SELECTED DRAMAS AND NOVELAS OF

JUAN PEREZ DE MONTALBAN

APPROVED:

[Signatures and titles of professors and dean]
The problem with which this investigation is concerned is that of analyzing and evaluating selected dramas and novelas of Juan Pérez de Montalbán. The study was restricted to the particular works in question because of the unavailability of the remainder of the writer's work.

The eight plays are considered chronologically in a single chapter. The eight novelas are discussed in a subsequent chapter in the order in which they appear in the collection Sucesos y prodigios de amor. A brief summary of each work has been provided, and this is preceded by an introduction utilizing comments by critics and historians of Spanish literature. Then each summary is followed by additional comment and explanation.

Each play and novela contains certain aspects which occur frequently enough to justify their being considered characteristic of Montalbán's works. In common with many of his contemporaries, he treats jealousy, the rearing of noble children in secret, the peculiarities of rulers and of women, and love at first sight. To these he adds a tendency toward depicting abnormal situations.

This study concludes that Montalbán was not a writer of original works, but his familiarity with and utilization of
certain literary devices, stereotyped situations, clichés, and popular themes, along with his notable talent in portraying women and rulers allowed him to produce works which met with great acclaim in his lifetime. The evident lack of verisimilitude in many cases did not detract from the popularity of his ingenious and interesting novelas and comedias. His untimely death doubtless prevented his attainment of literary stature equal to that of some of the better-known writers of the siglo de oro.
SELECTED DRAMAS AND NOVELAS OF
JUAN PEREZ DE MONTALBAN

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

Lee A. Daniel, B.A.
Denton, Texas
December, 1971
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>II. SELECTED DRAMAS OF MONTALBAN</td>
<td>20</td>
</tr>
<tr>
<td>III. SELECTED NOVELAS OF MONTALBAN</td>
<td>67</td>
</tr>
<tr>
<td>IV. CONCLUSION</td>
<td>129</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>133</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

Juan Pérez de Montalbán, the son of Alonso and Felipa Pérez, was born in Madrid in 1602, but the exact date is not known. Alonso Pérez was librero del rey. He moved his book-store from Alcalá de Henares to Madrid and established his business on the street of Santiago (12, p. 503), where he became a good friend of Lope de Vega and edited many of his works. As he grew to manhood he began to appreciate and admire Lope de Vega to the point of imitating and idolizing him. Lope de Vega responded to young Montalbán's admiration for him with paternal affection, and after realizing the young man's ability, helped him to develop his literary skills, encouraged him, and even later allowed Montalbán to collaborate with him (9, p. 699).

According to Mesonero Romanos (7, p. xxx), Juan Pérez de Montalbán began his literary career at the age of thirteen. He wrote his first play, Morir y disimular (1619), at the age of seventeen (12, pp. 503-504). Lope de Vega's first important contribution to him was to aid him in completing his first play, giving the young writer needed confidence.

In 1620 Juan Pérez de Montalbán proved his ability in the field of non-dramatic poetry. During the festivities of the
beatification of San Isidro, a poetry contest was held in which for a sonnet, a gloss and a romance he was awarded second, fifth and seventh prizes respectively (9, p. 699).

Juan Pérez de Montalbán was a very studious person and in 1620 earned the doctor's degree in Philosophy and Humanities from the University of Alcalá de Henares (12, p. 503). In 1622 Montalbán entered another poetry contest during the festivities of the canonization of Santa Teresa, San Felipe Neri, San Isidro, San Ignacio de Loyola and San Francisco Javier, and won two prizes (9, p. 699). In 1624 he wrote and published a poem, Orfeo en lengua castellana, which met with great success, but which also caused disputes concerning the real identity of the author of the poem. In the opinion of many contemporaries of Pérez de Montalbán, as well as of some present day critics, it was written by Lope de Vega. In the same year, at age twenty-two, Montalbán published his Sucesos y prodigios de amor (1, p. 346).

In 1625 Pérez de Montalbán became a priest. In the same year he entered Madrid's Congregation of San Pedro, and was shortly afterwards named Notario apostólico of the Inquisition (9, p. 701).

Pérez de Montalbán was an extremely active man, especially in the literary life of Madrid (1, p. 348). Bacon (2, p. 16), states that Montalbán wrote a yearly average of four plays, and that in addition to his religious duties, he wrote poetry, essays, and prose during the period 1619 to 1632. Bacon
continues that Montalbán needed a rest from his great activity
and continuous writing, and that the compilation of his work
was to provide the opportunity.

In 1633 Pérez de Montalbán published his famous and well-
received Para todos. This type work was very popular in the
seventeenth century in Spain. Tirso de Molina published a
similar work titled Cigarrales de Toledo, and Castillo Solórzano
published Tardes entretenidas. Caroline Bourland (3, p. 7)
says that all seventeenth century novelists of Spain modeled
the works like the Para todos upon the Decameron. The plays,
discussions, novels, and other diversions which are included in
the book are divided into a number of entertainments provided by
a group of friends whom some occasion has brought together.
Bourland continues that usual reasons for such people's coming
together were to divert a convalescent friend, while away the
dog days, or perhaps the stories were told by a group of travelers
at an inn. Bourland concludes that not only are these collections
imitations of the Italian originals but that the stories within
them are greatly influenced by the Italian writers. According to
Luis Alborg (1, p. 348), the author pretends in the compilation
of the Para todos that in a country house on the banks of the
Manzanares the most beautiful and gracious ladies of the court
were gathered and in agreement that during their seven-day
stay they would discuss erudite themes and finish each day with
a play or a novel. A concise definition of the Para todos
is given by the Enciclopedia Universal Ilustrada.

Encuentranse en dicha obra novelas, dramas, autos, ejemplos morales, mundanos y divinos, todo dividido en siete partes, correspondiendo a cada día de la semana y dedicada a un personaje diferente, terminando el libro con dos listas; una compuesta de unos 300 distinguidos hijos de Madrid, y otra de unos dramaturgos castellanos, con una breve nota crítica acerca de cada nombre: listas que tienen mucho valor para la historia literaria de aquella época (9, p. 700).

Luis Alborg (1, p. 348) explains that the Para todos was a type of book corresponding to the encyclopedia of today. Such books were called sumas, compendios or poliantes in the seventeenth century. People of diverse backgrounds responded to and consulted the highly diversified material found in this work. Pérez de Montalbán took advantage of the numerous books available to him through his father and his many clerical friends to gain material for the Para todos. The Para todos was a very popular work, according to Ramón Mesonero Romanos (7, p. xxxi), and went through nine editions in a few years. In it are found three of the eight dramas to be examined in this thesis. They are El segundo Séneca de España, No hay vida como la honra, and La más constante mujer. Luis Alborg (1, p. 347) also states that three of the novelas from the Sucesos y prodigios de amor were included but does not give the titles.

The Para todos, aside from being a successful work of Pérez de Montalbán, is important because it gave rise to the most bitter literary polemic in the history of Spain, between Quevedo,
Montalbán, and the followers that supported the two writers (9, p. 701). Quevedo had for several years had a grudge against Pérez de Montalbán because Alonso Pérez had pirated a copy of the Buscón (2, p. 10). The Para todos offered various possibilities for the caustic Quevedo to attack because of its diversified nature. Quevedo wrote La Perinola, which according to the Enciclopedia Universal Ilustrada (9, p. 701), is dedicated to Pérez de Montalbán, and in the work he ridicules the Para todos and its author without mercy. It is odd that Quevedo would choose this particular work to begin this polemic because Montalbán praises Quevedo four times in the Para todos. According to the Enciclopedia Universal Ilustrada he treated Quevedo in the following manner:

Las cuatro veces que en Para todos habla de Quevedo son las siguientes: en el día sexto de la semana, refiriéndose al poeta Francisco de la Torre, dice '...el doctísimo don Francisco de Quevedo y Villegas, ingenio tan universal en las letras humanas y divinas, que en todas luce, y en cada una es maestro'; en el capítulo titulado Lo mejor de lo mejor, repartido en cien conclusiones, leemos: 'de los animales el más generoso, valiente y gallardo es el León. ...Assí lo dan á entender con gala, erudición y grandeza, el marques de Alcañizas...don Francisco de Quevedo..., en el Índice de los Ingenios de Madrid, después de citar varias obras de Quevedo, '...en todo son diez y ocho libros, ocasión grande para poder decir mucho del ingenio y letras de su Autor, si con averle nombrado no lo hubiera dicho todo'; y por último, en la Memoria de los que escriben Comedias en Castilla afirma que'...Quevedo las acierta, como si las escriviera continuamente; tal es su ingenio, de universal, de florido y de soberano.'(9, p. 701)

Yet, as previously noted, in spite of Montalbán's favorable comments about him, Quevedo chose to attack him and his
Para todos bitterly. Fray Niseno and don Fulgencio Lucero de Clariana defended Pérez de Montalbán, and Pedro de La Ripa wrote in defense of Quevedo. The *Enciclopedia Universal Ilustrada* (9, p. 701) claims that Montalbán did not take part in this polemic except for a few remarks made in the preface to his first collection of plays.

Mesonero Romanos states:

[que] ... hallándose ambos en el estudio de don Diego Velázquez mirando un cuadro de San Jerónimo, pintado por este, y prorrumpiendo Montalván en el principio de esta quinilla:

Los ángeles a porfía
Al Santo azotes le dan
Forque a Cicerón leía

le interrumpió Quevedo para terminarla, diciendo:

¡Cuerpo de Dios, qué sería
Si leyera a Montalván!

Mesonero Romanos also includes an epigram very commonly found in critical works of the Spanish literature which is attributed to Quevedo. It is the following:

El doctor tú te lo pones
El Montalván no le tienes;
Conque quitándote el don
Vienes a quedar Juan Pérez (7, p. xxxi).

The above evidence shows the false and unjust satire directed against the virtuous, illustrious and courteous Montalbán, in all of whose works is found honor, witticism, and gentleness; and in regard to the title *don*, he never used it. He could have used it without vanity or fraud because he held a doctor's degree and was also a priest (7, p. xxxi). Quevedo's constant vicious attacks surely had an effect on Pérez de Montalbán.
It is interesting to note that Quevedo predicted that Pérez de Montalbán was on his way to insanity (11, p. 367). Luis Alborg (1, p. 345), says that Quevedo's attacks had little effect on Montalbán's popularity and success in his day and that his contemporaries held him in high esteem. Yet he continues that Quevedo's efforts are largely responsible for the low esteem and scant popularity of Montalbán's works today, because critics tend to be swayed by Quevedo's persuasive writing rather than the facts.

In 1636 Pérez de Montalbán was elected to the venerable Orden tercera de San Francisco. In spite of the time spent performing his religious duties he continued writing with steady improvement and Mesonero Romanos assigned him the first place among the second-rate dramatic authors of the Spanish Golden Age (7, p. xxxii).

Juan Pérez de Montalbán died insane in Madrid in 1638. Mesonero Romanos writes:

> Agotadas las fuerzas intelectuales de este desdichado autor con tan continuo estudio y esfuerzo, fue asaltado de una enfermedad de cabeza, que llegó a rayar en frenesí, de cuyas resultas falleció en Madrid, a los treinta y seis años de edad, el 25 de junio de 1638, siendo enterrado en la parroquia de San Miguel (que hoy no existe) (7, p. xxxi).

According to Sáinz de Robles (12, p. 505), the death of Lope de Vega, Montalbán's close friend and protector, initiated the insanity. Montalbán began to suffer attacks, one of which left him unconscious for eight months. Bacon (2, p. 15),
asserts that his mentality was reduced to that of a child. Sáinz de Robles (12, p. 505) observes that he was abandoned by his friends and left in an asylum of Madrid in a state of complete insanity until his death.

For the purpose of this thesis a general discussion of the theater of the Siglo de Oro, especially of the seventeenth century, as well as a discussion of the seventeenth century Spanish novela is in order. The Spanish Golden Age is a period beginning roughly in 1492 and lasting to Calderón's death in 1681. The period is divided into the Renaissance (1492-1600) and the Baroque Period (1600-1681). The period of greater importance in regard to Juan Pérez de Montalbán (1602-1638) is the early years of the Baroque Period. The author whose works and theories dominated the theater of the time in which Montalbán wrote was Felix Lope de Vega Carpio (1562-1635), from the publication in 1609 of his El arte nuevo de hacer comedias en este tiempo until his death. Pérez de Montalbán was a follower of Lope de Vega and therefore is included in Lope's school of writers. Montalbán wrote plays adhering to the principles advocated by Lope de Vega in his El arte nuevo de hacer comedias en este tiempo. Basically the principles set forth in this work by Lope are the following: a comedia should be limited to three acts of equal, fixed length. The first act served for exposition, the second and first half of the third for plot complication, and the remainder of the third for denouement. The play should dispense with the classical
unities of time, place, and action, with the possible exception of the last because the unity of action is necessary to maintain the thread of the plot. Comedy and tragedy should be mixed; characters of all social classes might be presented in a single play; the language used by the characters must conform to their respective stations in life: a king should speak as a king, and a peasant as a peasant; verisimilitude and decorum should be observed, but female characters might occasionally appear disguised as men; the audience must be held in constant suspense; questions involving honor and portrayal of heroic deeds were the themes of greatest popular appeal; wordplay and other rhetorical devices were used to enhance interest; and malicious or libelous satire was to be avoided.

A short, concise and meaningful description of the attitude of writers of plays in this period is rendered by a short poem titled "The New Art of Making Plays" by Lord Holland which follows:

Who writes by rule must please himself alone,  
Be damn'd without remorse, and die unknown.  
Such force has habit—for the untaught fools,  
Trusting their own, despise the ancient rules.  
Yet true it is, I too have written plays.  
The wiser few, who judge with skill, might praise;  
But when I see how show (and nonsense) draws  
The crowds and--more than all--the fair's applause,  
Who still are forward with indulgent rage  
To sanction every master of the stage,  
I, doom'd to write, the public taste to hit  
Resume the barbarous taste 'twas vain to quit:  
I lock up every rule before I write,  
Plautus and Terence drive from out my sight, . . .
To vulgar standards then I square my play,
Writing at ease; for, since the public pay,
'Tis just, methinks, we by their compass steer,
And write the nonsense that they love to hear (10, p. 293).

Montalbán wrote solely to please the public, and therefore he was obliged to allow himself to be guided by its taste. In this light then, the tastes of the time in which he wrote must be held responsible for what may appear today as defects (2, p. 59).

All seventeenth century dramatists are classified as belonging to either the "ciclo de Lope" or the "ciclo de Calderón." The writers in each school were greatly affected by these two leaders and this influence is especially evident in the case of Juan Pérez de Montalbán. According to Mesonero Romanos (7, p. xxx), Pérez de Montalbán was "el más feliz de sus imitadores, el más afectuoso de sus discípulos y amigos, el más entusiasta de sus admiradores y panegirístas." Montalbán is not known for originality in his works. He is considered an adapter rather than a creator, and his genius is distinctly adaptive (2, p. 359). M. Romera-Navarro (11, p. 369) says: Montalbán debió ser extremadamente susceptible a la impresión de los modelos." He comments that Como padre y como rey is very much in the style of Lope, while La toquera vizcaína could pass for a work by Tirso. Mesonero Romanos (7, p. xxxii) adds that in regard to the damás Montalbán is inclined more to Tirso than to Lope. He continues that, with the exception of Tirso or Moreto, perhaps no other writer could "extractarse tantos trozos bellísimos de elocución, tantos pensamientos
elevados, tiernos o satíricas, encerrados en bella poesía (7, p. xxxii). In regard to Montalbán's verse, Sáinz de Robles (12, p. 504) states that Montalbán was an excellent poet. Further evidence of the quality of Montalbán's verse is that he did well in the already mentioned poetry contests. Montalbán's poem El Orfeo en lengua castellana so impressed a wealthy Peruvian, Tomás Gutiérrez de Cisneros, that he sent Montalbán a large sum of money as an expression of his esteem (9, p. 699). Mesonero Romanos (7, p. xxxii) comments that generally Montalbán's plays are ingenious and that he uses great skill in unraveling the complicated plots. The characters, especially the galanes, are noble, congenial and pundonorosos while the damas are more inclined to the types of Tirso, whose women are calculating, lewd and often without scruples or shyness. Bacon (2, p. 56) offers praise for Montalbán's clever delineation of women. In regard to style, Mesonero Romanos (7, p. xxxii) says: "[que] su estilo es por lo regular fuerte, sentencioso, epigramático y lleno de corrección y chiste cómico." He also says that Montalbán's plays can compete with the rapidity and liveliness of dialogue of plays written by Tirso or Moreto. The graciosos of Montalbán are used for satirical and comical situations (7, p. xxxiv). Bacon (2, p. 55), says that Montalbán set a thirty-two page length for his plays. He continues that in order to make his plays conform, Montalbán had to insert many tedious and irrelevant verses and the gracioso was called on for his share.
Some of the more notable graciosos of Montalbán's plays are Monzón in *La doncella de labor* and Serón in *La más constante mujer* (7, p. xxxv). Romera-Navarro comments that Montalbán's work over all "no da la impresión de armonía y coherencia; ni en el fondo ni en la forma, hallamos una característica fundamental en su teatro; nunca mejor que en este caso cabría decir que la característica es no tener ninguna" (11, p. 369).

It is generally accepted that Montalbán wrote fifty-eight plays, but available editions of his works are very scarce (12,p.507) Fortunately the eight plays available for use in this thesis, *Cumplir con su obligación*, *Ser prudente y ser sufrido*, *La más constante mujer*, *El segundo Séneca de España*, *No hay vida como la honra*, *La toquera vizcaína*, *Como padre y como rey* and *La doncella de labor*, are considered to be among the best of Montalbán's dramas. Critics of the Spanish literature as Mesonero Romanos, Sáinz de Robles, Adolf Shack, Luis Alborg and Romera-Navarro give special mention and praise to them. All the plays except *El segundo Séneca de España* are found in Volume XLIV of the Biblioteca de Autores Españoles. *El segundo Séneca de España* is found in *El teatro español: historia y antología* by Sáinz de Robles.

There were numerous types of plays in the theater of Montalbán's time, such as the historical, the comedia de capa y espada, comedias de palacio, comédias religiosas, and the comedias de carácter. Montalbán wrote all the above mentioned types but the eight used in this thesis are all comédias de
capa y espada with the exception of El segundo Séneca de España which is a historical play. Various critics classify Montalbán's works by different names, but in interest of simplicity and uniformity the classification provided by M.A. Cilly (4) will be used. The historical plays are based on true events, legends, heroes, and historical figures and were quite popular in the seventeenth century (8, p. 276). Bacon (2, p. 56) says that Montalbán shows rare discrimination in selecting events from history which make for dramatic situations. The cape and sword plays (comedias de capa y espada) derive their name from the practice of the characters of hiding their identities with their capes and defending themselves with their swords. Duels, disguises, mistaken identities, cross-purpose, and mutual misunderstandings are found in the complicated plots. These works deal with middle class manners, and are romantic in their development. Love and honor, with all the intrigue these give rise to, are the favorite themes. They end happily with the marriage of two or three pairs of lovers (6, p. 349).

Montalbán's prose works are all taken from his collection entitled Sucesos y prodigios de amor first published in 1622. These eight stories are classified as novelas ejemplares (7) and novelas cortesanas (5), but regardless of the name assigned them, they are all typical of the seventeenth century Spanish novela. Caroline Bourland defines the seventeenth century
Spanish novela as:

...Short works of prose fiction, complete in themselves, which can properly be classed as stories because of the relative importance of the plot as an element of their structure and the restriction of the action to a central theme. ... (3, p. vii).

Most of these novelas were written with the sole purpose of entertaining the reader (3, p. vii). Whether inspired by Cervantes' success, or only following a literary current of the day, other writers began writing short novels around 1620 and this efflorescence lasted approximately to the middle of the seventeenth century (3, p. 10). The novelas that were written before the appearance of Cervantes' Novelas ejemplares (1613), and those that followed were inferior (3, p. 3; p. 8). Bourland (3, p. 9) says that the success of Cervantes's novels was immediate and lasting yet; his direct influence upon the art of short story writing in Spain in the seventeenth century was slight and general, rather than particular, and is to be found mainly in the impulse he gave to this type of composition, not in specific imitation by subsequent writers. The later writers followed Cervantes in giving their tales the names morales or ejemplares, and not much more (3, p. 9). The main influence of the seventeenth Spanish novela is from Italy (3, p. 11). Bourland says: "[that] even Cervantes, whose claim to originality of subject matter is so valid, could not escape his inheritance. He owes to the Italians the novela form, the idea of reflecting life within the compass of a brief
narrative. . .." (3, p. 11). Bourland continues: "[that] the followers of Cervantes frequently carried their indebtedness much further. They found in the novelle of Italy not only models of form but an inexhaustible supply of plots..." (3, p. 11). In spite of this fact men like Tirso de Molina, Pérez de Montalbán, and Castillo Solórzano disclaim any debt to the Italians (3, p. 11). This can be seen, in regard to Pérez de Montalbán, in his prólogo to the Succesos y prodigios de amor, where he says, "...no las has visto en la lengua italiana..." and later states, "...no tienen parte en ellas ni Boccaccio ni otro autor extranjero...". Yet in the case of "La mayor confusión" Montalbán borrows the plot from an Italian tale and transforms the original, giving it a thoroughly native air (3, p. 15). Bourland (3, p. 13) contends that the seventeenth century Spanish novela repeatedly shows its Italian ancestry and cites examples as young love thwarted by parental tyranny, the hostilities of rival families, shipwrecks, capture by pirates, the reuniting of long separated parents and children, and the recognition and restoration to power of hapless princes. Many of the above situations are found in Montalbán's novelas.

Although the plots of the Spanish novela may be borrowed, they all have certain typical characteristics. The novelas usually have a multiplicity of incident and a frequent shifting of scene. Also the plot is usually loosely constructed and burdened with digressions or extraneous episodes which are
detrimental to the structure of the story. Love letters, poems, and songs are usually inserted to express feelings of joy or sorrow of the protagonists. A single story sometimes includes two or three almost independent narratives in which the characters give their life stories up to the time of their appearance (3, p. 18). This last characteristic is especially true of Montalbán's "La desgraciada amistad," and to a lesser degree in several of the other novelas. The characters of the seventeenth century Spanish novela have little personality and are more types than individuals. It is difficult to remember the characters because they have almost the same mental and physical attributes, identical accomplishments and usually similar experiences (3, p. 30). In regard to style, the Spanish novela is usually deliberate and explicit. There is little dialogue. Conversations are more frequently reported than quoted directly and there are long passages of narrative in direct quotation. Also opening sentences and paragraphs intended to express great emotion are often extremely florid and there is excessive use of classical allusions. Other faults mentioned are long, involved sentences, and abuse of comparison and metaphor (3, p. 22).

Bourland (3, p. 23) comments that the seventeenth-century Spanish novela is a picture of the times. She says: "that like the dramatists of the Golden Age, the short-story [novela] writers had little historical sense of realization of the
difference in national psychologies. They may set their stage in Scotland or Muscovy, but the customs they describe are those of their own country and their characters are seventeenth-century Spaniards" (3, p. 23). Bourland (3, p. 44) says that while many of the novelas have specific features of interest, few if any can be regarded as of the first rank. She continues: "[that] Montalbán's two volumes [Sucesos y prodigios de amor and Para todos] on the other hand, were reprinted again and again until the end of the eighteenth century. Conventionally romantic in plot, it is difficult to account for the extreme popularity of these stories, although they are written in an easy and discursive, if sometimes over ornamental style. . ." (3, p. 46). Díez-Echarri (5, p. 268) comments that Montalbán's novelas usually deal with love, but that some tend to be frightful, with scenes of sepulchers, ["La fuerza del desengaño"], extreme passions, and abnormal conflicts. "Los primos amantes", "La villana de Pinto" and "La fuerza del desengaño" are considered very estimable works (5, p. 268). The remaining five works of Sucesos y prodigios de amor are "La mayor confusión," "La desgraciada amistad," "La prodigiosa," "El envidioso castigado," and "La hermosa Aurora."

As previously noted, a large part of the literary production of Juan Pérez de Montalbán is no longer available for examination, and this study is of necessity limited to
utilization of the accessible material. Therefore this thesis will be concerned with sixteen works: eight comedias in verse and eight novelas in prose.
CHAPTER BIBLIOGRAPHY


CHAPTER II

SELECTED PLAYS OF JUAN PEREZ DE MONTALBAN

*Cumplir con su obligación*

*Cumplir con su obligación*, written in 1620 and the second play written by Pérez de Montalbán, appears in the first volume of his plays. It was first performed by the company of Tomás Fernández, July 31, 1625, according to Rennert (6, p. 46). Bacon (2, p. 335) says it is rather unskillfully constructed but is an entertaining play on account of the use of pure and energetic language. Romera-Navarro (7, p. 368) agrees and adds that the language is almost free of *cultismos*. He observes that the dramatic element is treated with particular sobriety. Mesonero Romanos (4, p. xxxiii) claims the play is comparable to plays by Moreto or Tirso in regard to rapidity and liveliness of dialogue. Bacon (2, p. 335) calls attention to jealousy as an important element in the play, since it causes Camila to disclose to Clenardo Juan's supposed love for Celia, and influences Clenardo to banish Juan. Also the self-sacrificing character of Juan is strikingly illustrated by his determination to return to Florence at the risk of his own life, in order to avenge the wrong done his sister Estela by Arnesto.
Bacon (2, p. 335) believes that Cumplir con su obligación, as a whole, resembles one of Lope de Vega's better plays. The scene is Florence in the seventeenth century.

In Cumplir con su obligación, don Juan, a member of the court of Clenardo, duke of Florence, is loved by Camila, the duke's sister, and he loves her. Camila's cousin, Celia, also loves don Juan, but she is loved by Clenardo. Celia treats Clenardo with indifference and repels his advances. Celia is unaware of the feeling between Camila and don Juan, and so asks Camila to aid her in winning don Juan. Celia bemoans the fact that Clenardo loves her while she passionately loves don Juan. Camila then asks Celia if don Juan is aware of her love for him and if he has given her any token of love. Celia replies that she has nothing yet, and she needs Camila's aid in the matter. Camila then responds with the statement that her brother Clenardo is a good man and that Celia would be wise to marry him. Also, she says don Juan would never love her. At this point Celia accuses Camila of being in love with don Juan. She declares, if Camila does not help her, she will deliver the message to don Juan herself. Then Camila decides it will be better for her if she complies with Celia's request. Soon Clenardo encounters Celia and after a brief conversation, he deduces that Celia does not love him. Celia responds that he is correct in assuming that and departs. Clenardo then goes to talk with his friend don Juan and solicits
his aid in ascertaining the identity of his rival, never suspecting that it is don Juan himself. Don Juan, equally unaware that he is Clenardo's rival, offers his aid and declares that he is willing to murder the rascal, whoever he is. Clenardo tells don Juan that his sister Camila knows the name of the rival, so don Juan goes to her. Don Juan is interrupted by Camila before he can finish his question, as she asks him if he is in love. He confesses that he is and after a time admits he loves her. Camila is reassured and decides not to convey Celia's message. Don Juan, keeping his promise, inquires if Celia has a lover, and Camila replies that she loves Clenardo. Don Juan assumes from this that Clenardo's suspicions are groundless. At this time Clenardo appears and announces that Arnesto, the marquis of Santelmo, who has been betrothed to Camila is nearing the city and that he is going to meet him. Camila and don Juan are very disturbed, and Camila asks what they are going to do. Camila then advises don Juan to find another lover and to forget her as soon as possible.

Arnesto arrives at the palace and is confident that Camila will want him as soon as she sees him. Quite to the contrary, she hardly notices him and their first meeting is unpleasant.

Meanwhile, Celia, madly in love with don Juan, boldly shows her affection, even in the presence of Camila. Celia gives don Juan a blue band with the letters "d. Juan"
embroidered on it. Camila flies into a rage at this and declares she will expose his relations with Celia to Clenardo. Don Juan says that he does not love Celia and gives Camila the band to prove it. He then departs just as Duke Clenardo enters. Clenardo finds Camila very upset and asks what is wrong. She then relates to him the affair between don Juan and Celia. The duke is very hurt and annoyed with don Juan and considers killing him, but reconsiders and decides to have him leave Florence the next day. Camila is now sorry she has told Clenardo and determines to see don Juan before he leaves and confess her love to him. That night when Camila visits don Juan he reveals that his real name is don Carlos Enriquez. He states that he returned to Spain, after serving as a captain six years, to find that his sister Estela has been seduced by a man who fled to Italy. He adds that his sister entered a nunnery, and that he changed his name to Juan and was now in Italy hoping to find and kill the seducer of his sister and regain his honor.

The two are interrupted by Arnesto at this point. He has concluded that Camila has another lover and is lurking about attempting to discover who he is. Clenardo by chance enters and finds Arnesto and demands to know why he is in his house. Arnesto explains his presence and Clenardo, because of Camila's earlier information, thinks don Juan loves his Celia, and therefore tells Arnesto that his suspicion of don Juan is
groundless and asks him to leave. Then Clenardo reprimands
don Juan and accuses him of being a deceiver and a traitor.
Don Juan is in a difficult situation, because if he denies he
has come to visit Celia it will be an admission that Camila
is the object of his love, and since Camila is betrothed to
Arnesto, either decision will anger Clenardo. Therefore, don
Juan chooses to remain silent. Then Clenardo angrily avows
that he must leave the next day.

Don Juan complies with Clenardo's order and departs for
Spain early the following day. He does not travel very far
before a servant of Arnesto overtakes him and gives him a let-
ter from Arnesto which he wants Carlos to deliver to Spain.
Don Juan is surprised and asks the servant if Arnesto has ever
been in Spain. The servant tells Juan that he has and that
Arnesto had to leave Spain quickly. Don Juan asks why, and the
servant tells him it is because of some trouble concerning
a dishonored lady. Then don Juan notices that the letter is
addressed to his sister. His suspicions are now fully aroused,
and he quickly opens and reads the letter and learns that
Arnesto is his sister's seducer. He immediately determines to
return to Florence and kill Arnesto.

Meanwhile, Camila is in great distress. Celia is now
reconciled with Clenardo; don Juan is gone, and she has fears
of being forced to marry Arnesto. She vows she will never
marry him and tries many schemes to rid herself of him.
Clenardo, having grown tired of her excuses and stratagems, angrily states that there will be no more waiting and that she must marry Arnesto the following day. Camila is desperate and makes one last attempt to avoid marrying Arnesto. She tells Arnesto that she wants him to promise her as a discreet, gallant gentleman that he will not tell Clenardo a secret she wishes him to know. Arnesto replies that she has his word to keep the secret. Then Camila says that the secret can be conveyed in a very few words and it is that she loves someone very much but that he is not the one. Arnesto is very upset that Camila loves another and that she is so daring as to tell him to his face. He continues that he cannot tell Clenardo, for he has given his word and he realizes at the same time Clenardo is preparing for the wedding. Arnesto is very displeased with Camila and decides that his best action will be to go to Spain with don Juan and marry Estela, thereby restoring her honor and escaping from his difficult situation.

Don Juan arrives at the palace and enters Arnesto's room by means of a master key and attacks him. Luckily, Arnesto is awake and is able to defend himself. He is wounded and Clenardo steps in and saves his life by stopping the fight. Clenardo demands to know why don Juan has returned, to which don Juan replies that his honor has necesitated it. Clenardo is confused when Camila calls don Juan "Carlos" and also her esposo. Also Arnesto informs everyone that he loves Estela and has resolved to go to Spain to marry her. Then don Juan, to reassure Clenardo
about Celia, affirms he loves no one but Camila and has always considered that Celia was devoted to Clenardo. At this time, Clenardo gives Camila's hand to Carlos (Juan) and Celia accepts Clenardo.

In addition to those noted in the introduction to *Cumplir con su obligación*, several additional characteristics of Montalbán's plays can be pointed out. One aspect is Montalbán's typical treatment of women. Celia very boldly shows her affection for Juan in Camila's presence, even after she is aware that Camila loves him. Montalbán also portrays Camila as a bold, determined and scheming woman when she goes against her brother's will that she marry Arnesto. Duke Clenardo is portrayed as Montalbán usually treats kings and other men of high position. When the duke learns that his rival is his supposed friend Juan, he naturally becomes angered and considers killing him, but instead he wisely and understandingly decides to banish him from Florence. The usual case of mistaken identity figures in this play. Don Juan is actually don Carlos in disguise so he can find his sister's seducer. There are the usual complications resulting from misunderstandings. Arnesto thinks Juan loves Camila (which he does) but Clenardo thinks he loves Celia (because of an untrue statement made by his sister) and Clenardo convinces Arnesto that he has nothing to worry about concerning Juan. Also Arnesto is unaware that Juan is actually the brother of the woman that he has seduced. Therefore he intends to
accompany Juan, who is on his way to murder him, to Spain. One aspect omitted by the critics in the introduction is the matter of honor and this makes the play plausible. Typical of a cape and sword play, this play ends with the marrying of several pairs of lovers.

**Ser prudente y ser sufrido**

*Ser prudente y ser sufrido* has no definite date, but is considered to be one of Montalbán's first plays. It was probably written sometime in 1620. Bacon (2, p. 384) says that the play is written quite in Lope's manner, but that it is not one of Montalbán's most interesting plays, because the story is poor and the treatment is mediocre. Yet Adolf F. Von Shack (9, p. 387), one of Montalbán's more severe critics, classifies it as one of his dramatic works worthy of praise. Bacon (2, p. 384) points out that the character of Fernando is a good example of loyalty, a theme so popular on the stage in the seventeenth century. Elvira represents the intriguing, woman, common in Montalbán's drama; and, as such, commands our interest, though not our admiration. Elvira receives a fitting reward for her deceit when she is forced by the king to marry Fernando. The king shows firmness, not only in his relations with his courtiers, but also in his ability to withstand Elvira's advances and temptations.

The action of *Ser prudente y ser sufrido* begins just as Alfonso has been crowned King of León. He selects his friend
Bermudo to be his confidential adviser. Alfonso tells Bermudo his duties and asks him to ascertain what his people think of their new king and to communicate to him exactly their opinion. Also he declares that he is now king and no longer a prince and therefore has more serious matters to consider than love, and orders Bermudo to never mention Elvira, his former mistress, in his presence.

Shortly after this interview Bermudo receives a note from Elvira asking him to visit her. During the visit she says that the king has neglected her but has not publicly renounced her. Until he does, she explains, she will not be able to entertain other suitors. Elvira asks Bermudo to speak with Alfonso and have him release her from any obligation toward him. With this stratagem she hopes to make the king jealous and regain his love. Bermudo responds that the king has ordered him to never mention her name in his presence. However, Bermudo is enamored of Flor, Elvira's sister, and Elvira says if he will do as asked, she will help him in his efforts with Flor. Bermudo is tempted and finally replies that with such an offer he cannot refuse to do as she asks. Elvira is pleased with his decision and says she wants to hear Alfonso's comments when he receives her message. She explains that she intends to conceal herself within earshot in order to accomplish this.

Alfonso, who does not have a Prime Minister, must choose someone for the office. No one, including the king, knows who it will be. The king has just received a portrait of himself
and beneath the picture is a flattering inscription. He has the painting placed in a hall and conceals himself in order to hear the comments made about him. Many of the remarks are far from flattering. Mendo makes several remarks of which a loyal courtier, Fernando de Quiñones, does not approve. A quarrel follows which terminates in a challenge to a duel. Don Fernando sets the time, and designates the place and then departs.

Bermudo, keeping his promise, attempts to convey Elvira's message. The king rudely interrupts him and rebukes him for saying Elvira's name. Finally, after much persuasion, the king allows Bermudo to finish. The king tells Bermudo that Elvira is free of all obligations toward him. He also adds that the mention of her name again will be an unpardonable offense. Elvira, who has been eavesdropping, angrily rushes out of hiding at this time and accuses the king of being a deceiver. He denies the charge and before dismissing her, states that he will be the padrino at her wedding. It is apparent, that although the king shows indifference toward Elvira at this point, he actually loves her. Later when Bermudo tells him that Fernando is courting Elvira he becomes very angry and jealous.

Alfonso, having overheard the quarrel between don Fernando and Mendo, rushes to the appointed place along with Bermudo. They find don Fernando waiting for Mendo. Don Fernando sees the two and thinks it is Mendo and another man coming for the duel. He thinks that the cowardly Mendo has brought someone to help him. Don Fernando draws his sword and bravely declares
that he will fight like a thousand men and two are not sufficient to kill him. Alfonso identifies himself and states why he has come. He rewards don Fernando's loyalty by making him Prime Minister. At this point Mendo arrives and sees the three men. He declares he will take on all three although he is only one man. The king is impressed with his valor and immediately makes his identity known to Mendo. He then says he wants to be friends with such a valorous man. The king also commands that don Fernando and Mendo shake hands, and then they all depart friends.

Don Fernando has loved Elvira for a long time, but because of Alfonso, he cannot have her. When he learns that Alfonso has freed her, he decides to court her. This resolution delights Elvira, for she will now be able to use don Fernando to make Alfonso jealous. She invites don Fernando to call at a certain hour and Bermudo is invited to visit Flor also at the same time. While Bermudo is talking to Flor, don Fernando arrives and Flor asks Bermudo to hide quickly. Now Elvira has Bermudo concealed where he can hear their conversation. Elvira congratulates don Fernando on his appointment and confesses her love for him. She then warns him to not allow the king to learn of their love. Bermudo hears the entire conversation and laments to himself that he has been a witness to their conversation. He knows that if he tells the king that Fernando loves Elvira, Fernando will probably lose his position, and being Fernando's
friend, he does not want to inform Alfonso. He also has his duty to the king.

Later, because of his sense of duty, Bermudo finally decides he must inform the king of what he has overheard. He fears the consequences, but finally he goes to Alfonso and tells him he has something to tell but asks that he first promise that he will not punish the offender. The king promises to pardon the person and asks Bermudo to continue. Bermudo then says that don Fernando is in love with Elvira. As Elvira had wanted, the king is angry and jealous. He says he can hardly believe his best friend could do this to him. Don Fernando enters and Alfonso reprimands him for his affair with Elvira. Now don Fernando is determined, even at the cost of his position, to win Elvira.

Later Alfonso informs Elvira that he plans to visit her. She is overjoyed when Fernando calls, for now the two rivals will be together. Elvira thinks that the king will be so jealous that he will make her his queen on the spot. The king enters just as Fernando is passionately declaring his love for Elvira. Alfonso is enraged and scolds don Fernando again and declares that he is tempted to remove him from office, but he then realizes that Elvira has encouraged Fernando and that she is to blame. Therefore, he tells don Fernando to take Elvira's hand. Elvira desperately replies she loves no one but him and her affair with Fernando has been only to make him jealous.
Alfonso does not heed her protestations and marries her to don Fernando. Flor becomes the wife of Bermudo.

The four principal figures of Ser prudente y ser sufrido are typical Montalbán characters. The king is a devoted and prudent king who places his duties above love. Alfonso decides he should not concern himself with courting Elvira because he feels that the duties of his new position should be his major concern. It is evident that the king still loves Elvira because he becomes angry and jealous. The king punishes the scheming Elvira by forcing her to marry the man she has been using to attempt to regain her royal lover. Therefore Elvira is not discreet, patient or long suffering, but rather an intriguing, scheming woman who endeavors to regain Alfonso by unbecoming means. Elvira takes advantage of Bermudo's love for her sister Flor in order to use him. She also encourages Fernando in order to make Alfonso jealous. Bermudo exemplifies the idea of a vassal's duty to his king. As a victim of one of Elvira's schemes he has to choose between friendship and duty. Fernando also provides a good example of loyalty to the king, when he defends him against unflattering remarks. The emphasis upon the high esteem given to loyalty of vassal to sovereign was quite common in the siglo de oro theater.

Although Ser prudente y ser sufrido is not considered one of Montalbán's better plays, it is worthy of consideration because of its treatment of these questions of loyalty, duty, jealousy and intrigue.
La más constante mujer

Juan Pérez de Montalbán's favorite work was La más constante mujer which was written in 1625 or 1626. The play met with great success and Mesonero Romanos (4, p. xxxi) says that it was performed simultaneously at the two principal playhouses of Madrid, and Bacon (2, p. 345) remarks that it has been a favorite in Spain even in modern times. Bacon (2, p. 344) adds that Montalbán claimed in the Para todos that the play was written in four weeks, prepared by the actors in eight days and presented again and again with great applause. La más constante mujer forms part of the seventh day's entertainment in the Para todos. For Romera-Navarro (7, p. 367) the popular appeal of the constant, devoted heroine's triumph over the rivalries between her family and that of her lover, along with the play's artistic merit, is the reason for the play's great success.

According to Bacon (2, p. 345) the play was performed before the king and queen, July, 1631, and also was performed by the company of Manuel de Vallejo, April 3, 1633. He adds that La más constante mujer was translated into Italian under the title L'Isabella and was later translated into Dutch.

The scene is Milan and its environs. As La más constante mujer begins it is apparent that Carlos Esforcias and Isabel Borromeos love each other although they belong to rival families. Isabel's father hates Carlos and wants Isabel to marry the Count of Puzol. Carlos is upset and exclaims that the situation is
hopeless since he is hated by her father, who is determined to marry her to someone else. Isabel consoles him by suggesting that she will have some influence on her father's decision. She further states that she will marry no one but Carlos, even if threatened with death.

Isabel at this time does not know that she has a third suitor, the Duke of Milan. The Count of Puzol asks the duke for Isabel's hand, which is in his power to bestow, and receives the reply that no one gives that which one desires for oneself. Disappointed, the count withdraws.

Now the duke goes to Carlos, confesses his love for Isabel, and asks his help in winning her. Carlos, very reluctant but realizing his duty, agrees to help him.

Meanwhile, Rosaura, in love with Carlos, goes to Isabel and seeks her aid in winning Carlos. Thus, when Carlos and Isabel meet again, they communicate to one another their unhappy news and Carlos makes the suggestion that they flee to France or England.

When the night arrives, Carlos and Isabel are prepared to flee as planned. Just as they start toward the door someone calls. Carlos quickly hides, and the late caller proves to be the duke. He confesses he loves Isabel, hands her a note, and then departs. When he leaves Isabel wants to destroy the note, but Carlos takes it. He reads aloud the letter which says that the duke will be her husband tomorrow. Carlos overcomes his emotion and
advises Isabel that it is her duty to marry the duke. He continues that he is of noble lineage but cannot compare to the nobility of the duke. Isabel declares she will never marry the duke, and at this moment someone is at the door again. Carlos is hesitant to hide a second time because, as he says, hiding is beneath his dignity. He does so, however, just as the duke enters and says that since the note was so brief and that he is so impatient, he can wait no longer for her reply. Isabel delays her reply and forestalls his advances by declaring that she must tell her father of this matter before she answers him. The duke is tired of waiting and declares that if she does not comply agreeably he will take her by force. At this point Carlos rushes from his place of hiding and proclaims his love for Isabel. The duke is very surprised to learn Carlos is his rival, but asserts he will continue courting Isabel.

Finally Carlos and Isabel leave and go to a small nearby village. Carlos soon learns from his servant that the duke is very upset that the two have fled. The servant informs them that the duke has offered a large reward for the capture of Carlos. Isabel says she is in no danger but Carlos should flee to France. He finally agrees and they depart.

Back at the palace Isabel tells Rosaura that Carlos betrothed himself to her just before he fled to France. Rosaura, loving Carlos, becomes angry and tells this to the duke, who also becomes furious. He finds Isabel and demands to know if this statement is true, and when Isabel answers that it is a
heated quarrel follows. At this point Carlos enters, throws himself at the duke's feet and after a long speech, asks for Isabel's hand. The duke refuses and makes Carlos a prisoner in a room of the palace.

Later Rosaura, only to save Carlos for herself, goes to Isabel and warns her that she has overheard a plan of the duke to have the count and three others kill Carlos. Rosaura gives Isabel a key to secure arms for Carlos and tells her to take them to Carlos and warn him of the planned attack.

Soon the sound of swords is heard and Isabel is heard saying that she will murder anyone who attempts to harm Carlos. The attackers flee for their lives and the entire palace is in an uproar. The duke arrives and is very moved by the devotion of Isabel. He then marries Carlos and Isabel.

The triumph of the constant, devoted woman is the theme in this play. Even though Carlos and Isabel are from rival families and her father is against the marriage, Isabel remains constant in her love for Carlos and swears she will marry no one else, even if threatened with death. Later, when Carlos points out to Isabel that she should marry the duke because of his social position, she refuses. At the end of the play Isabel's constant devotion causes her to brandish a sword and ward off the attackers attempting to murder Carlos. Isabel's constancy is rewarded because it moves the duke to marry her to Carlos.
El segundo Séneca de España

El segundo Séneca de España was written in two parts. Part I is the work of importance here because the second part is not available. According to Parker (5, p. 196), this play was written between 1625-1628 and belongs to the middle or latter part of Montalbán's first period. Bacon (2, p. 188) claims that the first part is historically correct, and as opposed to the second part, one of Montalbán's last plays, has few anachronisms. The action is presumed to occur between 1569 and 1579, and it is classified as a historical work. The play deals primarily with Felipe II, his son Carlos, and don Juan of Austria. According to Sáinz de Robles (8, p. 509), El segundo Séneca de España is the best work of Juan Pérez de Montalbán, not for the story, but for the character development. Pérez de Montalbán portrays Felipe II as a prudent, good, kind, just and religious king. Carlos is portrayed as a spoiled, haughty, stubborn, and generally obnoxious young man. Montalbán does not portray don Juan of Austria and the other characters so well.

As El segundo Séneca de España begins Santoyo, an old man and counsellor of Felipe II, is reading a letter from Flanders. The letter requests freedom of thought without oppression by the Inquisition. Felipe replies that he will not accede to the demands of the Flemish and decides to send the Duke of Alba to subdue them.
Felipe's attention is distracted by a disturbance and a courtier informs him that a woman, Octavia, wishes to speak to him. Felipe reprimands the guard for mistreating a woman and then asks the woman what she wants. Octavia replies that she is a widow and that her fifteen year old son has been sentenced to death for a murder. She begs for clemency and asks that her son be allowed to die fighting in Granada or Flanders for the king rather than on the gallows. Felipe grants her request but explains he is reversing the sentence of the court merely out of sympathy for her.

Doña Leonor, don Juan's mistress, learns that Juan has been ordered by Felipe to lead an army against the rebellious Moors in Granada. Leonor is upset and writes a letter to don Juan reproving him for intending to desert her. Just as Leonor finishes the letter, don Juan arrives. He finally calms her and promises to return that night to say goodbye.

Meanwhile Felipe is occupied with a number of petitions that he has received. After carefully considering and giving reason for granting or refusing each one, he withdraws to write a letter to Pope Pius V. In this letter Felipe informs the Pope that he is involved with the Moors in Granada and therefore will be unable to join the worthy Holy League. The Holy League mentioned by Montalbán was a league that Pope Pius V had tried to form since 1566. For various reasons, the one given by Felipe II in this drama was Spain's reason, the alliance of Catholic states was not formed until 1571, a year after the
supposed action of this play. On October 7, 1571 Don Juan of Austria, Felipe's young half-brother, led the combined Christian fleet against the Turks and defeated the Turkish fleet in the famous battle of Lepanto (3, p. 979).

During the time that is supposed to have elapsed since the end of the first act, Santoyo has died and is mourned by everyone except Carlos. Santoyo has earlier advised Felipe not to allow Carlos to take part in the coming campaign in Flanders, and this explains why the prince does not grieve over Santoyo's death.

Carlos is very jealous of the Duke of Alba, who has been chosen over him to lead the campaign in Flanders. Later Carlos vainly attempts to dissuade the duke from executing the king's orders, but the duke replies that he must obey. Carlos becomes furious and tries to stab the duke with a dagger. At this moment the king arrives and because Carlos flees, asks the duke the cause of the quarrel. When Felipe learns what has happened, he is angry with Carlos and orders the duke to depart for Flanders the next day.

Carlos vows vengeance upon the duke and even goes so far as to ask his servant and also his uncle Juan to aid him in killing the duke. Don Juan of course refuses to take part in this rash undertaking. During their discussion of the matter, they pass Leonor's house. Carlos asserts that he would like to visit her and see for himself if she is as beautiful as everyone claims. Don Juan naturally attempts to dissuade Carlos from
visiting his mistress, but Carlos, true to his stubborn, spoiled nature, threatens to break the door down unless don Juan calls his mistress to the window, and after a long conversation, Carlos is disturbed that Leonor has not invited him inside. He loses his temper and becomes so rude that Leonor slams the window in his face. Carlos, shocked and angry, shouts several threats and then departs. Carlos and Juan become involved in a heated argument over the merits of their respective fathers as they continue toward the palace. By the time they reach the palace, Carlos is shouting so loudly that Felipe hears him and hurries to his side. When Felipe ascertains the cause of the dispute, he reprimands Carlos and orders him to bed.

Don Juan informs Felipe that the people are complaining of the rash actions of Carlos, and Felipe decides to have a talk with his son. Felipe explains to Carlos that although he loves him, he will have to punish him if his conduct does not improve. Carlos quickly counters by saying he feels slighted because his father has chosen the Duke of Alba and not him to lead the Flemish campaign. Carlos insists that this makes him feel that Felipe considers him unworthy of such a responsibility. Before Felipe can answer, Carlos is seized with the ague, and Felipe quickly forgets his anger. He calls for help and orders some courtiers to carry Carlos to bed.

The Cardinal now enters with a document concerning the king's forthcoming marriage to Ana of Austria. The Cardinal
states his business and asks Felipe to sign the document. Felipe, consistent with his prudent nature, responds that he never signs anything without first carefully reading it. After this has been done, Felipe places his seal on it and the Cardinal withdraws.

 Shortly Juan enters and Felipe inquires about the health of Carlos. Juan says that Carlos would like to go to Alcalá for the benefit of his health. Felipe gives his permission and Juan leaves.

 In response to Felipe's summons Pompeyo, a sculptor, arrives and discusses the problem of completing some unfinished figures for the Escorial. Pompeyo replies the delay is due to a lack of workmen and suggests as a possible workman his son who at the time is in jail for killing a man. In order to insure that the work is soon completed, Felipe frees the son.

 At the end of the play Felipe receives word that Ana is in Segovia and decides to go meet her. The Archbishop bestows the nuptial blessing upon Ana and Felipe and prepares for their marriage the following day.

 This play does not have a dramatic conflict, a climax or any problem to be solved as one normally expects to find in a dramatic work. El segundo Séneca de España is nothing more than a series of events that are basically historical in which Felipe and the other characters react in such fashion that their character development becomes the most significant feature of the play.
No hay vida como la honra

No hay vida como la honra was written in 1627 or 1628 and is probably Montalbán's most popular play. Mesonero Romanos says (4, p. xxxi) that it was the first play in Spain to have the distinction of being performed many times, simultaneously, at both of the principal theaters of Madrid. Bacon (2, p. 348) classifies the play as one of Montalbán's best. Even Shack (9, p. 386) considers this play an extremely good one. He cites as the most notable scene of the play the one in which Carlos, with a price on his head, voluntarily surrenders to the viceroy in order to free Leonor from her poverty with the reward offered for him, which he asks to be paid to her. Bacon (2, p. 348) comments that the unselfish, noble character of Carlos is well drawn, even though at times he seems too rhetorical and bombastic. He says Leonor is the model of love and devotion. Astolfo can be mentioned to illustrate this. Astolfo is jealous because Carlos has gained favor with Leonor after he saves her life. Therefore Astolfo and his servants attack Carlos, who is alone, at night in order to get revenge. Later, due to a case of mistaken identity, Astolfo allows Leonor to take him to her bedroom, an event which occasions a duel in which Carlos kills Astolfo.

The scene in the second act in which Leonor admits Astolfo to her bedroom, thinking he is Carlos, is taken from one of Montalban's novelas, "El envidioso, castigado" which is included
in the *Sucesos y prodigios de amor*. *La monja alférez*, a play not included in this thesis, also has a similar scene (2, p. 58).

Bacon (2, p. 348) states that the play was performed by Roque de Figuero March 28, 1628; and also presented in Lima, Peru, in 1630, in honor of the birth of Prince Carlos, son of Felipe IV.

In the play *No hay vida como la honra*, don Fernando, from Zaragoza, has come to Valencia to marry his cousin Leonor. On the street to her house he gets into a quarrel, strikes his opponent with his sword and is arrested and put in jail with another prisoner. At the jail he finds that his fellow captive is named don Carlos Osorio. In order to entertain themselves, they decide to relate to each other their life stories. Carlos speaks first and states that though poor, he is noble and one of the many suitors for the hand of a lady whom, wishing to conceal her real name, he calls Casandra, but who is none other than Leonor. One of his rivals is the Count Astolfo. Carlos relates that one day Casandra (Leonor) was riding a coach, escorted by all her suitors, when the horses ran away, the coach overturned and she was thrown into the river. Carlos declares that she would have drowned had he not jumped in and saved her. Carlos tells that he then went to a mill to allow his clothes to dry. That night, he left and the jealous Count Astolfo and his servants attacked him. Carlos explains that he dealt the count a blow which drew blood and for this reason he has been jailed.
Just as Carlos concludes his story, the jailer informs them that they are free. Also Fernando's servant informs Carlos why Fernando is in Valencia. Therefore Carlos is extremely upset when don Fernando says that since he is unfamiliar with the city he would appreciate Carlos' directing him to don Pedro de Ibarra's house. Thus Carlos now knows why Fernando is in town. He is reluctant to help him, yet he finally does so. When the rivals reach Leonor's house, don Carlos manages to see Leonor first and quickly informs her of their predicament. She reassures him and says he has nothing to fear from Fernando. Carlos fails to mention that he has told Fernando of the runaway and rescue episode. Later Leonor mentions this, and Fernando is able to deduce that Leonor is the Casandra Carlos has mentioned, and therefore the two gallants depart, threatening to kill one another.

Later, during a visit with Leonor, Carlos hears the approach of Pedro, Leonor's father, and hides just in time to avoid detection. Pedro tells Leonor he will not allow her to marry a poor man like Carlos. Also he says he has rejected Fernando and therefore her husband must be Astolfo, and that he has already informed Astolfo of his decision. In order to avoid the marriage, Leonor tells her father she agrees that Carlos is unworthy, but she prefers Fernando rather than Astolfo. Pedro agrees, but states she must immediately marry Fernando so Astolfo will not be angered. When don Pedro departs, Carlos angrily
chides Leonor for speaking so badly of him and for choosing Fernando. Finally, she calms Carlos and promises to marry him secretly within the hour.

That night Carlos goes to Leonor's house for a prearranged meeting. Just after he has given the signal and Leonor is going for the door to meet him, Carlos hears someone coming. He tells his servant that the approaching person may be an alguacil and that they should hide until he passes. The person coming is none other than Astolfo. Just as he reaches the door, Leonor opens it and warmly invites him to enter. The count is surprised, but realizing that it is a case of mistaken identity, decides to continue the deception. Meanwhile Leonor is talking steadily but suddenly notices he is not answering and her suspicions increase when she hears Carlos calling from outside. She then demands to know who is with her. Carlos breaks down the door and challenges Astolfo to a duel in order to avenge Leonor.

Carlos kills Astolfo in the duel and has to flee to the mountains to escape death. There he learns that the viceroy has placed a reward of six thousand gold ducados for him, dead or alive. Carlos does not dare return to Valencia, so he sends his servant Tristán in order to obtain news of Leonor. Tristán soon informs Carlos that Leonor is living in great poverty due to her father's death and the subsequent lawsuits. Carlos is very concerned and determines to see Leonor even at the risk of his life. He fears Leonor may have to compromise her honor to
avoid starvation and therefore decides to give himself up to
the viceroy and request the reward be paid to Leonor. Later
he decides to visit Leonor first and waits until night to be
able to do this more safely. When Carlos reaches her house
he sees a man who is actually Fernando leave and assumes that
his fears are justified. He then determines to go immediately
to the viceroy and commands Tristán to tell Leonor that he has
gone to turn himself over to the viceroy for her sake. Carlos
arrives at the viceroy's house at a late hour and after great
insistence is finally admitted inside, where he informs the
viceroy of his intention. Leonor, along with Fernando, arrives
just as Carlos concludes. Leonor states that she will die if
Carlos dies. The viceroy is soon convinced that Astolfo was
the real offender and pardons Carlos. The viceroy says that
he has offered six thousand ducados for Carlos dead or alive,
but since Carlos has come to him of his own free will, he will
give him a reward of twelve thousand ducados.

Mistaken identity and misunderstanding are found in this
play. Carlos and Fernando are unaware that they love the same
woman while they are in jail. Carlos is informed just after
he is released, but Fernando does not learn this until they
meet Leonor, who is unaware of the fact that Carlos has already
told Fernando about saving her life and when she mentions this,
Fernando realized Carlos is his rival. Rebellion against
parental authority is also featured in the drama. Leonor
rebels against her father's wish that she marry Astolfo. She suggests Fernando instead, which angers Carlos, and finally agrees to marry Carlos in order to calm him. The self-sacrificing character in this play is Carlos, who risks his life to save Leonor when her coach overturns into the river. Later he risks his life in a duel with Astolfo in order to avenge Leonor and finally surrenders himself to the viceroy in order to secure money for the destitute Leonor.

La toquera vizcaína.

La toquera vizcaína was written in 1628 or 1629 and is described by Bacon (2, p. 412) as a brilliant, lively comedia, written in the manner and language of Tirso. He also says that it is one of Montalbán's best. Romera-Navarro (7, p. 367) considers the dramatic situations as the play's strongest point. Shack(9, p. 367) states that this play would be worthy of great praise if only it were not so lacking in verisimilitude. This will be discussed later. Bacon (2, p. 413) contends that the plot of La toquera vizcaína is well constructed and offers several interesting situations which are dramatically effective in spite of their improbability. He continues that the play has met with great success even in modern times.

La toquera vizcaína was printed in Montalbán's first volume of plays. It was performed by Bartolomé Romero's company according to Bacon (2, p. 413). The scene is Valladolid and Madrid in the seventeenth century.
In *La toquera vizcaína* Doña Elena, of Valladolid, is persistently annoyed by a gallant, don Diego, whom she does not love. Finally she agrees to meet him and informs him she loves another, and requests him to desist from his advances toward her. Just as Diego departs, don Juan de Luna y Leiva, Elena's lover, arrives and catches a glimpse of Diego and hears him swear he will avenge himself on his rival. Don Juan is enraged at finding Elena with someone else, but she persuades him not to follow Diego.

The scene changes to Madrid. Lisardo loves Flora, but she has vowed never to love a man in order to avoid the bad experiences of her friends. As a reward for Lisardo's great devotion to her, she allows him to call on her on condition that he never mention love to her. Finally, Lisardo is overcome by her charms and reads Flora a note saying he has known her two years and madly loves her. She becomes very upset and declares that she never wants to see him again.

Meanwhile, in Valladolid, when Elena learns that a duel between Diego and Juan is about to take place, she goes to prevent it but arrives too late. Don Juan relates the event and confesses that he killed Diego. He blames Elena for this misfortune and says he must depart immediately to save his life. He then tells his servant to obtain two horses and bring them to him. He goes to Madrid and seeks refuge with his friend Lisardo.
Soon Elena departs from her uncle's house because of his cruel treatment. The uncle also blames her for the duel in which Diego was killed. She decides to go to Madrid and search for don Juan. In order to conceal the real reason she is leaving, she says she is going to enter a convent, and arranges for her maid's sister, Estefania, to enter the convent in her name. When the uncle comes to visit her, she instructs the girl to feign illness in order to avoid seeing him. With these arrangements made, she goes to Madrid and lodges with a friend, Magdalena, who is a cap seller. She continues her correspondence with Juan by instructing a friend in Valladolid to accept her letters from Madrid, remove the envelope and forward the inner letter back to Juan in Madrid, so it will appear to be sent from Valladolid.

After a month in Madrid, doña Elena complains that she cannot find don Juan, and she concludes that some lady must be hiding him in her house. She then decides to become a cap seller with Magdalena, thinking that by accompanying her to town she will surely find don Juan. The idea is a good one, since Elena, pretending to be Luisa, soon finds Juan, along with Lisardo, at Flora's house. She immediately recognizes Juan and is angry, for she thinks, incorrectly, that he is visiting Flora. Also, don Juan recognizes her and remarks to his servant that he thinks the woman is Elena. When Magdalena and Elena leave, Juan decides to follow them and sees Elena
enter a house. He calls out to her and an old man, Feliciano, appears and asks what he wants. When don Juan says he wants to see the young cap seller, the old man says there is no cap seller inside. Don Juan replies that he is mistaken for he has just seen her enter the house. Feliciano responds that a very noble lady, doña Antonia de la Cerda, lives in the house. At this time Elena, dressed as doña Antonia appears. She asks what the problem is and upon learning it, explains that she is the only lady in the house. Then Juan apologizes and leaves. Don Juan then remarks that he has reason to believe that Elena is in a convent in Valladolid for he receives letters from her, yet he cannot help thinking that she is the cap seller and also this doña Antonia.

Having seen Juan with Flora, Elena is now suspicious of him. In order to ascertain his fidelity to her, she devises a plan. She intends to write Juan three separate letters: one letter as Luisa, asking him to visit her; one as herself, asking him to come to Valladolid; and finally, one as Antonia, asking him to meet her in el prado. She plans to judge him on how he reacts to the letters. Elena's next move is to end Flora's attraction for don Juan. She dresses as a lady, assumes the name of Leonor de Peralta, and calls on Flora, stating that she must see her on important personal matters. Lisardo and Juan are at Flora's house, and before departing, Juan notices a resemblance between this Leonor and Elena. He conceals himself in order to overhear the conversation. Elena gives a
fictitious and unflattering account of Juan's life and counsels Flora to have nothing to do with him. Juan is enraged and protests against the wild tale. Flora orders him to leave at once and never to return. Juan is confident now that Leonor is Elena. But when he returns to Lisardo's house, he finds Elena's letter from Valladolid. Elena writes that her uncle wants to marry her to man she does not know and she wants Juan to come for her and save her from this terrible fate. Juan also receives a letter from a friend in Valladolid who informs him that Diego's father has withdrawn the charge of murder against him after ascertaining that Diego was the aggressor. Juan then determines to go to Valladolid.

Meanwhile, under the pretext of seeing a very tidy house, Elena, as Luisa, inspects Lisardo's house and finds her suspicions unfounded. Then the toquera begs Juan not to leave her. Also Feliciano appears and states that Antonia desires to see him. Then Flora tells Juan he is a rogue and that she plans to marry Lisardo. At this point Elena, to everyone's great surprise, reveals her true identity, tells don Juan of all the deceptions she has used with him, and he happily accepts the hand she offers.

As previously mentioned in the introduction to La toquera vizcaína, there is a lack of verisimilitude in this play. The first example is the matter of Elena's letters to Juan. Also there is the constant changing of disguise. Elena disguises herself as Luisa the cap seller, the lady Antonia and finally
she disguises herself as Leonor de Peralta. Also, it is not very believable that Estefania, the sister of one of Elena's maids, would enter a nunnery just for Isabel's sake. The central idea of the play is the enamored girl in disguise who pursues the gallant and finally wins him by intrigue. This same idea is found in another of Montalbán's plays, _La doncella de labor_.

Also typical of a _capa y espada_ drama there is the marrying of two or three pairs of lovers. In this particular play Flora and Lisardo as well as Elena and Juan are married.

**Como padre y como rey**

_Profe de padre y como rey_ was written in 1629. Romera-Navarro (7, p. 369) considers it an interesting play which resembles any one of Lope's productions in plan and style. Mesonero Romanos (4, p. xxxii) says that the characters are, as a whole, noble and decorous, and the style of the play is poetic, correct, and spirited. Shack (9, p. 387) does not consider this one of Montalbán's better plays, but he does consider it worthy of mention. Bacon (2, p. 332) cites the rearing of a noble child in secret as the main idea of the play. He also calls attention to the scene in the second act where Carlos receives the petitioners, and Bacon says the purpose of this passage is to delineate the noble character of Carlos. He continues that Montalbán's cleverness in contriving amusing situations which can arise from mistaken identities is found in the third act. Rennert (6, p. 336) says that _Como padre_
y como rey was performed by the company of Antonio de Prado, January 1, and June 12, 1635. The scene is probably Italy.

In Como padre y como rey Conrado, an old man, who has been Prime Minister for many years, informs Carlos that due to his advanced age he has vacated the post and Carlos is now the new Prime Minister. The news of his father's resigning in his favor is very unwelcome to Carlos. He offers various reasons why he does not merit the post and asks Conrado to reconsider. His real reason for not wanting the position is that it will mean he will have to be away from his dear sister Violante. He loves Violante even though she is his sister, and she loves him. In spite of the objections and excuses of Carlos, the king has granted the request, so Conrado considers the matter final and so informs Carlos.

Carlos is very vexed and decides to have an interview with the king to attempt to persuade him to appoint someone else to the position. During the interview Carlos vainly offers excuses to the king similar to those he has previously given Conrado. The king assures him he can handle the task and dismisses him.

Tristán, the servant of Carlos, is very much opposed to his master's potentially incestuous passion for Violante. He advises Carlos that this love is wrong and that if he pursues it, he—Tristán—will have nothing to do with it. What Tristán, or anyone except the king and Conrado, does not know is that
Carlos is actually a natural child of the king, and Conrado has been charged to rear Carlos as his own son.

Violante is also loved and pursued by the prince. One day the prince visits Violante while her father and brother Carlos are away. She treats him very coolly and asks him to leave because neither her father nor her brother is home and consequently he is endangering her reputation by visiting her. As the prince refuses to comply with her request Carlos arrives home. Carlos is shocked to find the prince in his house with his sister. The prince explains that he is waiting for Conrado in order to discuss a business matter with him. He assigns to Carlos a mission of alleged importance and asks him to inform Conrado of it when he arrives. He then departs and commands the reply be carried to him at the palace. Carlos is jealous of the prince and so informs Violante when the prince leaves. Violante reassures him and says that she esteems him far above a mere prince.

Later, while Carlos is very engrossed in the activities of his new post, the king conceals himself in order to observe Carlos and judge his ability and is very pleased with what he observes. After Carlos has given audience and received petitions, a servant enters and hands him a note from Violante. Just as Carlos is about to read it the king enters and Carlos hides the note among the petitions. The king asks him what he is doing, and Carlos responds that he has just finished giving
audience to several men and now he must consider their petitions and pass judgement on them. The king is satisfied and makes a request. He says that he has a problem that he wants some advice on and then states the case. He explains that he has two sons, one is the prince and the other at the moment is unknown. He continues that the unknown son has been reared secretly but now he desires to reveal him. Carlos reads the full details of the case in order to advise the king better on how he may reveal the identity of his natural son and not offend the prince. The king remarks that he is going to read the petitions while Carlos reflects upon the problem. Carlos attempts to dissuade the king, but he reads them one by one and finally, to the dismay of Carlos, reads aloud the note in which Violante proclaims her love for Carlos and also writes that the future looks brighter for them and promises to communicate something of interest to him when she sees him next. The king appears very angry and treats Carlos quite sternly. He commands him to sleep in the palace and promises to keep him so busy in business of state that he will have no time for love affairs. The king thinks Conrado has revealed the secret to Violante in order for her to become the wife of Carlos. Actually, what the king concludes is untrue. Violante has learned the truth quite by accident. She, being a woman and naturally curious, finds several letters in Conrado's desk certifying the noble birth of Carlos. She then immediately sends the news to Carlos in a note which the king finds.
Violante is overjoyed and tells her cousin Elvira of the happy discovery. Unknown to Violante, Elvira also loves Carlos. Elvira, mad with jealousy, determined to avenge herself by telling him to follow her if he wants to know an important secret. Conrado has just been severely reprimanded by the king for betraying his confidence and after hearing Elvira's statement, supposes that the secret must concern this and decides to hear what she has to say. From Elvira he learns that Violante is the one that has placed him in disfavor with the king. He decides to punish Violante and to make amends with the king at the same time. Conrado perfects his plan and then announces to Carlos and Violante that he secretly reared one of the king's sons, named Carlos, until the child died. He continues that he still has letters concerning this child. Conrado says that when his own son was born he named him Carlos in memory of the king's son. Carlos and Violante are very disappointed and sad after hearing this lie. Conrado is very pleased and hopes to soon be in the king's good graces once more.

A servant who has overheard the conversation between Elvira and Conrado assures Carlos and Elvira they have no reason for concern. The servant says that Carlos is the king's son and all Conrado has said is only a stratagem to punish Violante and regain the king's favor. Carlos hopes what the servant relates is true, but in order to prove it, he announces a plan. Carlos tells Violante that she must confess
that she discovered the letters and therefore learned of the true father of Carlos. Also, he instructs her to tell Conrado that upon hearing this Carlos had promised to marry her. Therefore, Carlos must keep his word or ruin her reputation. By this Carlos hopes to cause Conrado to confess the true identity of Carlos to save his daughter's honor.

Meanwhile, obeying the king's command, Carlos has changed his place of residence. At the palace he receives a message from Violante asking him to visit her that night. Shortly after nightfall he approaches two men and thinks them to be the prince and a friend. The only reason that he does not attack them is that he is not positive it is the prince. Actually, the pair is the king and Conrado. The king is ascertaining whether Carlos is obeying his order forbidding him to visit Violante. In order to avoid Conrado's knowing his real reason for the visit, the king tells Conrado that in order to avoid suspicion, he has come to his house to discuss the situation of Carlos. The king is satisfied Carlos is not there and decides to return to the palace. As he prepares to depart, he sees two figures in the darkness. They are the prince and his friend. The prince is jealous of Carlos and has appeared with a plan to determine if Carlos is accustomed to visiting Violante at night. The prince cries out "Carlos" and Violante opens her window. The prince is satisfied and is ready to depart. The king and Conrado hear the incident. Conrado mistakes the prince
for Carlos and orders him to return immediately to the palace. The prince does not answer and departs in order not to reveal his identity and leave Carlos in a bad light. He also deceives the king, who orders Conrado to follow him to see if he does return to the palace. At this point Violante sees the king, thinks he is Carlos, and invites him to her room. Much to the embarrassment of Violante, the king advises her never to talk to anyone without first knowing his identity, and then identifies himself. In hopes of correcting her mistake, Violante declares that she has never loved Carlos, and fearful Carlos will appear any moment, implores the king to leave. He departs and upon leaving the house, he meets Carlos, who again mistakes the king for the prince. Carlos cries out for him to be careful for he is his equal in blood. He then adds that Violante is his entire life and that the prince must refrain from visiting her. Then the king, much to the horror of Carlos, reveals himself and says that no one opposes the prince unless he wants to lose his head. He then tells him to leave and will not allow Carlos to accompany him. Carlos considers it odd that the king would scold him but not punish him.

At this time Violante carries out Carlos' plan. Conrado, however, much to her surprise and disappointment replies he will tell nothing. Conrado replies he must decide which is more important, his honor or his loyalty.
Tristán announces that the prince has arrived. The prince is angered with Violante's coolness and also his father's opposition to his marrying Violante. The king has arranged for the prince to marry Isabel of France, but the prince rebels and comes to abduct Violante. Carlos, who has been hiding in the house, comes out and accuses the prince of being discourteous. He adds that Violante is not his sister but his betrothed and he plans to defend her. The furious prince is about to draw his sword when Tristán announces the king.

The king reprimands both the combatants, as his sons, for disobeying his orders. He then commands Carlos to take the hand of Violante. Then he orders the prince to prepare for his marriage with Isabel.

Montalbán's preoccupation with abnormal situations is evident in this play. There is the case of perverse love between Carlos and Violante. Although they do not commit incest, they do love one another while they believe they are brother and sister. There are also constant mistaken identities in the play. The prince in one scene is mistaken for Carlos by Violante, Conrado and the king. Violante mistakes the king for Carlos and invites him to her room. After the king departs Carlos mistakes him for the prince. As usual with Montalbán, he portrays the king in Como padre y como rey as a wise and stern, yet loving father. The same type king is found in El segundo Séneca de España.
La doncella de labor

La doncella de labor was written in 1632. Bacon (2, p. 391) points out that Montalbán felt that this play was the most ingenious and well constructed that he had written. La doncella de labor was printed in the first volume of Montalbán's comedias and was performed by the company of Manuel Vallejo according to Bacon. Alborg (1, p. 349) compared Montalbán's delineation of feminine characters in this play with that of Tirso. Shack (9, p. 383) comments that this play is very ingenious but somewhat lacking in verisimilitude. According to Bacon (2, p. 391), the dialogue is brilliant and almost free from culteranismos. The action never drags, and holds the reader's interest closely from beginning to end. The scene is Madrid in the seventeenth century.

La doncella de labor is an interesting play in which Isabel wins don Diego from Elvira. Isabel has been infatuated with Diego for some time, but she does not have anyone through whom she can obtain an introduction. Therefore, Isabel executes the first of a series of stratagems designed to win Diego. She arrives at Diego's house just as he and his servant are leaving to meet Diego's lover Elvira. Isabel rushes to Diego and pleads for Diego to aid her. She explains that her husband is out to cleanse their honor by killing her. Diego explains that he has to keep an appointment, but he gives Isabel the key to his house to she can lock the door and tells her to leave when she thinks it is
safe. Diego meets Elvira and after some time she becomes thirsty. Diego suggests that they go to his house which is near. The alert servant Monzón realizes that there are two women in the house and quickly reminds Diego. Diego gives Elvira an excuse that he has to attend to a business matter he has forgotten and therefore he must leave immediately. Elvira pretends to be satisfied but she is actually suspicious and follows Diego. When Elvira sees that Diego goes nowhere but to his house she enters and demands entrance to his bedroom to search it. Don Diego refuses her entrance because he says his friend Pedro has his mistress in there. Elvira is convinced, and prepares to leave when Inés, Isabel's maid, enters and, mistaking Elvira for Isabel, tells her that her coach is waiting. At this point, Isabel comes out of the bedroom utters some untrue statements and upon leaving says that she is very enamored of Diego and very jealous of Elvira. Doña Elvira is outraged, and despite Diego's excuses departs and says that she never wants to see him again.

Isabel is happy with her success in the first attempt to estrange doña Elvira from don Diego and determines to continue her campaign. She gains employment for Inés, with the name of Juana, in a house adjoining Diego's so that she can watch Diego's movements. Isabel takes the name of Dorotea and enters the service of Elvira as a maid. Isabel also gets an old man named Julio to play the part of her father.
Dorotea (Isabel) does her duties well as Elvira's maid and therefore gains her confidence. One day Diego comes for a visit and soon suggests that Elvira accompany him to his house. Isabel quickly goes to Julio and instructs him to go to Inés and give her the key to Diego's house. She also tells Julio to have Inés dress as a lady and to veil herself heavily. Then Inés is to go to Diego's house and wait until he arrives.

Soon Diego, Isabel, Elvira, and Monzón arrive at Diego's house. While Diego is searching for the key, Inés opens the door and comes out of the house. Once again Elvira is enraged and Diego cannot imagine who the lady can be. Diego's servant Monzón, who has been making love to Inés and paying her with information about Diego which Inés relays to Isabel, recognizes Inés. When Isabel learns this she decides to take advantage of the situation and tells Inés to admit that she was the one who left Diego's room. When Diego questions Inés, at once she tells him that a beautiful lady has paid her fifty escudos to do what she has done. Don Diego is not at all upset with Inés and becomes interested in the mysterious lady.

Later, Isabel comes to Diego and returns all the letters he has written to Elvira and tells him that Elvira is preparing to marry someone else. Diego replies that he also plans to marry another, and soon. Diego explains that he wants to marry the mysterious lady but that he does not know where she lives. Isabel tells him that she has learned her address and therefore he may go and talk with the lady.
When Isabel returns Elvira tells her that she would, out of curiosity, like to speak with Diego's future wife. Isabel informs her that she knows the lady's address and that her father Julio can escort her there. Doña Isabel knows the lady whose address she gives, and therefore the lady is aware of what is to happen. Elvira tells Dorotea (Isabel) to remain home and do her assigned chores. When Elvira departs Isabel quickly goes to the house and waits for Elvira. Upon seeing Diego's prometida Elvira remarks that she resembles her maid Dorotea so much that she can hardly believe that she is not her maid. Then Elvira states her reason for the visit as wanting only to determine if she knows a don Diego de Vargas, a gentleman of Madrid. At this moment Diego enters but does not recognize Elvira because she is heavily veiled, but she recognizes him. Isabel tells Diego that she has a guest and that as soon as the lady leaves she will be with him. Then Isabel tells Elvira that Diego is nothing but a scoundrel. Isabel says that she is without honor and rearing three of his sons. Doña Elvira is thankful that she has learned about Diego and plans to avoid him. When Elvira leaves, Diego returns, but Isabel tells him her brother is coming so he will have to hide so she can leave and assume her role as maid in Elvira's house.

Elvira returns home and calls for Dorotea. She still thinks that the mysterious lady is Dorotea and is surprised when Dorotea (Isabel) answers. Dorotea also shows Elvira all
the work she has done, and Elvira is convinced that Dorotea has never left the house. Inés has actually done the work while Elvira and Isabel were away.

At this time Diego enters and congratulates Elvira on her upcoming marriage. Elvira bitterly attacks him for his infidelity and tells him that she has learned all about him from the last lady he seduced.

At this moment doña Isabel reveals her identity and admits her reason for all her deceptions. Don Diego accepts doña Isabel and they prepare for the wedding.

As is the case many times with Montalbán's works and as pointed out by Shack this play is lacking in verisimilitude. The first example is that it is unlikely Diego would give Isabel the key to his house, or at least he would have probably asked for it back later. Also, it is possible, but not very probable that Inés would mistake Elvira for Isabel. Probably the most unlikely aspect of the entire play is the scene where Dorotea (Isabel) is able to reach the house of the "mysterious lady" before Elvira does, play the role of the "mysterious lady" and after Elvira departs, manage to reach Elvira's house in order to answer her when Elvira calls upon entering the house. The play is definitely interesting but one must overlook the improbability of much of the action.

The feminine characters play the dominant role in this play. Isabel is the typical bold, calculating, scheming woman
that Montalbán usually portrays. As he did in *La toquera vizcaína*, the dramatist has again made use of the situation in which an impassioned and resourceful woman employs disguise and intrigue to win the man she loves.
CHAPTER BIBLIOGRAPHY


5. Parker, Jack Horace, Breve historia del teatro español, Mexico, Ediciones de Andrea, 1957.


9. Shack, Adolf F. Von, Historia de la literatura y el arte dramático en España, Madrid, 1887.
CHAPTER III

SELECTED NOVELAS OF MONTALBAN

"La hermosa Aurora"

Agustín G. de Amezúa (2, p. iii) considers "La hermosa Aurora" the least worthy, of the eight novelas in Montalbán's Sucesos y prodigios de amor. He describes it as a chivalric type story of adventure and of love affairs between princes and ladies, lacking in realism and verisimilitude and as having scant interest. At times the story seems to be nothing more than a fairy tale. Amezúa feels that it has reflections of the Persiles, but lacks its spirit and vigor. This novela is without a doubt one of Montalbán's first efforts in this genre and probably was written while he was still a student at Alcalá de Henares. The novel Persiles y Segismunda (1617), the last work of Cervantes, is an extremely long novel of romantic description of adventure and peregrination, his contribution to the genre known as the Milesian tale. In the plot and subplots there is a constant movement of the characters from one adventure to another. The novel is full of shipwrecks, dangers, fights, imprisonments and escapes (5, p.365). According to Chandler and Schwartz (4, p. 191), Cervantes felt that the novel was merely a "libro de entretenimiento." They continue that the plot is impossible, the movement is complicated
and there is little to do with reality. Two female characters, Auristela (Segismunda) and Rosimunda, are mentioned. The first lady is a maiden who defends her honor despite unfavorable surroundings. This situation is similar to that of Rosaura in Montalbán's "La desgraciada amistad." The other lady, Rosimunda, is lascivious, lewd, and full of amorous desires (4, p. 192). The marriage of the protagonists puts a happy end to the adventure (5, p. 365). Most of the above mentioned characteristics of the Persiles are found in "La hermosa Aurora," as well as several other novelas of Montalbán.

In "La hermosa Aurora" Dionisio is the father of a daughter so beautiful that she is named Aurora. Aurora's mother dies and after a short pretense of profound grief, Dionisio takes Arminda, a French lady, as his wife. She is very beautiful but also overbearing, and consequently Dionisio's vassals grow to dislike her because Dionisio must first consult her before acting on any matter. Aurora cautions Arminda about this, and Arminda is angered and decides to rid herself of Aurora. Arminda talks with Dionisio, and he exiles Aurora on a small island just off the coast of Sicily.

One day while in exile Aurora is looking at the ocean and sees a man swimming toward the shore. She orders the servants to help him, and they bring ashore a young man, Ricardo, who appears to be wealthy and of noble lineage. Ricardo is actually the only son of the king of Poland. He has fallen in
love with Aurora after admiring her beauty in various paintings and hearing verses which had been written to describe her great beauty. Ricardo has braved the dangers of the sea in order to ascertain if her beauty merits its great renown. During the voyage his ship sinks in a tempest, and only by holding to a painting of Aurora is he able to stay afloat two days until he is helped ashore on the island where Aurora is exiled. Soon Ricardo learns who Aurora is and attempts to inform her of his love for her by means of letters. In his first letter he writes that he has put forth too much effort to return without seeing her. Aurora has Celia, her lady in waiting, write him a reply so he cannot learn to recognize her handwriting and tells him that what he asks is little and she will comply with his request. She tells him where he may meet her, but cautions him that he must keep everything secret. When Ricardo finally sees Aurora, he is overwhelmed by her beauty.

One of Aurora's servants notifies Dionisio that somehow someone has learned where Aurora is exiled. Dionisio orders his agents to kill Ricardo, but instead the servants decide to tell him that if he values his life he should leave immediately. Ricardo assumes that someone else loves Aurora and that is why he is asked to leave the island. He says that he plans to win Aurora's love at any cost, and the servants draw their swords and attempt to murder him. Aurora hears the uproar and rushes to her balcony to halt the fight. She demands to
know the reason for the attack on Ricardo, and the servants inform her that Dionisio has commanded that only heaven, he, and the servants are to know where Aurora is located, and that Ricardo must be eliminated since he knows her whereabouts. Aurora replies that Ricardo is of noble lineage and can be trusted not to reveal the secret. The servants are satisfied and depart.

Aurora considers her future and decides that she will live out her life on this island. She knows that the young Arminda will never allow her to return, because upon Dionisio's death, Aurora would be queen. Aurora decides that Ricardo is the only person that can help her, yet she does not know for sure that he is of noble blood. Celia devises a plan whereby she can slip Ricardo into the room next to the one occupied by Aurora. Then from each balcony they can talk until Aurora can determine if Ricardo is noble or not. Ricardo is summoned and after a long conversation Aurora is convinced by his remarks that he is of the nobility. One night Ricardo daringly enters Aurora's bedroom and for a long while contemplates her beauty while she sleeps. Aurora awakes and scolds Ricardo for showing such disrespect for her honor. She tells Ricardo that he can never repair this injury and that he must leave the island immediately.

Meanwhile the vassals of Dionisio's kingdom learn of Aurora's plight and rise up in arms. In order to quell the
revolt Dionisio promises them to return Aurora. He sends a messenger to Aurora and tells her to come to Sicily at once. Celia informs Ricardo that she and Aurora must depart, and he assumes it is because of his earlier indiscretion. That night he goes to the castle to ascertain the truth but finds the castle deserted. Ricardo finally learns that Celia is in Sicily and hires his informant to guide him to where she is located. On the journey Ricardo learns from his guide that the castle on the island is the country house of Dionisio where he has secretly kept his daughter until the past night.

Meanwhile Aurora, using Celia's name, writes Ricardo to inform him of the latest events and sends the letter by her servant Liberio. Federico, who has secretly loved Celia for years, accidently meets Liberio and asks him what he is doing. Liberio answers that he is carrying a letter to Ricardo from Celia, actually Aurora. Federico is jealous and demands the letter. After Federico reads the letter he determines to kill Ricardo. On his journey to Dionisio's country house to find Ricardo, Federico stops for the night at a shepherd's hut. Ricardo on his way to the court has also stopped for the night at the same hut. When Federico enters, he is speaking loudly and awakens Ricardo, who hears Federico swear to kill him. Ricardo arises and informs Federico that he can conduct him to his enemy. Once they are deep in the forest Ricardo identifies himself and a duel ensues. Federico is wounded and only the intervention of some shepherds saves his life.
Ricardo continues on his journey to the court in order to speak with Aurora about Celia. He is recognized and treated very well by Dionisio. Ricardo is confused by the fact that everyone calls Celia Aurora, and Aurora is puzzled that Ricardo treats her so coolly. Soon Celia learns of the fight between Ricardo and Federico and therefore understands the reason for Ricardo's new attitude toward Aurora as well as Federico's attitude toward her. When Ricardo and Federico learn why the names have been changed everything is settled. Shortly Ricardo and Aurora, as well as Federico and Celia, are married. Ricardo and Aurora go to Poland where Ricardo's aged father decides to abdicate in his son's favor. Therefore, as in Cervantes' Persiles, the marriage of the protagonists puts a happy end to this almost fairy tale.

In obvious imitation of the Persiles, "La hermosa Aurora" has its shipwreck, its dangers, fights, imprisonment of Aurora and her escape. Also there is little verisimilitude and, as in the case of Cervantes, Montalbán's purpose in this story must have also been only for entertainment, since there appears to be no transcendental or didactic objective in the author's conception of the novela.

"La fuerza del desengaño"

"La fuerza del desengaño," according to Agustín de Amezúa (2, p. xiv) is a novela that was very much to the taste of the time. Montalbán employs fantasy and mystery with witches
and their magic arts. It is doubtful that Montalbán believed in
witches or magic. If he had he probably would have allowed
Lucrecia to secure Andronio’s heart, carry it to the witch and
overcome Teodoro with the resulting magic potion. Instead Teodoro
retires to a monastery and Lucrecia goes to a nunnery. Montalbán
realized the popular appeal of the fantastic element and used
it in this story. The entire novela unfolds in a melodramatic
and serial type atmosphere, compensated by its pious denouement,
more characteristic of a devout hagiography than of a novela.

In the novela "La fuerza del desengaño," Teodoro and
Valerio are two young men that are trying to win the hand of
a beautiful young lady, Narcisa. Valerio knows the servants
in Narcisa’s house, and therefore he is able to relay messages
and gifts to Narcisa, but Teodoro is not so fortunate in this
respect. One afternoon Teodoro encounters Narcisa and drops
a handkerchief at her feet. Teodoro quickly picks the hand-
kercchief up, kisses it, and gives it to Narcisa as if she had
dropped it. Narcisa knows that it is not hers, but she accepts
the handkerchief out of curiosity and courtesy. In the hand-
kercchief she finds a note from Teodoro in which he expresses
his love for her. During the conversation that follows,
Narcisa confesses that she also loves Teodoro. Narcisa asks
Teodoro to speak with her father in order to make the neces-
sary arrangements for their wedding. Teodoro has a reputation
of being easy to anger and has been in numerous sword fights.
Narcisa’s father is wary of Teodoro because of his conduct and
therefore tells Teodoro he has already promised Narcisa to
someone else. Later Teodoro tells Narcisa what her father has told him. Narcisa says she will attempt to change her father’s mind and if she cannot, she will try any plan Teodoro suggests.

Narcisa has a boisterous brother who one night sees Teodoro at Narcisa’s window. He loudly mocks Teodoro, who attempts to quiet the brother. After words fail, Teodoro decides to leave. At this point the brother calls Teodoro a coward for leaving and naturally a fight ensues. Teodoro wounds Narcisa’s brother and then flees to a monastery.

During this time Valerio has given a servant some gold and is allowed entry into Narcisa’s bedroom. When Valerio enters, Narcisa screams and her father and brother rush to aid her. Valerio runs for safety and manages to escape to the street. Just as Narcisa’s father and brother reach the street, Teodoro happens by on his way to visit Narcisa. They think Teodoro is the culprit and have him jailed.

Later Valerio confesses to being the one in Narcisa’s room so he will have to marry Narcisa in order to restore her lost honor. When this news reaches Narcisa’s father, he has Teodoro freed and announces the engagement of Narcisa and Valerio.

Teodoro attempts to visit Narcisa but finds it impossible because Valerio guards her closely. Finally Teodoro disguises himself as a woman and is allowed entry even into Narcisa’s
bedroom. During their conversation Narcisa admits that she still loves Teodoro and that her father forced her to accept Valerio. Narcisa and Teodoro agree to write one another and then Teodoro departs.

A few days later Teodoro receives a letter in which he is informed that a relative in Talavera has died and that he has inherited a large sum of money, which he must go to Talavera in order to collect. Teodoro informs Narcisa of his good fortune and that he must be away a short while. Teodoro then hurries to Talavera in order to complete the necessary transaction and intends to be back home in two or three days. When Teodoro arrives, he finds that there are lawsuits pending with regard to the inheritance and decides to remain until everything is settled rather than leave and have to return later. Teodoro quickly writes Narcisa a letter informing her of the delay. After a few days and no answer he writes Narcisa another letter. Due to some unexplainable reason Narcisa does not receive either letter and consequently is angered because she has not heard from Teodoro. Valerio is well aware that Narcisa has not chosen him of her own volition, and during the time Teodoro is gone Valerio attempts to win her love. After Teodoro has been gone two months and has apparently not attempted to send a letter, Narcisa finds that she is forgetting him. Also, as a result of Valerio's attentions she finds that she really loves him. Therefore when Teodoro finally
returns to Alcalá, he cannot understand why Narcisa refuses to accept his letters. Someone finally tells Teodoro that Narcisa has changed her mind and now is quite happy with Valerio. Teodoro feels that Narcisa has treated him badly, and he intends to get revenge by murdering Valerio at the first opportunity. Also Teodoro returns to his old ways, and in a short while his reputation with the sword is well known again.

Lucrecia, a young lady who desires Teodoro, learns that he is free from Narcisa; and when she writes him a letter, Teodoro accepts an invitation to visit her house. Lucrecia tells Teodoro that Andronio is her lover but because he is so old he rarely visits her. She adds that Andronio gives her two thousand escudos each year for her favors. Lucrecia tells Teodoro that if he wants her, this money, her property and her body are his. Teodoro accepts her offer.

Several months later Andronio finds a letter from Teodoro which Lucrecia has carelessly left on a table. Andronio questions Lucrecia about the letter, and she thinks she has satisfied his curiosity when he departs. Actually Andronio leaves and searches for Teodoro. The two settle their problem with swords and Andronio is mortally wounded. Teodoro cannot forget Narcisa and soon grows tired of Lucrecia. Lucrecia is furious because Teodoro has killed Andronio, and he decides to leave her.
One day Teodoro learns that Valerio is going to Madrid during the night. Teodoro plans to ambush Valerio and then flee to Flanders. At ten o'clock he passes Narcisa's house for the last time before he goes to Flanders. When a lady on horseback rides away from the house, Teodoro fears something is wrong and follows her. After some time has passed, Teodoro realizes that he must not continue following this lady, or he will lose his chance to murder Valerio. Finally the lady stops and informs Teodoro that she is Narcisa. The alleged Narcisa says that she is going to kill herself because Teodoro has been seeing Lucrecia. At this point Teodoro removes the veil and is horrified to find himself embracing a skeleton and falls unconscious for several hours. When Teodoro recovers, he goes to a nearby church to give thanks for having survived this experience. Teodoro hears some small voices during his prayer, but decides he is still shaken and that he only imagines this. Later when Teodoro is almost back to Alcalá, he decides the voices were those of thieves robbing the church. He feels it is his duty to return and capture the robbers. Teodoro returns and bravely enters the church with his sword drawn but finds it empty. Suddenly he sees a black figure move in one of the sepulchers. The form identifies itself as Lucrecia and asks for aid in getting out of the sepulchre. Teodoro helps her and demands an explanation. Lucrecia explains to Teodoro that after he left her she was so desperate that she
consulted an old woman wise in witchcraft in order to regain him. Lucrecia says that the old woman told her that she needed the heart of the dead Andronio in order to burn it and mix the ashes with wine to make a potion that would win Teodoro's love. Lucrecia continues that she was attempting to obtain the heart when Teodoro entered the first time, causing her to fall into the sepulchre.

Following this, Teodoro goes home and ponders all the strange events. He realizes that Narcisa truly loves Valerio and that he can never have her. Teodoro also knows that Lucrecia loves him but he can never love her. He draws the conclusion that God does not intend for him to be happy with women. He enters a monastery and becomes a very pious monk. Lucrecia follows his example and becomes a nun.

Montalbán's scheming, lewd, and bold feminine character in this story is Lucrecia. She goes to great lengths to win Teodoro. Lucrecia offers him money, her body, and even is willing to utilize magic and witchcraft to accomplish her goal. Contrary to what happened to the women in La toquera vizcaína and La más constante mujer, she fails and does not win the gallant. Narcisa resembles Isabel in La más constante mujer by remaining constant with Valerio in spite of the persistent advances of Teodoro. The devotion on her part is what causes Teodoro to realize it is hopeless to continue attempting to win her and prompts him to enter a monastery. Despite the usual lack of verisimilitude, the novela does have its interesting episodes.
"La mayor confusión"

The fourth novela of the collection, "La mayor confusión," is probably the most controversial of all the novelas of Montalbán. Amezúa (2, p. xviii) calls it one of the most monstrous and obscene works of the Spanish literature. He continues that anyone without the knowledge of Montalbán's clean, pure life and unaware that he was a priest, would assume that the author of this work was some libidinous degenerate, lacking all moral sense. The same critic (2, p. xix) states that the events in the story are so repulsive that the Spanish language lacks words sufficient to describe such filth. According to Bourland (3, p. 15), Montalbán merely adapted this novela from an Italian tale and transformed the story into a typical Spanish novela by adding 6,500 extra words of Spanish detail. Luis Alborg (1, p. 347) comments that this type of story had great appeal to the reading public of the period. In Alborg's opinion such catering to the public's desire for such stories accounts for Montalbán's great popularity, and although he was inferior to Cervantes and Castillo Solórzano, he merits some of the same kind of popularity as these better-known seventeenth-century prose writers. This story is a good example of Montalbán's preoccupation with perversity and abnormal situations. One can only speculate as to why a priest of Montalbán's gentle temperament would write a story of this type and it is somewhat of a mystery to his critics.
Perhaps it is an indication of his eventual insanity which was to later end his career several months before his premature death.

In "La mayor confusión" Casandra and her cousin Gerardo love each other and desire to be married, but a nobleman, don Bernardo, wants Casandra also. Don Bernardo kills Gerardo in a fight they have over Casandra. Gerardo pardons Bernardo before he dies and also requests his parents and relatives not to cause trouble for don Bernardo on account of his death. This request is not heeded, and therefore Bernardo is jailed. After fifteen months, Casandra finally consents to marry don Bernardo, and he is then freed. They have a son, don Félix, who grows up to be an ideal gentleman. When Félix is eighteen years old, don Bernardo dies. At this time Casandra is thirty-four years old but appears much younger. After her husband's death Casandra has many suitors, but to everyone's bewilderment, she responds to none of them. Finally Casandra confesses to her maid, Lisena, that she madly loves her son Félix. With Lisena's consent Casandra devises a scheme whereby Lisena is to invite don Félix to her room for amorous dalliance. Lisena makes the necessary arrangements with Félix but instructs him that there is to be no conversation between them so as to avoid detection by the other servants. Don Félix accepts the offer and late at night enters Lisena's room and makes love to the woman he thinks is Lisena but who is in reality his own mother.
Casandra soon realizes that she is pregnant from this relationship with her unknowing son. Casandra tries in vain with medicines and various cruel methods to abort the unwanted child. In desperation she sends Félix as a soldier to Flanders, and she goes to a small nearby village. Lisena's parents live in the village and in their home Casandra gives birth to a beautiful girl, Diana. She charges Lisena's parents to care for the child and then returns to Madrid. Later, she has the child brought to her and tells everyone that someone left the infant at her door.

Don Félix gains great fame as a soldier in Flanders and is loved by all, as much for his valor as for his charms. He is courteous, liberal, and above all, very virtuous. Even as a soldier he refrains from swearing and gambling. One night, don Félix is chatting with a young lady at her window when one of her suitors arrives to entertain her with a group of musicians. A fight ensues between Félix and the suitor in which the latter is wounded. Don Félix flees to a friend's house and after several days of hiding, learns the other combatant is one of the principal men of the area, and therefore Félix is in great danger. Félix decides to flee to Naples and then on to Spain to enjoy his patrimony and rest from the travails of war.

Don Félix arrives in Madrid and is greeted by all his relatives and friends. Among the group is the beautiful
fourteen-year-old Diana. Don Félix immediately notices her and asks who she is. Casandra explains that she is an abandoned child that she has reared from infancy and that her parents are unknown. Don Félix immediately falls in love with Diana, his daughter and sister, and she also loves Félix. Casandra learns of this hopeless love affair and attempts to discourage it by strongly scolding Diana. She explains that a girl who does not even know her parents should not entertain any hope of marrying a man of the rank of don Félix. Diana in despair decides to enter a convent, and Don Félix, extremely upset about this decision, attempts every day to see her in order to persuade her to leave the convent and to be his wife. Eventually, Félix manages to slip her a note in which he writes that he knows she loves him and she still has time to leave. The note has the desired effect, and Diana decides to go with Félix rather than to live unhappily just to please Casandra.

Casandra is almost overcome when she learns of the latest development and once again vainly attempts to sway Diana by means of gifts. Diana angrily chides her for her attitude and states she is determined to marry Félix. Because of fear and shame Casandra does not tell Diana the truth as she would like to do. Instead, she locates an old sweetheart of Félix, Fulgencia, who insists that don Félix should marry her in order to preserve her reputation. When Casandra meets Fulgencia, the girl tells how don Félix wooed her and finally was able to
overcome her scruples by the promise of marriage and then ruined her reputation. Fulgencia continues that after this Félix began to avoid her and she says this person which Casandra speaks of must have been the reason. She adds that she has considered going to the authorities but after considering it more carefully, she has decided she would gain nothing and this would only make public the entire affair.

Casandra is overjoyed to hear Fulgencia's story for now she has a sure means of separating don Félix and Diana. Casandra consoles the sad Fulgencia and promises her that don Félix will be her husband. She adds that even if don Félix hates her he will have to marry her and should he decide to leave Spain, her honor will be secure, and she will receive six thousand ducados per year.

Later Fulgencia's father learns of the matter and comes to talk with don Félix. He informs Félix of everything that has taken place and don Félix becomes very upset. The father tells him that a few days in jail will change his mind about his daughter. Don Félix is fearful of jail and tells Diana he must be away a short while and departs. Learning that there is an order for the arrest of Félix, Diana inquires why. She is told everything and naturally becomes confused and very upset. She cannot believe that don Félix could have done such a thing and she wants to die.

Many days pass without any word from don Félix. Everything is arranged for the wedding and all that is lacking is
his presence. Soon Casandra receives a letter from don Félix in which he writes that he is planning to depart for Lima the next day and confides that he fears that he will not be free of her cruelties, even in the New World. He continues that he would rather suffer the dangers of the sea than to marry a woman he hates. He asks her to tell Diana he still feels the same and that he has not lost hope of winning her yet.

Fulgencia considers herself dishonored and seeks consolation in a convent. She discovers she really enjoys the life of a nun and is very pleased that the situation arose that led her to find this new life and she soon forgets don Félix.

The case is much different with Diana. Even after a year and a half, she still weeps for don Félix as if he had just left. Finally, one afternoon, a man comes to Diana and says he has known don Félix in the New World and has a letter from him. The man says he has much to tell her of don Félix, but Diana informs him that during the day too many people would overhear them. She asks him to return that night to her window so they can talk more freely and at this time she will pay him for bringing the letter. She enters her room and quickly reads the said letter. Don Félix informs her in the letter that he will soon be with her and that the messenger will inform her further on the matter.

That night, after assuring herself everyone is asleep in the house, Diana meets with the waiting messenger. He expresses great fear due to the presence of all the suitors outside
the walls. Diana leads the man to a safer area and to her great astonishment sees that he is not the original messenger, but don Félix. He relates to Diana that he has been hiding at a friend's house all this time waiting until the situation improved. He says he learned that his mother will be away a few days so he decided to make his appearance. Félix assures her that there are no other Fulgencias and now since that obstacle is removed they are free to love again. Immediately they go to his friend's house and there a priest marries them.

Casandra breaks into tears upon learning of the marriage and goes insane. She lives two years with constant tears and profound sadness until death puts an end to her suffering.

Before Casandra dies, she gives don Félix a letter which she instructs him not to read until she is dead and buried. In the letter Casandra relates the entire horrible story to don Félix and for the first time he learns that he has made love to his mother, that the child engendered from this union is Diana and that now he is married to his own daughter and sister. Casandra continues in the letter that she feels that he should be aware of all this in order to take proper steps to avoid the consequences of his sin. Don Félix is immediately plunged into deep despair, but everyone thinks it is due to the death of his mother. A fever follows his grief and the two together bring about his death in twenty days.
After Félix's death Diana retires to a convent where she leads an exemplary life, the innocent victim of her mother's perverse passion.

Montalbán handles this scabrous story very well. In the beginning of the novela Casandra is portrayed as a frivolous, daring, and rash young lady. Therefore one is not really surprised by what she does in regard to her son. However, as soon as the act is completed, Casandra is ashamed. The reader can accept the deed more readily because Montalbán portrays Casandra as a more mature person thereafter. She has committed a grave sin, she is sorry, she attempts to abort the child and later attempts to prevent the marriage of Diana and Félix. Casandra is forced to suffer constantly from the time she commits the sin until her death, thus the reader sees that she is justly punished. The author fails to explain how she could reconcile the attempted abortion with true penitence. Montalbán can allow Félix and Diana to sin because they are ignorant of their wrongdoing. Casandra is the only one, except the maid, who knows about the situation until Félix reads Casandra's letter after she dies. Therefore the reader accepts Casandra's sin because she constantly pays for it and Félix and Diana can plead ignorance. It seems cruel that Félix is told only after he has married Diana because the knowledge of his sins causes the death of this innocent victim. Diana never learns the fact, and this child of sin enters a nunnery and leads a pious and useful life.
"El envidioso, castigado"

Montalbán's stylistic talent shines in "El envidioso, castigado." It is a very moving, ingenious story with romantic touches. Amezúa (2, p. xiv) says that it has great simplicity in its composition, that it has a logical development, and that it is rich in episodes and free of excessive moral implications. The only such moral implication is that an envious person will be punished. Alfredo is envious of his younger brother Carlos and betrays his confidence when Carlos asks his aid in courting Estela. Alfredo eventually fails, and upon realizing that he is hated by everyone he commits suicide.

In "El envidioso, castigado," Carlos is the second son of the Count Horacio and therefore his older brother, Alfredo, inherited all the family fortune when their father died, leaving Carlos at his brother's mercy. Carlos has a pleasant personality, is handsome and intelligent, while Alfredo is quite the opposite. Also due to jealousy, Alfredo dislikes Carlos and thus he is more of an enemy than a brother.

Carlos wants to marry a young lady, Estela, to gain her large dowry and thus be freed from depending on his cruel brother Alfredo. Estela is doubly desirable for she is beautiful as well as wealthy. Her father is a noble gentleman who has made his fortune in the New World. Carlos wants to proclaim his love for Estela; but lacking money to gain favor with her servants, he has to content himself with only keeping
a silent and solitary vigil outside the walls of her home. Finally Carlos determines to gain Estela and solicits his brother's aid in arranging the match. Alfredo agrees to help him, but being the type of person he is, he decides to attempt to win her for himself. When Alfredo goes to visit Estela's father, Carlos assumes it is on his behalf; but actually it is for himself. Since Alfredo is wealthy and Estela wants to marry, the father becomes interested in Alfredo and Estela is also quite agreeable. Later, Estela learns that Carlos also would like her for his wife, and this angers her. She feels that Carlos knows that Alfredo has been talking with her father and that it is wrong that he compete with Alfredo. Thus, both brothers love Estela, but Carlos is unaware of Alfredo's intentions and also that Estela favors Alfredo. Soon Carlos, after noticing the harshness of Estela, decides to inquire of her the reason, so he goes to her house. Estela happens to be on her balcony hoping that Alfredo will visit her so she may talk with him and test his intelligence, as she does not want to spend her life with a dullard. Carlos is surprised at finding Estela waiting and even more by the way she greets him and the things she says and asks. Carlos has accidentally happened by at the same time Alfredo is accustomed to visit, and Estela mistakes him for Alfredo. Carlos is confused but pretends that he is Alfredo. She complains to Carlos, thinking he is Alfredo, about Carlos. She accuses him of being discourteous
with her and of annoying her by constantly standing beneath her window. Also, she feels he is behaving basely by doing this without his brother's knowledge. Carlos is very perturbed to realize he is despised by the one he adores and wronged by the brother he had trusted. At this moment Alfredo appears, and only the intervention of servants prevents bloodshed. Estela has already retired and is unaware of all this. Alfredo is fearful Estela will discover that not he but Carlos has impressed her with his wit the previous night, and he decides to arrange for the marriage as soon as possible to avoid being discovered. The following day he pursues the matter with Estela's father. The father reassures him Estela will be his and grants him permission to visit her any time. Alfredo then talks with Estela and she finds him dull this time in contrast with the wit and charm he had displayed on the last visit. She is cautious and asks her father more time to consider the marriage. Alfredo is annoyed, but upon leaving broadcasts throughout the city that Estela will be his wife in four days.

Now Carlos realizes all is lost and decides to leave Spain and go to Flanders and gain fame and fortune as a soldier. He sets out for Madrid to procure some letters of recommendation after receiving Alfredo's blessings. Alfredo is very content to be rid of Carlos and has given him a letter and two thousand escudos.
As Carlos leaves, he stops to take leave of Estela and tell her what his future plans are. He finds her a little upset at his leaving, but he thinks it is only courtesy. Actually, she is having second thoughts about the dull and haughty Alfredo. Admiring the gallant, witty, and handsome Carlos, she asks why he is leaving. He explains that he loves a certain lady, but that he has learned she loves another and tells her that he wants to leave to forget and perhaps find desired death in Flanders. Carlos also wants to see Alfredo for the last time and sends word that he wants to see him. Alfredo comes over to Estela's house to visit him, and they meet just outside the house. Estela, being curious, goes out on a balcony near where they are talking to eavesdrop on them. She hears Carlos tell Alfredo what he thinks about Alfredo's wrongdoings and that he is the cause of his unhappiness and departure. Alfredo tells Carlos it is his own fault. He also says that even with all Estela's attractive features, she does not really deserve him. Carlos angrily stops him before he can say more. Upon hearing this, Estela is astounded. She now realizes that it was Carlos she had spoken to that night and that he, not Alfredo, is the one she loves. But now Carlos is leaving, and soon she will be the unwilling wife of the man she really despises. Thinking about her situation, she decides at all risks to write Carlos and ask him to meet her before he departs. The note arrives just as Carlos is about to leave.
He wants to comply with Estela's request but all the principal gentlemen of the city are present and ready to accompany him on part of his journey. So, to Estela's displeasure, he leaves and does not visit her. Later in the night, however, she spies a man in the street and learns that Carlos has returned to see her. She tells him she loves him and if he wants her, she is all his and that her father's money will make him independent of Alfredo.

Carlos departs at sunrise and stays in the house of a friend, Leonardo. Each night he and Estela secretly visit, and she informs Carlos that the situation is quite bad. Alfredo and her father are both insistent that the wedding take place soon. Estela is desperate and proposes a daring plan. She plans to allow Carlos entrance to her room in order to compromise her honor. Then her father, to preserve her reputation, will have to consent to their marriage. That night just after Carlos has given the signal to be admitted to the house and is going toward the door, he sees people coming and to avoid detection he quickly hides. The group goes to Estela's door and Carlos thinks it must be the police checking the doors. Actually it is Alfredo and his servants. Just as he reaches the door Estela warmly admits him thinking he is Carlos. Very deceived, Estela conducts him to her bedroom. Meanwhile Alfredo, aware of Estela's mistake, remains muffled to avoid being recognized. Soon Carlos returns and the servant is confused to
find Carlos asking for entrance when only a few minutes earlier he had apparently already gone into Estela's room. Quickly the horrified Carlos and the servant rush to Estela's room to save her. They find that Estela has been undeceived and is chasing Alfredo around the room with a dagger. Carlos dashes in with sword drawn. Alfredo is very surprised to see Carlos, thinking he was gone. The two brothers propose to settle the situation outside with their swords. Outside, they decide to fight elsewhere in order not to cause a disturbance in Estela's street. Meanwhile, Estela whiles away the time with sad thoughts, fearing Carlos will be killed. Finally, she decides to go out and learn what is happening. She finds Carlos about to deal Alfredo the death blow and quickly steps in and prevents this disgrace. Estela chides the wounded Alfredo, telling him she and Carlos are to be married and asks his blessings. The evil Alfredo is planning his revenge as Carlos and Estela go toward Estela's house.

Meanwhile, Estela's father, awakened by all the noise, searches the house to learn the cause. The servant guarding the front door waiting for Estela hears him coming and hides but carelessly leaves the key in the door. The father sees it, and wonders why it has been left in the door, takes it, and returns to bed. Estela and Carlos soon return and learn of this misfortune. Estela faints and Carlos is upset. After she recovers, she begs Carlos to take her away until her father's anger subsides. She feels that when he sees how happy she is, he will welcome his new son-in-law.
They go to Leonardo's house where they may seek his advice. It is decided they should go to a country house located three leagues out from the city. Here they reside content and secure pretending to be brother and sister under assumed names.

But the bad luck of Carlos persists. A young lady, Lucinda, falls in love with him at first sight, thinking Estela to be only his sister. Much talk of the affair floats about, though unfounded, and Estela becomes suspicious. Also Estela's father is offering two thousand escudos for the capture of Carlos or for word of his whereabouts.

For some reason a servant informs Lucinda of the situation between Carlos and Estela, and she very unhappily realizes her love for Carlos is in vain. Soon she has the opportunity to question Carlos about all the details and tells how their pretense has ruined her life. She states that she is aware of the reward offered, but because she loves him, she will remain silent.

Carlos is upset that someone knows all about his situation, especially a woman who loves him and considers, Estela her enemy. He is afraid of what she may do attempting to win him for herself.

Meanwhile Estela has grown very suspicious of Carlos and Lucinda. She bursts into tears and accusations and speaks very loudly, relating all of their misadventures and everyone at the country house hears it. One visitor decides to go to Seville, tell Estela's father of their whereabouts, and collect
the reward. Later, Carlos brings Lucinda before Estela, Lucinda makes an explanation and all is forgiven.

At this time a man enters and tells Carlos the authorities are coming for him and that if he hopes to escape, he must depart immediately. Carlos departs, telling Estela he is going to Granada where he has friends and relatives. He says he will inform her from there of everything, but as he goes for the door the officials enter with swords drawn and a battle ensues. Leonardo, who has also come to warn Carlos, enters and stops the trouble. Estela, thinking Carlos has escaped, also leaves to follow him, but soon finds herself lost and tired. Later she buys a mule and hires a servant and goes to Granada. Meanwhile Carlos is in jail in Seville. Soon Estela's father pardons Carlos and has him freed. They go to the country house and are told that Estela has been missing since Carlos was taken prisoner.

Alfredo, hated by everyone, sad and miserable, locks himself in his room and takes his own life. Carlos then inherits his money and title, and shortly Carlos and Estela are united and live many happy years together.

Bourland (3, p. 23) points out that in real life as well as many of the seventeenth-century novelas young men saw service in the military in Flanders. This is the situation with Carlos in "El envidioso, castigado." It is also found in "La mayor confusión." The well-worn case of mistaken identity also has
a role in this novela. Carlos learns that Alfredo has not been seeing Estela on his behalf when Estela mistakes Carlos for Alfredo. Also a common episode used by Montalbán in at least two other works, No hay vida como la honra and La monja alférez, is the situation where the young lady mistakes the rival for her lover and admits him to her bedroom. Naturally a duel follows in order for the lover to avenge his dishonored mistress.

"La villana de Pinto"

Amezúa (2, p. xiv) says the action of "La villana de Pinto" is poor, the plot being the recognition of the protagonist in its denouement, a very frequent recourse in the plays and novelas of the epoch. He considers Montalbán's poetry, which is intercalated in the novela as the main point worthy of any praise. Amezúa continues that an optimism and simplicity dominate the work, making it a pleasant story. He feels that these are the qualities the common people generally expected in a novela and that this helped make Montalbán's works so popular. Amezúa classifies the work as a novela cortesana but observes that its literary value is scant. All its elements, settings, atmosphere, episodes and characters are purely Spanish.

Bourland (3, p. 22) feels that "La villana de Pinto" shows the influence of the pastoral novel. She calls attention to the fact that the novela is set in the country; the hero and heroine, both of noble birth, appear during certain episodes
of the story in guise of country people, and each recites amorous verses to the trees and breezes, quite in the manner of the stereotyped pastoral lovers.

In "La villana de Pinto" Albanio, a shepherd who has the appearance and bearing of a nobleman, one day happens upon a noble lady almost hidden among some trees along the road as she is giving birth to a child. Albanio quickly aids the child and wraps it in his cape. Then he attends to the almost dead woman. When she recovers, she asks Albanio to conduct her back to her home; and on the journey she makes an explanation of her situation.

She says that she is the daughter of noble but cruel parents who have determined that she must become a nun. This is against her will and thus she lives in constant conflict with her parents. She continues that they had determined that if she would not take the veil, she would be no one's wife. She had a passionate affair with a young man whose parents desired him to marry one of his relatives, but he delayed this match.

When she learned she was pregnant, she pretended to be having attacks, but her father thought her actions were merely a pretext for avoiding the convent and ordered her to prepare to go there. They had stopped for the night at Pinto, and there the event discussed earlier had occurred. When Albanio has conducted the lady to the house, she asks him his name, gives him some money and asks him to rear the child for her. Albanio
agrees and they part. He carries that child home and appeases his suspicious wife with the gold he has been given.

Later, when the lady's father returns home, he finds various letters of hers and discovers what has happened. He also learns that Albanio is caring for the child and sends him some money for his services. The child, Silvia, grows to be a very beautiful lady whose appearance and nature suggest that she is of noble birth.

One day an illustrious gentleman from Madrid, don Diego Osorio, sees Silvia as he passes her house. He immediately falls in love with her but tries to forget her because he thinks she is only a peasant girl. Soon he is overcome by his desire and decides to visit her, but she treats him very coolly and rejects his advances. Don Diego is both offended and pleased, and later returns with some musicians to serenade her. She is pleased, but thinking that she is of humble birth, does not open the window in order to dismiss her suitor. Unhappily Don Diego departs for Madrid deep in thoughts of how to win Silvia. Determined to try anything, he concludes that Silvia feels inferior to him and that if he dressed in peasant clothing she will accept him. He also makes an agreement with an old man of Silvia's village to pretend that he is his long lost son, Cardenio, and don Diego, as Cardenio, goes to live in Pinto. Cardenio is courteous and witty and soon loved by everyone as he lives very content, seeing Silvia every day. Soon Silvia falls in love with this handsome young man. Silvia's father has
been observing the events with alarm, for he realizes that a commoner like Cardenio can never marry the noble Silvia. Albanio reveals to Silvia the fact of her noble birth, and says that she can never marry Cardenio. Silvia very sadly resigns herself, knowing she cannot offend Albanio or stain her noble blood.

After numerous futile attempts Cardenio decides to try to win Silvia as a gentleman again. He changes clothes and goes to Silvia's window. He states that he is a gentleman from Madrid who loves her. She listens and wonders whether she could ever forget Cardenio and love this handsome nobleman. Silvia, to rid herself of him, says that her heart belongs to another. Don Diego is confused and desperate and tries again as Cardenio to win Silvia. Silvia suffers greatly because she loves Cardenio and knows that she can never marry him.

One day as Silvia is walking in the woods, she spies two men attacking a third man. She rushes to stop the quarrel and the attackers flee. Silvia discovers that the victim is Cardenio. She examines Cardenio and finds that his wounds are not serious. Cardenio recovers consciousness and notices the attention and care that Silvia gives him, and from her actions he deduces that she may actually love him. They have a long discussion and both strongly hint of their nobility during their conversation which is finally interrupted by the approach of people who have heard of the incident.
While Cardenio is recovering from his wounds, Silvia decides that she will renounce her noble estate and marry Cardenio. While Albanio and Silvia are warmly discussing this decision, a man calls on Albanio. When Albanio goes to meet the man, a woman accosts him and explains that she is the mother of Silvia, and that her male companion is the girl's father. She explains that she and the man with her are finally able to be married, and that they have come for Silvia and want to take her to Madrid with them. Silvia is very disturbed and does not want to leave Cardenio. Finally, she is persuaded to go with them and asks Albanio to tell Cardenio everything that has happened. He tells her that he will, but thinks better of it and decides not to tell him.

When Cardenio recovers, he comes to visit Silvia. He finds that she is gone and that Albanio will not tell him anything. Cardenio assumes that she has gone with her lover and greatly despairs. He lives as unhappily in Pinto as Silvia does in Madrid.

Later Albanio goes to Madrid to visit Silvia, and she asks about Cardenio. In order to end the hopeless affair, Albanio tells Silvia that Cardenio has found someone else and is very happy with her. Silvia believes this lie and is very hurt. Cardenio would be so quick to forget her. Meanwhile Silvia's parents are preparing to marry. Also, Cardenio has decided that he cannot win Silvia and has returned to Madrid as don Diego.
Don Diego has a dispute with a gentleman and kills him. He flees, and a servant of a nearby house, who has seen the incident and has been impressed with his valor, gives him refuge in his master's house. While don Diego is hiding, he hears a woman despairing of her misfortune and calling out the name of Cardenio. Soon the servant comes to don Diego and informs him that the authorities have been satisfied by taking another man involved in the incident and that he is out of danger. Don Diego pays the servant for his aid and also inquires whose house he is in. The servant replies that it is the house of a couple that have loved one another for many years and are now finally able to be married. Also, he informs him that they are accompanied by their beautiful daughter who has secretly lived only three leagues from Madrid until the parents could acknowledge her. Don Diego asks the servant if this girl is the one who has been weeping and complaining. The servant replies that she is and also declares that he thinks it is because she misses someone named Cardenio whom she has left in Pinto, and her grief is not for Albanio, as she says. Don Diego is extremely happy upon hearing this and states that he is a friend of Cardenio and wants the servant to carry a note to Silvia, who is now called doña Juana.

Doña Juana is very happy when the servant delivers Diego's note and asks to be taken to him at once. Doña Juana is surprised that the man is Diego. They are soon married and the villana of Pinto becomes a happy lady of Madrid.
The literary cliché of rearing a noble child in secret was evidently pleasing to Montalbán. It is found in his play Como padre y como rey, the novela "La prodigiosa" and in this novela "La villana de Pinto." Young love thwarted by parental tyranny is evident in the situation which forced the long delay in the marriage of Silvia's parents. Her mother's father insists that she take the veil while her father's parents demand that he marry a cousin. Therefore Silvia's mother and father are not able to marry until after Silvia is an adult.

"La desgraciada amistad"

The sixth novela found in the Sucesos y prodigios de amor is "La desgraciada amistad." Ticknor (6, p. 165) considers this novela to be one of the best in the Spanish language. For Amezúa (2, p. xv), the episode in Algiers is the best one in the work. He notes that there is a richness of action and an extraordinary amount of movement. The protagonist, a maiden of pure blood and honorable parents, is impelled by a cruel fate during the entire story from one adventure to another and from one misfortune to another. Amezúa says at first this novela appears to be yet another variation of the Novela del cautivo by Cervantes, but Montalbán develops it in a different manner and gives it a kind of originality. Many of the characteristics of Cervantes' Persiles are also evident in this novela. Rosaura in "La desgraciada amistad" is similar to Segismunda in the Persiles. Rosaura also is a maiden who defends her honor despite
unfavorable surroundings. When don Fadrique captures her, she finally murders him rather than submit to him, and in Algiers she is imprisoned in a tower because she refuses her Moorish owner. This novela is an example of the novela bizantina with its numerous subplots, imprisonments, escapes, and a constant change of scene in the complicated action.

At the beginning of "La desgraciada amistad" the noble Felisardo, sad and pensive because he is exiled from his home, is riding through the countryside. He comes upon a coach from which a lady dismounts and dashes into the trees. Felisardo rides up and inquires from her servant what the lady is doing, the maid replies that if he will follow the lady he may save more than one life. Felisardo pursues the lady and finally overtakes her. She explains that at the other side of the woods two men are fighting over her. Suddenly Felisardo hears the sound of sword play, and, drawing his sword, bodily dashes to stop the quarrel. The duel is halted for the moment, but one gentleman states that no one can interfere with his love for Rosaura. Felisardo is finally able to convince the two gentlemen that everything can be settled without bloodshed. He suggests that Rosaura choose the one she loves, and makes them agree that the one not chosen will cease competing for her hand. With this agreement made, Felisardo goes to Rosaura and explains it to her. She declares that the two are equal in her eyes and she cannot decide. Actually she has fallen in love with
Felisardo at first sight and wants him. Rosaura tells Felisardo that she married a man of fifty-eight for reasons of state. Her husband died shortly, leaving her alone and that since she became a widow the two gentlemen present, don Alvaro Ponce and don Fadrique de Mendoza, have been vying for her hand in marriage. Finally Rosaura decides on don Fadrique. Fadrique is very happy and grateful, and he and Felisardo become close friends. Felisardo suddenly realizes that he madly loves Rosaura and has since he first saw her. Since don Fadrique is his friend he unfortunately must conceal this love and not attempt to gratify it.

One day Felisardo and Rosaura find themselves alone, and Rosaura asks Felisardo why he is so sad and why he has been exiled. He replies that he inherited a large sum of money from his father and soon afterwards married the beautiful Flora. He relates that he soon decided they should move from Toledo to a nearby village in order to save money. Once there, a young man of a noble family was attracted to Flora. The young man was very loving and very persistent, and soon Flora, swayed by his exalted rank, gave way to his desire. One day Felisardo caught Flora writing the young man a letter and found one he had written her. Felisardo flew into a rage but soon calmed himself so that he might later get revenge. He told Flora he must go to Toledo for a few days and then concealed himself near his house and waited for the lover or at least one of his servants. After
several days of waiting, he decided perhaps she had reformed. He returned to the house, and Flora greeted him with kisses and tears and once again showed him the same love she formerly did. Soon Felisardo fell ill and was confined to a bed away from Flora. One night he felt recovered and went to her bedroom. Flora, half asleep, called her lover's name. Felisardo got his sword and awakened Flora and commanded her to write her lover a letter inviting him to her room the next night. He then locked her up and went for a priest in Toledo. He returned with the priest and told her to confess her sins before she died. He killed her just as she completes her confession and placed her bloody body on the bed. Soon her lover arrived and finding her in this state, the horrified youth searched for someone to inform him as to what had happened to Flora. The first person he encountered was Felisardo. Felisardo fired two pistol shots into his chest and placed his blood-stained body alongside that of Flora for everyone to see how the husband had upheld his honor. He then states that although he was just in his actions, he felt he should flee to avoid trouble with his enemies. Rosaura consoles Felisardo and tells him that he will be safe in Valencia, especially with such a powerful friend as don Fadrique.

Meanwhile, don Fadrique grows weary of waiting to marry Rosaura and asks Felisardo to find out the cause for her delay. Felisardo informs don Fadrique that Rosaura is ill and that, as soon as she recovers, things will improve.
Felisardo finds himself envying don Fadrique and thus determines it would be better if he stopped seeing Rosaura. He tells Fadrique that the latter does not really need his help with Rosaura and besides he has a secret love and must spend more time with his mistress.

Rosaura is very angry upon hearing that Felisardo has a secret mistress. She goes to talk with him and tells him she knows that the report is false and wants to know why he no longer desires to see her. Since she demands it, he confesses he loves her but insists that because of don Fadrique he feels he must not attempt to gratify his desire. Rosaura confesses she loves him also. Felisardo is happy, but he knows that if he accepts Rosaura's love he must lose the friendship of don Fadrique. Rosaura is hesitant also, for she knows don Fadrique would seek revenge and that Felisardo, a stranger, would be at a disadvantage. Rosaura retires to her country house and consoles herself with the memory of Felisardo. One day don Fadrique, accompanied by Felisardo, goes to visit her. When they are almost at her house, they hear voices and the sound of arms. Also they hear a female voice calling for Felisardo or don Fadrique to aid her. They find Rosaura in great distress when they dash to the house, but arrive too late. The weeping servants tell them that twenty pirates have broken down the door, seized Rosaura, and put out to sea. One servant says that he feels that he recognized the leader, and asserts it was don Alvaro Ponce, her other suitor.
Felisardo then confesses his love for Rosaura to don Padrique. He states he hopes this will have no effect on their friendship. He says he must find Rosaura and punish don Alvaro. Surprisingly, don Padrique is not angry and wants to accompany Felisardo. Felisardo assures him that he can manage alone, but his friend is insistent. In a week they both depart for Italy in search of Rosaura and don Alvaro. But bad luck prevails and a tempest of three days' duration wreck them on an island near Algiers, where they are captured by some corsairs and made slaves. Felisardo is sold to a noble Moor, and one afternoon the master overhears Felisardo singing of his love for Rosaura. The master is pleased with his voice and takes him to entertain in his palace. In the palace the Moor's mistress, Argelina, immediately falls in love with Felisardo and vows to have him at any cost.

In order to remain unknown, Felisardo changes his name to Lucidoro. After a while Lucidoro tells Argelina that he wants his liberty to return to Spain and that if she persists in her advances, she will get them both in trouble. She then tells him she also wants to go to Spain. She informs him that she has a boat with a crew of Christians ready and waiting only for a favorable wind to depart. Also, she informs him she is actually doña Catalina Urrea from Zaragoza, and relates her sad history. She had been so beautiful that every man there sought her hand, but everyone had some defect that she could not accept. As a result,
she soon became known as the incasable. She says that her parents had a servant named César. He was assumed to be of humble origin but appeared noble and was respected by everyone in Zaragoza. Doña Catalina says that she taught him how to read and write and spent much time with him every day. She admits that she soon fell in love with him and wanted him as her husband. She had solicited the aid of a gentleman friend to intercede for her with her parents. He promised to help her and they became close friends and he was well received by her parents. Doña Catalina became ill with a disease of the throat which forced her to have to communicate with her hands. Her parents asked the gentleman friend, who was skilled in medicine, to help her through her illness. One night he proclaimed that she was worse and was given permission to remain by her side, in her room, that night. In the dead of night, while she was alone and unable to cry for help, the presumed friend took advantage of her. Then he fled and was never seen again. Doña Catalina remarks that when she recovered she knew she would not be believed so she never told anyone of this offense. She further informs Felisardo that she later bestowed her favor upon César one night. The following day she learned that he had left. César left her a note in which he told her he was aware, as a result of their intimacy, of her previous loss of honor. Also, he said he was an hidalgo, though poor, and thus could not marry a dishonored woman. He went to Salamanca and
did well as a student. Doña Catalina went to visit him there and told him of how she had been dishonored, and he forgave her and said he would have married her if he had not already become engaged to Evangelio. Doña Catalina says that later César decided to become a priest and she decided to accompany an admirer from Italy on his return home. She relates that during the voyage, near Mallorca, they were captured by some pirates. She, along with a certain Rosaura from Valencia, were taken to Algiers, where she has remained until now.

Felisardo has listened attentively to Argelina, but he almost faints when he hears her mention the name of Rosaura. After assuring Argelina (Doña Catalina) in order to learn what he wants, that he loves her, he asks about Rosaura. Lucidoro (Felisardo) says a certain friend of his, a Lisardo and a Rosaura were in love, and he would like to learn the whereabouts and condition of Rosaura.

Argelina says that she met Rosaura on the journey to Algiers during which Rosaura related her misadventure and her love for Felisardo. She also tells of how Rosaura, after pleading and tears had failed, had defended her honor against don Alvaro and had stabbed him with a dagger. Later she and Rosaura were sold to Celín Hamete, and Rosaura, refusing to submit to Celín, was locked in a tower.

This conversation is interrupted when a messenger tells Lucidoro that the king wishes to speak with him. The king
explains to Lucidoro that he is wealthy, powerful, and handsome but a certain woman will not submit to his desires. He explains that she is nothing but a Spanish slave and asks Lucidoro, since he is a Spaniard, to tell him how to win the favor of this beautiful Spanish girl. Felisardo learns that the girl is Rosaura and agrees to help her owner win her. The two go to where Rosaura is held prisoner but Felisardo asks to be left alone with her in order to persuade her to gratify the Moor's desire. Felisardo and Rosaura are overjoyed at this meeting, and they both relate their sad stories, and then Felisardo tells why he has come and tells her that she should pretend to be agreeable to the king. He also tells her that they will soon attempt to escape with Argelina. Felisardo then tells King Celín Hamete that Rosaura does not hate him but wants to be courted before she surrenders to him. The king is very happy, and Felisardo is now even more in his favor.

Meanwhile, don Fadrique learns that a Spanish lady and gallant are held prisoner nearby. He concludes it is surely don Alvaro and his captive Rosaura. He is a slave to a very important and wealthy Moorish gentleman and one day the master asks don Fadrique why he is so sad, and don Fadrique relates to him the entire story of Rosaura and says that he assumes that don Alvaro is now enjoying Rosaura. The master gives don Fadrique leave to find don Alvaro in order to punish him. Don Fadrique travels to Tunis and discovers that Rosaura apparently
loves a Celín Hamete and that the affair is aided by a Spaniard. Don Fadrique is enraged because he believes don Alvaro is not only enjoying Rosaura, but that to gain favor with the king, he plans to give her to Celín.

Meanwhile, the situation with Felisardo, Rosaura, and Argelina is worsening. Argelina is growing more enamored of Felisardo each day and Felisardo fears he will offend Rosaura with his dealing with Argelina. Also, he fears if he contents Rosaura, he will offend Argelina and lose their only opportunity to escape. Rosaura becomes very upset with Felisardo and decides to remain to be the wife of the king rather than marry the apparently unfaithful Felisardo.

Finally Felisardo perfects a plan for escape and sends a note to Rosaura saying that the king wishes to see her in the night. Thus she will not be detained by her guards. He finally persuades Rosaura to accompany him. During this time don Fadrique constantly watches the palace awaiting an opportunity to see Rosaura or his enemy don Alvaro. While waiting anxiously for Lisardo, Rosaura sees from her window a man she thinks is Lisardo. She calls down to him some sweet words and says she is ready to be with him. Then don Fadrique quickly hides as another man approaches. The man opens the door and attempts to enter when don Fadrique, thinking he is don Alvaro, fires his pistol. Felisardo strikes out with his sword as he falls and mortally wounds don Fadrique. Rosaura explains to
Argelina who Felisardo actually is, that he is her beloved and not Lucidoro. Then she leaps to the street below. Don Fadrique is already dead. She and Lisardo exchange vows of marriage and Lisardo dies, as does Rosaura immediately afterwards. Argelina is soon ransomed by her parents and after she is freed she returns home to be again doña Catalina.

Bourland (3, p. 43) states that one thought was evidently continually present in the mind of the Spaniard of Montalbán's time: danger of attack by Moors upon the sea. She continues that the majority of the novelists of this period wrote at least one story in which the protagonist is captured by corsairs with the ensuing period of bondage in Moorish territory. Such a development is Montalbán's "La desgraciada amistad." Rosaura is captured by a band of pirates led by a former suitor, this group is in turn captured by Moors and carried to Algiers. When Felisardo goes in search of her a tempest wrecks the ship on an island near Algiers where he and Fadrique are captured by Moorish corsairs. The commonly found mistaken identity is in this novela. Don Fadrique, the close friend of Lisardo, mistakes Lisardo for Alvaro and deals him a mortal wound with his sword. Just prior to this event Rosaura mistakes Fadrique for Lisardo. Rosaura reminds one of Isabel of La más constante mujer. Rosaura loves Lisardo and therefore remains constant to him against advances by Fadrique, Alvaro and her Moorish master, Celín. Once again the stereotyped cliché of love at
first sight is found. Rosaura falls in love with Lisardo at their first encounter, and the situation is identical with him. Later, when Lisardo is a captive, Argelina becomes enamored of Lisardo the first time she sees him. The story typically ends in a marriage, but in this one the two mortally wounded lovers die immediately after they exchange vows of marriage.

"Los primos amantes"

"Los primos amantes," the seventh novela of Montalbán's collection, is lacking in vigor, interest, and skill on the author's part according to Amezúa (2, p. xvi). The same critic comments that the romantic poetry is the only valuable element of the story. The plot is very confusing and is as vague and indefinite as the characterization (2, p. 21). Generally speaking, there is little to distinguish one hero or heroine from another in all of the seventeenth-century Spanish novelas (3, p. 21). They all have very similar mental and physical attributes. The only notable exception in regard to characterization is found in Lope's La desdichada por la honra (3, p. 20). Doña Marianna de Carabajal, one of the least known novelistas of the time, occasionally succeeded in giving her characters a genuine personality (3, p. 21). This is not to be found in Montalbán's novelas. All of his gallants are similar, as well as all his young ladies. He even uses the same names in several works. Carlos and Casandra seem to be favorites.
In "Los primos amantes" Laura is a beautiful girl of sixteen who is indifferent to her many suitors. Her father's brother has recently become a widower, leaving a son, Lisardo, the same age as Laura. His wife has squandered his wealth and after her death the uncle decides to go to the New World and seek a new fortune. He leaves his son Lisardo with his brother who rears him and regards him as his own son.

Laura and Lisardo soon fall in love. But Laura's father wishes Laura to marry his very wealthy friend, Octavio. He knows that with this marriage she will receive a dowry of two thousand ducats. Laura's aged father is aware of the love between Laura and her cousin Lisardo and therefore takes Lisardo out into the woods where they may talk in private. He acknowledges the fine qualities of his nephew but explains that he is near death and wants to insure that Laura will be well cared for, and since Octavio is wealthy he is determined to marry Laura to him. Lisardo struggles to conceal his disappointment as he hears the decision.

That night Lisardo tells Laura the sad news. Laura is very upset, but she consoles Lisardo by telling him that she prefers death to marrying anyone else, especially Octavio.

The next morning Laura's father informs her of his intentions. She replies that she is yet young and wants to enjoy her youth and not have to submit herself to a man she does not even know, and with this and other excuses she persuades her father
to wait. Laura happily informs Lisardo of the outcome. She has hardly informed him when Octavio's father comes for a visit concerning the match because he is very insistent on the marriage.

Once again Laura's father discusses the matter with Laura, and once again she defends herself so vehemently that her father becomes angry. He decides to persuade Lisardo to help him interest Laura in the match with Octavio. Out of a sense of duty, Lisardo reluctantly agrees to do what he can. The father insists that Lisardo act immediately and that he be permitted to hide and listen to the conversation. The father then sends a servant to tell Laura that Lisardo wishes to speak to her, and conceals himself behind a curtain and waits. When she arrives Lisardo points out all of Octavio's merits, says that he loves her and is worthy of her love, and that she should obey her father. He adds that her father has already given his word that the marriage will take place and therefore she is really obligated to comply with his desire. Lisardo forces himself to express sentiments that are completely alien to his true feelings. Laura listens to Lisardo and feels she is dreaming all this confusion. She has believed Lisardo loves her and now he is asking her to marry Octavio.

Laura considers everything that Lisardo has said to her and finally decides that he has taken her for granted, and she plans to get revenge for his bad treatment of her, even if her
revenge is costly. She determines to marry Octavio. Also, she knows that another beautiful lady loves Lisardo but that he has not given her any encouragement up till now. Laura convinces herself that Lisardo wants to be free from her to be able to court this other lady. She then informs her parents that she is now agreeable to the marriage. She tells Lisardo goodbye and departs without waiting for him to speak.

Her father is overjoyed and immediately informs Octavio's parents and then prepares for the marriage. Lisardo realizes that Laura's sudden decision was due more to anger than to her own inclination and therefore wishes to tell her why he has spoken to her on behalf of Octavio, but now it is too late. As the wedding day draws near, Lisardo goes to his friend Alexandro and borrows a horse to go to Seville and plans later to go on to the New World to join his father. Before departing Lisardo writes a note in verse to Laura and asks Alexandro to deliver it to her along with a black band with his name on it. The note causes Laura much distress. Although the house is filled with her family and the family of Octavio, she decides then that she must be married to Lisardo at all costs, even if it means humiliating her parents. She puts on her cloak, takes her jewelry and slips out of the house and goes to Alexandro's house. Alexandro informs her that Lisardo left for Seville three hours earlier on a swift horse. Alexandro considers giving Laura a horse, but reconsiders and decides to search for Lisardo himself in order to inform him of what has happened.
In the meantime Laura's house is in an uproar. Octavio is almost mad with grief, and all excuses of Laura's parents are in vain. It is soon discovered that Lisardo is also missing, and he is regarded as an accomplice in the disruption of the wedding. Laura's father determines to find Lisardo and punish him in a manner appropriate to the gravity of the crime.

Laura refuses to allow Alexandro to leave without her. Alexandro takes one trusted servant and a large sum of money in the event the desired journey should prove to be a long one, and the three depart. Meanwhile Lisardo's horse stumbles and he falls on a rock, receiving a wound that requires a week to heal. Laura and Alexandro pass by the very inn in which Lisardo lies recovering from his fall.

After a week, Lisardo continues on his journey. One very dark night he is accosted by a band of robbers. Lisardo refuses to hand over his valuables and a battle ensues. Although Lisardo fights bravely, the odds are against him and it appears that he will surely be killed. One of the attackers notices his valor and stops the fight in order to spare the life of such a brave man. The bandits then conduct him to a cave and take his money. As he contemplates his present discomfort and his bleak future, he is completely unaware that only a short distance separates him from Laura. The same fate has befallen Alexandro and Laura. Six men have also attacked them, robbed them, and then carried them to the cave. One of the robbers intends to rape Laura,
but the captain also wants her and the two fight over her.
While the quarrel continues, Laura goes deeper into the cave and stumbles over a bulk that is revealed to be the sleeping Lisardo. They both are overjoyed at finding one another and both relate the many unfortunate happenings befalling them since they were separated. Shortly they hear even more noise outside the cave and discover that the officials that have been searching for the thieves have heard them quarreling and have attacked them by surprise. The leader of the thieves departs and takes Laura with him. Lisardo is taken away because he is mistaken for a member of the band of thieves. He vainly protests but is taken to the public jail of Córdoba.

Alexandro also escapes and follows the bandit leader. The bandit realizes that if he fights with Alexandro, it will mean a certain delay which will give the officials time to catch up, so he decides to release Laura to insure his escape. The captain is later captured by a group of farmers.

Laura and Alexandro learn of Lisardo's plight and speed to Córdoba to try to free him. Just as they accomplish this, he is jailed again for another cause. Soon Laura's father and Octavio appear and Laura realizes why Lisardo has been jailed again. It is learned that Octavio and Laura's father had first searched in Madrid, then decided to go to Andalucía to search each large town. By chance they had met a friend, as they entered Córdoba, who told them that Lisardo was in the public jail.
They locate Lisardo; he denies taking Laura, and Alexandro, confirms his story.

Alexandro solicits the aid of an uncle in Madrid who is the Oidor del Real Consejo de su Majestad. Laura, in the meantime is hidden in a house of a friend of Alexandro. Alexandro finally receives the proper documents from his uncle, and Laura and Lisardo are married. The opposing parties are notified, and the proper documents are shown to them. Laura's father is very upset and demands that the action of the judge be countermanded.

Now Alexandro finds that he is in danger because Laura's father has learned that Alexandro has been responsible for the damage to his name. The outlook is bleak for the three. Lisardo is in jail, Laura is without money, sorrowful, and hated by her father, and Alexandro is being sought by Laura's father.

Soon Laura sends word by a friend of Octavio that a certain lady wishes to speak to him in the country. Laura wishes to persuade Octavio to desist from his persecution of her. Octavio informs her father, and they both go to meet Laura. The father remains in the coach, and Octavio meets Laura and hears her sad story. At this point Laura's father comes out, and a quarrel develops among the members of the group. A gentleman, his wife and servants happen by and respond to the damsel in distress. It is learned that the gallant gentleman is the father of Lisardo and that he is just back from the New World. He demands
to know what is going on, and Laura immediately relates to him all that has happened. Then the uncle tells of his success in the New World and says that he is once again a wealthy man.

The uncle is told that Lisardo is in jail, and he immediately goes to visit him. He has him released that same night, and Lisardo meets his new mother and brother. Then he is happily reunited with his beloved Laura. Octavio is now content because he realizes that Laura has not rejected him because of any lack of personal merits. Her father is finally satisfied. Also, Lisardo marries Alexandro to the sister of his step-mother. Lisardo and Laura live many happy years in Avila having many children which adds even more happiness to their lives.

In "Los primos amantes" Laura's father becomes almost a villain during the course of the story. At the beginning he is a good man and accepts and rears his nephew as his own son. The uncle begins to change when he decides to marry his daughter to Octavio against her will. When Laura leaves home in order to avoid the wedding, the father falsely accuses Lisardo of having taken Laura and offers a reward for him. He later has Lisardo put in jail because of this misunderstanding. The father apparently learns to hate his daughter and is treating her badly when Lisardo's father happens by.

This is the type of rebellion against parental authority which is frequent in Montalbán's works. As a typical example of the women portrayed by Montalbán, Laura is bold and daring.
This quality is particularly apparent when she flees on the eve of the wedding and subsequently endures many hardships while searching for Lisardo.

"La prodigiosa"

The last novela included in Montalbán's Sucesos y prodigios de amor is "La prodigiosa." Bourland (3, p. 22) states that this novela shows some influence of the novela pastoril. She cites as examples the descriptions of nature at the beginning of the novela, and in the figure of the heroine, a pastorcilla who sings of unrequited love and turns out to be a princess. Amezúa (2, p. xvii) says that the action of the story takes place in Albania, an Albania that Montalbán, as the other writers of the time, would have had difficulty finding on a map. The novela is packed with princesses, enamored gentlemen, wild forests, natural offspring, and intrigue. Various kinds of peripetėia are blended in a feverish action that is difficult to believe. Amezúa states that such folly and lack of verisimilitude are indicative or suggestive of the incipient insanity that was to overcome Montalbán at the end of his life. He concludes, however, that this unbridled fantasy is precisely what the public wanted to read and that it accounts for the great success of the Sucesos y prodigios de amor.

In "La prodigiosa," Gesimundo, one of the sons of the king of Albania, has been living alone in the wilderness for twelve years in order to escape death. One day he hears a girl singing
and is very surprised to see another human being. Gesimundo approaches her, and she flees in fright at the sight of the savage looking man. Gesimundo overtakes Ismenia, and she explains why she is in this wilderness. She says that her father has arranged for her to marry a man against her will and she has decided to run away rather than marry him. Gesimundo is amazed that a peasant girl can have the appearance and bearing of a noble lady. Ismenia then asks why Gesimundo is living in the wilderness like a savage. He tells her that his father Policarpo, king of Albania, loved a lady named Clori, but due to matters of state he married Rosimunda. Gesimundo continues that both ladies proved to be pregnant. Flaminio was the queen's son and Gesimundo was Clori's son. Gesimundo says that he was the favorite of the people, but Policarpo favored Flaminio. Flaminio talked with the father of Policena, a young lady that both Gesimundo and Flaminio loved, and with the aid of the king arrangements were made for the wedding of Policena and Flaminio. Policena loved Gesimundo and disliked Flaminio. Gesimundo continues that Policena allowed him to make love to her and she became pregnant. She delayed her wedding with Flaminio under the pretext of being ill. Policena managed to conceal her condition the entire nine months. Gesimundo continues that just before the baby was born, Policena attempted to go to a friend's house where arrangements had been made to deliver the child, but had to go instead to a
closer house. Policena gave the new born girl to a man and asked him to carry the child to Gesimundo. The man made a mistake and delivered the child to Flaminio, who was bewildered and could not imagine who the mother was. He soon learned that Policena had been extremely ill and assumed she must be the mother, and also noticed that the child greatly resembled Gesimundo. Flaminio went to the king and told him everything. Flaminio then killed the child and carried it to Gesimundo, and they became involved in a fight in which Flaminio was wounded. The king commanded that Gesimundo be taken prisoner and executed at once. Gesimundo managed to escape and by chance found a beautiful area where he has lived alone until Ismenia arrived.

Gesimundo asks Ismenia to remain with him and promises her that he will harm her in no way. Ismenia looks so much like Policena that Gesimundo plans to pretend she is and he believes they can live happily in this manner. Ismenia promises to stay and to be as loyal to him as if Gesimundo had really engendered her.

One afternoon a handsome young man, Tancredo, accidentally discovers Ismenia as she walks in the woods, and they immediately fall in love. They continue meeting secretly until one day Ismenia finds a letter and a portrait that Tancredo had dropped. The portrait is of a beautiful lady, and the letter states that the princess has arrived and asks Tancredo to declare what he thinks of her. In the letter it is stated that if he is
pleased the wedding will take place immediately, thereby ending the constant wars of the two kingdoms. Ismenia is upset and on the next encounter with Tancredo she tells him how vexed she is and quickly departs, and they do not see one another for several days. Finally Tancredo finds Ismenia and explains that he loves her but because of reasons out of his power he must leave her. Just as he leaves, Gesimundo arrives, and he and Ismenia go to their cave home. When they are almost home, they hear a loud noise near the seashore and upon investigation find a boat that contains a bloodstained man and an unconscious woman, who greatly resembles Policena. Gesimundo throws the corpse into the sea and carries the woman to the cave. When she recovers, it is revealed that she is actually Policena. Policena says that the vengeful Flaminio made public the fact that she had given birth to a child and therefore her father placed her in a tower because her reputation was ruined. She continues that she did not see the sun or a human face for many years. She says that the king finally allowed her a few visitors. One visitor, Arnesto, tells Policena that he knows where Gesimundo is hiding and promises to carry her letters to him. Policena writes a letter to Gesimundo in which she professes her love for him and also states that she will attempt to murder Flaminio at the first opportunity. Flaminio by chance obtains the letter and reads it. Policena continues that the court was in a turmoil and her father, in order to avoid disfavor
with the king, killed Arnesto, the bearer of the letter, and placed him in a boat and made her accompany the body.

After a short while Tancredo returns and confesses that he had planned to marry Florinda because the wedding was desired by his father in order to end the wars, but he loved Ismenia so much that he could not go through with it. Ismenia introduces Tancredo to her presumed father Gesimundo. Tancredo is confident of marrying Ismenia because if she is the daughter of Gesimundo she is of noble blood. At this time Tancredo informs Policarpo that he is already married and breaks the engagement with Florinda. Policarpo is insulted and he and Falminio depart from Albania with twenty thousand soldiers, determined to kill Tancredo for holding his daughter in such low esteem. Tancredo enlists eight thousand men for the war and asks Gesimundo to join his forces, suggesting to him two reasons. The first is that his daughter is the cause of the war, and the second is that this will be a good opportunity to get revenge on Flaminio and also let the people of Albania know that he is still alive. Gesimundo agrees to join the army and Tancredo makes him a general.

Meanwhile the forces of Albania are very close, and Gesimundo goes out to spy because he knows the area very well. He encounters a small group of men talking low and slips near to listen. The leader, who is Flaminio, describes a plan to kill the old King Policarpo so he will be made king. Gesimundo quickly finds Policarpo and warns him that Flaminio plans to
assassinate him. Policarpo does not believe the news at first, but finally accompanies Gesimundo to see for himself. Gesimundo does not wish to reveal himself at the present time, therefore he gives a fictitious name. Policarpo expresses his disappointment in Flaminio and tells Gesimundo that he also has another son whom he has not seen for many years. Policarpo points out that both sons were born the same day, one of a woman he loved, Clori, and one of his wife, the queen Rosimunda. He continues that in order to favor the son of Clori he exchanged the two boys and thus the missing son, Gesimundo, is actually the legitimate heir to the throne. Policarpo states that he loves Gesimundo and wishes he could locate him and put him on the throne. Gesimundo is overcome by his father's revelation and throws himself at his feet and announces that he is Gesimundo. Policarpo wants Gesimundo to go to his soldiers and receive a warm welcome. Gesimundo declines the offer and says that he is a general of the opposing forces. At this time Policarpo decides to go to Tancredo and make peace.

The next day peace is made, and Gesimundo is made king of Albania and marries Policena. Tancredo has to be told that Ismenia is actually only a peasant and not really Gesimundo's daughter. In order to avoid embarrassment Ismenia runs away to the forest and the festivities are suspended. Ismenia's supposed parents are brought to court where they reveal she is not their daughter. They confess that Lucio Camilo brought
Ismenia to them to rear when she was an infant. The foster parents continue that they were advised that if they divulged this secret that they would lose their lives. Lucio Camilo is then questioned and admits that Ismenia is actually the daughter of Gesimundo. He says that by chance a servant's child had died and this body was the one used to show Gesimundo after Flaminio had ordered Ismenia killed. Camilo continues that the real daughter was taken to the country. Gesimundo and Tancredo are very happy at this news, and after a long search Ismenia is finally found, and she and Tancredo are married.

In this novela, as in many seventeenth-century short novels, is the commonly found restoration of a hapless prince. Gesimundo is forced to live alone in exile for twelve years before the king finally reveals that he is the true heir to the throne. An additional common literary cliché of the seventeenth century is the rearing of a noble child in secret. In this particular novela Gesimundo is the noble child and the secret of his nobility is not revealed for many years. Also, Gesimundo's daughter is secretly reared by some peasants until it is revealed that she is noble, and is entitled to marry Tancredo. The same situation is found in Montalbán's "La villana de Pinto" and Como padre y como rey. Montalbán utilizes the stereotyped cliché of love at first sight in the case of Ismenia and Tancredo. A constant disregard of verisimilitude is found
throughout "La prodigiosa." The first example is that Policena manages to conceal that she is pregnant the entire nine months. Also a servant's child happens to die conveniently so that its body is used to show Gesimundo and Ismenia's life is spared. An event not mentioned in the summary is the episode in which a lion brings Gesimundo some food and does not harm him. The improbability of a lion running free in Albania needs no comment. When Policena's father sends her away in a boat, it just happens to come ashore where Gesimundo and Ismenia are residing. The usual happy ending is effected by the marriage of Gesimundo and Policena as well as Tancredo and Ismenia.


CHAPTER IV

CONCLUSION

Juan Pérez de Montalbán achieved success and popularity in his brief lifetime. His talent lay in his ability to adapt, since he lacked originality. His close friend and protector, Lope de Vega, was his primary inspiration and model. He was also influenced to some extent by Tirso de Molina and Moreto in regard to his construction of dialogue and his portrayal of feminine characters. Montalbán was sensitive to what the theater audience and the reading public enjoyed, and by utilizing certain literary devices, popular themes, stereotyped situations and clichés in the favorite genres, he was able to please a public more eager to be entertained and amused than to be instructed or castigated. To compare Montalbán to Lope de Vega, Tirso, Moreto, Calderón, or Cervantes would be unjustified, but he well merits the qualification as the best second-rate dramatist of Spain's Golden Age, and his prose has enjoyed considerable critical esteem.

Montalbán usually portrays the king as a wise, prudent, and just man, as well as a compassionate and understanding individual. The ruler must be represented as a man of normal appetites and passions, but usually he succeeds in making affairs of state and the duties of his position of paramount importance.
Pérez de Montalbán seems to have had a preoccupation with abnormal situations. In one instance he describes incest involving a mother and her son, and in another he presents an apparently incestuous relationship between brother and sister. Rebellion against parental authority and accepted mores are evident in many of his works. The most pronounced example of this is "La mayor confusión," a scabrous work in which incest and filial intransigence are the most significant features. Opposition to parental and other duly constituted authority is a characteristic of several of his other works.

Another frequently recurring element in Montalbán's works is the stereotyped cliché of love at first sight. In each instance where this occurs the enamored gallant is brave and handsome and the young lady is irresistibly beautiful.

The rearing of a noble child in secret, in humble surroundings, is a time-worn situation of which Montalbán made ample use, an obvious concession to popular taste in the adaptation of a widely accepted and generally approved literary formula. He shows disregard for verisimilitude in a number of his plays and novelas. Many of the episodes and events are ingenious and interesting, but they demand considerable tolerance from the reader's imagination. Such abuse of credulity apparently did not detract from the popularity of such libros de pasatiempo. Confusion and complications resulting from mistaken identity, commonplace in the seventeenth-century drama and prose, occur with significant frequency in Montalbán's plays and stories.
As observed earlier, a notable aspect of Montalbán's talent is evident in his portrayal of feminine characters. Women have prominent roles in his works, particularly in two of his plays, *La toquera vizcaína* and *La doncella de labor*. Casandra, in the novela "La mayor confusión" is definitely the central figure. The influence of Tirso in the matter of female protagonists has already been acknowledged. These women are not shy, discreet, and patient, but rather are usually bold, scheming, occasionally lewd, and they go to almost any length to gratify their desire.

Romera-Navarro's statement that the only characteristic of Montalbán's works is that they have none may be to a large extent true, but there are definitely themes, ideas and particular treatment of certain characters which occur with such frequency and are so obviously relished by the author that it is not inappropriate to associate them with him. It is an obvious conclusion that Juan Pérez de Montalbán did not write a *Quijote* or *La vida es sueño* caliber book with profound meanings and universal appeal, but he did produce some entertaining novelas and comedias which enjoyed critical acclaim in his day and pleased the public. Luis Alborg (1, p. 351), states that Montalbán possessed two essential faculties for a good writer, "... La fantasía creadora y el arte de decir." He continues that had Montalbán's life not come to an untimely end at the early age of thirty-six he conceivably could have equaled the literary efforts of Francisco de Rojas or Agustín Moreto.
CHAPTER BIBLIOGRAPHY

BIBLIOGRAPHY


17. Sáinz de Robles, Federico Carlos, El teatro español: Historia y antología, Madrid, M. Aguilar-Editor; 1943.

18. Shack, Adolfo F. Von, Historia de la literatura y el arte dramático en España, Madrid, 1887.