea repeats that she would lose her own life before losing her honor. A man who is hidden overhears the conversation and comes to Doristea's defense, criticizing Claudio for his base character in desiring to take the honor of so worthy a woman. The stranger kills Claudio and comments that such a man does not deserve to be treated with respect.

Doristea immediately kneels at his feet, thanking him for saving her life and insisting that she owes him something for his bravery and courage. He hoists her on a mule and takes her to an inn where he tells everyone that she is his sister in order to ward off any suspicions. She is locked in a room. The stranger tells the others of his plans to take her to a convent in Úbeda. He needs a carriage, and Doristea informs him that if he were to go to the Court, he would have access to one there. He then pulls her aside and informs her secretly that he is telling people that she is his sister. They go on their way

and when they stop for rest he asks Doristea her name and who she is. Doristea, who is very wise, turns the question around to find out first who he is and where he is from.

He tells her that he is the son of Don Juan Manrique, who is currently in Madrid (the Court) waiting for His Majesty to grant him a title. He has a sister who is extremely beautiful, a point which leads up to his story. One night he was gambling and won quite a bit of money. When he left the gambling room, some men followed him out with the intent of robbing him or killing him. They would have killed him for sure had it not been for a gentleman from Seville who called out to him and intervened (it is here that we discover the name of the stranger: Don Carlos). After they were safe, Don Carlos discovered that the man who had come to his rescue was Don Luis of Guzmán. He and Don Carlos maintained a close relationship, and Don Luis soon told Don Carlos of his love for his sister, Doña Fulgencia. Since Don Luis already knew of another suitor that had been denied to Doña Fulgencia because her father loved her so dearly, he feared the same would happen to him. Thus Don Luis asked Carlos to speak in his behalf, certain that Carlos's father would listen to him, so that he could win Doña Fulgencia and marry her. The father agreed to the marriage, and after the two married they remained in the house for four months. After receiving some money, they asked Carlos to accompany them to the festivities that awaited them in Seville. Carlos happily went, not wanting to return to Madrid but dutifully doing so because his father was alone.

After hearing Carlos's story, Doristea feels that her honor may be at risk once again because Don Luis had been one of the men who had asked for her hand in marriage

when her father was still living. So she responds wisely and does not reveal her real name or give accurate information about her life. She introduces herself as Clara of Quirós, of very noble parents. She says that it is not possible for her to return to her home, and that she feels obliged to follow Don Carlos. However, she makes it clear that she has not recovered yet from the previous scenario, and she asks him to be patient with her. He agrees to continue to help her, but he still hopes for her favor in return.

Don Carlos arrives at his home and asks the maids and the widow Doña Laura to make sure that Doristea is as comfortable as possible. Don Carlos's attentions cause Doristea to begin to recover emotionally. In order to avoid losing her honor, she feigns sadness. She plays a harp and sings a song. The song indirectly lets Carlos know that she is not yet ready to relinquish her honor. Carlos wants to act as if he does not understand, but he knows what her words mean. Carlos says that after the six months that she has been with him, her not rewarding his love for him will kill him. Doristea, sensing his impatience, assures him of her gratitude and tells him he has earned the right to govern her heart but that he must wait until she overcomes her pain from the previous situation in which she was so badly deceived. Thus she escapes a potentially dangerous situation because Doña Laura had not been at home, and Don Carlos was hoping to take advantage of that situation. Don Carlos wants to distract her from the pain of her love and suggests that she take the harp and sing once again, which she does as Doña Laura returns. This song refers to a scenario of true love. It seems that Doristea is suspicious of Carlos's love for her. In the song, Cardenio wins Julia's favor, and after she has sung,

Carlos comments that he is jealous of Cardenio, revealing once again his passion for her.

At this point, even Doña Laura recognizes that it is time for Doristea to "repay" Carlos. Doña Laura knows a lady, a nun who had come to know Doristea because she came to visit them at times. Seeing that Doña Laura is on Carlos's side and feeling the pressure, Doristea asks if they could go to see the nuns because she wanted to speak with Doña Inés, a nun whom Doristea had come to know. When they arrive, Doristea and Doña Inés go to another room to speak alone. Doristea tells Doña Inés her entire story. Because she had lied to Don Carlos, who is not aware of who she is and has not offered to marry her, she seeks shelter in the convent and hopes to become a nun. Doña Inés tells her that she ought to tell Don Carlos who she really is and that if he truly loves her he will marry her; and if he seeks only to fulfill his desire, then she can remain with her honor preserved. Doña Inés then decides that she will tell the other nuns Doristea's story so that if Don Carlos decides to marry her, she would be allowed to leave the convent without them seeing her as frivolous. Doristea leaves, and after two days she sends Doña Inés with a letter for Don Carlos in which she explains who she is, and gives reasons for her supposed ungratefulness towards him.

Carlos, upon discovering the true identity of Clara and upon finding out that Don Luis had been one of her suitors, sends a slave to Seville with a letter for Doña Fulgencia and Don Luis. Don Luis writes back and tells him that he was overcome by Doristea's beauty, and asked her father for her hand in marriage but he denied him this privilege because Don Luís did not have a title. After receiving this letter, Carlos runs to his

father, Don Juan, to share this news. He tells his father the story, and Don Juan is amazed and impressed by a woman who is willing to endanger so much out of love for a man and who esteems her honor more than her life. Even before knowing this Don Juan loved Doristea, but now he does even more so, and is anxious to meet her.

They leave and head toward the convent. When Doristea comes out to meet them, Don Juan comments that she is so beautiful in the nun's garb that he doesn't even miss the fine clothes. She tells him that she always appears beautiful when looked upon by someone with such kind eyes. Don Juan tells Doristea that if it weren't for his age, he would snatch her up for himself and take the marriage away from Carlos. She kisses his hand, and he gives her a diamond ring for being the godfather of the wedding. Don Juan does not want her to leave the convent until the day of the wedding to prevent the happenings that often accompany the wedding night.

After two months of marriage, Don Juan receives the title of Duke from his Majesty. He wants to live in Seville to be close to his daughter and his daughter-in-law. He sends word to Doña Fulgencia to prepare the house and to advise Doña Estefanía of the news. Don Juan lives for four years with his new title, so well loved by Doristea that for this reason alone he was blessed. He dies a short while later with Carlos as the benefactor of his new title, blessing Doristea with a great inheritance.

El amante venturoso [The Happy/Lucky Lover]

When the previous story ends, they all praise don Vicente for such a good story, and they praise Doristea for her modesty. Antonio astutely points out that although Doristea is worthy of praise, her modesty is more of a temporary characteristic that surfaced due to the fear that the episode with Carlos caused her. Doña Leonor's modesty, on the other hand, is a permanent quality, actually part of her nature. Doña Lucrecia reveals to don Enrique that a women of noble quality is interested in him, and upon learning that it is Doña Lupercia he agrees to marry her, and goes to Don Alonso with his request. He then sends her a series of lavish gifts with which she is pleased. The festivities continue, and Doña Gertrudis and Doña Lupercia sing a song. The song is about love between Gileta and Fileno. The parable offered in the song is that he who cultivates the land will in time reap the benefits that the land produces. That is, if the land is not ungrateful. Next, doña Leonor takes the guitar, and she also sings a song about love. Her song is more abstract, questioning what love is, since it requires pain to receive its reward. The persona, not understanding love, is answered by a lover who simply says that obviously the poet has never loved or he would understand this phenomenon. Then the story begins.

This story is narrated by Doña Lupercia. It begins in Zaragoza with Ricardo Milanés, a wealthy man of noble blood, and his two children: Carlos and Margarita. The mother had died in the birth of Margarita. His neighbor, Octavio Esforcia, originally from Catalonia, was married to a woman of high quality from Aragon, and they had a

daughter, Teodora. He too is a widower, and thus a close friendship is formed between Ricardo and Octavio and subsequently between their children.

At the age of twelve, Carlos is visited by one of his uncles, a captain and a colonel in the Tercios of Flanders. Upon seeing Carlos to be such a fine man, the uncle takes Carlos with him to carry on his legacy. The two girls stay at home and cultivate a friendship over the years. Their time is spent primarily in Octavio's house because he is sick and Teodora has to stay and take care of him. At 18, Teodora is in her prime, and is described as being blessed by fortune and by nature. She is of noble blood and possesses a singular beauty.

Carlos has been away for eight years in the service of Felipe II. He discovers that his father is very sick, and that Octavio and Teodora are in Barcelona at this time. Upon receiving permission, he leaves to return to Zaragoza but unfortunately arrives five days after his father's death. He spends four months in mourning, and then returns for a year and half to his previous job before returning once again to Zaragoza. During this time he is free of love, without amorous concerns. When he returns to Zaragoza this time, Octavio and Teodora have also returned from Barcelona. Octavio is glad to see him and Carlos asks about his health and about Teodora. Exasperated, Octavio explains that he does not know what to do with Teodora because she does not want to marry anyone whom he suggests, and he does not want to force Teodora to marry against her will.

Intrigued by this, Carlos asks Margarita about Teodora, curious as to what she looks like now. Margarita praises her in such a way that Carlos simply must see her. It

just so happens that they go to visit and Carlos, upon seeing Teodora, falls immediately in love with her. She then takes the guitar and sings to Octavio to entertain him, and Carlos falls even more in love. Carlos requests that she sing again, and a maid brings her harp, and she sings once more. She sings a song about Lisarda and Leonido. Cupid aims his arrows at Leonido, and if the shots are coming from Lisarda, Leonido wants Cupid to make sure the shots hit the target. At the end, Lisarda says that if love wounds him, she will be his surgeon.

After this, eight days pass without Margarita making a visit to see Teodora. Carlos asks Margarita to put the blanket out so that Teodora will receive him. Carlos goes to see her although he feels bad for doing so because Octavio is sick. He asks for a guitar, and begins to dance. Teodora enjoys his dancing and is beginning to discover that she has feelings for him. This bothers her and she begins questioning herself: What is this Teodora? How have you allowed something like this to happen? Where are the old-fashioned modesties of your honesty? How have you allowed Carlos to rob you of your soul? What will become of you if the one whom you have chosen, taken up with other amorous concerns, sees you as cruel?

This time eight months pass, and Carlos tells Margarita of his plans to serenade her, in hopes of producing some kind of effect on her. He is desperate; if this doesn't work to win Teodora over he will go back to war to die instead. So, as planned, Carlos goes to the street near her house with two servants accompanying him, and sings to her. The song he sings reiterates the theme of: I live because I die, dying of my pain. He

refers to a "divine object" which is, of course, Teodora. Carlos makes it clear that he is not waiting to receive his reward, and that he realizes that true love is in the act of loving and striving without the promise of getting something in return. He ends the song by pointing out that she is modest, and he therefore feels obliged to be true to her propriety and to respect her modesty. Teodora, pleased with the song, retreats from her window and again begins to talk to herself, saying that Carlos loves and esteems her and that she doesn't have to wait; if she takes her own life, she will die of unhappiness. Carlos is of the same mold as she and is much better than the other fools who courted her. She then writes a letter and gives it to Margarita to take to Carlos, confiding only in her.

When Carlos receives the letter he is so thrilled that for a while he remains speechless. He kisses the sealing stamp several times before finally opening the letter. The letter begins with Teodora's awareness of the fact that loving without hope is a sign of courage, a heroic act. Teodora then offers her love for him based on the evidence of his love for her. She ends her letter by saying that if love with love remains rewarded, then Carlos's love already has the reward it deserves. Simply stated, she says that if love is rewarded with love, his love has already received its reward because of her love for him.

After reading the letter, Margarita tells Carlos to go quickly to see Uncle Antonio to make plans. Antonio comes to discuss the wedding arrangements with Octavio, and Octavio fears Teodora's resistance because of her aloofness towards other suitors in the past. He is afraid that he may be unable to convince her but he assures Antonio that he is

pleased with Carlos. Octavio speaks with Teodora and she kindly tells him that in the past she rejected the others not because she wanted her will to win out over his but rather out of her love for him, not wanting to part from the "loving nest." So plans are set and the wedding is to take place in fifteen days. Antonio invites people of importance, and meanwhile there are many festivities taking place. There is even the suggestion that Carlos is enjoying the fruits of marriage from his beloved Teodora.

During the festivities of the wedding, Don Pedro Maza asks Margarita to dance and she graciously accepts. He falls in love instantly and decides in his heart to ask for her hand in marriage. The next day, Margarita, wanting to give Pedro an opportunity to express himself, proposes a contest in which the women must offer a scenario to the men, and the men have to respond in verse. Octavio will serve as the judge and give out prizes to the most deserving. So the games begin with the newly married couple. Teodora says: My hope arrived at the door. Carlos, in verse responds incorporating Teodora's line as his closing line. Everyone celebrates his response. Next Margarita wants to take her turn but she is a bit apprehensive. She is aware that there are some women present there who were in love with Pedro and sought marriage with him but Pedro had rejected them. Margarita is worried that the same thing might happen with her. She says, "Love is a bandit." Pedro recognizes her fear, and in his verse he begins by saying that she should not fault Cupid when it is she whom he loves, and he closes the poem by saying the bandit is she. He too is afraid of rejection. Octavio asks Arnarda to offer a verse to Luis, his nephew. Arnarda is sixteen years of age, noble and of singular beauty. Luis loves her

tenderly but he had never expressed his feelings to her through words because of his bashful nature, which is a normal condition of those who know little. Arnarda says: love loses by keeping quiet. He responds in verse by saying that his life is in speaking, so if love loses by keeping quiet, then his pain is made public. Everyone laughs, and he then takes Arnarda's hand and kisses it lightly, suddenly causing more laughter to resonate. Antonio then enters in the room trying to encourage people to leave so that Carlos can enjoy the favors of his wife. Four pages enter with boxes of candy that are passed out to the men and women as they leave, allowing the adventurous lover to enjoy his beloved Teodora in peace.

El esclavo de su esclavo [The Slave of His Slave]

The others praise Lupercia for her story and she tells them to save their applause for Don Enrique's story the next day.

Don Enrique narrates this story, and refers to it as a story worthy of memory. The Count of Barcelona at this time is Rodulfo. Rodulfo has two men who serve him in his court: Don Félix, who has power over the Catalonian government, and Don Feliciano, whose main job is to protect the land from all their enemies, especially the Moors of Algiers. Don Félix enjoys the company of Blanca, the Count's sister, who is of such rare beauty that many princes try to win her hand in marriage. However, the Count does not want Blanca to marry because he is incapable of conceiving, and he fears that her spouse would take the crown from him. But Blanca does not mind her brother's harshness

because she is in love with Don Félix.

Don Félix feels that Blanca is aloof, and so he often complains to her about her attitude. She tells Don Félix she cannot demonstrate a greater degree of affection toward him until her brother dies because without giving him her hand in marriage as his wife, she is risking her decency. Don Félix is so frustrated that he grabs her hand and kisses it, telling her that if she doesn't want to give it to him, he will take it. Blanca acts offended at his behavior because at this time a woman enters. He is so hurt by the severity of her treatment of him that he decides to tell her how he feels.[78]

Then Don Félix sings a song to express his pain. He says such things such as: what good are the favors if I am dying of thirst and the water is right in front of my face but I am not allowed to have it, and what good is it if I have arrived to the place I want to be, but yet the one I desire denies me entry. He ends his song saying he is dying because of her. Blanca is so moved by the song that she gives him the master key to her bedroom, allows him to enter, and showers him with so much affection that within a few months she was pregnant.

In order to cover up this situation, Don Félix calls upon Alberto, one of his secretaries. Alberto is trustworthy, and so Don Félix explains his situation to Alberto, and asks that he find a woman to care for his child after she is born. Blanca then goes to her brother and asks to see the sea, and because he wants to please her, he allows her to

[78] In the text of both the 1663 Biblioteca Nacional edition and Soriano's 1993 edition there is an unnoticed repetition of this passage with variance. It is not clear if the repetition was intentional but it seems that it was an oversight by Carvajal.

go. She arrives at the castle where she remains for fifteen days. She gives birth to a girl, Matilde, and she shares this secret with a woman she trusts. Alberto takes Matilde to the house of the woman, who raises her until Matilde reaches the age of six. At this point, Matilde looks so much like her mother Blanca, that they fear the secret will be made known, and so Don Félix sends the woman and Alberto to live in a port by the sea in Barcelona, and they live here for four years.

Meanwhile Blanca and Don Félix are melancholy because of Matilde's absence, and because Don Félix is not able to visit her for fear of raising suspicions. He asks Alberto to send him a picture of Matilde to comfort Blanca, and because of his diligence, Alberto plans to do so. Matilde is already upset about Alberto's upcoming absence, and so he takes her on a boat the day before he leaves and they are both taken hostage by a pirate ship. They are taken to Argel, and because Matilde is so beautiful, the pirate takes her to the Sultan Queen. Alberto is then sold to a Moor named Audalia.

The King holds Audalia in high regard for his courage. He courted Tarifa, a woman who works for the Queen.[79] Audalia is a very loyal man but he is favorably disposed toward the Christians. From Alberto, Audalia learns that Matilde is his daughter and so Audalia tells him not to worry that he will make sure that Tarifa takes good care of her.

The Kings want to convert Matilde from the Catholic faith to that of the Moors. They constantly give her lavish gifts and dress her regally. They want to have a party in

[79] It is important to note here that Audalia's wife is first called Tarifa but a page later she is referred to as Jarifa, and this is the name that remains throughout.

hopes that she will fall in love with a Moorish man and thereby convert from the Catholic faith. Alberto takes Matilde aside and tells her the true story of her birth and lineage, pleading with her to stay true to the Catholic faith. She assures him of her loyalty by claiming that she would remain true to her faith even if it means her death. So she begins to be difficult with the Queen, assuring her that she will not marry a Moor because she is a Christian. The Queen becomes so frustrated that if it weren't for her immense love for Matilde, she would have made life difficult for her. But, the Queen is confident that with time, and with the giving of more gifts, Matilde would soften and give in.

At this time Audalia leaves on a boat to Catalonia where he is taken captive by Don Feliciano. He is very kind to Audalia, even allowing him to sit at the same table with him. Had it not been for Jarifa, Audalia would have considered staying there as his slave. The ambassadors from the Moorish King come to rescue Audalia, but he will not leave with them. Audalia is so distraught that he begins striking himself, putting wounds on his face, and hitting his body so hard that even the maids are unable to stop him. Don Feliciano enters the room, and asks why he is behaving this way after being treated so respectfully. He states his case and tells Don Feliciano that his love, Jarifa, works for the Moorish King, and he cannot stand to be away from her. Don Feliciano agrees to let him return upon the condition that he promise not to take arms against the Count. Audalia is so excited with this news that he promises his loyalty to Don Feliciano.

Arriving at Algiers, he tells the King what happened, and requests to be placed to work in another war against different enemies so as to comply with his word. The King

grants him his wish. Another pasha is jealous, and so he receives permission from the King to go to the coasts of Catalonia. Don Feliciano, certain that Audalia will be true to his word, ventures out on a boat with only a hundred soldiers. They are suddenly assaulted by a slave ship that takes them to Algiers. Once on land, Audalia goes to see who is there, and upon seeing Don Feliciano, he feels so terribly that it is almost impossible for him to disguise his pain. Audalia immediately purchases him but Don Feliciano does not recognize Audalia because of his rich clothing. Once they arrive home he explains to his wife who Don Feliciano is. Audalia and Jarifa had intended to receive the Catholic faith but because Jarifa loved Matilde so much, they had decided to wait for an opportunity when Audalia would be able to steal Matilde to go with them.

Jarifa explains to Don Feliciano that Audalia bought him to give him liberty, and she says to him that from that day on Audalia will be "the slave of his slave". Don Feliciano is happy to hear this news, and is grateful for Audalia's loyalty. Audalia explains to him the reason they have to become Christians, telling him of Matilde's capture and the King's plans to convert her. Don Feliciano goes to the garden to talk to Alberto, and Alberto tells him the entire story. Alberto shows Don Feliciano a picture of Matilde, and Don Feliciano admires her rare beauty, asking if Matilde is his lost daughter. Alberto then explains to him who Matilde really is.

The next day, Don Feliciano tells Audalia that he is in love with Matilde, and that now it would be impossible for him to live without her. He asks Audalia to take him to the palace to see her, but Audalia says that it would not be good for him to go dressed in

captive's attire. So, Audalia decides to dress Don Feliciano in Moor's clothing since he is a stranger. Audalia plans to tell the King that Don Feliciano is a relative of his who had been captive for quite a while, and that he had brought him here to work in his service. Don Feliciano also knows Arabic, which gives even more validity to his disguise as a Moor.

They put the plan into action, and Jarifa goes to see the Queen to explain to Matilde who Don Feliciano is so that she will not be aloof to him by mistaking him for a Moor. Confident of Jarifa's respect for her Christian faith, Matilde agrees to the plan, promising to do all that she asks. Audalia then sends Alberto with a bouquet of flowers to give to the Queen, granting him license to see Matilde. Audalia then introduces his cousin Mostafá (who is really Don Feliciano), and assures the King that he will be able to win Matilde's heart. The King is very excited about this, offering Don Feliciano work as a secretary if he is able to conquer Matilde that evening. Audalia now explains the biggest problem to Don Feliciano. Alberto must leave for Barcelona with Don Feliciano's letters asking to have Spanish ships attack Algiers on the day they plan to depart. Audalia will ask the King for permission to leave in order to resist the ships that will be coming, otherwise they will be in danger of receiving punishment for disregarding the Moorish law. The letter will request that the ships will make a grand entrance, advising the spies of their arrival. Also, the letter will notify them that Audalia's ship will carry a flag so that they will know to let them enter.

Don Feliciano embraces Audalia, appreciating his loyalty, and praising his

understanding. It is now time for the party to start. Alberto brings a bouquet of flowers, and Don Feliciano brings a bunch of small, white roses. When they arrive to the palace, the party had already begun, and some of the Moors are dancing with the ladies. Alberto enters, and asks the musicians to play a song from the Canary Islands because Mostafá wants to dance in front of the King and Queen. They play the song that Alberto requests, and Mostafá enters, offering the customary reverences. He dances with a small bouquet of white roses in his hand, and sings a little song. Upon finishing, he bows to the King and Queen, kisses the bouquet, and gives it to Matilde. She takes it from him, and tells him that she cannot give him her faith but she will accept the flowers. She explains that because she is a Christian she cannot love him nor can she permit him to love her.

The King and Queen are content that she is kind to him, but the other Moors become very jealous, especially Zulema. He complains to the King, and the King defends Mostafá telling Zulema that Mostafá is a noble man and Audalia's cousin. The King also tells Zulema that he has no reason to complain because neither he nor any other Moor can marry Matilde without first getting her to leave the Christian faith. The King tells him to work hard to sway Matilde, and she can be his. The party ends and Audalia and Don Feliciano go home. They decide that Alberto will leave with the excuse that the Redeemers of Mercy in Algiers had recaptured Audalia and were taking him with the other captives.

They navigate so quickly that they reach the port in Barcelona in just a few days. After disembarking, they discover that the Count is dead, and that Blanca had married

Don Félix. Pleased with this news, Alberto asks for permission to go to see the new Count. He receives permission, and when he arrives at the palace, everyone knows who he is. When Don Félix finds out that Alberto is in the palace, he wants to see him. Don Félix asks Albert what all this is about, and he wants to know where his daughter is and what has been going on. He says that he always considered Alberto to be a traitor because since the day he left he had not heard anything from him.

Alberto gives Don Félix a letter, and tells him that in reading it he will discover where his daughter is, and how much he owes him for his loyalty. He opens the letter and reads it. He is amazed to discover that Don Feliciano was a captive, because in Barcelona, everybody thought that he had died at sea. Alberto informs Don Félix of everything, and Audalia's nobility and loyalty surprise him. He goes into the room to inform Blanca of all that is going on, and tells her that he is determined to go in person and bring Matilde to her. Six boats are prepared for him to carry out his plan.

After a few days have passed, the spies announce their arrival. The Moorish King is disturbed by the unexpected news, preparing quickly for their arrival. Audalia and Don Feliciano ask the King for permission to leave. Audalia explains to the King that since his captor in Barcelona was disturbing them, it is best not to keep his word to him. The King grants them permission to leave. So he rounds up his boats, trying to get as many Christians in his boat as he can, saying that they are starting a sect in the city and that it would be better to give them the oars.

The day before leaving, Jarifa goes to the Queen, and asks if she and some other

women could go to say goodbye to their spouses. The Queen gives her permission, and Matilde begs to go with them. The Queen tells Matilde she will do what she asks, if Matilde in return will do what the Queen asks of her. Matilde promises that, if she marries Mostafá, she will bring the Queen pleasure, and therefore the love she has for him obliges her to go and see him take off. The Queen is so happy about this that she gets permission from the King to allow Matilde to go.

The women arrive at the beach accompanied by a guard. Audalia asks them to come on the boat because it is tied up, and from there they could see the boats disembark. The women do not want to get on the boat because they are afraid of the water. Matilde asks Jarifa to get on the boat with her because she would like to see Mostafá. The Moors are happy to see that she has fallen in love with another Moor, assuming that soon she would leave the Christian faith.

Audalia helps them on board. The night before Audalia had secretly put all of his riches on the boat. He waits for a while to make sure that the captains and the Moors embark. Then, he cuts the ropes, lifts the anchors, and follows the other boats. Those on land are very upset when they see the boat leave, and they go to inform the King of what has happened. The Queen thinks that it was very careless of the men to leave with Jarifa on board, and the boat must return to the port.

It was not long before the boat was nearing its destination. Don Feliciano put out the signal so that Don Félix would know for sure that they were coming. Don Félix gives the order to allow the boat to pass and to stop the others from entering. When his ship

fires the cannons, they are to attack the others. Although Audalia acts as if he is putting up a fight, the boat is taken in, tied up, and then the shot sounds. At the signal the other ships come forward and begin shooting. The Moors recognize that Audalia and Mostafá are captives, and the Moorish ships go in pursuit until they can no longer see Audalia's boat. They follow the boats until they lose sight of them and return home. The King knows that he has lost Audalia and Matilde, and he is deeply saddened.

Once they arrive to the port, Blanca welcomes them, crying at the sight of her daughter. She embraces Jarifa and calls her a noble Moor. Blanca then tells Jarifa that she will be the owner of everything she has. Jarifa kneels at her feet, and says that she wants to be a Christian; all she wants is for her and her husband to be baptized. Blanca promises to do it. Blanca wants to go to the Virgin of Monserrate to thank her for her blessings. They are there for nine days, and during this time Jarifa and Audalia are baptized. Jarifa is given the name of María of Monserrate, and Audalia takes the name of Félix Feliciano, in honor of the two men who helped him achieve his goal.

Upon arriving home, they decide that it would be a good idea to send the Moorish King a gift for being so kind to Matilde. Don Félix arranges for this to be done, sending him horses and other lavish gifts. He also sends a letter in which he informs the King not to send for Audalia and Jarifa because they had been baptized. Don Félix also tells the King that Matilde is his daughter, and therefore he was sending these gifts to him as a thank you for taking care of her.

When the boat arrives to Algiers, the King knows that they come in peace, and so

he allows the boat to pass. When they arrive at the palace, they give the King his gifts and the letter. The King realizes that there is nothing that he can do, and so he sends his ambassador to thank Don Félix for the gift. He also wants to show them how much he loves Matilde by maintaining contact with them.

The ambassadors return to Barcelona with the news. Audalia asks that a picture be made to remember his loyalty, and that it be placed in a public place where all could see it. Don Félix promises to do this, and he hires a famous painter to begin the project.

Everyone lives for a long time, Audalia as head butler, and Jarifa as head maid. Alberto marries one of Blanca's friends, and reins over four regions. Matilde has two sons who later rule with blessed memory.

Quien bien obra, siempre acierta [He Who Does Well, Always Succeeds]

After hearing Don Enrique's story all are pleased, and they continue the festivities with dancing. The next day, a new story begins.

Doña Lucrecia narrates this story. After serving for eight years in Flanders, Don Alonso of Saavedra, a Cordovan gentleman, asks for permission to return to his country. His wish is granted, and he leaves accompanied by a slave from Spain and two slaves from Flanders. They leave for Seville in the dead of winter. On the way, he encounters a young man, Francisco, whom he had known previously. Francisco now has mules of his own, and he offers to take Don Alonso to the court. Don Alonso, in turn, promises to pay him well. Francisco agrees, telling him that he would travel to the end of the world for

him.

During their trip, a tremendous storm comes upon them impeding their progress. Don Alonso decides to seek refuge in an olive grove until the storm passes. It is rather late in the evening when the storm finally lets up. After a short while they hear horses coming, and they get ready to attack the on-comers, assuming that they are robbers. Two men arrive on horses dragging a woman behind them. The woman is crying and begging for mercy, perplexed that a man with such a "noble heart" could be so cruel. The man yells at her, accusing her of shedding false tears. The two men begin digging, and at this moment, Don Alfonso is coming up with a plan to save the woman from her distress.[80] He tells Francisco to have the mule ready, and he tells Rodrigo to wait for them at the inn. He grabs the woman and reassures her that once in his power, no one will be able to offend her. Although she fears that he may be a bandit, she willing goes with him, certain that going with him will be better than the death that awaited her. Francisco is waiting with his mule, and Don Alonso mounts the horse with the woman at his side, and they go toward the inn. Rodrigo stays back and shoots one of the men, and then shoots the other, injuring them both. Then, Rodrigo shoots their mules to prevent the men from being able to follow them.

Don Alonso had already arrived at the Inn and had asked for the food to be prepared. Shortly thereafter, Rodrigo and the rest arrive and sit down to eat before

[80] This appears to be another error. Carvajal calls him don Alfonso here, but throughout the rest of the story he is don Alonso.

inquiring about the woman. After they eat and are about a league away from the inn, Don Alonso is curious to know who the woman is that he had rescued so as to know what kind of danger he might be in. Her face is covered, and she also had a mask in her hand. She removes her covering, revealing her rare beauty – a sign that she is a woman of high rank.

She decides that she will not reveal her name but will instead tell her story of misfortune. She is a well-known noble woman from Cordova who is being pursued by one of the most important gentleman there, Don Luis of Saavedra. She falls madly in love with him. One night when Don Luis comes to her window to see her, she expresses her frustration to him, unable to understand why he had not already asked for her hand in marriage, certain that there would be no problem because of their equality of rank. However, Don Luis explains that his brother is in Flanders, and he does not want to marry until his return. He speaks so highly of his brother, Don Alonso, that the woman longs to meet him (at this point she is unaware that the man she is speaking to is Don Alonso). In the meantime, at a town council meeting, Don Luis and the woman's father, who are town councilmen, are both vying for the position of court representative. Her father makes many negative remarks about Don Luis, enraging him to the point that he strikes her father in the face with his hat. They then draw swords against one another, both being wounded so badly that there is fear of their death. After such an event as this, everyone in the house is her enemy, and there is no one she can trust to find out about Don Luis's health. In addition, her father claims that Don Luis is his sworn enemy, and

therefore he is an enemy of the whole family. Due to the seriousness of the situation, the magistrate asks that Don Luis disappear for a while, pretending to be on his way to Valladolid, even though he is actually staying at a country house two leagues away.

When Don Luis leaves, he is afraid that she will change her mind, and so he gives a letter to the maid, who is aware of their love for one another. The young woman also has the same fear and asks the maid about Don Luis. The maid tells her where he is, and then gives her the letter imploring her to respond. She tells the maid to meet her at night at her window, and then reads the letter. Don Luis had written her a lovely poem expressing his fear that she would change her feelings for him or forget about him, and tells her that he cannot live without her. She is somewhat offended by the poem because he does not have faith in her feelings for him, but admits that she also has the same fear about him. That night she gives the maid the letter, and the maid tells her that Don Luis will be leaving soon and that she needs to arrange a time when they can speak to one another.

The next day, certain that her father is napping, she receives another letter from the maid at her window. She goes to her room to read it privately. Unfortunately, her father has a bastard son, Leonardo (the father had had sexual relations with a slave girl who served him; she is so beautiful that if it weren't for the branding, she could compete with the most perfect lady). Her father had taken Leonardo out in public and announced that his mother was someone else, bestowing so much pride on him that no one suspected his naughty behavior. As she is opening her letter, Leonardo bursts into the room so

quickly that she has no time to hide the letters. He grabs them from her and reads them. Upon discovering the information the letters contain, Leonard mistreats Esperanza in word and in deed; he even goes as far as to slap her face. She is so angry at this that she calls him a vile slave, a son of a bitch. He tells her that she will pay for that. Leonoardo takes the letters to her father's room. Luckily, Leonardo is so angry that he doesn't notice that the door is still open. She quickly escapes, and runs to the neighbor's house across the street.

Her father comes to look for Esperanza that night, and assures her that he loves her too much to let such a thing like this upset him. He then tells her that he does not want her to marry Don Luis, promising to give her such a great life that she will want for nothing. While he determines who her husband will be, he wants to take her to Seville, and leave her in a convent. He tells Esperanza to take off her clothes, and put on more humble clothing so that no one will recognize her or realize that she has left the house. She tells her father that she wants nothing more than to follow his will, knowing full well that she plans to defy his will by notifying Don Luis where she is so that he can remove her from the convent. Night comes and Esperanza leaves accompanied by Leonardo and another slave equally as evil, and it is then that she meets up with Don Alonso who rescues her.

Don Alonso addresses her as Doña Esperanza, thus revealing to her that he knows her because of the many letters he has received from his brother Don Luis. He reveals himself as the brother whom she sought to meet. Don Alonso is now afraid that her

father will think that Esperanza's disappearance is one of Don Luis's plans to steal her, and will seek new ways to avenge himself. He asks Esperanza where she wants to be taken because he must return quickly to Cordova.

Doña Esperanza says that she has an aunt, her mother's sister, who is a nun in the convent of the Reformed Carmelites. After receiving provisions, Don Alonso leaves her in an inn, and he goes to the convent asking for the prioress. He tells the nuns what had happened, and asks to speak with her aunt. They tell him to return with Doña Esperanza while they seek permission to receive her. Don Alonso does not think that she should arrive in such garb, and so he goes to buy her more proper clothing. He gives her over to her aunt, and leaves to return home finding his mother and the servants weeping. He pretends as if he knows nothing and asks what had happened. His mother explains that Doña Esperanza has been missing for eight days, and Don Álvaro is accusing Don Luis of stealing his daughter's honor, his house, and his property valued at more than twelve thousand ducats. Now, the magistrate has arrested Don Luis, and put him in prison forbidding him to see anyone. And, if Doña Esperanza doesn't arrive, he is soon to be on the scaffold.

Don Alonso assures her that everything has a remedy. He puts on a black suit, and goes to speak with the magistrate. Don Alonso tells the magistrate of Don Álvaro's betrayal (arranging for his daughter's death and the false accusation of Don Luis), and also tells him that his servants could serve as witnesses against him. The magistrate sends for a clerk, who will serve as the head of the trial against Don Álvaro, taking down

the declarations of Don Alonso and his servants. After the witnesses are questioned, he calls the captain asking for help in surrounding Don Álvaro's house, and then they enter the house. Don Álvaro wants to know the meaning of this intrusion. To ease his mind, the magistrate tells him that he is looking for some delinquents that had been jumping from roof to roof in that area. He orders the constables to search the house even though Don Álvaro resists. They find the servants, force them to get dressed and put them in jail. They take Don Álvaro to the magistrate's office, and they oblige him to tell the whereabouts of his daughter because they had discovered that he had attempted to have her killed. He states that the witnesses are false and that Don Luis could account for her since he had her with him. The magistrate leaves him imprisoned with the order that no one speak to him, and then goes to the prison to torture the two prisoners. Out of fear, the prisoners confess the whole truth. The magistrate asks if they know who had taken her, and Leonardo says that he did not know but he thought that it was a mulatto who had fired the shots at them.

The case is now known publicly, and therefore there are witnesses who come forward to announce that they had found the two horses dead. The clerk goes to take Don Álvaro's testimony. He denies the information again, and the magistrate, fearful of Don Álvaro's position and his high birth, sends the information to the president of Castile explaining to him that the parties involved in this matter are noble and powerful, and therefore he could not decide what the sentence should be in the case without an order from His Honor.

A secretary then goes to the convent to receive Doña Esperanza's testimony. One of Don Alonso's servants had brought a letter to her informing her that she should confess that it was he who had saved her. The secretary returns with her declaration, and because it matches up with what was written, a royal decree is given to the magistrate, as he is the judge best qualified to give the sentencing. He orders a letter in which he states that since there was no death, he would try to fix the quarrel by marrying Doña Esperanza to Don Luis. The servant then leaves for Cordova, and informs Don Álvaro of the conditions of the royal decree. He advises Don Álvaro to admit and to accept the ruling or he would proceed with severity against him. Don Álvaro does not want his affair with the slave to be made public, and thus he agrees to the order.

Don Álvaro is released. The magistrate sentences Leonardo to six years of hard labor. Doña Esperanza, now married, returns to Cordova, and the magistrate orders Don Álvaro to sell the female slave outside the city within fifteen days because it is inappropriate for a man of his stature to set such a bad example. Don Álvaro complies. At home he tells Juliana, the female slave, that she will now receive her wish of freedom, and that because he loves her so much, he hopes that once she is out of his reach that she will not conduct herself wantonly. He promises to set her free and give her 500 ducats. He sends his steward to look for a good, decent man for her, which the steward does successfully. Don Álvaro's clerk prepares two written documents: a letter of freedom and a dowry letter, in which he puts 1,000 ducats. He then asks the vicar to marry them without the marriage banns. He concedes, and the couple leaves for Granada the next

day.

Celos vengan desprecios [Jealousy Avenges Disdain]

The previous story ends, and Doña Lucrecia says that she gave the story its title because its happy ending was due to Don Alonso's prudence. The normal festivities continue, and Don Antonio offers his story.

Narcisa, a lady from Milan, is as illustrious by blood as she is by her character and her beauty. She lives so free of love that all the men who pursue her deem her cruel and disdainful. The most powerful men of Milan pursue her, boldly stating that they are lovers of her beauty. Two such important men include the Duke Arnaldo and the Count Leonido.

Arnaldo has an ugly face and a proud manner. He is offended by the scornful nature of Narcisa, and tells her that no one should enjoy her beauty except for him because all of her lovers are poor squires unworthy of her. Leonido is also aware of her cool attitude towards himself, and he seeks to stain her honor by slandering her.

Narcisa is very aware of their attitude towards her and is determined to complain to the Viceroy. When she goes to speak with the Viceroy, and informs him of their behavior and of how it is offensive to her, he agrees with Narcisa; but tells her that because of their position in society, he must ignore her complaint and pretend not to notice their behavior. She is so disgusted that in order to avenge her own anger she treats them much worse than she ever did before.

In Milan, the competition between the Count and the Duke is well known. For this reason, Don Duarte, a Spanish gentleman who is staying in Milan and is in love with Narcisa, decides not to declare his love for her. He fears that because Narcisa is so proud and harsh she would not esteem his love, since she had been known to be so ungrateful towards so many lovers in the past. It is not that he is unworthy of marriage to her; in fact, Don Duarte is the blessed descendent of the illustrious house of the Dukes of Cardona and is so close to receiving the inheritance of his estate that if his uncle dies without benefactors there is no other relative closer to receiving the inheritance than Don Duarte. He only fears upsetting her, seeing that she is so easily offended by all those who serve her.

The noble Spaniard lives a sad life, as much in love as he is melancholy. However, he receives some relief by following Narcisa to public events, being careful not to draw attention to himself. For example, at times he follows her to church where she would go to hear mass accompanied by her cousin Clori – a woman of such quality that were she not by Narcisa's side, she would be equally worthy of being loved.

Narcisa has a villa a quarter of a league from Milan. The villa is a place of recreation because of its gardens and its location; it is close to a beautiful grove where a lot of hunting takes place. Her friends, especially two titled ladies, enjoy going there for relaxation because they all love Narcisa, something that is rarely seen. She is as courteous and pleasant with women as she is cruel and disdainful toward men. Because of her loving demeanor there is no envy toward her amongst her lady friends.

She sat in a church pew near a chapel and Don Duarte, entering in the chapel, enjoyed seeing and hearing his beloved without being suspected by the other suitors. One day after hearing mass, Narcisa is accompanied by two of her friends. Madame Rosana asks her when she would like them to go to the villa. Narcisa responds that they can go at that moment. Laurencia says that she will go the following day because she had to visit someone else that afternoon.

Don Duarte hears the conversation and, desirous to see her, leaves the church and goes home. Dressing himself in a garment and a cloak of rough cloth, he leaves for the villa, and upon arriving asks the gardener if he could stay there for a couple of days because he is traveling and is feeling sick. Don Duarte then takes out eight reals, and gives them to the gardener. The gardener is content with the pay, and he takes Don Duarte to a room that is in the garden, giving him a bed in which to sleep.

Another day, a page comes in the morning to tell the gardener not to let anyone enter because Narcisa and her lady friends would be coming. Because the gardener sees Don Duarte in ordinary dress, he does not think to throw him out. Narcisa and her friends come that afternoon and sit under a beautiful branch. They entertain themselves by making bouquets. Narcisa takes some flowers, and sews together a wreath, and places it on her head. They all praise her, celebrating her beauty. At this time, they hear a loud noise and ask who caused it. A maid says that the Count Leonido and two servants had entered by force, and no one had been able to detain them.

They come over to where the ladies are, and Narcisa angrily tells the Count that

she does not understand why he causes so much trouble, knowing full well that she does not esteem his efforts. The Count is very angry that she holds him in such low esteem, and that she treats him so poorly in front of the other women. He tells her that it is a good thing that she is speaking like that to him in the garden, because if she were in Milan, there would be many who would come to avenge his displeasure.

Don Duarte does not want to lose this opportunity, and he comes forward with his sword saying that there is someone else in the villa that also serves Narcisa. The Count and his servants take out their swords, and Don Duarte cuts a big portion of Leonido's face with a backhand. He wounds the head of one of the servants, thus obliging them to leave quickly, fearing that he would kill them. Don Duarte takes off after them, and because no one knows who he is, he goes to Milan to arrive before the servants get there.

Everyone is amazed at this man's courage, and Narcisa asks the gardener who he is. The gardener tells her that he does not know; the gentleman had come the day before asking if there was some way in which he could serve, and the gardener let him in to help him take care of the gardens. With the sudden upset, no one wants to leave to go hunting. Back in Milan, Narcisa tells her cousin that she is suspicious of this man because someone as courageous he could not possibly be a man of low birth. Clori agrees, saying that there is no doubt that he loves her, and fearful of the seriousness of her condition, he does not dare to declare himself. Narcisa then confesses that his self-confidence had left her so intrigued that she would give everything she had to know him. Clori laughs telling her to be careful because this type of feeling is the beginning of loving, and it scares her

to see her that way, when she has always known her to be free of love. Narcisa responds by saying, "if I was born free of love, I am not free having been born a woman."

During the time of this event, Arnaldo leaves to visit his estate. When he returns, and learns that the Count had been wounded, he replies that he had been suspicious of the two cousins saying that Narcisa favored one of the lovers in secret. Overtaken by jealousy, he wants to satisfy his suspicions and determines to walk through her street at night, disguised so as not to be recognized.

Since Don Duarte knows that Arnaldo is absent and that Leonido is still bed-ridden, although somewhat better, he wants to celebrate the wreath that Narcisa had placed on her head with some poetry. And so accompanied by a page who carries his instrument, Don Duarte goes to street where Narcisa is. Although Arnaldo sees that Don Duarte is about to sing, he does not want to interrupt the music. After singing, Arnaldo, disguised, approaches Don Duarte asking him if he is not aware of the fact that the Duke Arnaldo serves this lady and hopes for her hand in marriage. Don Duarte simply responds that he is not doing anything to thwart his efforts and if he has a problem with his attitude, then they can settle the matter outside. They draw their swords, and Don Duarte wounds Arnaldo, causing him to fall to the ground. Don Duarte makes it clear that if Narcisa's decency were not at stake, he would kill him.

The girls look down to see what all the commotion is about. Cloris is certain that the man singing is the same man that had been in the garden because he was praising the wreath that Narcisa had put on herself that day. Narcisa recognizes that she owes this

stranger even more now for preserving her decency than she did before for his showing his love for her. She is swooned by his skill and persistence in serving her without revealing his identity, and she is so devoted that she is certain she will experience insomnia. Clori remarks that it won't be easy to find out who he is since he is disguising himself. But Narcisa doesn't care because his love will be the same no matter who he is.

Arnaldo stays in bed for a few days, offended by the treatment he received from Don Duarte. He is curious to see if the disguised lover will also come to Narcisa's rescue in public. So Arnaldo goes to the church, and when Narcisa goes forward to take holy water, upon taking off her glove, Arnaldo grabs it violently and commands that she give him what he asks of her. Narcisa responds that she has done well in scorning those that serve her because they don't dare to punish this behavior. Arnaldo laughs and then leaves the scene. When night comes, Don Duarte arms himself with an air of satisfaction. He puts on a mask, and he goes to Arnaldo's house. When he arrives a page gives him a letter from Arnaldo, telling the stranger that he is waiting for his response. Don Duarte goes up to give him the response, and seeing that Arnaldo wants to challenge him, he takes out his pistol, intending to kill him. Arnaldo goes down to the street and asks Don Duarte if it is he that he is looking for. Don Duarte replies affirmatively, and says that if he has courage, he will follow him. Arnaldo follows Don Duarte unaware that he is the one who had tried to kill him before. Don Duarte tells Arnaldo that he came to get back the glove that he had taken from Narcisa. Arnaldo takes out the glove and teases him a bit putting it in his hat and then he fires a shot at Don Duarte. He misses, and Don Duarte

pierces Arnaldo with a sword in his chest, causing him to fall at his feet. Don Duarte takes the hat and the glove, and tells Arnaldo that he has now had the opportunity to kill him twice, and if he dared to offend Narcisa's honor again, he would take his life.

Don Duarte leaves and arrives at Narcisa's house, giving the hat and glove to the doorman with instructions to tell Narcisa that the Duke remained in such a bad state that he would not dare to displease her again. He then says that he is at her service if there is anything she needs from him. The doorman goes upstairs to deliver the message, and the girls are so excited that they send him back downstairs to tell the stranger to come up. When he goes downstairs, Don Duarte had already left. Narcisa is disturbed and says that his courageous skill had conquered her heart, because he places himself at her service and obliges her without allowing her to know who he is. Now she is determined to go to the villa to escape the scandal that the Duke's wounds could cause her. And it could be that in doing so she would also satisfy her doubts about her lover, because she is certain that he will follow her there.

Clori agrees saying that the villa is two leagues away, and it would be a good idea for Narcisa to go there to let the situation subside and also to know whether or not she is in trouble because of Arnaldo's position as Duke. Clori is worried about the ramifications of the event. Narcisa says that for this reason she wants to go to the villa and be gone the next day, leaving in public so that her unknown lover would know where they were going and not risk his life in trying to defend her. So the next day they leave Milan and head for the villa. Don Duarte does not want to follow them by day because

doing so could raise the suspicious of the Duke's friends. He goes by night to see them, and returns to Milan the next day, eagerly waiting for the night to come again.

Narcisa's friends regret her absence, and because she is so close by, they want to visit her. So they all head for the villa with the idea of staying there for two days. Narcisa and Clori are pleased at their coming, and the workers invent dances and games to entertain them. At night, they light the lanterns, and dress ridiculously. Since Don Duarte had gone to the villa every night up to this point, he does not miss his opportunity by remaining silent during the nightly festivities. He writes some verses down, and gives them to one of Narcisa's dwarves, one whom she holds in high regard for being such a great musician. He gives the dwarf a paper and a ring, telling her that if she would be so kind as to do him the honor of singing this romance for Narcisa, then he would reward her efforts. The dwarf promises to do it, content with the reward he had given her. The poem speaks of Narcisa's beauty, but also emphasizes that she is a loving person whose beauty does not provoke envy among others. Her beauty is adored by all. He enjoys the glory of loving her and seeing her. He finds the other suitors to be foolish for considering themselves to be worthy of her love, a supreme goddess. He knows he is unworthy of her love but it is enough for him to know that in loving her without tiring her, he is able to serve her without offending her.

Everyone celebrates the verse and Narcisa asks the dwarf who had given it to her. She says that a worker whom she did not know had given the verses to her. Laurencia points out that now Narcisa can no longer think of her female friends as flatterers because

the workers are also praising her beauty. Laurencia esteems her favor, and soon the women decide to return to Milan, pleading with Narcisa to go with them. But she says that in order to free herself from the situation with the Duke, she must stay there for two months.

Arnaldo is in bed, and has almost fully recovered. He is going to visit his estate, and he goes out in public, intending to win over Narcisa by force. He remains hidden, and puts spies out to advise him when his ungrateful beloved would return to Milan so that he could be on her route to carry out his plan. Narcisa's friends write to her, and painfully aware of her absence, they beg her to return to Milan because they are so lonely without her. Rosana sends the letter with a maid, and Narcisa responds to the letter by saying that she would answer their request in two days, but it would be she who would gain the pleasure of their company. The Duke's spies advise him of her upcoming plans, and accompanied by six men, he waits for her on the road. He orders the spies to detain the maids that accompany Narcisa so that they will not be able to defend her.

Since the dwarf had sung Don Duarte's verses, the two cousins suspected that he was somewhere in the villa. Therefore they did not want anyone else to go with her to Milan except for one gentleman and the coachman, providing the hidden lover an opportunity to come and talk to them. To carry out their plan, they decide to leave at night.

Don Duarte, relaxed because of his good luck, and tired because of the weight of his armor, retires to a hollow in some cliffs where he still has a view of the route. A little

while later, he hears the noise of the carriage, and because he is not aware of Narcisa's plan, he assumes that the noise he hears is the carriage of some of her friends who had come to visit her that day. He decides to wait until the carriage has passed and hides himself in the darkest part of the cliffs, so as not to be seen. Now that the carriage is closer, he has a better view, and sees that there are men waiting for Narcisa to come out of the forest. Arnaldo is barking orders, telling the spies to take the two men to the thickest part of the woods, and tie them there so that they cannot escape and seek help from the villagers. He tells the spies not to return too soon, and to wait until he whistles. Don Duarte is sure that this plan is directed against Narcisa but he does not want to leave. He wants to let the Duke remain alone so that he can attack him and show Narcisa how much she owes him for everything he had done for her.

The carriage arrives and the spies make the gentleman-in-waiting get down, threatening him with death if he speaks. The other three grab the coachman, and they all take the two men to the thick of the woods, just as Arnaldo had commanded them. The Duke shows up and is now alone with Narcisa. He tells her that he had been lucky to find her so that he could at last put a stop to her cruel tyranny. He then tells her that because he enjoys and appreciates her beauty, she has no other choice but to oblige him by giving him her hand in marriage. She is so upset that she does not even give him a response. This is Don Duarte's cue, and he comes out of hiding to save Narcisa. He goes over to Arnaldo and gives him a harsh thrashing, reminding him that he has already accomplished something by taking away her protectors. Even though the Duke is

flustered, he takes out his sword, and Don Duarte fights back dealing a blow that cuts off Arnaldo's hand. The frightened women ask him to spare the Duke's life so as not to put their decency at risk. He tells them that it is for that reason alone that he had not killed the Duke on an earlier occasion.

He quickly climbs up on the mule, and returns to the village. Because the servants are on the look-out, it seems strange to them that they have not yet heard from the Duke. So they leave the two men tied to the tree to go check on the Duke. When they reach him, they are surprised to find him injured because he had not whistled for them to come to his rescue. He explains to them that he had been hit hard and lost his senses, and was therefore unable to whistle for help. He asks them to get him out of there quickly because Don Duarte had already headed for the village, and he would soon send somebody after them. Narcisa then sends some workers into the thick of the forest to let the two servants free.

Narcisa and her new coachman head on their way until they arrive to a church. Here she meets Don Duarte. She tells him that only he could have freed her from such an offense, and that the skill with which he served her has caused her to surrender her heart to him; he had put his own life at risk to defend her. She is very appreciative, and tells him that if the reward he deserves is having her as his wife, then he can rest assured that no one else would take his place. She will wait to see what happens with Arnaldo so as not to put his life at risk.

Don Duarte is so content with her response that he does not know what to say. He

asks her permission to return to Milán, but she asks him to stay the night in the village because she fears that his enemies may be waiting for him on the road to Milán. The next day they leave for Milán, and upon arriving to her house the butler informs them that the Duke had come the night before, saying that about a league outside of Milán, a group of thieves came upon him, and injured him. They are content to hear this news, assuming that in order to cover up his crime, the Duke had decided to keep the truth to himself because his plan to take Narcisa by force was an offence that could have cost him his head.

When the Duke is feeling better, he realizes that winning Narcisa is not a possibility. Therefore, he sets his sights elsewhere, and decides to pursue one of her cousins who is also very attractive, but whom he had not noticed before now because he had been so blinded by Narcisa. He wants to celebrate his marriage with royal parties and public rejoicing to scorn the one he had once held in such high esteem.

Narcisa is so happy when she hears the news of the Duke's marriage because she is finally free of him, and she wants him to know it. She rents a window near the Duke and dressing in her finest clothing, accompanied by one of her cousins and her friends, she leaves to attend these royal parties. He is so angry to see that she is so content, and his new wife cannot help but notice his anger, and asks if they can go to live at his estate. At this point the Duke sees that nothing can be done about this, and so he decides to do as his wife asks.

After the Duke is gone, Narcisa and Don Duarte get married. Narcisa had told

everybody all about Don Duarte, and what he had done for her so they are very happy about the occasion, admiring the Spaniard for his courage and skill.

At the end of eight months, Count Leonido returns, and his friends tell him of the Duke's absence and Narcisa's marriage. The Count does not want to cause any more trouble, and so he asks Clori to marry him, seeking permission to visit her. Don Duarte, aware of the Count's courtesy grants him permission. The marriage takes place, and the Count wanting to display his greatness, sends lavish gifts to his wife. They live together for many years.

La industria vence desdenes [Skill conquers disdain]

This story is narrated by Doña Juana. She specifically states that this story will serve as an example to women so that they are not "mal acondicionadas" [bad-tempered, difficult], because often times such terrible women lose their happiness or once they have already obtained it, they live unhappily married. Don Vicente echoes this sentiment with a popular refrain: "Que el humo y la mujer brava echan al hombre de casa" [Smoke and an ill-tempered woman throw a man out of the house].

The story takes place in Úbeda where Don Fernando and his beautiful wife, equal in rank to Don Fernando himself, live. She gives birth to two children, twins: Pedro and Jacinta. As is the custom, they have various teachers help them acquire various skills. Don Fernando, unable to find a suitable match for his daughter, decides to teach her the art of music so that she can enjoy her position as a chorister in a convent. A little later in

the story we discover that Don Pedro decides that he would like to use his skills in the church, and thus he goes to Salamanca to study theology. He is very well received and well liked there where he also discovers his skill in art. His skill is such that his art work becomes profitable for him.

After four years, Pedro returns home. Here we learn that his cousin Don Alonso is in love with Jacinta but her father shuts the door in his face explaining to him that she is inclined to the religious life. Although she does not let her father know, Jacinta is in fact in love with Don Alonso. At this time Don Fernando is very sick, and his wife is also becoming sick by being so close to him all the time in order to care for him. Don Fernando dies, and less than a month later his wife also dies.

Don Pedro must now leave for Rome and he cannot take Jacinta with him. However, knowing that Jacinta does not want to be a nun, and that she is not inclined to religion, Don Pedro gives her his blessing to marry Don Alonso and offers her all of the inheritance that their father left for them. He tells her not to be ashamed for wanting to marry Don Alonso. Jacinta's response is one of submission, telling him to do what he feels best but assuring him that she does love him. Jacinta and Don Alonso marry, three weeks later Don Pedro leaves for the court, and four months later Jacinta is pregnant. Don Pedro is unable to come back to Úbeda before heading to Rome, and therefore he asks Don Alonso to give the baby Jacinta's name and to send him a picture.

Don Pedro arrives to Rome at the Sacred Palace. Here he is met by the Cardinal with whom he becomes friends. He is immediately well-respected by all who meet him,

and he possesses such skill and grace that one could easily become jealous of him. Yet at the same time his great courtesy and kind spirit made envy by others unlikely. He continues to earn his living with his paintings, and he soon receives a letter from Jacinta with a picture of his new nephew. He is very pleased because his nephew looked so much like his sister Jacinta: blond, white and beautiful.

The Cardinal has a celebration every year in honor of Saint Jeronimo and asks Don Pedro to give a sermon. Don Pedro accepts, and offers a sermon that receives such acclaim from its hearers that he begins giving sermons regularly. He stays in Rome for seventeen years, and during that time the Cardinal of Toledo dies. Now the Archbishop of Toledo is left without a prelate, and the Cardinal of Rome is asked to occupy that position. He accepts, and takes Don Pedro with him. On the trip, while in Seville, Don Pedro sends some fabric and various other things to Jacinta, including 200 escudos to help her with her problems and maintain appearances. (At this point we are not aware of what her problems are). Don Alonso, also sick, sends news of his sickness so that Don Pedro is aware that he will be unable to go see him. However, Don Alonso offers to send his son in his place, and Don Pedro replies that it would be best to wait until he arrives in Toledo.

In Toledo Don Pedro occupies the confessionary, and many come to him for penitence. He quickly becomes an important figure in the church. In particular he becomes friends with two women: a mother and a daughter belonging to the most prestigious and elegant part of the city. These women notify him of property being sold –

a house and a garden next door to where they live. He decides to buy both properties. Once he is settled in Don Pedro sends for his nephew but gives specific instructions that he enter at night because he doesn't want anyone to know of his coming until he has dressed his nephew to his liking.

As soon as Don Jacinto receives word, he leaves immediately for Toledo, and follows Don Pedro's orders arriving at two o'clock in the morning.[81] Don Pedro cannot believe Don Jacinto's resemblance to his mother. Don Jacinto informs him that now he would not even recognize his sister Jacinta because she is so thin. Jacinto explains that Don Alonso has a gambling problem and loses so much money that the house is hopeless; they are lucky to even have a small pot with a little bit of stew and sometimes they don't even have that. Don Pedro assures Jacinto that he will have no shortage of food as long as he is with him. Don Pedro then inquires about Jacinto's musical ability, which Jacinta has often praised.

Then, one of the slaves bathes Don Jacinto, and comments on the whiteness of his skin. While he prepares himself, Don Pedro tells Jacinto about the mother and daughter who live next-door and says how they are his great friends and therefore would like to meet Don Jacinto. Don Pedro again refers to them as belonging to the most illustrious part of the city, describing the mother as prudent and wise and referring to the daughter as a great musician and one of the prettiest girls in the city. Don Jacinto asks their names, and it is here that their names are mentioned for the first time: Doña Guiomar of

[81] This is the first time that his nephew's name is actually mentioned.

Meneses and Doña Beatriz of Almeyda. Don Pedro explains that the father was one of the noblest men of Portugal but he gambled so much that he left them very poor. They embroider and do other such things in order to sustain themselves. Don Pedro points out that their best quality is their modesty; in fact, doña Beatriz is so reserved that she is known for being ill-tempered.[82]

Upon hearing this description, Don Jacinto immediately falls in love with Doña Beatriz, and he sees her as the owner of his will. The next day he dresses up nicely in preparation for his visit, and comes quickly downstairs. Some of Don Pedro's friends are visiting and comment on his light-footedness; Don Jacinto quickly reaffirms his manliness. They eat together, Don Jacinto dances, and they play until evening. Before dinner they go over to Doña Guiomar and Doña Beatriz's home. Doña Guiomar receives Don Jacinto warmly, but Doña Beatriz receives him cooly and with much restraint. Don Jacinto sings for her and because she likes the song, she asks Don Jacinto to give her a written copy of the words. He agrees to do so on the condition that she sing for him. Doña Beatriz is so aloof and so evasive that her mother must get angry with her in order for her to comply with Don Jacinto's wish.

The next day Don Jacinto entertains himself by jotting down the words of the song for her. During this time some neighbors, including Don Rodrigo and some other young men, stop by, and they spend the afternoon singing, playing instruments and dancing. Don Rodrigo then goes home since he lives so close by. Don Rodrigo is

[82] This is the first mention of a girl being "mal acondicionada" and so we can assume that the narrator, Doña Juana, is referring to Doña Beatriz in her introduction to this story.

married to Ana, who is described negatively as "placentera" [agreeable]. He also has a sister, Doña Leonor, who is twenty-four-years-old and a widow. She inherited all of her husband's estate under the condition that she not abandon his mother because of her old age. Leonor agrees, but in order to escape her mother-in-law, she often comes to visit Don Rodrigo. Doña Leonor is described as overly carefree – the complete opposite of Doña Beatriz.

Don Rodrigo enters the house, and tells Ana and Leonor all about Don Jacinto. Just as Don Jacinto was enamored with Doña Beatriz upon hearing about her, Doña Leonor is likewise enamored with Don Jacinto simply by hearing about him from Don Rodrigo. They want to see him right away so Don Rodrigo sends them to Doña Guiomar's house. They go there immediately, and tell Doña Guiomar that they have come to meet Don Jacinto because Don Rodrigo has done nothing but sing his praises. They ask him to sing something, and Don Jacinto agrees to do so, giving a piece of paper to Doña Beatriz explaining to her that it contained the words she had asked him to write down for her. He begins to sing and then stops because of his "pecho apretado" [tight chest], and asks Doña Leonor to sing for him. Anxious to impress him she begins to sing but she sings such licentious words that Don Jacinto finds her behavior to be in poor taste, himself being naturally a rather quiet and shy fellow. Ana right away tells Doña Guiomar what a great match Don Jacinto is for Doña Beatriz. Doña Guiomar, however, is hesitant because of the fact that Don Pedro is wealthy, and they are not. She suggests that Doña Leonor is a better match for him because of her large inheritance. Of course,

Doña Leonor is thrilled with this possibility as she is very much interested in Don Jacinto. Doña Beatriz, on the other hand, is heartbroken, not because she likes Jacinto, but because she is poor. Her prudence here was necessary to hide her pain. After everyone leaves Beatriz retreats to her room and lets out her frustration asking God to forgive her father who left her with nothing, leaving her no chance to compete with someone like Doña Leonor who had more money than she but less character.

After becoming very frustrated, Beatriz takes out the letter that Don Jacinto gave her and reads it. In it he expresses his love for her. She feels that she is in a double bind because she sees herself as being disgraced by his boldness in expressing his love for her. Therefore, if she responds to him, it's as if she is condoning his solicitude, but if she doesn't respond at all, she invites more opportunities for him to express himself to her again, almost encouraging that behavior. So she opens the window, rips up the letter, and throws it on the ground, telling him that she will respond in the same way to any similar solicitous behavior on his part.

Don Jacinto of course is taken aback by her behavior but yet he is all the more determined to prove to her his steadfastness. He goes with Don Pedro the next day to Doña Guiomar and Doña Beatriz's house. Ana and Doña Leonor are also there, and they all request that Don Jacinto sing for them. He accepts the invitation, and takes the opportunity to carry out his intent by singing a song in which he expresses his reaction to Doña Beatriz's response of tearing up his letter. When he is done singing, Doña Guiomar suggests that they dance, and because it is a public event he assumes that Doña Beatriz

will not be excused to leave. But knowing the way that she is, he decides not to challenge her. The pain Doña Beatriz causes Don Jacinto is severe, and she recognizes this, satisfied that the song he had sung expressed his disapproval of the torn-up paper. When Don Jacinto arrives home he refers to Doña Beatriz as terrible, and surprisingly Don Pedro says that she is better now than she had been before. Don Pedro explains that before now Beatriz wouldn't even come into the room when he would visit. He was surprised just to see that she actually attended the event.

The day of San Juan was drawing near, and Don Pedro had plans to bring everyone together. Doña Leonor suggests that they go to an early mass veiled to hide their appearance, so they can secretly see if Don Jacinto is as handsome in church as he is at their get-togethers. Doña Beatriz does not want to oppose the plan for fear that her feelings for Don Jacinto will be evident. So they follow through with the plan, and once back safe at home Doña Leonor exclaims that she is thrilled with Don Jacinto and would not be able to calm down until her brother arranged for them to marry. She quickly runs and dresses to look her best for the evening event, overdoing it in hopes of impressing Don Jacinto. The men arrive, and they offer the women a "gentilhombre" [gentleman]. Doña Leonor quickly replies for all of them, saying that of course they want him because he is a dashing young man. Doña Beatriz is outraged by her brazenness, and drops a kitchen item that she is holding. Everyone tries to detain her including Don Jacinto. He holds Beatriz's hands tightly and pressing them together he says with his eyes what his tongue could not express. Doña Beatriz angrily grabs her hands away from him, scolding

him for the way he acted.

Jacinto is so shaken by Beatriz's behavior that he becomes pale and goes outside to the fountain where he begins to sweat profusely. Don Pedro approaches him, and Don Jacinto explains that his clothing had become heavy with sweat because of the heat of the night. Doña Guiomar starts to hand him a linen cloth to wipe off his face but Doña Beatriz, knowing she is the cause of his upset, quickly offers another cloth that is perfumed in order to calm him. He uses the cloth, and then offers Beatriz his own cloth because he did not want to return a cloth that she already saw him use.

After the main meal Don Jacinto is out by the fountain and Doña Beatriz hides herself behind the curtain so that she is able to see him without him knowing that she sees him. Doña Leonor goes outside to cut some flowers and wanting to be courteous she approaches Jacinto and asks him if he would like some carnations. He declines but then takes one saying that one is enough to find himself favored. Doña Beatriz observes this scene, and is so angry at the forwardness of her enemy that she awakens her mother asking for water because she is dying of thirst. They go down near the fountain, and the slave brings them water. While Doña Guiomar is drinking, Don Jacinto puts the carnation in the curls in the back of Beatriz's long hair. Doña Beatriz removes his hand and tears the carnation into pieces throwing it on the ground. Don Jacinto says to the air: "The women of Toledo are cruel", and Doña Beatriz replies, "and the Andalusians are very bold." She enters the house behind her mother.

The prebendary starts to stir things up. Everyone starts dancing. Doña Leonor

dances with Don Jacinto, and then Don Jacinto, fearful of the rejection he would receive from Doña Beatriz, instead approaches Doña Inés to dance. Then it is Doña Beatriz's turn, and she does the same movements as Doña Leonor had done, but everyone applauds her. The festivities continue, and then they head back to Toledo.

The next day while Don Pedro is at church, Don Jacinto writes a letter in which he explains how badly Doña Beatriz's actions make him feel. When he arrives to the house they all ask him to sing for them. Once again the words of the song express how he is feeling about Doña Beatriz. He sings it with such emotion that even Doña Beatriz is moved to tears. However, she still remains firm against him because of an incident that occurred a day or so earlier. The incident occurred when she was out at the fountain crying, and Don Jacinto saw her there wanted to take the opportunity to express his feelings for her. But Beatriz was surprised by his presence because she thought she was alone and so she once again scolded his bold behavior telling him to never allow it to happen again.

Doña Beatriz's rejection of Jacinto once more sends him back home where he is bedridden. Don Pedro sends for a doctor and advises Doña Guiomar of Don Jacinto's condition. The doctor reports that he suffers from a high fever, and that they may have to bleed him in order for him to recover. Doña Guiomar goes home to inform the girls about Don Jacinto. They all intend to visit Jacinto, but when Doña Guiomar tells Doña Beatriz to get dressed, she replies that she does not want to go, as it is not proper for a single girl to do so. She says that it is proper for her mother and Doña Leonor to go

because they are widows, and it is also appropriate if Ana goes because she is a married woman, but as a single woman she will remain at home.

When they arrive to Don Pedro's house, Doña Guiomar explains that Doña Beatriz could not come. This news almost takes away Don Jacinto's last breath, and they send for the doctor who notices Don Jacinto's falling blood pressure and decides to bleed him. The girls go back to Doña Guiomar's house, and Doña Beatriz asks about Don Jacinto's condition. Doña Leonor yells at her, accusing her for Don Jacinto's sickness, and criticizing her for being terrible and foolish. The next day Beatriz decides to visit him. Upon seeing him she takes his hand and kisses it, and her touch is enough to make him better. Seeing his cured spirit, Doña Beatriz finally weakens a little, happy to see how in love he is with her, and satisfied to know that it is because of her that he is better. Don Pedro, content that Don Jacinto is now feeling better, asks Doña Beatriz to sing. She complies and sings a song that she knows Don Pedro likes to see if Don Jacinto will like it as well. As she is finishing the last verse, the prebendary and other gentlemen enter the room and ask Doña Beatriz to sing again. Doña Beatriz passes the instrument to Doña Leonor and asks her to sing in her place.

The next day Don Jacinto stops by Doña Guiomar's house to thank Doña Beatriz for her kind treatment of him while he was sick. She of course is back to her old ways, and simply tells him that she does not do favors for anybody; she was only doing what she owed to Don Pedro. Beatriz then asks Jacinto to leave, as her mother is not close by. This, in turn, invokes his sickness once again and he is back in bed with a high fever.

Doña Beatriz yells to him from her window, asking him what the problem is, and why he has to scare them every day. He, infuriated, calls her a tyrant because she knows full well that it is she who is killing him.

Doña Ana and Doña Leonor receive news of his sickness and go to visit him. Doña Leonor sits with Don Jacinto on his bed giving him water. When Doña Beatriz witnesses this, she becomes enraged with jealousy, and yells to Don Jacinto that he now has no reason to complain of her harshness towards him because now Doña Leonor is able to return him to his health, and therefore she will not return to his house. However, instead of being overwrought with sadness and frustration as he had been in the past, Don Jacinto feels relieved as he recognizes Doña Beatriz's jealousy as a sign of her love for him.

Don Jacinto wants to see Beatriz jealous again to be sure that she does in fact have feelings for him, so he comes up with a plan. He goes to Doña Guiomar's house where he bumps into Doña Leonor who is also headed that way. She is very happy to see him feeling better, and says so. Don Jacinto knows that Doña Beatriz can hear him, and so he invites Doña Leonor for a visit. Doña Beatriz calls to one of her maids, and tells her to go give a message to Don Jacinto, and to tell him that it is from Doña Guiomar. The message is simply: look at what women you let enter your house. Don Jacinto replies that he finds himself greatly favored by these women, and as such he does not doubt his quick recovery.

That night Doña Beatriz composes a letter and gives it to the maid the next day.

She tells the maid to go to Don Pedro's house and give the letter to Jacinto, telling him that Doña Leonor gave it to her and that she is in charge of getting a response from him. The letter simply states that he is a false and fickle man. Don Jacinto replies that if he were to marry Doña Leonor it would be because of her harshness and not because of his so-called fickleness. Upon receiving the letter Doña Beatriz weeps, and becomes sick. Don Jacinto enters the house, takes her upstairs, and puts her in bed to wait for the doctor. He returns home, and Don Pedro enters the house perplexed at how upset Don Jacinto is. He pleads for Don Jacinto to tell him the truth about what he is feeling. Don Jacinto tells him about the letter from Doña Beatriz and about his harsh response to her which he hoped would have caused her to declare her love, but it instead upset her to the point that she became sick. Don Pedro promises to remedy the situation.

While others are visiting Doña Beatriz, Don Jacinto composes a letter in hopes of encouraging Doña Beatriz. When he arrives to the house, Doña Inés receives him, and everyone asks him to sing in order to make Doña Beatriz happy. He sings a song he had composed in which Doña Beatriz is the main character. Afterwards Doña Beatriz is once again back to her sour self and her harsh behavior, but this time Don Jacinto stops her. He asks her why she finds it necessary to kill him. Does she not know that they are to be married, and that Don Pedro had already given him his blessing? Doña Guiomar returns home, and Doña Beatriz explains that she knows that Don Jacinto loves her and that because of her modesty she had kept it quiet but now she wanted Doña Guiomar to know.

The next morning they all go to the church, convinced that the best cure for the

two lovers is for them to marry. Don Pedro respectfully asks Doña Guiomar for her daughter Doña Beatriz, and explains that riches are not necessary, quality and virtue are enough. Don Pedro takes all the necessary measures, and sends a letter to Don Alonso and Doña Jacinta, telling them to come to Toledo because their son had married. Everyone seems content with the new marriage with the exception of Doña Leonor, who can hardly contain herself. In order to mask her jealousy, she claims that her mother-in-law is not well, and so she must return to the court to care for her. Doña Beatriz likewise feigns sadness upon hearing of Doña Leonor's absence. Don Jacinto and Doña Beatriz live a long life together as husband and wife, happy and cautious to avoid past jealousies.

Amar sin saber a quién [To Love Without Knowing Whom]

After hearing Doña Juana's tale, they all celebrate the revenge of Don Jacinto upon Doña Beatriz, but also applaud Doña Beatriz for doing everything to preserve her modesty. Doña Lucrecia is perturbed that her guests are giving all of the praise to the events of the story, and leaving none for the actual art of storytelling. Thus she offers the fable of Apollo and Daphne in hopes that the guests will see that the delivery of a story is also worthy of flattery. Upon finishing the fable they all, in an exaggerated manner, praise Doña Lucrecia for her eloquence in telling the tale. And now, Doña Leonor begins her story.

Ludovico, the king of Scotland, has a daughter sixteen years of age named Lisena. She is very wise and sharp-witted, and when she speaks all listen to her in admiration.

She is not very inclined to marry, and instead enjoys being outdoors: hunting in the mountains and the valleys. In fact, she is so shy and virtuous that she asks her father to make sure that no portraits of her be made.

As is to be expected, a woman as Lisena has many admirers. Among them are the king of Hungary, the king of Germany and Enrico, the king of Navarre. They send their ambassadors to the Court, but King Ludovico shuts the door to them all, and sends them on their way with the news that the Queen is sick. This news is disturbing, especially to Enrico, whose ambassador had informed him of Lisena's divine beauty in such a way as to cause Enrico to surrender his heart to her and live in a state of melancholy.

A couple of months after her father had turned her suitors away, the Queen dies. After the normal period of mourning, the king is urged by his people to marry again so that he does not die without having an heir to the throne. But he loves Lisena so much that he refuses their request, fearful of her reaction to having a stepmother. However, it is ultimately Lisena herself who persuades him to remarry. Once he is convinced, he receives various portraits of women from which he must make a choice, and he chooses Clorinarda, the Duchess of Mantua, a woman of such a gentle and beautiful disposition that after seeing her, he arranges the marriage.

Since Ludovico is the King of Scotland, his wedding is public news. When Enrico hears of it, he is determined to go to the court of Scotland in disguise to witness the entrance of the Queen and to see if Lisena is as beautiful as his ambassador had described. In addition, he has his portrait made with his name and the name of his

kingdom inscribed at the bottom. He is portrayed in all his glory: a nice body, gallant in size, black hair, big black eyes, and above all, a powerful, good-natured man of rare understanding.

Enrico arrives to the Court fifteen days before the entrance of the Queen. He very much enjoys all of the festivities leading up to this event, especially seeing Lisena. He is so enthralled with her beauty that it seems to him that the descriptions of her are nothing in comparison to the real thing. He remains in the Court hoping that his portrait makes it to the hands of the princess he adores.

After two months, the festivities start once again with the news that the Queen is pregnant. And, as was customary, she would take walks to see the common people and be seen by them, and would take Lisena with her. The people shower Lisena with such praise that Clorinarda becomes very envious. She complains to the King that he and the people love the princess so much that nobody bothers paying any attention to her. This, of course, causes the King a great deal of worry because he loves his wife and daughter equally. Lisena does not like seeing her father in such turmoil, and so she suggests that she go to the Island for a while. She loves it there, and she can live peacefully, although she will miss her father greatly. The best part is that the King can tell Clorinarda that he himself will banish Lisena to the Island in order to please the Queen. The King agrees readily to this idea and makes arrangements for Lisena to be taken to the Island.

Her planned exile is made known, and upon hearing the news, Enrico is so happy that he almost goes crazy thinking of the possibility that on the Island he may have an

opportunity to bring about his amorous pursuit of the princess. He quickly sends for some brown linen to make a dress so that he will appear like a coarse villain. He then tells his men to remain at the Court, and asks that one of them come every week in disguise to give him the requests of Navarre and any other news he should know about.

With this provision made, he heads for the Island to wait for Lisena's departure. Upon arriving at an inn, he asks for a bed and for dinner, and invites the owners to join him so that he can introduce himself. In order to hide his greatness, he presents himself as a simple man with little understanding. At dinner Enrico tells them that he was raised learning the farming of the land, and that if they know of anyone whom he could serve while he was there, he would do his best to serve him or her well.

Now on the Island there is a gentleman named Alberto who is the main guard of the preserved forests. The owners of the inn knew that he was looking for a servant to serve as guard at night, and so they tell him about Enrico. He sends for Enrico, and asks who he is, and where he is from. Enrico says that he is from Aragon and that they call him "Rústico Amador" [Rustic Lover]. He tells Alberto that anything he asks of him he will do. Enrico offers Alberto money to keep for him and give him as he needs it. It seems to Alberto that Enrico is a servant fit for the work, and, greedy for Enrico's money, Alberto receives him in his home. Alberto is married and has two daughters, and they all grow to love Enrico as if he were part of the family.

Enrico has been on the Island for two months when the Admiral arrives with some men to aid in the service of Lisena. He sends for men to adorn the palace. Enrico asks

Alberto who these men are. He tells them that they are the great men of Scotland who have come to live on the Island to serve the Princess. Enrico asks for permission to go see them, which Alberto grants him. They all quickly get along with Enrico to the point that they are already joking around with him. They ask him who he is, and he tells them that he is working for Alberto. The Admiral enters in Lisena's room to decorate it. Enrico takes notice of where the windows are, and which direction they face.

Lisena arrives, and there is a great celebration. Among the festivities is an event in which the most skilled gentlemen sing in her presence. And so Enrico buys a guitar so that he can play a song that he has composed. He decides to go late at night, certain that no one else will hear him. He sits at the foot of the tower and begins his song. Lisena, unable to sleep, is surprised at the music she hears – music that she had never heard before on the Island. She gets up without informing the other women, and opens the window to listen, assuming that it is several young men she is hearing. Enrico recognizes by the shadow of the moon that there is somebody there, and certain that it could be none other than Lisena, he sings her a song. He sings the last verses with such sad tones that he is unable to continue, although he had every intention of doing so. With this he leaves, leaving Lisena troubled by his sudden exit. She tries to figure out how she can find out whom it was that sang to her. From the words of his song she learns that he is not someone who regularly enters the palace.

The games continue, and the Admiral and the other men dance to entertain the princess because she is melancholy. Enrico shows himself to be somewhat of a

simpleton during the games to the extent that some men comment to the Admiral that they have never seen a man so simple, and that he could occupy the position of jester of the court. The men tell the ladies to speak with Enrico, certain that they will enjoy his company. Lisena wonders if this is the same man who sang to her the night before, and if he is using this strategy to disguise his greatness. She is determined to find out, while keeping her propriety intact of course.

The next day she tells the gentleman that she would like to go to the forest to hunt birds. She and the other ladies, informed about Enrico, begin to flirt a bit with him to see how he will respond. He makes all the ladies laugh, making it difficult even for Lisena to stifle her smile. There is a group of doves in one of the branches of the tree, and one of them is so white that Lisena asks the men to shoot that particular one because she would like to see it fall. One man begins to shoot, and Enrico stops him and says that he will shoot it. He shoots it with such precision that the little dove falls bathed in red droplets. The women are very impressed with his skill, and praise his abilities. He says to them that they do not need to be afraid because he aimed at the target he shot with care so as not to miss. As he says this he looks in the direction of Lisena, which causes her to blush a bit – enough that she is aware of the effect the mysterious gentleman has on her.

When she returns to the palace, because she is hot, she requests that the window remain open. Enrico takes advantage of this opportunity. He waits for her to come to the window and while music is playing, so as not to scare her, he uses an arrow to shoot a letter into her room. In order to give her an opportunity to see it, he does not sing that

night.

Admiring the brave act, she picks up the paper, and reads the letter in which Enrico proclaims his love for her, without revealing his identity. She is so offended by it that she begins to curse the Island saying that she would have never come there to escape the problems with the Queen had she known that her problems would be worse on the Island; loving somebody without knowing who it is that one loves, is the worst pain of all, something that could cost her her life. She realizes that this man does not enter her palace, and so she decides to go down to the Island to bring him to her.

She commands the Admiral to begin the festivities. He, in turn, calls on the Governor to inform him of this. The Governor proposes that the men draw lots to see who will be the king of the cocks. The other men will obey the king, and serve him for three days on the condition that the one who is king gives twenty servants uniforms made of tinsel, colored paper, and other such things to provoke laughter. The king will wear a paper crown over his hood, and will be given a stick as a signal of his command. He will have to give them food on Sunday. They, in turn, will have to enter the forest where there will be a tent with a rope tied from one tree to another. The "roosters" will run with their eyes covered up, thereby running into the rope and falling down, causing a great stir of laughter. And then on Sunday morning, the king will walk through all of the streets on the Island with dances and drum beats. It seems like a good idea to the men, and so they decide to put the plan into action.

Enrico knows what is going on, and eager to present himself to the princess in the

attire of a lover, he goes to the Governor's house. He says that if the Governor would be so kind as to make him king, he would give the Governor a cassock painted any way that he would like, and would give his servants uniforms of importance that they could keep, because the idea of having uniforms made of paper was not suitable for Her Highness. The Governor sends for the men, and knowing what Enrico had promised them, they give him the stick. He goes back to Alberto's house to tell him what had happened, and Alberto gives him two thousand ducats to follow through on his promise. Alberto then asks him what he must do. Enrico explains that he must give the Governor a cassock and his cow-hand servants and cloth caps made of green taffeta, adorned with painted braids. He will wear a satin dress adorned with black cuttings of the same satin; his crown will be black, trimmed with gold.

He then asks for money to complete the task. Alberto gives him the money, and Enrico, with his stick, heads to the house of a painter who makes things of pasteboard. He gives the painter his stick and the money, and says that he must make him a board with a little chick on it made of waste paper, and he must put this board on his stick so that it doesn't fall off; then hanging from it he must put another small board with some verses written in big letters. The painter is not to tell anyone about this until after everyone had seen it because Enrico wants to make everyone laugh.

The painter promises to keep it secret, happy with his pay. Since the Admiral is the one keeping track of the festivities he asks the Governor how things are going, and the Governor informs the Admiral that Enrico is the king, which brings him great delight.

And since this event is meant to entertain the princess because she had been so melancholy, the Governor informs her of the event at dinner. She is pleased with the news, recognizing that this idea is not one of a foolish man. To confirm her suspicion she responds that when they go out for the stroll on Sunday, she would like them to come by the palace so she may watch them pass.

When Sunday arrives, they all go to the Governor's house. Upon seeing Enrico in his attire, they are impressed with his appearance, and find it hard to believe that he is just a simple man. The Admiral tells them that they must go to the palace because her Highness wants to see them pass. He warns them that the king is majesty and therefore upon arriving to the windows, they must bow three times. Enrico looks at his men and tells them that when they come to where her Highness is, they will let him pass, and bow as the Admiral told them to do. He asks for his stick, and they all celebrate with much laughter the chick and the saying.

They go on their way, and Lisena is advised of their coming. She goes to the balcony accompanied by the other women in the palace. When they see him, his servants obey him, and he passes by in a very serious manner. After they bow, he takes off his hood so that his crown is visible, and tells the Governor that they will dance three dances for her Highness. After finishing the dances, he continues with his walk.

The Admiral is stunned, and remarks that he believes this man to be a man of importance who for some reason walks around hidden and disguised. Another gentleman named Don Rodrigo responds that he cannot believe that the Admiral would say such a

thing. Doesn't he know that the imagination of a crazy man is one of the most powerful things in the world? He then says that because they had warned him that the king is majesty, he took it to heart and played the part. Don Alejandro and Don Sancho agree with Don Rodrigo saying that they could speak of many things that crazy men have done in the past.

They go up to prepare the food, and Lisena asks what the meaning of the emblem is that he carries in his hand. The admiral responds that it is the custom for the king of the cocks to have an emblem and Enrico, being creative, had chosen a chick to put at the top of his stick with a little board hanging from it that says: "Although I am King of the Cocks, don't put me in the pot, this little chick is better." They all laugh at his charm, and Lisena, doubting the truth, wants to reward her hidden lover. She asks that four plates and a chick be sent to Enrico and that he be given a portion each day for the time he is there. The Admiral tells Lisena of the suspicions that they had had, which only grow when Enrico comes down to eat. The Admiral tells him that her Highness is pleased with the wit of the chick, and as a gift she sends him food to be rationed while he is there. He is to go this afternoon to her tent, kneel, and with great politeness, he is to thank her for her gift. Enrico responds indignantly that he is foolish! If the king is majesty, as the Admiral says, than does he not see that he is putting the Princess in an inferior position referring to her as her highness? He turns his back and asks for the food. Surprised by his reaction, Don Sancho says that he now believes the Admiral's suspicion.

When the time comes for them to escort Lisena to the woods, they tell her what

had happened. She tells Doña Inés of Palma to say something about majesty when she is in Enrico's presence to see how he will respond. When he arrives at the tent, they show him where he is to sit, and he bows until he is almost kneeling, and taking off his hood, he puts his crown on the ground and takes his seat. Doña Inés then asks him how his majesty could leave his crown on the ground. He responds by asking her where there would be a better place than at the feet of the princess of Scotland. The waiter looks at the rest of the men, and says that the Admiral must be right because these seemingly foolish acts are not foolish at all.

With this evidence, Lisena affirms her suspicion and since it is Lent, Enrico is no longer singing, which causes her to be very melancholy. So she tells the Admiral to prepare the galleys to go to sea. Everyone comes near the boats to see her, and Enrico gets on one of the boats that she has to pass by so that he can see her. And when it is time for them to return, the Admiral, in an effort to help Lisena off the boat, offers his arm to help her, but because of the movement of the boat, he is unable to prevent her from falling in.

Enrico throws himself in with such speed that he seems like a bird to all who watch him. He grasps her with his arm around the middle of her body, reaches for a cord with the other hand, and pulls her out of the water quickly. He then says to the men that they are to take her to the palace because the chill from the water could harm her. They then will do what he tells them to do, something that had been done for him one time when he fell in the sea. He tells the Admiral that he must throw some wine with some

shoots and sprouts of rosemary and boil it. Then he must soak a sheet in it, and get it as hot as he can. Then he must undress her until she is just wearing a t-shirt, wrap her in the sheet, and put more clothes on her to cause her to sweat. He must make an infusion of apple and lily water mixed with coral; it must be thick and very warm, and then he must put it on her heart and prepare a hearty drink for when she comes to.

There are two doctors there on the Island, and they approve the remedy that Enrico had proposed. Enrico sends the Admiral to prepare the medicine, and the large pan with the sheet is brought to him, after which they leave so that Lisena can be undressed. The maids ask if they can allow the sheet to cool a bit as it is very warm, but Enrico insists that they put it on Lisena, assuring them that it would be better for it to burn her than for her to die. So, they do as they are told and put enough clothing on Lisena so that she begins to sweat. She is unconscious for two hours, and then she opens her eyes, which causes the women to break out in tears. They ask her how she is feeling and she says that she is covered in a great sweat, and asks who it was that put her in that state. The maid tells Lisena that the peasant had given the orders, and that he had also been the one who saved her from the water. Suddenly, without thinking about what she was saying, Lisena exclaims that only a loving king could have such courage. She tells the maid to ask him if she can remove this clothing. He tells her to use lukewarm towels to clean off the sweat and to remove the perfumed and warm clothing. Lisena listens to him, and orders that what he said be done.

Lisena requests that he and the other men come in her room. They all repeat how

brave Enrico was in saving her. She looks at him affectionately, and tells him that his remedies have helped her to the point that she is now feeling well. She no longer wants him to serve as guard but rather as her royal doctor for the time that he is on the Island so that if she becomes sick again, he will be there to cure her. Enrico wants to kneel to thank her, but he is so shaken up that he trips on the rug that is in front of the bed and has to put his hand on the edge to keep himself from falling. Everyone laughs at him and Don Sancho asks him what the problem is. Enrico replies that it makes sense for him to act in such a way since he just got promoted from being Alberto's maid to being the royal doctor.

The next day the doctors come to visit Lisena and see that she is all better. One of the doctors is amazed that a man so incapable was able to do something so important. Lisena says that she owes a lot to him; she owes him her life. They decide that she should stay in bed for eight days. After four days had passed, Lisena was feeling much better and thus Enrico left to go get his instrument. When Lisena comes to the window Enrico sings to her. Satisfied and content at this point that the make-believe doctor is the disguised lover, Lisena throws a little bit of water from her window. Enrico calls it water of angels, and says that he needs more to put out the fire that is burning him. She throws down a little bit more, and they continue in this manner for a while without taking it any further: Lisena, attentive to her decency, and Enrico careful not to upset her.

One morning the Island receives news from the Court that the Queen had given birth to the Prince of Scotland. They ask Lisena to prepare the royal parties, and to set up

stages for those on the Island. In an attempt to maintain his simple nature, Enrico asks the Admiral if royal doctors are allowed to enter the running of the bulls. The Admiral says that if he wants to enter, he may. Upon receiving the Admiral's permission, Enrico takes out a uniform that matches that of the others. He tells the men that it would be a good idea to play some games before entering in the plaza, and that they should wear shields and badges to signify their love or their intention. Don Rodrigo, who thinks Enrico is stupid, asks if he even knows what love is. Enrico tells him that of course he knows what love is; Alberto's girls love him a lot because he always brings them candy.

They all celebrate his simple manner, and since some of them are courting Lisena's ladies, they decide to follow his plan. Don Rodrigo is courting the maid, and when they arrive to the painter's house, bringing taffetas with them, Don Rodrigo tells him to paint a gentleman on his knees with a chain at his throat, and a woman on foot with the end of the chain in her hand. And his mote reads: "Although you see me in chains, my prison is so sweet that I desire to possess the judge who condemns me." Don Sancho is courting the secretary, and he tells the painter to put a gentleman with a padlock in his mouth on his taffeta. His mote reads: "My love is so secret that the owner of my affection put the padlock on my mouth so that I wouldn't speak of it." Don Alejandro courts Doña Inés, and he tells the painter to paint a jasmine surrounded by a lot of sticks covered up by the same flower, and at the bottom a gentleman who has fallen on the ground with his chest crossed by an arrow, and the God of love aiming to shoot another one at him. His mote reads: "It is the jasmines that have wounded me so badly

and not Cupid's arrows." Enrico asks the painter to paint a sphere with a seraph in the middle and the moon and the sun on either side. At the bottom, there is a forest with some small flowers and on one of them, a small bird with its wings open and it neck high, as if trying to say that he wanted to fly. His mote says: "Although you see me on the ground, I will fly until I reach the sky."

Once the paintings are finished, the Admiral tells Lisena what happened, informing her that it had all been the peasant's idea. Lisena is content to see him so committed and thus tells the Admiral that after the parties have ended she would like for him to send the men to come upstairs to give them prizes already prepared as he sees fit. And in this way, she can see the motes.

On the day of the festivities, the performance of the courageous King shows his bravery when he condemns to death the brutes that tried to attack him, winning applause from all the people on the Island. Afterwards they all go upstairs. The Admiral sits down to judge the prizes that he had already prepared and brings the paintings so that Lisena can see them. After seeing Don Rodrigo's, the Admiral orders that he be given a prize. He gives Don Rodrigo a piece of a chain telling him that since he finds himself so well-off in prison, he thinks it would be appropriate to double his chains. Don Rodrigo takes the prize, very content to receive it. Upon seeing the badge of Don Sancho, the Admiral gives him a silver key attached to a cord, telling him that he didn't like to see him mute and as a friend he gives him a key so that he can publicize his speech. The Admiral gives Don Alejandro a band of gold clamps decorated on both ends, telling him

that he gives them to him in the name of his shepherdess so that the gift would encourage him to recover.

Then the Admiral brings out Enrico's painting, and Lisena observes it with particular attention. She assumes that the sky and the seraph represent her beauty, but is unsure of what the little bird signifies. She demands that the Admiral give him his prize, and the Admiral, to make the party even more ridiculous, gives Enrico a cage. The Admiral then says to Enrico that that since his little bird is free, he thought he would give him a cage to put it in so that it doesn't fly away. Enrico takes the prize very seriously and points out that the Admiral had been more prudent in the past, and that now he was treating him like a crazy man by giving him that cage. Enrico swears that he will have to pay for it.

Lisena is so stunned by his response that she looks for an opportunity to ask him to reveal himself. At that time the mail arrives, and Lisena is distraught because her father writes that since the Queen is content, he wants her to come back to the Court and will send someone to get her in six days. Enrico discovers that she will be returning, and his face grows pale upon hearing the news. She tells him that the time has come for him to receive his reward; when her father comes, she is going to tell him what happened, and ask him to make Enrico the royal doctor. He is appreciative at the gesture, but afraid that she will actually follow through. So he takes out his portrait and gives it to Lisena, urging her to compare the original portrait with his copy to see if the man in the picture could serve as the royal doctor.

Without waiting, he turns his back, and Lisena is so excited that she can hardly contain herself. She calls the Admiral, and asks him to speak to her father on her behalf about arranging for her to marry. She also wants to know who her suitors are. The Admiral tells her that any of her three suitors is worthy of her Highness, but that the King of Navarre is especially worthy, being known as the most powerful and gallant in the world. Lisena gives the Admiral the portrait that Enrico had given her, and tells him to look at it. He takes it, and after looking at it, he is not surprised; the Admiral always suspected that Enrico was an important man, although he did not assume that he was that important.

Lisena tells him that all of her melancholy has been due to the confusion that this King has caused her. She owes him her life, and now he is sick with pain because of her absence. She asks the Admiral to look for him and let him know that she esteems him, and would like for him to assist her until he leaves her at the palace. The Admiral goes to look for Enrico, and finds him in a room with a view of the Island. Enrico is so absorbed that he seems immobile. The Admiral then says to him that now that his Majesty should be content, he shows himself to be so sad. Enrico tells him to leave, saying that he is no longer the king of the cocks. The Admiral tells him that he knows that he is talking to the King of Navarre because her Highness showed him his portrait and told him everything that had happened. Enrico throws his arms around the Admiral's neck, and asks him if it is possible that Lisena esteems his affections. The Admiral tells him that she holds them in such esteem that she wants his Majesty to stay with her until she arrives at the Court.

Ludovico comes six days late, and during this time Lisena is so swooned that she has decided that she will not get married to anyone else. When they arrive to the Court, the suitors come with their ambassadors, hoping to win Lisena's hand. Ludovico listens to all of them, and then sends them on their way to give him time to think. He takes the portraits and goes to see the Admiral. He tells the Admiral that he loves Lisena so much that he fears choosing the wrong person for her. The Admiral tells him that the best thing to do would be to tell Lisena that he is trying to marry her, and ask her to choose herself. The King accepts his advice, and gives Lisena the copies of the portraits. He then asks her to choose the one she prefers because marriage is something that doesn't end until death, and he would feel terrible if she lived miserably because of a choice that he had made for her. She takes the portraits, and picks the one that she already had picked out in her heart.

With this, they take all the necessary steps to carry out the marriage. The ambassador sends word that the wedding will take place in the city of Estella, in Navarre. The King asks Clorinarda if he can accompany Lisena. When the day comes for her to leave, there is both tears and joy. Doña Inés, the maid, and other gentleman accompany her. Enrico arrives to the city with his men, and Ludovico is impressed with his gallant manner and considers his daughter to be lucky to have him. Ludovico stays there for four days in secret, conferring about some important matters for the conservation of his kingdom. He returns to the Court, and asks the Admiral and some other gentleman to accompany Lisena to the Court.

They stay there for two months to celebrate their marriage. And when the day comes for them to leave, Enrico tells the Admiral that he is in charge of six places within his reign, and that he now bestows the title of the Duke of Sangüesa upon him. The Admiral kisses his hand and says that his Majesty has kept his word.

They all stay a while longer to celebrate memories from the past. And, arriving to the court of Scotland, they inform Ludovico of how well they had been received, which pleased him greatly.

Lisena reigns for many years, filling the heavens with happiness with her illustrious descendants.

Conclusion

All the guests are so pleased with Doña Leonor's story that they ask her to tell them the fable of Orfeus and Euridice, which she does so willingly by reciting a long narrative poem. When she finishes, they all praise her for the manner in which she presented and told the story. Don Antonio had composed a song celebrating Doña Leonor's beauty, and he offers it to the group without them knowing it is her beauty of which he speaks. Doña Juana is content with the song, seeing that Don Antonio is so in love, and she asks who Leonida is (because Leonida is the subject of the song). He cleverly makes known that he was speaking of Doña Leonor. Afterwards they all decide to retire to their rooms as it is getting late.

The next day two friends go to carry out the marriage being organized by Doña Lucrecia, and Don Vicente likewise asks them to help him with plans to marry Doña Gertrudis. They accept and tell him not to go out that afternoon. They then head to Doña Lucrecia's house with the officials to represent Don Vicente's proposal to Doña Gertrudis. Doña Gertrudis does not have parents and had been raised by an aunt who was very sick. Therefore her aunt was eager for Doña Gertrudis to marry. She says that she would be content to see Doña Getrudis so well off as to be with Don Vicente. Doña Lucrecia then says that she too is trying to marry off Don Antonio, and when asked to whom, she responds that Doña Juana knows. Because Doña Lucrecia had just recently become a widow, she decides to have the engagement party for everyone in one afternoon, inviting the most important people – especially those who would serve as the godparents.

She invites Doña Teresa Fajardo and Don Alonso. Because Doña Teresa is a widow she dresses all in black, but she is so elegant and wears such beautiful adornments that her sadness is masked. Her friends, following her example, also dress extravagantly. Although they had come for dinner, it seemed to Don Antonio that it would be more appropriate to have a grand buffet, which he gives freely to all his guests.

In celebration of the weddings, those who are engaged put Doña Lucrecia in charge of the festivities. Doña Lucrecia accepts and says that she will be the first to take the floor, and upon finishing she will appoint a gentleman to continue. They all praise Doña Lucrecia's good and prudent disposition. And now that all of them are under the

same obligation to take the floor when appointed, Doña Lucrecia begins.

She tells them that she will start the party with a story that she received from a woman who was not as modest in her actions as she owed to her ancestors, taking advantage of her illustrious birth to develop the interests of her free and easy manner. Doña Lucrecia admits that she does not know the man of the story, although she does know that he was not slow-witted, since his writing proved capable of undoing the woman of the story; when she begins to show interest, he gives her permission to let go of the decency due her character (Doña Lucrecia knows the woman in the story and therefore is aware that she has all the qualities to make her a person worthy of esteem).

When Doña Lucrecia finishes her story, they all praise her for both the story itself, and the way in which she told it. She appoints Don Antonio to be next but Doña Leonor interrupts him before he can start, wanting to give credit to women, whom she felt had been dishonored in the previous ballad. She says that women of high standing who have little regard for themselves and trample underfoot the duties of their descent, placing their attention instead on other opinions or whims that come from the motives that govern their will, deserve the punishment they get for daring to lose their honor's decorum; they give license with what little esteem they have for themselves, to be forward and unrestrained toward them to the same men who treat them with respect and affection. Doña Lucrecia responds by asking how is it that she does not know that this is a sickness from which the majority of the Court suffers. Because, how could many of these women, if they were not to take advantage of these whims, change their fine attire so often so as to cultivate all

of the elegance and luxuriance that idleness invents every day at Court. Don Antonio stands up to continue with the events of the party and says that because of the controversy of the issue, it may be better to pass over it because there are so many arguments that if they continued until they reached a satisfactory conclusion, they would be there all night. He then says that everything in this life consists of opinions, and in order to show this he sings some verses of a poem about Juanilla.

When Don Antonio finishes his song, although it was short, everyone applauds him and praises his voice and his skill on the harp. Then, taking advantage of the celebration, he uses his song to put the tough issue brought up by the opinions of Doña Lucrecia and Doña Leonor to rest so that the dispute is quelled, allowing each one to follow her will as she saw fit. And continuing with the requirements of the party, Don Antonio names Doña Gertrudis as the next person to take the stand. Doña Gertrudis obeys promptly, and offers some elegant octaves of one of the greatest geniuses of Spain. The octaves describe the four seasons of the year.

She repeats the octaves so elegantly that all who listened felt that it was a short space to discuss the four seasons of the year and want to hear more. Doña Gertrudis responds saying that if she has been too lengthy it is not her fault, but rather the fault of the poet; if he would have used fewer verses to describe the four seasons, then she would not have had to memorize so many. Her intent was only to entertain them. They reassure her by commending her on her memorization of the verses. She then appoints Don Vicente, her lover, to go next. He is happy to have been chosen and shows his

appreciation by saying that he has always heard that two instruments equally tuned sound the same. Therefore, how will his spirit differentiate itself from the spirit represented in Doña Getrudis's verses? He then takes the harp, and sings a song.

After finishing, the harp remains in his hand, and before giving the guests time to applause, Don Vicente says that he has already mentioned the instruments being tuned the same. Therefore, Doña Gertrudis's spirit, for whom he lives, has communicated with his to imitate her. And so, he would like to extend his turn to sing another song, different in tone but with the same theme of the fickleness of spring. He finds this song appropriate since last spring was so scarce that they only enjoyed the name of its months because winter lasted until June. When the song is over, everyone who listened was pleased, admiring Don Vicente's clever disposition in having thrown water on the fire that had raised the question and controversy of the two women.

Doña Juana takes the harp, as she is the one whom Don Vicente appoints next. Before singing, she informs her listeners of how awful it is for a woman to be stuck with a gambler because he loses his home, his honor, and his life to his gambling habit. She then sings a song – a satire against gamblers. Upon finishing, the women especially appreciate her song because each one of them could identify with the situation of having a gambling man bring about the disgrace of the family with his habit. Doña Juana then appoints Don Enrique to continue the entertainment of the evening.

He takes the harp and informs his listeners that, since nowadays comic skits about low life are just as valid as anything else, and no one had yet to dare to recite one, he

would take it upon himself to do so. He sings it so well that if one did not know of his modesty, his composure, and his established wisdom, one might be suspicious of his good qualities (because it seems that the representation of such one-act plays is only understood by persons of lesser obligation – those who are not of the nobility). They all applaud his effort, and Don Enrique then appoints one of the titled women to go next.

She accepts, and points out that no one has taken advantage of any stories from outside the region and therefore she will be the first to do so by offering them the fable of the judgment of Paris. When she finishes, one cannot imagine the praise and applause that she receives from the guests. They are so impressed by her charm and her presentation of the tale that they wish she could go on all night long. She thanks them kindly for their appreciation, and then appoints Don Antonio to continue, asking him to sing the song she had heard before of Arnarda's jealousy against Nise. Don Antonio obeys her command. He takes the harp, and says that he hopes to hear this fine lady sing because she so beautifully presented her story, that her singing must be even more pleasing. He then takes the harp and sings the verses requested.

Upon finishing they all applaud him and the lady, pleading with her to sing a ballad that they had heard once before about a gentleman who tells his lady of the sickness from which he suffers. She agrees, and after tuning the harp she sings for them. Afterwards, she says that since Don Antonio has appointed her twice, she now appoints him once again to sing the verses that he made to the portrait of his lady, even though she is present among them. Don Antonio does not want to do this, but because of the rules of

the evening festivities he agrees, takes the harp, and sings.

After singing the first verses, the Court bells ring, signaling that the time was getting late. Don Antonio thanks them for their applause, and says that they have done a great offence to the newlyweds by spending the majority of the evening in celebration, leaving little time for them to spend alone. Therefore they should bring the evening to a close and leave it for the day after the wedding. He says that they should do like the poet of the fable of Jupiter and Diana, who seeing that it was a long story, only wrote half of it, promising to finish it at another time. He offers this fable to them to conclude the evening, appointing himself to begin the festivities the next day to end the tale.

After finishing they celebrate the tale, and Don Antonio offers them chocolates to help them through the rough winter night. They all applaud his efforts, recognizing him for the gentleman that he is. The servants come and bring several sweets from Portugal to give to the guests. They are so tasty that the guests fill their handkerchiefs and give the leftovers to the servants. There are not even words to encapsulate the applause and appreciation that they all give to Don Antonio's courtesy and generosity. After repeating their gratitude and giving embraces, they say their goodbyes, and go their way. Those who live in the house retreat to their rooms and look forward to the next day when the festivities will continue and will hopefully provide new material to make the second part of this book.

VITA

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