THE ROLE OF THE GRACIOSO IN THE PLAYS OF CALDERÓN

A Thesis

Presented in Partial Fulfillment of the Requirements
for the Degree Master of Arts

By

BARBARA CAROLYN COHEN, B.A.

The Ohio State University

1959

Approved by

[Signature]

Adviser
Department of Romance Languages
ACKNOWLEDGMENTS

I wish to thank my two advisers, Professor Bruce W. Wardropper and Professor Ramon Rozzell, for their excellent help and patience in guiding this thesis. I also want to thank Professor James C. Babcock and Professor Carlos Blanco for having been members of the reading committee for this thesis. Their suggestions and criticisms were most helpful.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION...........................................</td>
<td>1</td>
</tr>
<tr>
<td>I. SOME THEORIES CONCERNING THE ORIGIN OF THE</td>
<td></td>
</tr>
<tr>
<td>GRACIOSO..............................................</td>
<td>7</td>
</tr>
<tr>
<td>II. THE GRACIOSO AS A COMIC CHARACTER..................</td>
<td>18</td>
</tr>
<tr>
<td>III. THE GRACIOSO AS THE ANTI-HERO......................</td>
<td>29</td>
</tr>
<tr>
<td>IV. THE EGOCENTRICITY OF THE GRACIOSO...................</td>
<td>56</td>
</tr>
<tr>
<td>V. THE DRAMATIC FUNCTION OF THE GRACIOSO................</td>
<td>69</td>
</tr>
<tr>
<td>CONCLUSION.............................................</td>
<td>78</td>
</tr>
<tr>
<td>BIBLIOGRAPHY...........................................</td>
<td>83</td>
</tr>
</tbody>
</table>

111
INTRODUCTION

"The fool, in life and literature, is a perennial figure. He appears in many forms and under many names. He may be called clown, rustic, zany, boor, or plain fool. He may be distinguished by physical agility or awkwardness, by shrewdness or stupidity, malice, wisdom, garrulousness or bluntness. But whatever his special attributes, the creature behind the mask and the name when he is genuinely one species of the genus fool, has one inevitable characteristic: he appears from some point of view erring and irresponsible. He transgresses or ignores the code of reasoned self-restraint under which society attempts to exist, is unmindful in his hilarity or in his melancholy, disregards the logic of cause and effect and conducts himself in ways which seem rash and shocking to normal mortals. He is a fool because his extravagancies are the result of some deficiency in his education, experience or to some innate incapacity for understanding. This character is not to blame for them, and society, amused at his freedom from the bonds of its conventions, laughs at him while it condemns him. Within any society these undisciplined, irresponsible individuals are found. They are its 'fools,' and their reflection is sure to be found in the literature of the group."

1
The seventeenth-century Spanish drama shows the emergence of the fool as an important character. He is far more developed than his sixteenth-century counterparts. The buffoon, or gracioso, as he is called, plays a very significant role in the dramas and comedias de capa y espada of Lope de Vega and Calderón. Ticknor describes the comic characters in Lope, as standing masks which were perfectly well known under the name of the graciosos and graciosas, or drolls. In most cases they constitute a parody on the dialogue and adventures of the hero and heroine, as Sancho is partly a parody of Don Quixote, and in most cases they are the servants of the respective characters—the men being good-humored cowards and gluttons, the women mischievous and coquet-tish, and both sexes full of wit, malice, and an affected simplicity.

The gracioso is usually the servant of a nobleman. Although, generally, the name of gracioso refers to the comic personage of the dramatic works of the Siglo de Oro, his presence in the theater is no more than the stylization of a literary character alive in the other genres; he may therefore have had a social reality. The gracioso is often depicted as the confidant of the galán who shares all his adventures. He is usually a foil to the hero.

The character of the pícaro, who preceded the gracioso, bears some similarity to the comic character of the drama of
the Siglo de Oro. In many of the picaresque novels like the Lazarillo de Tormes, the protagonist serves as a lackey or servant just like the gracioso. The major point of difference between the two characters is that the pícaro is the protagonist and the gracioso is usually a secondary character. Also, the pícaro tends to be disloyal to his master while the gracioso is usually loyal. The pícaro appears in many ways in the classic Spanish drama, and his adventures in the novels are told again in some of the comedias. An example of a happy transposition of a picaresque action can be the brilliant scenes of mendicancy in Pedro de Urdemalas of Lope de Vega, especially the one in which the youth discovers that his master is not blind. The picaresque world is always distinct from that of the gracioso; the pícaro can become a gracioso, but the latter does not emerge from the company of rogues and vagabonds.

The study of the gracioso tradition, although it has aroused the interest of many scholars, has still not reached satisfactory results. Charles David Ley has made a fairly complete but inadequate, rather superficial study of the graciosos in the works of various playwrights. Montesinos, and Silverman have studied Lope’s gracioso but a special study of Calderón’s gracioso remains to be made perhaps because he is a more developed character. The comic servants in Calderón’s theatrical cycle are different in several respects from those in Lope de Vega’s. Calderón’s gracioso
plays a more important role in the thematic development and often contributes more to the final outcome of the plot. Because Calderón’s graciosos is so pertinent to his drama, it is important to try to understand his development and function.

Since Calderón wrote many plays this study is based on a few selected works. In my opinion the graciosos in the eight plays which I have chosen are significant representatives of Calderón’s figura del donaire. They comprise the majority of the characteristics of the gracioso. The plays on which this study is based are La vida es sueño, El médico prodigioso, El príncipe constante, La niña de Gómez Arias, El médico de su honra, No hay cosa como callar, Luis Pérez, el gallego, and Casa con dos puertas mala es de guardar.

In addition to his primary role as the buffoon and as a source of comic relief, the gracioso is also depicted as the foil to the galán. As the antithesis of the protagonist the comic character personifies the lower-class morals and ideas while the galán upholds the traditions and basic concepts of the hidalguía and even of the nobility, those of men whose lives are governed by the principles of honor. The gracioso is also an egocentric individual. Calderón uses all the characteristics of the gracioso and weaves them skillfully into the general theme of the play. A combination of all the peculiarities of the comic character has an effect upon the play as a whole. The subsequent chapters will be devoted to analyzing the gracioso as a comic character, anti-hero, ego-
centric person and dramatic figure.

Before it is possible to ascertain the extent of the development of the *gracioso*’s characteristics and his function in the Calderonian dramas, it will be necessary to investigate the origin of comic characters and see how the complicated personality of the *gracioso* emerged.
NOTES


CHAPTER I

SOME THEORIES CONCERNING THE ORIGIN OF THE GRACIOSO

The question has arisen regarding the genesis of the gracioso. The identity of his progenitor is still a problem for Hispanists, although there have been various opinions on the subject. The purpose of this chapter is to evaluate studies on the role of the comic character in plays of previous centuries and try to see whether or not it is possible for him to have eventually developed into the gracioso.

The predecessor of the Calderonian gracioso is that of Lope de Vega. His creation differs from Calderón's because the latter uses a Baroque formalism which is in many respects related to the opera of the eighteenth and nineteenth centuries. Calderón also seeks to make the gracioso as low as possible, giving him a great number of comic vices. Lope, on the other hand, depicts his character as a proud and ironic man who is in a struggle against his humble, social position.

Is the gracioso of Lope de Vega a result of the originality of the playwright or of tradition? Ley quotes from Rennert-Castro's life of Lope: "Si podemos considerar que la figura del donaire es mayormente una creación de Lope, se trata, sin embargo, de un tipo hereditario, modificado por las
exigencias de la escena hasta ser aquel personaje a quien su genio dió el soplo de la vida." He means that the genius of Lope, united with the scenic success of the comic actor Ríos, produced the first gracio, example of all the rest.

Early plays of the sixteenth century have a character usually called a *pastor* or *bobo* who is designed to alleviate the seriousness of the play with comic scenes. Before drawing any conclusions as to the development of this character, it will be necessary to learn his function in the Spanish religious drama of the sixteenth century. J. P. Wickersham Crawford begins his analysis of the characters with vestiges of the drama in Spain, the liturgical plays. The tropes are responsible for the expansion of the Church liturgy into dramatic presentation. The theory which Crawford expounds is that the groundwork for the comic element in subsequent plays is laid in the characterization of the shepherd as he is depicted in the Christmas dramas. In the early Renaissance theater, such as the *églogas* of Juan del Encina, the *farsas* of Lucas Fernández, the plays of Gil Vicente and of Diego Sánchez de Badajoz, the *pastores* often function as theologians who clarify and teach the dogma of the Church. With the advent of Torres Naharro’s drama more innovations are introduced into the theater. The liturgical drama has already been secularized. Also, the shepherd initiates the first important function of the comic character by pronounc-
ing the prologue. Crawford also believes that the comic scenes of the shepherds became so popular that we find them in plays which have no connection with Christmas. The character of the pastor in the earliest plays contains the germ of his later development. Even before 1525, the pastor had become more or less stereotyped as the teacher of dogma. The popularity of the type may be appreciated from the fact that he plays a comic part in many plays.

The pastor subsequently developed into the figure of the bobo, or fool. It is now that definite characteristics can be attributed to the comic element. He is often represented as a glutton who cares for nothing else but food. Although the pastor and bobo have progressed a great deal in form and function from the comic character in the early liturgical plays, the religious element is still retained. In this way, the dogmas of the Incarnation, Redemption and Transubstantiation were brought within the comprehension of everyone. The bobo was the connecting link between the audience and the sacred characters.

In conclusion, Crawford states in his article that the chief comic figure of the Spanish religious drama of the sixteenth century is the logical outgrowth of the shepherds' plays which were performed in the churches on Christmas day. The Spanish people, obeying the love of realism which has always been a prominent feature of their popular literature demanded scenes of everyday life and a large element of
humor to enliven the wearisome religious representations.

Since it has been shown by this eminent Hispanic scholar that the chief comic character of the sixteenth century, the bobo, developed from the earlier pastor of the liturgical plays, let us now see whether or not it is possible that Lope de Vega modeled his gracioso after the bobo. For the purpose of exemplification, I shall refer to Tristan, in El perro del hortelano.

If the bobo, as he is depicted in the religious drama, is the predecessor of the gracioso, then it may be assumed that a character like Tristan, would also retain some of the functions portrayed by the bobo. As we have already seen, it was through the mouth of the bobo and before him, the pastor, that the ignorant audience came into contact with the teachings of the Church. However, because of the secularization of the comedia, there was no longer a need for religious ideas. Therefore, Lope's gracioso is not introduced into the plot to indoctrinate the audience along theological lines. Instead, he serves as a means of diverting the attention of the spectators long enough to relieve the tension of the drama. The gracioso is not merely an extra character designed to provide comic relief. The bobo did not usually have the status of an important character. However, Lope manipulates the gracioso so that he becomes an intergrated part of the play. Also, the personage created
by Lope is more secularly than religiously oriented. The pastor and bobo are both religious characters while the gracioso is concerned with the matters of everyday life and a cynical view of life. The only thing which the bobo and gracioso appear to have in common is their comic personalities. They are gluttonous and witty and often speak in a dialect. The role of the gracioso is definite and precise. Tristan is a fine example of a gracioso. He is the servant of Teodoro, the secretary of the Duchess of Belfor. The gracioso's ingenuity prevents the murder of his master. Also, he acts as an adviser to Teodoro. Tristan's witticisms and clever thinking are important to the climax of the play. This is not always true about the bobo. He is primarily a ridiculous person incorporated into the play often only for a humorous effect. It seems apparent that while Lope may have been influenced by the characterization and prototype of the bobo, he really did not model the gracioso after him. It may have been the idea of a comic character similar to the bobo, rather than the actual bobo himself, which inspired Lope. After all, Lope was concerned about pleasing both the aristocratic and lower-class audiences. Since the bobo had been accepted with huge success, it seems plausible that Lope de Vega too, should try to imitate this warm reception. Therefore, it may be possible that the bobo is the precursor of the gracioso in form and idea instead of
actual characterization. Crawford's assumption that the bobo is the follower of the pastor is well presented.

The insertion of a character in a play chiefly for the comic effect is further evidenced in the background material furnished by W. S. Hendrix in Some Native Comic Types in the Early Spanish Drama. In this work the author traces the history of the comic personage as far back as the fifteenth century, in which the clergymen were the targets of ridicule. The sequence of comic characters includes foreign types, because their dialects and language often lent themselves quite well to the evocation of laughter, the stupid group, composed of shepherds, villanos, simples, bobos and rufianes and finally the clever group. The combined characteristics of all these different categories of ludicrous figures are present in the seventeenth-century gracioso created by Lope de Vega.

The comic effects produced by the foreign types were mainly attributed to their exotic dress and language. The use of jargon was a common feature of the sixteenth-century drama.

Hendrix points out that prior to the role of the confidential servant introduced by Torres Naharro, the comic characters were merely episodic and contributed nothing to the plot. Their scenes were often pasos introduced for comic relief. With the advent of Torres Naharro's theater,
the clever character's role is intertwined in the play. In fact, this dramatist was the first to use the word *gracioso* in reference to clever servants. Hendrix quoted from the play *Aquilana*:

Oh, gracioso;  
Nunca te vi tan donoso,  
Ni en tus hablas tan galán.

The confidential servant of Torres Naharro manifests many qualities which are also depicted in the *gracioso* of the following century. Among those listed by Hendrix are—(1) appearance throughout the play, (2) parodying the master's love affair, (3) cowardice, (4) advising the master (5) contributing to the plot. The fact that these two different characters have common traits does not necessarily mean that Lope de Vega modeled the *gracioso* after Torres Naharro's character. Nevertheless, it does seem possible that Lope used the confidential servant as the skeletal framework upon which he built his comic character. The *gracioso*'s basic traits appear to be a composite of the qualities prevalent in the early comic types.

Further history regarding the possible origin of the *gracioso* may be found in an article by Edwin B. Place. He offers the suggestion that it is improbable that Lope evolved the *gracioso* entirely from primitive native comic types. Place says that Lope's *gracioso* may have been a result of the comic antics of an Italian actor, Ganassia, and his portrayal of the funny character of the Harlequin
in the Italian Commedia dell'arte. Place gives strong convincing arguments to support his theory. He says that Ganassa's role possessed many of the stock characteristics of Lope's figure. Also, it was during the period in which Lope was creating his character that Ganassa performed in Spain. Another example of positive proof of the influence of Ganassa's Harlequin on the graciosos is that Lope even went so far as to mention the Italian's name in the play Los embustes de Celauro. Sabrino, the graciosos, says the following lines to his master and mistress:

¡Aleluya! Hoy brindo.  
Riselo (interrupting): ¿Quién?  
Sabrino: A Ganassa.

According to Place, there is a connection between the Harlequin and the graciosos. Since Ganassa was a great success and Lope evidently enjoyed his characterization enough to utilize his name as part of the dialogue, it seems probable that the figure of the Harlequin exerted some influence on Lope.

Since the development of the comic figure in Spanish literature has been traced, it will be necessary to examine the character of the graciosos as he appears in the seventeenth-century dramas to see if there is any relationship between him and the previous comic elements.

In his Estudios sobre Lope, José F. Montesinos included an article entitled "Algunas observaciones sobre la figura del donaire en el teatro de Lope de Vega." The following
account of the various facets of the graciosos's personality follows the investigations of Montesinos.

The primary function of a graco is to provide the audience with scenes of comic relief. However, with the invention of this new character Lope enlarged his capacity within the play so that the graco became an important part of the action. He offers his own concepts in addition to those of his master. Also, la figura del donaire represents a contrast to that of the hero. The latter's character is founded on current conceptions of nobility. In the opposite respect, the gracioso lack a sense of conscience and of unselfishness. They have the good humor of the picaro and his joie de vivre. Another important connection between the noble master and his low-class servant is the fidelity of the latter. Montesinos describes it as a perro lealtad. The graco is the galán's constant companion and follows him everywhere.

Some of the various aspects exemplified in the caricature of the comic personage which differentiate him from the heroic character are his great gluttonous desires and pusillanimity which are constant sources of laughter. Also, there is a parallelism between the course of events involving the amorous affairs of the master and servant. However, while the graco is able to forget about his previous beloveds, the galán is unable to follow suit. Together, they comprise carne y espiritu. To quote Montesinos... "el graco y el
galán son como partes de un mismo espíritu, afimaciones diametrales que pugnan dolorosamente por aprender la realidad. El lacayo enseña a olvidar a su amo; pero el espíritu del afligido escapa a aquel bien intencionado esfuerzo para dejarse atormentar voluptuosamente por sus penas de amor. El uno no para mientes sino en las miseries; el otro no tiene alma sino paralelas excelencias. Carne y espíritu." The gracioso advocates carnal love. It is important to him to "gozar una mujer."

Lope treats la figura del donaire psychologically. Sometimes the latter's traits produce comic effects but there is also a serious side to him. The function of Lope's gracioso is constructive. He serves as an expounder of the themes of the play. He is the necessary link in the chain of events. Also, the comic character is a contrast with the hero. So, in the seventeenth-century comedia, the gracioso manifests an essential part in the plot.

From the evidence presented as to the nature of the original comic characters and their functions within the play, it can be seen that Lope de Vega realized the necessity of a humorous element in his comedias. However, after adopting some of the traits of these early comic types and utilizing them as part of his creation, he developed an new and different type of character which became an important figure in the theater of his time.
NOTES

6 Ley, op. cit., p. 39.
7 Ibid., p. 39.
8 Ibid., p. 45.
9 Ibid., p. 45.
11 Ibid., p. 389.
12 Ibid., pp. 395-396.
13 Ibid., p. 401.
14 W. S. Hendrix, Some Native Comic Types in the Early Spanish Drama (Columbus, 1925).
15 Ibid., p. 51.
16 Edwin B. Place, "Does Lope de Vega's Gracioso Stem in Part from Harlequin?" Hispania, XVII (1934), 257-270.
17 Ibid., p. 269.
18 Ibid., p. 270.
20 Ibid., p. 45.
CHAPTER II

THE GRACIOSO AS A COMIC CHARACTER

Calderón uses comedy for the sake of comedy to relieve the tension of a dramatic situation. The graciosos' humorous contributions to the play may be divided into two categories: situations of comedy and parody and comedy of language which includes puns, comic words and retort. The manner in which the situations and language are incorporated into the play will be seen in the subsequent paragraphs.

The comedy of situations in the plays being studied is most prevalent. In La niña de Gómez Arias, Ginés functions as the comedian in the play. His gaiety is conducive to making the audience laugh. Even in serious moments, when his life is threatened, Ginés still maintains his comic personality. The fact that he is being sold into slavery to the Moors does not bother him as much as the thought of not having his bacon and wine. This to him, is a major catastrophe. For this reason, Ginés accuses Cañerí of mistreatment.

Gome
No me dan gota de vino,  
No he visto torrezno en cuanto 
Tiempo ha, señor, que te sirve;  
Y no puede haber holgura 
Donde no hay vino y tocino (p. 450).

Once he is a Moorish slave Ginés will be unable to practice Christianity. However, this is of no consequence to him. The pathos of the scene is that Gómez Arias is selling Dorotea,
a virtuous, Christian girl, to Cañeterí for the purpose of her becoming the Moor's concubine. Thus, in moments of high tension for both the audience and the characters, Ginés adds a bit of comic relief and diverts the attention of the spectators.

The religious theme of El mágico prodigioso, is interspersed with moments of gaiety provided by the graciosos Clarín and Moscón. Their extraordinary courtship of Livia maintains the comedy at a high level. The rivalry between the two servants for the affections of Livia is most entertaining. It is enjoyable to watch them argue between themselves about the object of their admiration. Clarín is very humorous when he says that Moscón will probably be the eventual choice of Livia.

Si, que lo peor escogen
Siempre la Livias ingratas (p. 128).

The love affair of the graciosos aids in pervading the religious atmosphere of the play with a bit of amusement.

Pedro, in Luis Pérez, el gallego, is another example of a grácioso whose humor diverts the attention of the audience from scenes of tension. It is difficult not to laugh at the simplicity and foolishness of Pedro. An example of this humor is found in the scene between the admiral and his newly acquired servant. The master is unaware of Pedro's identity. The grácioso offers to serve the admiral. He tells him an amusing story about a man who
entered the court dining room and wanted to eat with the members of the court. When asked if he had taken an oath, he said:

No señor; mas juraré,
Si eso importa. Lo que quiero
Es serviros; que primero
Votaré y renegaré,
Canto más jurar (p. 264).

Pedro uses this story as the basis for saying that if he is not already the admiral’s servant he will be. The new master finds the gracioso very funny and even tells him so. Pedro realizes that humor is his only asset. He is able to get along with people because of his ability to create laughter in them. Humor is all he has to offer.

No tengo otra cosa
Que gastar; es generosa
Mi mano; y así, señor;
Gasto lo que tengo (p. 264).

Pedro is afraid that harm will befall him at the hands of the townspeople of Salvatierra because of his relationship to Luis Pérez. In order to save himself, he tells the people that his master will appear soon. Pedro says that Luis Pérez always follows him closely. The gracioso gives a very amusing explanation to the judge which the latter considers a form of madness.

Pedro offers to be an informer for the constable guarding him.

Esperenme, aquí un poquito;
Que yo iré, y en un instante,
Bien informado de todo
Veloz Volveré a contarles
Lo que pasa (p. 335).
Pedro cannot understand why he must be guarded so heavily.

¿Hay más constantes
Guardas? ¿Soy día de fiesta,
Para que todos me guarden?
Si bien tengo aquí un consuelo;
Y es, que no vendrá a buscarme,
Mientras preso estoy, Luis Pérez,
Si este sagrado me vale (p. 335).

The antics of Barzoque in No hay cosa como callar,
add the right degree of comic relief to the dramatic quality of the play. For example, his preoccupation with the thought of the devil is very amusing. Barzoque feels that many of the incidents are caused by the devil. He regards Marcela as the devil in disguise. Another example of Barzoque's comic nature is found in the list of clothing which he compiles for Don Juan's trip.

For eso,
Que quien de noche camina,
Le ha menester, que es cierto,
Que hace calor y no están
Las posadas tan a tiempo,
Que no de un poco de sol;
Y cuando no sirva esto,
¿Hay más de hacer del que fue
Quitasol, quita-sereno?—
Las botas grandes (p. 490).

When Don Juan asks his servant the reason for taking a felt hat in the summer, the latter answers:

Quizá volveré en invierno (p. 490)

Besides humor, Barzoque is also capable of using some logic. This is shown in the last quotation. It may seem ridiculous to include a felt hat in a summer wardrobe but it also shows that he is wise enough to consider all possibilities.
Calabazas, in *Casa con dos puertas mala es de guardar*, adds a great deal of wit to the happenings in this *comedia de capa y espada*. One of his most amusing scenes is the one in which he pretends to be a tailor. This occurs after Lisardo gives him a suit for having acted in an agreeable manner. Calabazas' monologue even makes his master laugh. Lisardo thinks that what his servant is saying is madness.

After Calabazas leaves, Lisardo says:

¡Qué locuras! ¡Quién tuviera
Tu alegría, y no llegaría
Hoy a sentir los extremos
De tantas penas, de tantas
Confusiones y sospechas (p. 63)!

Another humorous scene is the one in which Calabazas professes to know the identity of the mysterious lady with whom Lisardo is in love. Naturally Lisardo is very anxious to learn this news. However, Calabazas treats the matter in jest.

¿Ella no es enredadora?
Quien es sé, ¿No es embustersa?
Quien es sé, ¿No es bachillera?
Quien es sé, ¿No es habladora?
La misma razón lo enseña
Quien es, si, jurado a Dios (p. 87).

Finally, the *gracioso* comes up with the answer—"es alguna dueña." Lisardo thinks that this answer is nothing but foolishness. However, Calabazas' reasoning and final conclusion are very laughable.

The use of comedy, for the sake of comedy, is found in *El médico de su honra*. Coquín, the *gracioso*, is the only character who says or does anything funny. One of his hu-
morous scenes occurs in the palace. The king, adhering to
the general conception of a gracioso as a comedian, threat-
ens to remove Coquín's teeth is he fails to make him laugh.
The gracioso admits that his occupation is jesting. Since
the king is not prone to laughter, Coquín goes to the pal-
ace with the express purpose of saying funny things.

   Sí, mi señor,
   Y porque lo echás de ver,
   Esto es jugar de gracioso
   En palacio (p. 246).

The king's reply to this is—

   Pues cada vez
   Que me hicieredes reír,
   Cien escudos os daré;
   Y si no me hubiéreis hecho
   Reír en término de un mes,
   Os han de sacar los dientes (p. 247).

Although Coquín does provide an amount of risible diver-
sion, he has more depth and sensitivity. Even in jest,
he displays a certain sense of cleverness. An example of
this is seen in a speech made by him after the king says
that he will have Coquín's teeth removed.
The gracioso's reply is—

   Dicen, cuando uno se ríe,
   Que enseña los dientes; pues
   Enseñarlos yo llostando;
   Sera reírme al revés (p. 247).

The function of the graciasos in the plays being
studied is not usually to be funny, just for the sake of
being funny, but rather to serve as a means of comic re-
lief. Coquín is one of the unusual graciasos.
Another important aspect of the graciosos’s personality is his comic language. He has the ability to create new words and puns.

Clarín, in La vida es sueño, exemplifies a graciosos who adds new words to his vocabulary. In the following quotation he fabricates a verb “segismundear.” When Clarín is mistaken for the prince by the soldiers, he retorts:

¿Yo Segismundo? Eso niego.
vosotros fuisteis los que
me segismundasteis: luego
vuestra ha sido solamente
necesidad y atrevimiento (p. 671).

Clarín’s speech is also characterized by the use of puns. In the beginning of Act three, he is alone in the tower. In his soliloquy, the graciosos says:

De los sueños de esta noche
la triste cabeza tengo
llena de mil chirimías,
de trompetas y embalecos,
de procesiones y cruces,
de disciplinantes; y estos,
unos suben, otros bajan;
unos se desmayan viendo
la sangre que llevan otros;
mas yo, la verdad diciendo,
de no comer me desmayo;
que en una prisión me veo,
donde ya todos los días
en el filósofo leo
Nicomedes, y las noches
en el concilio Niceno (p. 669).

Nicomedes, which is a combined form of ni cómeis, is the name of the king of Bithynia. The word Niceno, which refers to the Nicene council, can also be read as ni ceno.
Another example of a play on words is found in the following quotation.

Hay que mudando
su nombre, y tomando cuerda
nombre de sobrina tuya,
hoy tanto honor se acrecienta,
que dema en palacio ya
de la singular Estrella
vive (p. 642).

Estrella is the name of the infanta.

Another example of comedy of language is detected in the other Clarín's aside when Moscón gets dressed up to see Livia.

Aunque si digo verdad,
Livia es la que me arrebata
los sentidos. Pues ya tienes
Más de la mitad andada
Del camino: llega, Livia,
Al na y sé, Livia, liviana (p. 114).

Clarín's play on Livia's name is appropriate since she is too fickle to decide between him and Moscón.

Calabazas is also one of the graciosos who makes puns. In the following quotation, there is a play upon the two meanings of mantiene. Mantener una justa means "to defend the lists against all comers."

Si, pues vistiendo sale
Quien a los dos nos mantiene,
Sin ser los dos justas reales (p. 12).

The pun must have been appreciated by the audience because the play was produced at Aranjuez where tournaments were frequent.

Calabazas makes fun of the dramatic conventions in the following passage. The last word in Félix's speech, which precedes, escuchadme, means that a long narrative
is impending. Therefore, the graciosos interrupts with:

En tanto que ellos se pegan
Dos grandísimos romances,
¿Tendréis, Herrera, algo que
Se atreva a desayunarme (p. 13)?

The presence of the graciosos prevents Félix from making a long, possibly tiring monologue.

Calabazas, like Clarín in La vida es sueño, also coins his own words. He says to Lisardo:

Tu te andas solo contigo,
Contigo solo te estás,
Contigo vienes y vas,
Y en fin contigo y sinmigo
En cualquier parte te ven; (p. 85).

Calabazas even puns on his own name, which means pumpkin and stupid, ignorant person. In addressing his master he says:

...y seamos
Los criados y los amos
Todo en casa Calabazas (p. 85).

The above passage reflects the familiarity and intimacy which are represented as prevailing between master and servant.

Brito, in El príncipe constante, 28 deviates from the normal pattern of the graciosos. Unlike the others, he has a rather insignificant role. This graciosos is not funny. He does not create new words as Clarín and others do. In this respect, Brito does not adhere to the normal pattern expected of a graciosos.

The graciosos are used by Calderón for both comic relief and comic effect. As a means of comic relief
they can cause a tragic moment to degenerate into slapstick of farce. Usually these comic escapades follow an episode of tragedy.
NOTES


22. All references made to this play may be found in Calderón, Teatro, Vol. II, ed. García-Ramón (Paris, 1882), pp. 112-221.

23. All references made to this play may be found in Calderón, Teatro, Vol. III, ed. García-Ramón (Paris, 1882), pp. 241-339.


25. All references made to this play may be found in Calderón, Teatro, Vol. III, ed. García-Ramón (Paris, 1882), pp. 5-111.


27. All references made to this play may be found in Diez Comedias del Siglo de Oro, eds. Hyman Alpern and José Martel (New York, 1939), pp. 611-697.

28. All references made to this play may be found in Calderón de la Barca, Vol. II, ed. José M. Mohedano (Madrid, 1945), pp. 199-297.
CHAPTER III

THE GRACIOSO AS THE ANTI-HERO

As a seventeenth-century character, the gracioso is presented as the antithesis of the hero. This character is carefully interwoven into the plot of several of Calderón's comedias. The relationship between the protagonist and the gracioso is one of master and servant. The hero is usually of hidalguía status, at least. His independence causes him to be unselfish and concerned with non-material things. He does not have to worry about food or money. His interests are exclusively those of the spirit, honor and religion. The social differences between the galán and gracioso have an effect upon their conception of life in all its aspects. In this chapter, I propose to show how the opposite characteristics of the galán and gracioso are treated in the religious and honor plays and comedias de capa y espada.

The gracioso is the one who is able to realize the importance of what is going on around him because he is more concerned with problems of an earthly nature. An example of the gracioso as the antithetical figure is seen in the actions of Clarín in El médico prodigioso. He is depicted as having a keener sense of perception than his master Cipriano. In his simplicity and uned-
ucated manner, Clarín is capable of suspecting the true essence of a situation while his master succumbs to the deceit which is planned. The scene with the devil exemplifies this trait. Cipriano is unaware that the man who offers to instruct him in the art of necromancy is Satan himself. It is surprising that he, a student at the university, is unable to detect the identity of this unknown aide. However, Clarín's sharp perception quickly aids him in figuring out that this stranger is the devil. He predicts jokingly to Moscón, the other gracioso, that the new guest will remain in the house for years. In a discussion with Moscón about their master's new friend he says:

...Pero tiene talle
El tal huésped, si acaso no me engano,
De estarse en casa un año y otro año (p. 159).

Moscón is curious to know how his friend can be so prescient. Clarín's reply is--

Cuando aprieta pasa
Un huésped, decir suelen:—No harto en casa
Mucho humo--; y de aqueste
Presumo...
Que ha de hacer en casa mucho humo (p. 159).

Also, Clarín senses the odor of sulphur which is always closely related to Satan. After Cipriano and his guest leave, Clarín says to Moscón:

Que del terremoto ha reventado
Algún volcán; que mucho azufre
he olido (p. 160).
The *gracioso* fails to realize the identity of the stranger at first but does so later. In an aside, the servant, after having been dismissed with Moscón by Cipriano and the devil, says:

El tal huésped as el diablo (p. 175).

Clarín is also further convinced that his supposition is correct when he overhears Satan accept Cipriano's offer of his soul in exchange for the power to possess Justina.

¡Mal año!
Según lo que ahora he visto,
No es muy bobo aqueste diablo
¡Y darle cédula! Aunque
Se me estuvieran mis cuartos
Sin alquilar veinte siglos,
No la hiciera (P. 177).

Clarín is represented as the antithesis of Cipriano. The latter, smitten with a lust for the beautiful Justina, fails to think rationally. Therefore, he is not cognizant of the fact that he is sealing a pact with the devil. Cipriano repeats his offer of his soul in exchange for Justina. In the imperfection of his wisdom he is unable to judge the relative value of ends. He still does not realize the significance of this action even when he affixes his signature with blood to the contract. It is not until Satan reveals his own identity that Cipriano finds out the name of his instructor in magic.

Clarín, on the other hand, is suspicious of the devil all the time. The *gracioso* is very realistic and faces the situations as they come. In this manner, he is the opposite
of his master. Clarín, the uneducated, is shown to have more perception than the educated Cipriano. Clarín does not know much about the devil but he does realize that his master is dealing with Satan. Clarín's keen sensory perception shows his animality.

In matters of love, the graciosos, Clarín and Moscón, also reflect the opposite point of view from their master. Both servants are enamored of Livia, Justina's maid, and woo her at the same time. Livia devises a plan in which she is able to be courted by both of them.

Es querer a cada uno un día (p. 139).

This love affair is different from Cipriano's. For him, it is necessary to possess Justina by means of magical powers which he learns from the devil. Cipriano needs a go-between to aid him in his wooing. This is reminiscent of La Celestina in which Calisto employs Celestina to effect the love affair with Melibea. The alcahuetas aids Calisto in gaining entrance into Melibea's garden. Without the services of Celestina, Calisto would have been unable to be with Melibea. In El mágico prodigioso, the devil plays the role comparable to Celestina. Cipriano utilizes his knowledge of the nature of conjurations as a means of summoning Justina. When the youth finally conjures a vision of his beloved, who turns out to be merely a ghostly facsimile of Justina. Naturally Cipriano is upset and disappointed. Again, on the level of love, the
contrast between the values and characterization of the protagonist and **gracioso** is clear. Cipriano does not woo Justina directly as his servants do Livia. The lower-class traits of Moscón and Clarín complement the more aristocratic concepts displayed by Cipriano. The dichotomy between the lower-class people and the aristocracy causes their values to be different. Also, the social hierarchy governs the manner of conduct of the people. Hence, Cipriano must resort to an **alcáhuete** in order to woo Justina while the **gracioso** need not use this indirect method.

Since Clarín's relationship with the devil is different from that of Cipriano, the **gracioso** again functions as the anti-heroic character. Clarín is unaware of his eternal possibilities. Satan makes no attempt to possess the soul of the **gracioso** because the latter expresses no concern about religion and, therefore, is doomed to the devil anyway. Clarín does not deny God; he ignores him. Therefore, the **gracioso** is no challenge to the devil.

Cipriano, however, is curious about the Christian God. He has read Pliny's definition of God and is puzzled about it. Religious matters occupy a great deal of Cipriano's thoughts. Because of this curiosity, Satan wishes to capture the youth's soul in order that he will not become a believer in the true God, from Calderón's
point of view. In contrast to the gracioso, Cipriano is concerned with the spiritual life and the essence of the Divine power who governs it. Hence, he is constantly searching for the truth. He wants to know whether God is the highest good and highest grace as Pliny has said.

Finally, Cipriano is convinced of the omnipotence and omniscience of the Lord. He breaks his contract with the devil. Because of this repentance, the youth is able to receive salvation. He shows a concern for the spiritual and eternal life. This is different from the gracioso who only thinks about the temporal life on earth. His thoughts do not go beyond mortality. The reason for this may be that the gracioso is unable to conceive of anything beyond his realm of sight. Before Cipriano dies he confesses his belief in the God of the Christians. By reason he is certain that the God who saved Justina from the devil can also save him from the devil. He is freed from the bonds of Satan.

La causa de no poder
Rendir este monstruo bello.
Es que hay un Dios que la guarde,
En cuyo conocimiento
Ha venido a confesarle
Por el más sumo y inmenso,
El gran Dios de los cristianos
Es el que a voces confieso (p. 212).

The contrast of the spiritual life versus the temporal life is again seen in La vida es sueño. This play has deep,
religious significance because Segismundo has become convinced of the futility of the earthly existence. The gracioso's concept of the temporal life is that it is the only one which he will have. What he experiences on earth is the important thing. His ideas and beliefs do not go beyond the realm of mortal existence. On the other hand, Segismundo believes that this life is only a dream and the road to the only true life, the afterlife. This belief is stated in his second soliloquy in which he says:

Toda la vida es sueño,
y los sueños, sueños son (p. 668).

Segismundo argues that since rich people have the impression that they are rich, they act accordingly. However, in Heaven everyone is equal. This doctrine supports the premise that Segismundo is concerned with life on a spiritual plane while Clarín is concerned with the temporal life.

The function of the gracioso as a contrast to the principal character is further maintained in the personification of Brito, in El príncipe constante. The Portuguese prince, Don Fernando, represents constancy in faith while his servant represents constancy in human loyalty and devotion. Brito's constancy as Don Fernando's servant is equal to Don Fernando's constancy as the servant of God. The gracioso himself is not concerned with matters of religion. This seems to be typical of these characters. Brito, like his counterparts, is the supporter of the tem-
poral life. It is doubtful that he has regard for the immortality of the soul. In this way he complements Don Fernando who is a devout Catholic and forever loyal to his God. This fidelity is shown in the incident involving Ceuta. The Moorish sovereign is willing to liberate the prince in exchange for this city. Don Fernando refuses to comply with his captor's wishes even at the expense of his own life. The reply to the Moor is--

Porque es de Dios y no es mía (p. 248).

Just as the prince symbolizes the constant devotion to God of the true Catholic, Brito is the representative of the faithful devoted servant. He does not leave his master alone, even when the latter is captured by the king of Fez. Brito is always there to serve his prince. The **gracioso** is among those who endeavor to liberate Fernando from his imprisonment. The first question which the servant asks his master upon seeing him incarcerated is--

¿Está bien, señor, así (p. 27)?

Brito's primary concern is for the health of his lord. In keeping with the trait of the **graciosos** to advise their masters, Brito suggests that the prince appeal to the king of Fez for pity and a relaxation of his vigorous bondage.

Brito is the exemplification of a materialist who
only regards earthly things as valuable. Don Fernando places all his faith and strength in the Deity. The prince is spiritually oriented.

In the honor plays, the graciosos role is also represented as that of the opposite of his master. Coquín, in El médico de su honra, proves to be somewhat analogous to a conscience or possibly an adviser. It is he who tries to direct Don Gutierre into doing what is right. Also, it appears that Coquín acts in the capacity of revealing the negative side of his master's character. First of all, Coquín does not want Don Gutierre to return to prison. The servant refuses to accompany Gutierre and even suggests that he not go. Of course, Don Gutierre is angry at the graciosos suggestion. He considers it a vile action and a breach of faith on his part. Coquín, vehement in his sentiments, threatens to leave. The dichotomy between the noble and the servile classes is shown in this scene. Don Gutierre, the expounder of the aristocratic values, has a strong sense of honor. Therefore, he cannot conceive of the idea of breaking his work and failing to return to prison. Coquín, on the other hand, as the exponent of the lower-class doctrines in which honor is not held in such high esteem, is determined not to return to prison with his master. In his reply it appears as though the gracioso is exercising his free-will. This is a strange incident, since the servants usually follow the will of their
masters. Coquín gives Don Gutierre reasons for not returning.

Señor, yo llego a dudar
(que soy más desconfiado)
De la condición del Rey;
Y así el honor de esa ley
No se entiende en el criado,
Y hoy estoy determinado
A dejarte y no volver (p. 263).

The servant probably has the best interests of his master at heart, since he does not want him to return to the unpleasant surroundings of the prison. However, Coquín does not realize the strength of Gutierre's sense of honor. He tries to give the latter reasons for remaining at home. The gracioso, thinking on the temporal level, says that death has no reward.

¿Y heme de dejar morir,
For solo bien parecer?
Si el morir, señor, tuviera
Descarte o enmienda alguna,
Cosa, que de dos la una,
Un hombre haríala pudiera,
Yo probaría la primera
Por servirte; mas ¿no ves
Que rifa la vida es?
Entro en ella, vengo y tomo
Cartas, y pierdola; ¿cómo
Me desquitare después?
Perdida se quedara,
Si la pierdo por tu engano,
Desde aquí a ciento y un año (p. 264).

Therefore, life on earth must be better. Coquín regards returning to prison as synonymous with being put to death. Hence, for the welfare of his master and himself, it would be more beneficial for them to remain at home.
When Coquín threatens to leave Don Gutierre rather than return to the prison, the gracioso exhibits a certain amount of free-will which is surprising in a character of this type. Coquín is ready to defend himself and guard his own interests even if it means being contradictory to the desire of Don Gutierre. Another example of the gracioso's ability to assume responsibility without the aid or even knowledge of his lord is manifested in the scene in which Don Gutierre is alone with Doña Mencía. Because of her husband's jealousy and honor, she may be in danger.

Coquín does not sanction the action of his master. The servant's sympathetic and compassionate nature motivates him to perform an act which would probably be considered detrimental to Gutierre. Nevertheless, the gracioso does not want to witness the suffering and punishment of an innocent woman. Coquín informs the king of his master's intentions because he wants him to be prevented from committing a grievous error. It is not always necessary for the gracioso to represent the negative side of a situation. In this play, Coquín sympathizes with Doña Mencía because he cannot understand Don Gutierre's high sense of honor. The gracioso has no honor and therefore, cannot realize the importance of it as does Gutierre.

In La niña de Gómez Arias, Ginés is depicted as more heroic than Gómez Arias. This is a contrast to the role of
the *gracioso* in previous plays. Ginés is a compassionate, sympathetic person compared to Gómez Arias. The servant is horrified at his master's atrocities and brutalities towards Dorotea. The *gracioso* does not sanction Gómez's abandonment of her in the mountain. In fact, he protests to his master, but to no avail.

Aunque eso en tu condición  
Poca novedad me haga,  
Me hace mucha novedad  
La ocasión en que lo tratas.  
Sola y dormida en un monte  
Has de dejar una dama! (p. 392).

To the servant, Gómez Arias' cruel intentions appear to be inhuman. Gómez intends to leave Dorotea and then deny ever having been with her. He is now tired of the beauty he once admired. Also, his affections are really projected towards the rich and beautiful Beatriz. Ginés' sympathy for the mistreated and deceived Dorotea arouses compassion in him. He is cognizant of the fact that his lord is guilty of a wicked deed. Ginés resembles Catalinón in *El burlador de Sevilla*, just as his master has much in common with Don Juan; and though his warnings are less persistent and specific he serves the same purpose. Ginés' comment on Dorotea:

¡Mal haya  
Mujer que a hombre enamorado  
De otra cree (p. 393)!

is reminiscent of the belated laments of Don Juan's victims:

¡Mal haya la mujer que en hombres fía!
Gómez Arias' wickedness causes Ginés to rebel against him. The kind gracioso suggests an alternative plan, that of leaving Dorotea in a convent rather than in the mountains. He is looking out for her interests.

...mas digo que es accion
Indigna de tu que hagas,
Traicion tal a una mujer
A quien sacas de su casa
Y quede ti se confies.
Mando habra para apartarle
Menos cruel; no la dejes
Sola en esta montana.
Granada tiene conventos;
En uno puedes dejarla;
No la agriases en la vida
Ya que en el honor la agravias (p. 393).

Gómez Arias does not welcome Ginés' advice. In fact he even threatens to kill his servant.

¡Viva Dios, que de tu pecho
Sea llave aquesta daga,
Que abriendo mil bocas, cierre
La que mis secretos guarda;
O ven conmigo, o aqui
Quedarás a puñaladas
Muerto (p. 393).

The entire play is an indication of the baseness of Gómez Arias' character. He is willing to destroy everybody to further his own cause. Ginés is different from his master because he befriends the abused Dorotea and comes to her defense. Gómez Arias desires to eliminate all obstacles in his path, including Dorotea and his servant. An example of this is in the scene in which Gómez sells Dorotea and Ginés as slaves to the Moor, Cañerí.
En mujer echo y criado
Dos enemigos de mil,
Rico y sin ellos, espero
Desencajar a Beatriz (p. 436).

When Gómez Arias arranges to sell Ginés into slavery, the graciosito rebels against the idea of being a slave. He exercises his free-will when he tells his master that he refuses to be sold as if he were merchandise.

Yo me iré con el Sofí;
Pero vendido, eso no,
¿A qué gitano sutil
Me compraste en el mercado,
Que me vendes (p. 436)?

Ginés is indignant that his master should want to sell him to the Moor. Usually the servant does not rebel against his master’s desires but Ginés is one of the exceptions, as is Coquín. In fact, Ginés is so outraged that he resorts to cursing Gómez Arias.

¡Esclavo yo, que nací!
Más libre que aquella ave
Que en la cartilla de abril,
No sabe más de una letra!
¡Mal haya tu trato vil (p. 436)!

The graciosito Barzoque, in No hay cosa como callar, is depicted as a loyal and faithful companion to his master, Don Juan. Because the servant tends to be more objective than his lord, he is able to diagnose the cause of Don Juan's strange sadness.

Don Juan’s melancholy is produced by his love for an unknown woman. It is Barzoque who realizes this, even though his master does not. However, the servant does not believe in love at first sight. Barzoque questions the ability of Don Juan to be enamored of a woman whom he has only seen once.
¿Sola una vez que se deja
Ver una hermosura, puede
Enamorar con tal fuerza (p. 468)?

The galán claims that such a thing is possible. Barzoque is opposed to the romance between Leonor and Don Juan. He does not feel that his master should pursue her and try to learn her identity. In the words of the gracioso this woman is the devil in disguise. This makes him fear her. Barzoque's supposition is reminiscent of Cosme in La dama duende. He, too, expounds the theory that Doña Ángela is the devil. The reason for Barzoque's belief in the supernatural is that Don Juan offers to give his soul to find Leonor. No sooner does he say this than the servant discovers the mysterious woman in Don Juan's bedroom. This coincidence makes Barzoque believe that she is the devil, thus arousing fear in him. He asks Don Juan:

¿Cómo no miedo,
Si cuando ofrece el alma,
Te la hallas en tu aposento,
En fe de que te acepto
La palabra el diablo (p. 501)?

The preoccupation of the thought of the devil in Barzoque's mind is exemplified in the scene in which Don Juan relates the story of the woman in his bedroom to Don Luis. The gracioso believes that the devil brought her to the home of his master.

Porque, sin dudarlo,
Un diablo sucubo (sic) fue (p. 522).

He goes on to finish his statement:
¿Quién pudiere  
Ser quien en casa se hallara  
Al tiempo que él en voz clara  
Dijo que por verla diere  
El alma, y luego la vio,  
Sino el demonio vestido  
De mujer (p. 522)?

Barzoque just cannot seem to rid his mind of the notion of the devil. In this way, he is depicted as the antithesis of Don Juan. The master does not accept any of the stories of the existence of the devil. However, the servant continues to believe that this is Leonor’s identity. He continually interrupts his master’s story in order to inject his own ideas.

Volvid, que aunque sagrado,  
Era diablo bautizado (p. 523),

In another interruption, Barzoque says:

Por quien se dijo más bien;  
Otro diablo que llegó (p. 523).

Barzoque and Cosme both believe in the devil. Also, they think that the women with whom their masters are in love are really evil characters. Thus a common bond may be drawn between these two graciosos. Women have been associated with the devil since Eve was persuaded by the snake to taste the forbidden apple. Since women are the tempters of men, the best way to conquer them is to flee from them. That is why the graciosos feel that their masters should avoid any contact with Doña Leonor and Doña Ángela.

Barzoque appears to be more realistic than his master
as far as women's thoughts are concerned. The servant takes Marcela at her word and believes in her moods. For example, he demonstrates surprise when Don Juan expresses his intentions to see the scorned girl.

¿No te acuerdas que quedo
Muy desairada, y que no
Querrá ella hablarte a ti (p. 528)?

Don Juan, on the other hand, is convinced in the opposite character of the female. To have a woman angry is a good sign.

Ríete de eso, que nada
Hay que tenga a una hermosura
Más rendida y más segura
Que tenerla desairada.
Esta noche me verás
Ir a visitarle y vella (p. 528).

The master is depending upon Marcela's love for him. This is why he is so certain that she will be glad to see him. Barzoque does not count on human nature like that. His low-class attitudes are reflected in this. He feels that Marcela is truly angry with Don Juan because of the way he treats her.

Marcela learns about the incident with Leonor from the dishonored girl. She confronts Don Juan with it. Barzoque again brings up the fact that the devil is responsible for this knowledge.

Es el demonio que anda listo (p. 542).

Marcela says to Don Juan:

¿Veis que sois un embusterro,
Y, que encubierto y fingido,
Disimulando quien sois,
Habéis a Madrid venido
A ver una dama antes
De ahora (p. 542)?

Barzoque, in an aside says:

El diablo se lo dijo (p. 543).

When Don Juan questions the nature of the truth, his
servant responds:

Tu demonio, que es sin duda,
Chismoso, sobre lascivo (p. 543).

The servant does not show any respect for the ability to
keep a secret. Don Juan, because he is the man of honor,
cannot conceive of the idea of Leónor revealing the facts
to another person. Barzoque is without honor, so it is
possible for him to condone such a betrayal of honor.

Calderón has also carried the theme of the anti-heroic
gracioso into the capa y espada plays.

Pedro, in Luis Pérez, el gallego, is depicted as the
antithesis of the protagonist. Luis is the representative
of purity of soul and has a strong devotion to his friends
and family. He is one of Calderón's noblest characters.

Pedro, on the other hand, is devoid of the honor which his
master possesses. The servant has been an accessory to the
crime which has caused the dishonor and shame of Luis Pérez.
For this reason, Luis has threatened to kill Pedro. Luis
tells Pedro that he will follow him no matter where he goes.
The servant desires to leave his master because of the cruel
treatment which he is receiving. Such a poor master-servant
relationship is not very common in Calderón's plays.
Pedro: En tanto que quien metió
Paz en la ajena pendencia
Lleva lo peor, la ausencia
Ma valga; que ausente yo
Deste soberbio tirano,
Seguro resistiré
Con fuga de guardapies
La daga de guardamano.
Adiós patria, que es forzoso
No volver a verte más (p. 242).

Luis responds with:

Pedro, oye; pues que te vas
Más libre y más venturoso
Que tu traición mereció,
Advierte que desde aquí
Te guardes siempre de mí:
Porque si por dicha yo
De aquí a mil años te veo
Al cabo del mundo, allí
No estás seguro de mí (p. 243).

Thus, the groundwork for the plot is laid. Pedro’s disobedience has brought shame to his noble master. This blow to Luis Pérez’s honor is one of the main points of the play. Pedro, because of his low-class, has no honor. For this reason, he cannot understand his master’s anger. Actually, the real precipitator of the base act was Luis’ sister Isabel. Pedro only aided her by acting as the go-between. Nevertheless, he must receive punishment because Isabel is also of the noble class. It is the fate of the servile class to suffer for the wrongs of their masters. Thus, Pedro serves as a scapegoat for Luis’ wrath. When Isabel asks her brother the reason for the maltreatment of the gracioso, he responds;

Por vengar, ingrata en él
Las ofensas que hay en ti (p. 242).
This episode also shows that Pedro is the opposite of his master. Luis Pérez is a loyal citizen and brother. The gracioso relinquished his loyalty to Luis by deceiving him and acting as Isabel's accomplice. Thus, it can be said that Pedro will pay allegiance to whomever wants him. He sees nothing wrong with betraying Luis.

Luis is the loyal, devoted friend who aids Don Alonso and Manuel in their hours of need. He does not desert them but, instead, gets himself into trouble while defending them. He is forced to leave his home in Salvatierra. Even in the face of death Luis remains with his fugitive friends.

Pedro, on the other hand, does not remain faithful to one master. After leaving Luis Pérez, in order to save his life, the gracioso becomes the squire of the admiral of Portugal. This occurs only because the admiral does not know Pedro's identity and asks him to be one of the servants.
Pedro agrees to this arrangement. However, this relationship is very short-lived because Luis Pérez arrives on the scene. Since Pedro is really still Luis' servant he is not free to serve the admiral. Therefore he leaves the house suddenly.

Hace dado
De repente un accidente,
Y así, me voy de repente,
Y lo jurado jurado (P. 266).

During his wanderings, Pedro takes service with Manuel,
Luis' friend. Neither one knows the other's identity. Pedro proceeds to serve his new master well. A strong relationship is developed. Manuel takes his new servant into his confidence and tells him all the secrets. However, this closeness soon ends when Luis Pérez again appears on the scene. The former master, because of his friend's association with the servant, frees the grácioso from the threat of death. Thus, Pedro has left the employ of a third master. He cannot remain faithful to anyone, mainly because of the interference of Luis Pérez.

Pedro's last servitude is with Juan Bautista, Isabel's suitor. In the very beginning of the play the grácioso is denounced by Luis Pérez for having performed the duties of a procurer for his sister. Now, once again, at the request of Juan Bautista, Pedro resumes the activities of an alcáhuete. This he does in Isabel's house to which he has returned.

The grácioso is the perfect character to function as the alcáhuete because he is from the lowest social level. It will be found in most plays that that part is usually played by a servant. Sempronio, in La Celestina, was one of the first alcáhuetes. The reason for this is that a member of the nobility would not allow himself to be engaged in such practices. Also, behavior of this type would not be tolerated by a member of the hidalgua. Convention
would not have permitted such evil practices to be done by
the higher social order. Therefore, since the role of go-
between is tolerated among the lower social classes the
most logical person to play the part is the **gracioso**. Con-
sequentially, Pedro is expected to be the **alcahuete**. The ser-
vant has his own opinions about the whole affair which may
be seen in his soliloquy about the personalities of **alcahuetsas**. He compares the **alcahuete** to the master of a gam-
bling house, the aspiring young men to the gamblers and the
women to the cards. The **galán** enters and pays his money.
The whole game is just like a trap. It is the fool who con-
tinues to play after having lost. In the present situation,
Isabel is the deck of cards. Pedro also says:

> Que cuando hay baraja nueva
> Tiene seguro el partido (p. 292).

By entering into this second act of aiding in an illicit
affair, the **gracioso** has again attacked the honor of Luis
Pérez.

The master-servant relationship in **Luis Pérez, el
gallego**, is slightly different from that of other plays.
However, the contrast between the two characters is still
clearly seen.

The **cuerpo-alma** theme is also treated in **Casa con dos
puertas mala es de guardar**. The relationship between the
**gracioso**, Calabazas, and his master, Lisardo is not as close
as the others.

As the constant companion of his master, the **gracioso**
demonstrates his desire to effect the close bond of intimacy between Lisardo and himself. Calabazas becomes angry because Lisardo is very secretive. The lackey is dismissed whenever something of importance is discussed. Calabazas feels that his master should confide in him and trust him to remain secretive. This is the graciosos' conception of the master-servant relationship. Because of the maltreatment, Calabazas submits the equivalent of a resignation. Lisardo has offended his servant's pride. Therefore, Calabazas considers him mean.

Y así quiero desde aquí
Buscar amo más humano (p. 85).

The gracioso is trying to achieve the status of the confidant of Lisardo. This servant is convinced of his ability to keep a secret if given the opportunity.

Y no ha de ser tan discreto
El amo, que ha de pensar
Que no le puede guardar
Calabazas el secreto (p. 86).

It is not common for a servant to announce his plans for departure from his master's house. In this manner Calabazas breaks away from the traditional characterization of the gracioso.

The antithesis between the two characters is further demonstrated by Calabazas' ability to make judgments based on perception. He has formed a different opinion about Marcela, the girl with whom Lisardo is in love. The master, dominated by the attraction of physical beauty, has noticed
only the surface attributes of the mysterious girl. Thus, he draws his conclusions.

De estilo tan bien hablado,
De traje tan bien vestido,
Lo que he pensado y creído
Es que está debe de ser
Alguna noble mujer,
Que, donde no es conocida,
Disimulada y fingida
Gusta de hablar y de ver,
Y por forastero a mí
Para este efecto eligió (p. 11).

Through the use of his rational powers Lisardo has been able to assume Marcela's social status. This is indicative of the rationality of the aristocracy compared with the sub-human social position of the servant class. The servile individuals are supposed to be outside the realm of rationalism. However, Calabazas' opinion about the unknown woman goes beyond the surface. He tries to describe her character more than her social class. This episode shows the difference in thought between the master and servant. Calabazas thinks that she is a babbling braggart.

Mujer que se viene así
A hablar con quien no la vea,
Donde ostentarse desea
Bachillera e importuna,
Que me maten, si no es una
Muy discretísima fea,
Que por el pico ha querido
Pescarnos (p. 11).

The servant sees Marcela on a lower level than his master. Lisardo is smitten by her physical attributes and judges her character on the basis of them. Calabazas regards her as a scheming deceitful woman. He thinks that she is a liar.
His master, on the other hand, defends her as befits a member of the nobility. When Calabazas remarks:

¡Linda tramoya, señor!
Sígemosla, hasta saber
Quién ha sido una mujer
Tan embustería (p. 10).

Lisardo replies with:

Es error,
Calabazas, si en vigor,
Ella se recata así,
Seguiría (p. 10).

For the most part, the relationship between the master and servant is one of intimacy. The galán supports the aristocratic ideals. He is the more rational of the two.

The character of the gracioso plays an important part in Calderón’s plays because he supplies the contrasting view of the galán. Since the gracioso is always a servant, it is possible to see the difference in thought and actions of the two social classes. The interests are primarily those of a religious and spiritual nature. The gracioso is concerned with material things. The differences in their social class are major factors which influence their actions. Honor is of great importance to the galán while it has no meaning for the gracioso. This is the cause of the difference of social pressures and values characteristic of the two classes. “For Calderón society is made with walls of iron. The gracioso was created to be a servant, and nothing else; nothing of the aspirations and irresolute antecedents with which Lope en-

33
dowed la figura del donaire.” The galán does not have the
egocentricity of the graciósos. Hence, the two characters, by having opposite personalities and opinions, are able to become cuerpo y alma, thus forming a dramatic unity.
NOTES


30  Ibid., p. 124.


33  Charles David Ley, op. cit., p. 212
CHAPTER IV

THE EGOCENTRICITY OF THE GRACIOSO

The egocentricity of the comic character is another example of his antithetical nature. This attitude shows the conflict in characteristics between the servant and his master. The actions of the gracioso reveal a person who is self-centered and interested in his own welfare.

In La vida es sueño, Clarín's intentions and actions revolve around his own selfish interests. He is concerned only with those things which directly involve him. His cowardice may be considered as an integral part of his preoccupation with thoughts of protecting himself in order to insure a long temporal life. Clarín is rather fond of his present life on earth. Therefore, he does not think about the afterlife. He desires to protect his body from physical decay and death. The initial example of his fear is found in the opening scene. Clarín and Rosaura find themselves lost in the strange country of Poland. It is surprising to note that instead of assuming the dominant role in this situation because of his masculinity, Clarín is in a subordinate position and depends upon his female companion for guidance. The gracioso is frightened and has no qualms about exhibiting his fear. When Rosaura asks: "¿mas dónde hallo piedad un infelice (p. 612)?" Clarín responds:--"Di dos, no me dejes en la posada a mí cuando te
quejas (p. 612)." He does not want to be left alone because he is afraid that harm will befall him. Clarín appears to be a weakling in the face of danger or unknown and unpredictable events. His dependence upon Rosaura is further reflected in his indecision and doubt about the course which they must pursue. In this confused state of mental anguish he seeks advice from his mistress:

_Mas ¿qué haremos, señora,_  
a pie, solos, perdidos y a esta hora  
en un desierto monete  
cuando se parte el sol a otro horizonte  
(p. 612)?_

Clarín also admits to himself that fear does possess him. When he and Roseura encounter Segismundo clad in chains, the _gracioso_ exclaims:

_Mátenme, si no es galeote en pena,_  
bien mi temor lo dice (p. 613)._

Here, as the quotation says, the principal word and motivating force is fear. Undoubtedly the most important indication of Clarín's cowardice and preoccupation with the preservation of his body and consequently his life can be found in the scene of the battlefield. In order to assure his safety from the battle between the opposing forces of Basilio and Segismundo, Clarín seeks refuge between some rocks. By doing this, he is under the impression that death will be unable to find him. Clarín typifies the person who is always willing to support the victor, regardless of who it is. From Clarín's hiding place the battle can be seen.
El sitio es oculto y fuerte, 
entre estas peñas.--pues ya 
la muerte no me hallaré, 
dos higas para la muerte (p. 691).

However, in spite of all the precautions taken Clarín is 
aced with the realization that he cannot run away from 
death. In fact, the person who tries to avoid encountering 
ning death, usually meets it. Before dying, the graciosos, 
the only casualty, says:

Soy un hambre desdichado 
que por quererme guardar 
de la muerte, la busqué. 
Huyendo de ella, encontré 
con ella, pues no hay lugar, 
para la muerte secreto; 
de donde claro se arguye 
que quien mas su efecto huye, 
es quien se llega a su efecto (p. 692).

Clarín, like Segismundo, Basilio and Astolfo, is undeceived; 
he learns the folly of his cowardice and pays with his life. 
Thus Clarín is depicted as an example of the anti-heroic 
acter who is afraid of death and physical maltreatment. 
functions as an opposite manifestation of Segismundo's 
personality and attitude towards life. Clarín is only con-
cerned with himself and his own self-preservation. The 
ince does not fear corporal punishment because he has 
been subjected to this treatment all his life. Clarín is 
a static character on the lower level of society. In this 
manner he also functions as a contrast to Segismundo. The 
graciosos personality remains constant throughout the play 
while the prince undergoes a transformation from a barbarous
savage to a beneficent and sympathetic individual.
Segismundo is the heroic nobleman. His personality changes
and he begins to think about other people. He lets Rosaura
marry Astolfo so that she may regain her honor. Clarín, on
the other hand, never stops thinking about himself.

In *El príncipe constante*, Brito upholds the egocen-
tricity of the *gracioso*. His primary interest centers in
the preservation of his body and maintenance of his life.
This facet of Brito's personality is revealed in the scene
in which his cowardice causes him to hide during the battle.
He throws himself on the ground and pretends that he is dead,
so that no harm should befall him. This act of deception is
reminiscent of the scene in *La vida es sueño* in which Clarín
conceals himself between the rocks for protection. Brito is
afraid to die because for him mortal existence is the only
one there is. He feels that life on earth is the only one
for him. Consequently, he is going to preserve it as long
as possible.

Ginés, in *La niña de Gómez Arias*, again represents the
opposite of Gómez Arias in that the *gracioso* is a coward and
his master is not. Ginés portrays the conventional figure
of the cowardly servant. In the battle with the Moors he
of course is afraid of being killed. He is willing to
support the victor as long as nothing perilous happens to
him. When Dorotea tells him to seize arms, he replies:
Yo nunca
Tomo que es bellaco vicio,
Sino solamente aquello
Que me dan (p. 452).

His loyalty to the Christians is not so strong. Therefore he is willing to go with the Moors if they should emerge the conquerors.

¿Yo ir? No es mejor quedarme
Haciendo este silogismo?
Si los cristianos vencieren,
Yo por cristiano me libero,
Y si vencieren los moros,
Viendo que yo no me incito
Contra ellos, me darán
Después premio y no castigo (p. 452).

Gómez Arias, on the other hand, is a man whose profession is the sword and the militia of his country. Hence, he is hardly a coward. But Ginés, like Brito and Clarín, fears that harm will befall his body. This is the reason he is willing to support either side; to prevent injury to himself.

The contrasting characterizations of the brave nobleman and timid gracioso may be seen in Luis Pérez, el gallego. The Galician risks his own life to save that of his friends. He is the staunch defender of his honor and even returns to his home in order to restore his reputation. When he arrives in Salvatierra, Luis learns that the police are looking for him. Since the cause of his arrest is unknown to him, Luis Pérez presents himself to
the judge in order to know the charge against him. This act requires the fortitude of a brave man who is not afraid of facing death. Because of his shrewdness in talking to the judge, the latter prevents the angry crowd from attacking Luis.

Pedro, on the other hand, displays his cowardice from the beginning of the play. Instead of trying to fight with Luis Pérez, the graciós runs away from him. Pedro is no exception to the characterization of the graciós as a timorous person. His fear of bodily harm motivates him to keep out of the path of his master. This is seen when the servant leaves his new lords upon encountering the old one. As soon as Pedro realizes the identity of Luis, he leaves the house of the admiral. In fact, when Pedro arrives in the admiral's territory he is filled with fears.

¿Qué tierra es esta? No sé
Por donde camino, lleno
De mil temores (p. 263).

¿Qué ha de hacer? Gente hay aquí,
Y a lo que el semblante ofrece,
Gente principal parece.
¿Si se doliese de mí
Que soy niño y solo
Y nunca en tal me vi (p. 263)?

Cosme, in La dama duende, also parodies this rhyme.

Señora Dama duende,
duélassa de mí,
que soy niño y solo
y nunca en tal me vi.

Fear of Luis Pérez is the motivating force behind Pedro's wanderings. The servant does not want to be killed by his
master. When Luis turns up in the admiral's house, the
gracioso realizes that he is in danger of losing his life.

Yo nací,
Piadoso, y viendo a los dos
Me desmayo, (A p. Vive Dios,
Que se ha venido tras mí
Luis Pérez, por castigar
Aquella alcahuetería
De su hermana y ama mía!
Cierto es, me viene a matar.
De aquí me importa a la guerra
Ir, pues en desdicha tal,
De Castilla y Portugal
En un día me destierra.) (p. 266).

Pedro is afraid to be in Luis's presence for any length of
time. In fact, he even asks Luis Pérez where he will be
so that their paths will not cross.

Muy bien me está:
Mas quiero saber de ti
Adonde has de ir desde aquí,
Porque yo no vaya allá.
¿Donde iré que no te vea?
Mas ya una industria advertí
Para escaparme de ti;
Y aqueste remedio sea,
Que al fin, por no hablarte, y verte,
Pues tu enojo me destierra,
Tengo de estarme en me tierra
Pues me libro desta suerte (p. 278).

Pedro is under the impression that since Luis Pérez is
determined to kill him he will always be following closely
behind him. Thus, when the gracioso returns to Isabel in
Salvaterra, he remarks to his mistress when she inquires
about her brother:

Porque habiendo yo venido
No tardará mucho él;
Que ha tomado por oficio
El andarse tras mí, hecho
Pedro does not seem to have any luck. Wherever he goes, his nemesis appears. This also occurs in Salvatierra. After having let Luis enter the house, instead of Juan Bautista, Pedro discovers the mistake.

¡Oh que lindo miedo tengo! 
Aquí escondérme prevengo (p. 294).

When Pedro is seized by the townspeople and brought before the judge, his fear of bodily injury causes him to betray Luis Pérez. Pedro suggests a trap for Luis.

Mas digo que si mi amo, 
Queréis cazar, me pongáis 
En el campo donde estás, 
Por señuelo y por reclamo; 
Que yo pondré la cabeza, 
Si el a picar no viniere, 
Y en vuestra red no cayere (p. 323).

Pedro is willing to endanger the life of his master in order to save his own. This action is an indication of the gracioso's interest in his own self-preservation. He does not seem to care what happens to Luis Pérez as long as nothing happens to him.

The theme of the gracioso's self-interest is also incorporated in Casa con dos puertas mala es de guardar. Calabazas' concern for his stomach is part of his desire for self-preservation. His gluttonous instincts are similar to those of Ginés in La niña de Gómez Arias. The thought of food is very prominent in Calabazas' mind. When the
gracioso and Lisardo arrive at the home of Don Félix, Lisardo's friend, the master is interested in seeking help in his search for Marcela and also tells Don Félix about her. However, Calabazas has more banal and animalistic thoughts on his mind. One of them is food. He must fill his stomach for satisfaction. This desire to fulfill bodily needs is part of the gracioso's interest in self-preservation. He is selfish and egocentric. He asks Herrera, the squire of Don Félix:

En tanto que ellos se pegan
Dos grandísimos romances,
¿Tendréis, Herrera, algo que
Se atreva a desayunarme (p. 13)?

The gracioso does not express interest in Marcela or her identity as his master does. This shows a difference between them. Lisardo entertains ideas of love and the search for beauty while his squire seeks to satisfy his own bodily necessities. Lisardo is willing to forego them temporarily. Further indication of Calabazas' egocentricity is exemplified in his cowardly tendencies. These are closely associated with the general category of self-preservation. His cowardice is demonstrated in the scene in which the servant is left alone with Fabio and Lelio after a duel. Calabazas cannot believe that Lisardo would leave him alone on such a terrible occasion. He begs the two men not to murder him. When Fabio asks the servant his name, Calabazas replies:
Si es que el miedo no me engaña
Un curioso impertinente (p. 102).

In this speech, the graciós reveals both his timorous and curious personalities.

Calderón continues the themes of cynicism and egocentricity on the part of the graciós in No hay cosa como callar. Barzoque, like his other counterparts, does not attempt to conceal his weakness as a cowardly character. The timorous servant again represents the opposite of his valorous master. Barzoque's fright is shown in the scene in which he discovers Leonor sleeping in Don Juan's room. His fear is provoked by the thought that she is the devil. He runs away from the scene because he is afraid. When Don Juan asks where he is going, he answers:

Muyendo
de ti, Della y de las mulas
Y el mozo, señor, te espero,
Si bien un diablo y un mozo
De mulas, todo es lo mismo (p. 501).

Barzoque again admits his fear of Leonor to Don Luis and Don Juan. He cannot understand how his lord is able to relate the story of finding Leonor without being frightened. This shows the difference in character between the master and his servant. Barzoque asks:

¿Cómo es posible, señor,
Qué escuñes sin temor?
Qué yo, de habernlo escuchado
Ahora, aunque lo temí
Entonces, vuelvo a temblarlo (p. 522).

The graciós is still convinced that he has seen the devil. Don Juan shows no traces of fear. In fact, he is glad that
his search for the unknown lady has ended. The only matter that bothers him is that he has dishonored her. Fear does not enter into the picture. The only thing of which he may be afraid is that she will learn his identity and disclose the incident. However, since Leonor does not want her disgrace publicized, she decides that "No hay cosa como callar." Still Barzoque is afraid that this "she-devil" will ultimately bring harm to his body, Don Juan is only concerned with maintaining the secrecy of the affair. Barzoque is presented as the complement of his master who exhibits no fear of physical harm. The graciosos, as is seen in other Calderonian plays, is frightened for his life. His belief in the superstitions prevalent at this time may be partly responsible for this fear of physical destruction.

The graciosos's cynicism and egotentricity evolve from the premise that man's actions are motivated by his own self-interest. This is also true of the comic character. He is concerned for the preservation of his body. This causes him to be selfish and also cowardly. The graciosos believes only in the temporal life. Since the spiritual life is virtually non-existent for him it is necessary to prolong the bodily functions in this world as long as possible. Hence, the graciosos will do anything to insure his safety and welfare. He is afraid of death and any form of physical violation. In this respect, the graciosos is a contrast to the views of the galán. The latter usually
represents the spiritual individual. The master is the
upholder of the heroic tradition. He does not fear death
because he believes that possibly a better world will exist
in the afterlife. Also the hero is less self-centered and
less weak in character than the gracioso. The servant's
cynicism complements the independence and unselfish atti-
dude of the galán.
NOTES

34 Albert E. Sloman, op. cit. p. 271.

CHAPTER V

THE DRAMATIC FUNCTION OF THE GRACIOSO

In the fifteenth century, the Spanish poet, Jorge Manrique, incorporated the concept of the three bienes into his poem Coplas de la muerte de su padre. These three bienes represent the different types of life which exist. They include the present one on earth which ends in death, the life of honor which is associated with the hidalguía, and the eternal life. Jorge Manrique dedicated his poetry to his dead father who had been the incarnation of everything noble. Although his concepts are medieval in nature, the distinctions between the various aspects of life can also be found in Calderón's plays.

It is important to see how the gracioso fits into the world of the hidalguía. Therefore, this chapter will be presented in the light of the three kinds of life and the gracioso's role in them.

Another important role of the gracioso which will be considered is his relationship to the other characters and the audience.

The gracioso in Luis Pérez, el gallego, has a very important role. Since the play deals with the theme of honor, it may be regarded as involving the first two bienes. Because of Pedro's immoral practices by order of Isabel, he brings shame and dishonor to his very honorable master. Since Luis Pérez cannot punish his sister for her deeds, he must weak
his revenge upon the servant. This forces him to threaten
the life of Pedro. So, whenever the two men meet, the
gracioso's life is in danger. Pedro's actions lay the ground-
work for the plot. If he had not dishonored Luis Pérez, then
it would not have been necessary for the latter to jeopardize
his life by returning to Salvatierra where he was wanted by
the police. Luis' deep sense of honor forces him to erase
the blemish on his reputation. In order to accomplish this
deed, he has to avenge himself on Pedro. If the gracioso
had not played the role of an alcahuete for Isabel, most of
the events probably would not have occurred. While Luis
Pérez possesses a great deal of honor and a noble character,
his reputation is offset by the apparent lack of honorable
intentions on the part of his servant. The life of honor is
one of the bienes. Pedro fits into the schemata of the comedia
because he lacks honor. Because of his lack of fidelity and
honor, he can be used as a means of drawing attention to the
noble character of Luis. The gracioso gives the play unity
and binds it together. The life of the noble person is further
exemplified by the contrast with the ignoble character. Pedro's
actions serve as the motivating force which shows how deeply
Luis Pérez values his honor. Thus it may be said that the
dramatic function of this gracioso is significant. He starts
the events in the play and also ends them.

An important aspect of the dramatic function of the
gracioso, apart from his position in the three bienes, is in-
corporated in his portrayal of the character who acts as a type of liaison between the audience and the other characters in the play. He is the one who is always aware of what is happening around him. The gracioso imparts his knowledge to the spectators.

One of the examples of a gracioso functioning in this capacity is Clarín, in La vida es sueño. Even his name, bugle or clarion, is a significant factor in his characterization. He knows that Rosaura is the daughter of Clotaldo even though the other characters do not. He tells Rosaura:

Porque sé el secreto
de quien eres, y en efecto,
Clotaldo...(p. 690).

Even Clotaldo realizes that the gracioso knows all the secrets because he tells him:

...porque ha de estar
guardado en prisión tan grave,
Clarín que secretos sabe,
donde no pueda sonar (p. 665).

Clarín, just as his name implies, has trouble keeping a secret. He even admits that he has this difficulty.

porque Clarín y criado
son dos cosas que se llevan
con el secreto muy mal;
y podrá ser, si me deja
el silencio de su mano,
se cante por mí esta letra:
Clarín que rompe el albor,
on suena mejor (p. 642).

It is through this knowledge of the gracioso that the audience remains well-informed. Also, the other characters learn what is occurring from Clarín. He knows that
Segismundo is the Prince of Poland even though the latter is unaware of this fact. Clarín realizes that it is unusual for someone of his position to maintain a confidence. He has not revealed to Segismundo the secret of his strange transportation from his prison in the tower to Basilio's palace. Such an action is rather strange for the character of a graciosos. Clarín says:

pues para mí este silencio
no conforma con el nombre
Clarín; y callar no puedo (p. 669).

He believes that because of his silence, he should be called San Secreto. Clarín feels that he may have betrayed his status by such secrecy. He even envisages himself in prison.

Quince está bien merecido
el castigo que padezco,
pues callé, siendo criado,
que es el mayor sacrilegio (p. 670).

Through the information divulged by the other Clarín in El médico prodigioso, the spectators are told the true identity of Cipriano's friend. The graciosos is the only one who knows that this man is, in reality, the devil. Also, Moscón is enlightened in this respect. Clarín always knows what is going to happen although Cipriano does not. By means of this informant, the audience is able to keep abreast of all the action. Since the graciosos has knowledge not possessed by the galán, he is the primary source of information.
In view of the religious aspect of this play, it may be considered in terms of the first and third *bienes* developed by Jorge Manrique. Ciperiano's curiosity about religion causes him to seek further knowledge on the subject. Since he is not fully convinced about the nature of God, Satan tries to capture his soul. The *gracioso*, of course, is concerned only with the temporal life. Therefore, the devil need not worry about him. This gives Satan more time to try to influence Ciperiano against believing in God.

Clarín functions as a liaison between the audience and the characters. Also, he tries to prevent his master from becoming enslaved to the devil.

Ginés, in *La niña de Gómez Arias*, and Coquín in *El médico de su honra*, serve as a liaison between the performers and the spectators. Both *graciosos*, as advisers and confidants of their masters, are able to be close to the immediate scenes of action. Therefore, they are capable of revealing information to the audience with greater facility. By virtue of Coquín's interference, the king learns about the impending murder of Doña Mencía. Also, Doña Mencía first finds out about the imminent departure of her former lover, Don Enrique, from Coquín. Ginés, because of his closeness to Gómez Arias, has a knowledge of the fate which is to befall Dorotea. The *gracioso* knows what is going to happen even though the other characters are unaware of this.
A further example of a **gracioso** who knows everything because of the proximity to his master is Barzoque in *No hay cosa como callar*. The servant is always in the presence of his master when important things occur. Therefore, he is able to reveal all the happenings to the audience. This is exemplified in the scene in the bedroom of Don Juan, the galán. It is the **gracioso** who discovers Leonor asleep in the master's bed. Also through his servant, Don Juan is able to find his unknown lady. Barzoque is the first one to notice that there is a light shining in the room. He thinks that this is strange. Barzoque has an important role as the companion of Don Juan. In the very beginning of the play he gives his master advice which later proves to be the main point of the story. Barzoque acts in the capacity of an adviser.

*Cuidado con la venera,*  
*Que este es paso de pedirla (p. 476).*

The locket is very significant in the plot.

Barzoque is present when his master spied on Leonor in the church. Therefore, he knows all about her too. The servant also advises Don Juan not to visit Marcela. He gives the advice in the form of a proverb.

*Nunca ama un favorecido*  
*Tanto como un despreciado (p. 560).*

The **gracioso** advises Don Juan not to mention his love for Leonor to Marcela again.

Barzoque's dramatic function of adviser to his master,
puts him in a very advantageous position. Because of the closeness between the two men, the gracioso is aware of all the happenings directly concerned with the galán.

Since the plays mentioned in the previous paragraphs pertain primarily to the general theme of honor, it is necessary for the gracioso to play an important role in the development of the plot. The members of the hidalguía, to which the galanes belong, are concerned with the maintenance of their honor. The honorable life, or the second bien in the Coplas of Jorge Manrique, is the one for which most men strive. Therefore, since the nobility is well represented in the plays, it is necessary to have the servant class represented in order to present the opposite view of life. The servants, usually the graciosas, have no interest in honor but only in the life on earth. The temporal life ends in death while the honorable life continues in Heaven after death. The graciosos are portrayed as characters who are unable to realize the value of the honorable life. They belong to the lowest level of society. The servants provide a good contrast for their masters. Therefore, the graciosas have a very important function in the honor plays.

Just as there are plays by Calderón in which the role of the gracioso is well developed and highly significant, there are also those in which the gracioso is practically non-existent. One of these plays is El príncipe constante.
Brito, the *gracioso*, has an extremely small part. His presence contributes nothing to the plot and does nothing to influence the actions of the principal characters. The reason for this is that the main theme of the play is a religious one. Don Fernando, constant in his faith to the Christian God, represents the religious element in the play. He is characterized as a loyal Catholic who does everything for his Lord. Since the play is of a religious nature, there is no need for a *gracioso* because he is unconcerned with matters of religion. Brito, like the other *graciosos* is only interested in the temporal life and not the eternal.

The reason for the role of the *gracioso* in *El mágico prodigioso*, also a religious play, is that Cipriano is not fully convinced of the existence of the Deity while Don Fernando is devoted to God. Therefore, there is room for a *gracioso* in *El mágico prodigioso* while there is no place for one in *El príncipe constante* which is based on Jorge Manrique's third *bien*, that of the spiritual life.

The plays involving the question of honor usually deal with the first two *bienes* developed by Jorge Manrique. As the constant companion of the *gálen*, the *gracioso* and his master form a dramatic unity. Also, the *gracioso* has been delegated the function of supporting and validating the feelings of the audience. Because of the presence of the *gracioso*, the master is prevented from making too many monologues. This is another one of his dramatic functions. As the liaison between the
other characters and the audience, the gracioso keeps both sides well-informed.
CONCLUSION

The gracioso, who has an important dramatic function in the Golden Age theater, is the ultimate product of a long history of comic characters. The Calderonian comic figure demonstrates a highly developed personality and role in the comedia since the inception of fools and buffoons in the early liturgical play. The previous chapters have been an attempt to ascertain the use of the gracioso by Calderón in a limited number of his dramatic works. Before a definite conclusion may be reached regarding the function of the gracioso in the Calderonian theater, it will be necessary to review briefly the basic concepts of the preceding chapters.

The initial appearance of a comic element in the Spanish theater was as early as the fifteenth century in the liturgical drama. Through the subsequent centuries, the comic character developed a great deal. He was no longer used mainly as a jester. In the works of Torres Naharro the comic figure introduced the prologue. He also had definite characteristics which could be stereotyped for all comic characters. Slowly, through the centuries, the main source of humor in the theater began to achieve new depth. By the seventeenth century, Lope de Vega had created an entirely new character, the gracioso, who still maintained a similarity to his predecessors. Now, however, the comic
character is an integrated part of the play. His appearances are no longer sporadic as they were in the works of earlier dramatists. Lope had developed a new personage. His character is the model of the succeeding graciosos.

Calderón's gracioso retains the basic elements of Lope de Vega's creation. However, Calderón's comic character has a more important function in the play. His role is both specific and distinguishable. Besides providing moments of comic relief, the graciosos serve as foils to their masters. As the representatives of the lower-class social ethics and ideas, the graciosos serve as good contrasts to the aristocratic concepts of their masters. They are not concerned with the spiritual life or the life of honor as are the galanes. In general, the behavior of the gracioso is shown to be inferior to that of persons of standing. Their cowardice, selfishness and lack of scruple are contrasted with the valor, generosity and integrity of their masters. The servant lacks the influence and responsibility of his master. But the contrast is not always in favor of the master. In exposing the harshness and inhumanity of the code of honor, the servants are often made to show pity and affection. Coquín has neither the integrity of his master nor his cruelty. The sympathy of Ginés in La niña de Gómez Arias contrasts with the brutality of Gómez. Besides being a figure of fun and throwing into relief the conduct of his master, the gracioso
makes a serious and quite distinctive contribution to the
dramatic exposition of the theme of the play.

Coquín, for example, in El médico de su honra is more
than a jester. He makes important comments also on the be-
behavior of Gutierre and Mencía. It is Coquín who makes the
strongest indictment of Gutierre's adherence to the principle
of honor, even to the extent of sacrificing and innocent
human life for the sake of appearance. Some of Coquín's
remarks epitomize the kind of society portrayed in the play,
where values are distorted and love is smothered by honor,
a society al revés in which there is room neither for the
laughter of happiness nor the tears of pity. In La vida
es sueño, Clarín is depicted as a comic character and a
serious figure. He attempts to avoid the major issues of
life by secluding himself between the rocks during the
battle between Segismundo and Basilio. The ironic part is
that Clarín, the cautious one, is the only casualty. His
over-confidence proves to be fatal.

The dramatic function of the gracioso is highly devel-
oped in the Calderonian drama. He functions as a liaison
between the audience and the other actors. Since the
gracioso knows all the occurrences, he is in a position to
keep everyone well-informed. Also, the presence of the
gracioso avoids the possibility of the galán making too
many monologues.
The gracioso developed by Calderón is more of an integrated part of the play than is that of Lope de Vega. In some cases, as in Luis Pérez, el gallego, the gracioso lays the groundwork for the plot. In short, the comic character is a very important one in the theater of Calderón.
NOTES

36 Albert E. Sloman, op. cit. p. 293

37 Ibid., p. 293.
BIBLIOGRAPHY

A. Works by Calderón


_La vida es sueño_, Díaz Comedias del siglo de Oro, eds. Hyman Alpern and José Martel (New York, 1939).


B. Works about Calderón


C. Other Works Consulted


Hendrix, W. S. *Some Native Comic Types in the Early Spanish Drama* (Columbus, 1925).


Montesinos, José P. "Algunas observaciones sobre la figura del donaire en el teatro de Lope de Vega," *Estudios sobre Lope* (Mexico, 1951), 13-70.

