

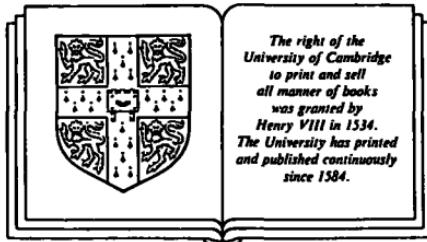
The mind and art of Calderón

Essays on the *Comedias*

ALEXANDER A. PARKER

*Professor Emeritus of the University of Texas at Austin and
Honorary Fellow of the Gonville and Caius College, Cambridge*

Edited by Deborah Kong



*The right of the
University of Cambridge
to print and sell
all manner of books
was granted by
Henry VIII in 1534.
The University has printed
and published continuously
since 1584.*

Cambridge University Press

Cambridge

New York New Rochelle Melbourne Sydney

Contents

<i>Author's preface</i>	<i>page</i> ix
<i>Editor's preface</i>	xiii
Introduction Plays and playhouses	1
Biographical outline	7
I Stylistic and dramatic craftsmanship	
1 Principles of interpretation	13
2 From metaphor to symbol	25
3 The dramatic structure of <i>El alcalde de Zalamea</i>	42
4 'Poetic truth' in the shaping of plots	51
5 The Coriolanus theme: <i>Las armas de la hermosura</i>	57
II From experience to myth	
6 The father-son conflict	69
7 Segismundo's tower: a Calderonian myth	86
8 Horoscopes and their fulfilment	96
9 Fate and human responsibility (1): the problem	107
10 Fate and human responsibility (2): a dramatic presentation – <i>El mayor monstruo los celos</i>	114
III The tensions of social life	
11 The functions of comedy	133
12 The vicissitudes of secrecy (1): <i>La dama duende, El galán fantasma</i>	143
13 The vicissitudes of secrecy (2): <i>El astrólogo fingido</i>	153
14 Secret betrothals and secret marriages: <i>El postrer duelo de España</i>	169
15 From comedy to tragedy: <i>No hay cosa como callar</i>	181
16 A Calderonian conception of tragedy: <i>El pintor de su deshonra</i>	196
17 The tragedy of honour: <i>El médico de su honra</i>	213

iv	The tensions of public life	
18	The king as centre of political life	241
19	Religion and the state: <i>La cisma de Inglaterra</i>	250
20	The issue of religious freedom	283
21	Religion and war: <i>El principio constante</i>	288
22	The drama as commentary on public affairs <i>Las armas de la hermosura</i> and the Catalan Rebellion (1640–52)	312
	<i>Amar después de la muerte</i> and the Morisco problem	315
	Historical allusions in <i>El alcalde de Zalamea</i>	320
v	From symbol to myth	
23	The court drama	329
24	Mythology and humanism	340
25	The destiny of man	348
	Epilogue	360
	<i>Notes</i>	367
	<i>Index</i>	410