

# MIRACLES OF PERFORMANCE: LOPE DE VEGA'S *EL CABALLERO DEL MILAGRO* AND GUILLÉN DE CASTRO'S *EL NARCISO EN SU OPINIÓN*

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**E**arly on in Lope de Vega's *El caballero del milagro* (1593-1598) the protagonist, a con-man named Luzmán, receives the following warning from his lackey Tristán:

TRISTÁN:           Morirás como Absalón,  
                          pues que de tantas mujeres  
                          ninguna estimas y quieres,  
                          siendo el quererlas razón,  
                          y aborrecerlas repugna  
                          la naturaleza de hombre (151)

The prediction of a destiny equal to that of he "who stole the hearts of the men of Israel" (2 Samuel 15:6) is as telling as it is chilling. Like Luzmán, the third of the sons of David was known for his faultless beauty, "in particular for the luxurious wealth of his hair, which, when shorn, weighed over ten ounces."<sup>1</sup> Favored by the people and highly talented in his own right, Absalom succumbed to the call of his own ambition and attempted to usurp his father's kingdom. A volatile mix of charisma, talent and comeliness, along with a burning desire for power led to his undoing. While riding away from his father's army, Absalom's magnificent hair was caught in the lower branches of a tree. Contravening David's express orders, Joab, one of his generals, speared the entangled lad to death. *El caballero*, nonetheless, is a *comedia de enredos*, not a tragedy. No one will slay Luzmán and yet greed, beauty and excessive self-love will vanquish him too. At the conclusion of the play, though alive and well, he is destitute and with no other recourse than to seek public assistance at a Roman hospital.

The miraculous ascent of Don Luzmán Cerda y Toledo Girón Mendoza Enríquez from nobody to mock Spanish grandee and his fall back to insignificance is colored throughout by persistent references to his deviant attitude towards women. As he explains it:

LUZMÁN: Considero en las mujeres  
 mil faltas y liviandades,  
 locuras y libertades  
 y diversos pareceres.  
 Las que para ser queridas  
 exterior belleza tienen,  
 ya por el alma a ser vienen  
 justamente aborrecidas.  
 Las que el alma tienen tal  
 que sus malicias reforma,  
 tienen el cuerpo de forma  
 que es a Lucifer igual.  
 Por esto, generalmente,  
 las aborrezco y maltrato. (151)

In and of itself this misogynic tirade is not indicative of a transgressive disposition, however, Luzmán is not just a misogynist. In this hilarious play about an arrogant trickster, a pretty boy of the first order, the real *milagro* on display is the very performance of masculinity that Luzmán carries out.

In her discussion of crossdressing in the *Comedia*, Gail Bradbury suggests that “for some Spaniards, certain aspects of abnormal sexuality were a source of delight and intrigue, rather than of horror and repulsion” (569). Leaving aside the issue of what constitutes “abnormal sexuality” for Bradbury or for Golden Age Spaniards for that matter, something rather peculiar appears to be going on in this play. Though not a cross-dresser, Luzmán is what the *Diccionario de autoridades* (DA) describes in the entry for *lindo*: “hombre afeminado, presumido de hermoso, y que cuida demasiado de su compostura” (411a). Although we must be careful about delineating differences between contemporary gay identity, effeminacy, Early Modern sodomy, nineteenth-century inverts, uranists, etc. we should not avoid visualizing and naming what appears to go on in this play. That is, we must not fall into the semantics trap that history and biology set to those who study the textual representation of desire.<sup>2</sup> My point is that what texts like *El caballero* allude to; what their performance simultaneously covers and reveals; what is hinted at but is never fully displayed, are the intriguing dynamics of Early Modern queerness.

Contrasting the dashing Roman adventures of Lope’s Luzmán to Don Gutierre’s story in Guillén de Castro’s *El Narciso en su opinión* (c. 1612-15), serves to illustrate the different degrees to which the performance of gender and the anxieties surrounding irregular sexual desires overlap in the *Comedia*. Both of these characters embody the type of the *lindo* on stage and yet the effects of the desires that they help put in circulation vary a great deal. Whereas Luzmán’s actions appear to question the accepted

parameters of masculinity and what appropriate manly appetites are, Don Gutierre's display of gender is rather less threatening. Like Luzmán, Don Gutierre is nearly in love with himself:

D. GUT: ¿No ves que, cuando me veo  
a medida del deseo,  
me contento con mi suerte? (78a)

Yet, it would appear that the arrogance that these two closely related characters continually exhibit advertises distinct misdeeds in the compendium of *Siglo de Oro* sins. Don Gutierre, doomed to carry out a symbolic reenactment of Narcissus's fate, is first and foremost a comic character. He is but an amusing male bimbo or rather a *mimbo*, as Jerry Seinfeld aptly put it. Luzmán, however, belongs to a different league. His is the realm of those whom Mary Elizabeth Perry studies under the rubric of sexual rebels in her book on gender transgressions in Early Modern Seville. As we will show, under the *lindo* in Golden Age plays there often hides the fool and other times the outlaw.

The plot of *El caballero* is easy to recount. In Rome, Luzmán and his lackey, Tristán, lead a life of total dissipation. Luzmán uses his considerable physical charms to attract the favor of well-to-do courtesans. This technique brings about their complete subordination to him. He lives off their wealth, but does not like nor love them. Sex and marriage are outside the scope of his performance. The considerable income that this sport generates contributes to support a ridiculously pretentious standard of living that enables him to establish ever more lucrative connections with noblemen, grandees, military officers, etc. His ultimate goal, however, is to amass a large sum of money and return to Spain as an independently wealthy beau. Predictably, his plans founder towards the very end of the play. At this juncture there are too many angry males and females whom he has used and abused. Some of these catch up with him just as he is about to leave Rome and seize his riches leaving him practically naked. All others now gladly forsake him. His former lovers and admirers spurn him in his hour of need and even his lackey mocks and abandons him. Alone, he decides to seek immediate help in a hospital and return to Spain as soon as possible.

The moral of this exemplary story is included in the final verses of the *comedia*: "Quien mal anda mal acaba" (241). Indeed, "Andar en malos passos" is what Luzmán does continually. Without a doubt, he is one of those who according to the *DA* "viven desordenadamente entregados a la deshonestidad y otros vicios" (288a). Thus, behind this cautionary tale we find a rather shady inventory of intimations. From the start, Luzmán blatantly adopts rather peculiar positions. The opening of the *comedia*

finds him in the company of his manservant whose opinion concerning his appearance he requests: "¿Vengo bien puesto, Tristán?" (147). Mechanically, the latter responds with a well rehearsed praise of Luzmán's unparalleled *talle*, but that only succeeds in irritating his master. Again he asks: "Si vengo bien, digo" (147). Upon hearing the lackey pronouncing him as supremely *galán* this time, Luzmán offers us a telling insight into his persona:

LUZMÁN:           Eso sólo te pregunto,  
que ya yo sé que en mi talle  
puso, el que pudo formalle,  
su poder y gusto junto.  
Errar vestirme recelo,  
que lo hecho mal podría:  
vestirme es a cuenta mía,  
el talle, a cuenta del Cielo. (147)

It turns out that his original question truly required an accurate response since, as far as he is concerned, there cannot be any doubt regarding the preeminence of his beauty. The problem for him is one of artifice over nature for there is a danger that clothes, cosmetics, accessories, etc. could spoil his outstanding good looks. Thus, although he is fully convinced of the superiority of his physical attributes, he is deeply concerned about how others perceive his public persona. This anxiety is rooted in the knowledge that both men and women mislead and are misled by others through the manipulations of *compostura*. To this, the problem of self-representation in everyday life, Luzmán proposes a starkly revealing fix:

LUZMÁN:           ¡Así durara el estado  
de nuestros padres primeros,  
que andando todos en cueros  
se viera el mejor formado! (148)

The above appeal is the opening of a long speech in which Luzmán decries the use of garments, make-up, wigs, footwear, etc. to remedy the deficiencies of nature. Luzmán's extreme denunciation of the *ersatz* is a reaction against what James Iffland calls the *creatural* aspects of the human body, that is, deformity, illness, aging and decay as signs or symptoms of the corporeal limits of human existence.<sup>3</sup> Luzmán seems to claim for himself a place above and beyond such miseries and in so doing he reaches back to an Edenic past that would do justice to his present magnificent physique. His is a desperate will to expose the preponderant ugliness of others while claiming for himself imperviousness to time and artifice. More importantly, what he wishes as well is to be able to assess

and appreciate other superior beauties, without concern for gender. In Luzmán's edenic fantasy "el mejor formado"—himself presumably—would rule over the will, heart, and soul of others; women, but preferably men.

It is the latter part of the above analysis that *El caballero* bolsters further. In the above scene Luzmán first criticizes how men use tricks to hide their physical defects but reserves his bitterest scorn for women, whose failings in this regard are innumerable. His extended lamentation about the evils of *untos, mudas, zumos, aceites, mostillos*, etc. ends only because Tristán interrupts him somewhat indignantly:

TRISTÁN:           Deja esas vanas quimeras,  
que no es de tu honor decillo,  
ni se puede comprender  
proceso tan infinito (. . .)  
Más sabes que una mujer  
y callar fuera mejor,  
porque alguna no disfame  
los hombres, si algún infame  
se ha puesto afeite y color;  
que más de alguno habrá sido  
de Heliogábalo retrato. (149)

Tristán's reproach and pointed barb address a twofold lapse on Luzmán's part. His speech is riddled with *vanas quimeras*. It is excessive prattle and thus it falls below the dignity of man. That Luzmán appears impotent to exert mastery over his own discourse on this matter, that he lets himself go, appears as a sign of unmanly weakness. Moreover the tirade itself shows an extensive and suspicious familiarity with feminine cosmetic arts. He appears to possess the knowledge of Celestina.<sup>4</sup> His condemnation of *compostura* now rings conspicuously hollow. Questions naturally arise: How does someone who professes to have such an aversion to women know their best kept secrets so well? Why does someone who claims to be a natural knock-out need to know the exact uses of so many kinds of beauty aids?

Tristán's exasperation with his master's ways reaches its peak a while later. In a long speech in which, among other things, he accuses Luzmán of never having desired or loved a woman, he asks him:

TRISTÁN:           ¿De qué sirve componerte?  
¿Para quién te vistes galas?,  
si no es que a Narciso igualas,  
como en el talle, en quererte?  
No te quieras tanto a ti

que a ninguna mujer quieras,  
 pues que gozarte no esperas  
 si alguien no goza de ti. (150).

Luzmán's terse reply is truly suggestive: "Tarde consejos me aplicas" (150). It is this riposte that brings about Tristán prophetic words linking Luzmán's destiny to that of the beautiful Absalom. One must wonder why Tristán's advice comes *too late* for Luzmán? Is he unwilling to change—on account of habit or inclination—or is he intrinsically unable to modify his venereal choices?

Luzmán's association with figures such as Absalom, Elegabalus, Narcissus, and, eventually, as I will later suggest, with Lucifer, points quite insistently towards a problem alluded to in our initial quote of *El caballero*: "la naturaleza de hombre." Absalom's excessive and ultimately tragic beauty has a direct link to both Elegabalus and Narcissus. The Roman emperor Elegabalus (218-222 A.D.), a homoerotically inclined ruler who went as far as to marry a beautiful young athlete from Smyrna, illustrates in practice the ways of those who, persuaded by narcissistic inclinations, go against the accepted or "natural" order of things.<sup>5</sup> Absalom, Narcissus, and Elegabalus appear to form a triad that spells out homoerotic behavior. Consequently, since it appears to be too late for Luzmán to change his ways, additional questions emerge. How has Luzmán's *naturaleza de hombre* been affected by his narcissistic ways? Further, exactly wherefrom in nature did the said ways emerge?<sup>6</sup>

These are questions that Guillén de Castro's *El Narciso en su opinión* fails to elicit. That Don Gutierre's relation to the "naturaleza de hombre" is strained at best is no secret in the play. Still, it would appear that fastidiousness, effeminacy, vanity, and weakness are not traits capable of fatally compromising a man's nature. What this *comedia* chronicles, after all, is the competition between two cousins, Don Gutierre and Don Gonzalo, for the hand of Doña Brianda, who is their cousin as well. True, the match is not entirely competitive for Doña Brianda is in love with someone else, Don Gonzalo is the lover of another lady, Doña Mencía, and Don Gutierre cares only about himself. In any event, Don Gutierre never really stands a chance. From the start others perceive him as "tierno enamorado / de sí mismo," "loco," "falso," "engreído," "necio confiado," (82a-88b) etc. Although he believes in the force of his irresistible charms, all others regard him as an eccentric fool. Inexperienced in the ways of the royal court, Don Gutierre appears at times as a cross between a pretty boy and a bumpkin. Unlike Luzmán who can seduce a thousand ladies, Don Gutierre is a *lindo* who cannot possibly score even in a limited contest.

Luzmán immediately appears to move in a field of dubious associa-

tions, Don Gutierre's realm, however, is strictly that of comedy. He is *ridiculous* in a technically precise way: he makes us laugh on account of the silliness of his ways. Even when he is singled out as a member of the suspicious clan of Narcissus, he and his brand of masculinity appear to escape unblemished, as can be seen in the following exchange:

TADEO:           ¿Y sabrásme declarar  
                      cómo un hombre puede estar  
                      de sí mismo enamorado,  
                      y hecho de su fuego abismo,  
                      por sí mismo desvelarse,  
                      descomponerse, abrasarse,  
                      y apetecerse a sí mismo?

D. GUT:           Eso disparate fuera,  
                      pero al mirarme me holgara  
                      si una mujer alcanzara  
                      que en todo me pareciera.

TADEO:           ¿Aunque fuera tan barbada  
                      cómo tú?

D. GUT:                       Siendo mujer,  
                      ya se ve cuál ha de ser  
                      la que miro imaginada . . . (78b)

Since his object choice ultimately falls within the norm, the things he does are merely foolish. Thus, for instance, he avoids carrying around a mirror to avoid looking at himself too much, spends the lion's share of his income in clothes and accessories, gambles money playing games that he does not know well, and imagines that every living soul is in the thrall of his beauty. A fool he may be, but one who lives under the rule of his *naturaleza de hombre*. If on occasion Don Gutierre goes as far as to assert the impossible out of his ridiculous conceitedness, the result is funny rather than deviant:

TADEO:           En Valencia, yendo un día  
                      por una calle, encontramos  
                      una mula de un dotor  
                      a la puerta de un letrado,  
                      la cual volvió la cabeza  
                      a la que los dos pasamos,  
                      mascando freno y espuma,  
                      gruñendo y orejeando;  
                      y él dijo, muy en su seso:  
                      "¡Ah, Tadeo! ¿No has notado?  
                      ¡Hasta las mulas, por Dios,  
                      me miran con ojos claros!" (83b)

Episodes like the one above compose, as Doña Brianda's lover puts it: "los milagros de su vida" (83b). Don Gutierre comes across as a *figurón* first and foremost, the butt of all jokes on account of his being a caricature of masculinity. He is silly and comical, but neither seductive nor loathsome in the way that deviants and criminals are.

"Los milagros" of Don Gutierre's life are trivial in comparison to Luzmán's all encompassing "milagro" in Lope's play. There can hardly be any room for deception in the case of the former, as his uncle wisely notes: "Si este mozo es confiado / y no es loco, será necio" (84a). In this regard, as Tadeo remarks, the only one who is deceived is himself: "... y entre confusas ideas, / pueden tanto sus engaños, / que cuenta por sucedidos / los gustos imaginados" (83a). Thus, what Tadeo recounts about his master's ways are indeed "milagros," but only inasmuch as they compose the lively hagiography of a holy *pisaverde*, the founder of the order of the *lechuguinos*, that is, the patron saint of all *petimetres*, *currutacos*, and *gomosos*.<sup>7</sup>

Don Gutierre's inoffensive makeup, however, bears little resemblance to that of his counterpart in Moreto's version of *El Narciso*, *El lindo don Diego* (c. 1654-62). Although the latter is an imitation of the former, Don Diego, like Luzmán, does come across as sexually transgressive. His kind of *lindo* is the one that others suspect. In a 1997 essay on the subject, Dan Heiple sees Don Diego and Don Gutierre as birds of a feather, as it were. Although my contention here is contrary to his, our views on Don Diego coincide. Even before he appears, Mosquito, a lackey, describes Don Diego as a "rara persona" and goes on to identify him with a sailor, an atheist, a Jew, and a mule (45, ll. 317-48). Mosquito's definition of "rara persona" immediately falls within the general outline of Siglo de Oro sodomy. He is like the quintessential other, the Jew; shares the suspicious lifestyle of sailors; is a heathen; and finally appears to be as much in the habit of being *cabalgado* as a beast of burden.<sup>8</sup> More importantly, as we will see later regarding Luzmán, Don Diego's love of self is rooted in an almost religious passion for the beauty of his own maleness:

D. DIEGO: Mas si veis la perfección  
que Dios me dió sin tramoya,  
¿queréis que trate esta joya  
con menos estimación?  
¿Veis este cuidado vos?  
Pues es virtud más que aseo,  
porque siempre que me veo  
me admiro y alabo a Dios. (5,5 ll. 489-96)

In justifying his elaborate narcissistic rituals Don Diego reaches the limits of heresy as he couples the love of his own body to the worship of God.



Still, Don Diego retains a great deal of what in Guillén de Castro's Don Gutierre is pure comic appeal. His relentless self-love lead him to carry out infinite acts of pure nonsense which often bring about the same reproach: "Mirad que esas son locuras, / que a quien las ve a risa obliga" (59, ll. 598-99).

All is a hoax, however, all is deception, with Luzmán. His is the domain of *industria* as his assistants Lofraso and Tristán assert:

LOFRASO:                   ¿Puede en la industria comparalle el mundo  
con todos los que fueron celebrados  
en tiempos de Alejandro y Semíramis? (193)

*Industria*, the *DA* reminds us is the province of *ingenio y sutileza, maña ú artificio*. Luzmán's talent is that of continuously dissembling under the cover of physical perfection. That is what makes him "Caballero de milagro" (194a), as Lofraso and Tristán brand him. The latter explains it so:

TRISTÁN:                   ¡Qué sagaz, qué fingido, qué doblado!  
¡Qué astuto llega, pide, teme y ruega!  
¡Cómo muda el color! ¡Cómo le finge!  
¡Qué presto está colérico y turbado,  
y en qué momento afable, manso y blando!  
¡Cosa es de ver la vida de este mozo! (. . .)  
¿Hay cosa como verle sin dineros,  
y otras veces desnudo, y en un punto  
jugar, pedir prestado y no volverlo,  
tomar baratos, engañar mujeres,  
quitarles la sortija, la cadena,  
hasta el espejo donde está colgado,  
y que con todo le aman y le adoran,  
le visten le desean y le buscan? (. . .)  
Pues verle andar con príncipes y grandes (. . .)  
Es cosa de locura lo que estiman  
que hable, escriba o cuent[e] alguna cosa;  
danle su mesa, asiéntanle a su lado,  
honralle más que a un igual suyo pueden. (194)

What Tristán immediately goes on to illustrate is the extent to which Luzmán is a prodigy. He lives off nothing, swindles everybody, all women fall for his graces, noblemen and princes favor him, he is always in possession of the latest stories and gossip, and he is always present at every party and celebration. In sum: "todo se le ajusta como propio (. . .) / es valiente, es galán, es estudiante, / es hijo de quien quiere, y es tan noble, / que a veces tiene don y a veces título" (195).

That Luzmán's capacity for *industria* surpasses that of Alexander and Semiramis, as noted above, is relevant and leads us back to the consideration of earlier parallels. Alexander the Great, a master strategist who "appears to have been almost exclusively homosexual" (Spencer 47), and Semiramis, a mighty virago whom Herodotus described as "the most beautiful, most cruel, most powerful, and most lustful of Oriental queens" (Tannahill 61), along with Narcissus, Elegabalus, and Absalom, round up the gallery of characters that help us visualize Luzmán. Beauty, power, seductiveness, deviance, and sexuality, among other traits, characterize this group of figures. Finally, Luzmán's very name, an unusual one even for the stage, has a distinctly devilish ring. Luzmán does sound like the ordinary proper name *Guzmán* but looks rather like *Luzbel*. The latter, we must remember, is but another version of Helel or Lucifer. This appellation, we should bear in mind, originally refers to the planet Venus, emphasizing the astronomical brilliance, mythological beauty, and pagan eroticism of the "lucero del alba".<sup>9</sup> Indeed, Luzmán is much like Luzbel—the first and most beautiful of the fallen angels—and Venus, the goddess of love and sexual desire. It is not too difficult to read in this play with names the specter of *pecado nefando*. The previous identification of our *Caballero del Milagro* with hedonistic, deviant, rebellious, and sexually transgressive characters is quite unequivocal and in consequence makes this interpretation possible.

We can now offer a reading of Tristán's initial prophecy concerning his master and the death of Absalom. Led by arrogance, the beautiful son of David betrayed his father by going against the laws of succession. As one commentator explains: "[I]t is not strange that Absalom, idolized by those around him, whilst his natural sense of gratitude and filial duty became gradually dulled, was led to cultivate that species of egotism which grows cruel in proportion as it counts upon the blind affection of its friends."<sup>10</sup> Just like Absalom, but in a strictly narcissitic way, Luzmán would rebel against his father too: "Yo para rey nací, sino que ha sido / contraria estrella la que no ha querido. . ." (197). Who the biological father of this *villano* Absalom was is irrelevant but not so who his maker is. We should remember what Luzmán had declared earlier a propos of his origin:

LUZMÁN:            Error vestirme recelo,  
                          que lo hecho mal podría:  
                          vestirme es a cuenta mía,  
                          el talle, a cuenta del Cielo. (147)

Luzmán's maker, his father, is "el Cielo". It is against him that he rebels in deviating from what his "talle" would call for both socially and sexually.

In acting in ways that appear to violate the natural and ecclesiastical rules controlling manhood and masculinity Luzmán rises against He who made him. This venereally sublime creature falls from the sky, like Luzbel, but out of an arrogance nurtured in the immoderate love of his own maleness.

One wishes that there were further proofs supporting this reading. However, we should consider that actions and ways of being regarded as unspeakable—*crimen inter christianos non nominandum*—ordinarily declare their presence indirectly.<sup>11</sup> For those in the know—both then and now—it is enough to see that Luzmán, as well as Don Diego for that matter, are exactly the type of pretty boy described in Vicente Espinel's *Sátira contra las damas de Sevilla*. There Espinel refers to the *lindos* favored by Sevillian ladies as a "manjar provocativo al moro Muza" (Qtd. in Luján 97) and concludes by making a keen observation and a desperate appeal: "[T]odo el negocio va por lo de Italia. / ¡Volved, oh juventud, bárbara y ciega, / a aquel antiguo ser de la Vandalia!" (Qtd. in Luján 98). "Lo de Italia," the "Italian vice" in the mind of Golden Age Spaniards, is the practice that produces that "manjar provocativo al moro Muza." Quevedo aptly sums up that metier as "cosas de aire . . . pecados de atrás" (*DA*), that is to say, the characteristic activities of those whom the *DA* describes under the name of *puto*. That as a Spanish *lindo* in Italy Luzmán manages to strain the patience of his Roman accomplices and is in a sense forced to leave the country is not meaningless. Quite to the contrary, this is a *milagro* of the first order—a Spaniard who exceeds in queerness even the queerest of Italians.

### Notes

<sup>11</sup>The online edition of the *Catholic Encyclopedia* in its entry for Absalom states: "The sacred writer who sketches for us the career of Absalom (II Kings, xiii-xviii) lays stress upon the faultless beauty of the youth's appearance, and mentions in particular the luxurious wealth of his hair, which, when shorn, weighed over ten ounces. The significance of this latter note becomes apparent when we remember the important part which the culture of the hair played in the devotions of the Eastern people (note even at this day the ceremonial prayers of the Dervishes). As shaving the head was a sign of mourning, so offering a comely growth of hair to the priest was a token of personal sacrifice akin to the annual offering of the first fruits in the sanctuary". See: H. J. Heuser, "Absalom" (*Catholic Encyclopedia*, Online Edition [October 10, 2000] <http://www.knight.org/advent/cathen/01058c.htm>).

<sup>2</sup>As Leo Bersani has recently argued, there are real dangers involved in the continued reiteration of the standard binarism: "The double bind in the essentialist-constructivist, or nature-nurture, debate is clear. Since the very question of 'how we got that way' would in many quarters not be asked if it were not assumed

that we ended up the wrong way, the purpose behind the question has generally been to learn how we might best go back and right the wrong" (57). The debate Bersani objects to is as deleterious to cultural and literary studies as to the social sciences. Limiting desire to what a specific nomenclature allows leads to the erasure of its traces in cultural artifacts. See Bersani, *Homos*.

<sup>3</sup>James Iffland borrows the term from Erich Auerbach's *Mimesis: The Representation of Reality in Western Literature*. "Auerbach employs the term to describe all that which has to do with the mortal or physical limits of man's existence as well as to what these limits subject him. Since his body is corruptible, man undergoes an extensive variety of suffering: illness, aging and decay, and finally death" (61). See Iffland for an elaboration of the context of the burlesque poetry of Quevedo. "The so called 'puta vieja' speech appears in the first act of Fernando de Rojas's *La Celestina*. In it Calisto's servant, Pármeno, tells all about his former guardian, Celestina. The latter's link with the world of debauchery, prostitution, pimping, and irregular sexuality is akin to Luzmán's.

<sup>5</sup>For more on Elegabalus, see Boswell 75-76, 82, 120, 123.

<sup>6</sup>Jonathan Dollimore explores the links the Augustinian ideas surrounding evil and perversion and the Freudian and Foucauldian views of the latter. His insights on how perversion "has its origins in, or exists in an intimate relation with that which it subverts" (183) as well its paradoxical centrality to culture are relevant to Luzmán's troubled relation to his *naturaleza de hombre* (179-96).

<sup>7</sup>See Narciso Alonso Cortés's prologue to his edition of Agustín Moreto's *Teatro* (20, n.1).

<sup>8</sup>The term *cabalgar* meaning 'to sodomize' appears frequently in sixteenth and seventeenth-century legal documents of trials for *pecado nefando*. In the hearing of Don Garcerán de Borja, Grand Master of the military order of Montesa, convicted for sodomy in 1575 the term is used by two different participants. Martín de Castro, the Grand Master's favorite hustler, is quoted as saying that he "no se echaba ni cabalgaba a hombres pobres sino a señores que le daban muchos dineros." A more cultured speaker, Don Francisco Tallada, one of Don Garcerán's accusers, testifies having caught him in the act: "vio e sintió como el Maestre estaba dentro en las cortinas de la cama cabalgando por posterior a un paje suyo que se llama Granulles". Cf. Carrasco 196-97.

<sup>9</sup>The online edition of the *Catholic Encyclopedia* in its entry for Lucifer states: "Hebrew helel; Septuagint heosphoros, Vulgate lucifer: The name Lucifer originally denotes the planet Venus, emphasizing its brilliance. The Vulgate employs the word also for 'the light of the morning' (Job 50:17), 'the signs of the zodiac' (Job 38:32), and 'the aurora' (Psalm 109:3). Metaphorically, the word is applied to the King of Babylon (Isaiah 14:12) as preeminent among the princes of his time; to the high priest Simon son of Onias (Ecclesiasticus 50:6), for his surpassing virtue, to the glory of heaven (Apocalypse 2:28), by reason of its excellency; finally to Jesus Christ himself (II Petr. 1:19; Apocalypse 22:16; the 'Exultet' of Holy Saturday) the true light of our spiritual life. The Syriac version and the version of Aquila derive the Hebrew noun helel from the verb yalal, 'to lament'; St. Jerome agrees with them (In Isaiah 1:14), and makes Lucifer the name of the principal fallen angel who must lament the loss of his original glory bright as the morning star. In Christian tradition this meaning of Lucifer has prevailed; the Fathers

maintain that Lucifer is not the proper name of the devil, but denotes only the state from which he has fallen (Petavius, *De Angelis*, III, iii, 4)". See: A. J. Maas, "Lucifer," *Catholic Encyclopedia*, Online Edition.

<sup>10</sup>The online edition of the *Catholic Encyclopedia* in its entry for Absalom states: "To a pleasing exterior the youth Absalom joined a temperament which, whilst fond of display, was nevertheless reserved, bold, and thoughtful. These qualifications were calculated to nourish a natural desire to be one day the representative of that magnificent power created by his father, from the prospective enjoyment of which his minority of birth alone seemed to debar him. Despite his ambition, there appears to have been in the youth that generous instinct of honour which inspires noble impulses where these do not clash with the more inviting prospects of self-interest. Under such circumstances it is not strange that Absalom, idolized by those around him, whilst his natural sense of gratitude and filial duty became gradually dulled, was led to cultivate that species of egotism which grows cruel in proportion as it counts upon the blind affection of its friends". See: H. J. Heuser, "Absalom," *Catholic Encyclopedia*, Online Edition.

<sup>11</sup>According to Gregory Bredbeck, the prosecutor in the 1631 trial of Mervin Touchet, the Earl of Castleheaven, refers to sodomy thus in his brief. See Bredbeck 5.

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