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It is the purpose of this study to investigate selected themes in the Amadís, the most influential of the Spanish romances of chivalry, with a view to comparing this work later with Cervantes' Don Quijote. Each theme is presented in a separate chapter, and attitudes expressed by characters and by the authors are shown.

A PRELIMINARY STUDY OF SELECTED THEMES IN THE AMADIS

by

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I. INTRODUCTION

The purpose of this study is to investigate selected themes in the Amadís with a view to comparing this work later with Cervantes' Don Quijote. The Amadís is the finest work to emerge in Spain during the process of change from the heroic epic to the romance of chivalry. This change began in the twelfth century and has to some degree influenced the form of the novel ever since. It was, in effect, the beginning of the modern art of novel writing.[1] Topics were no longer prescribed, although at first the romance was based on chronicles and popular tradition. Almost all authors claimed historical authenticity, but their primary aim was to entertain the public, and they seldom made great effort to separate fact from fiction. Gradually the romance moved farther from historical fact until it made little or no pretense of anything but entertainment. This was a radical departure from the epic age that had preceded it. The romance's treatment of love and jealousy has directly influenced the form of the modern novel. When the romance turned from epic literature, it introduced more shallow, stereotyped characters. In other aspects, the romance outdid the epic in extravagance

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[1]William P. Ker, Epic and Romance (New York: Dover Publications, 1957), chap. 5.

and color. Nevertheless, William P. Ker sees it as essentially weak in imagination, and sets as one of the goals of students of romance the search for areas in which the romance turns back to the richer life of national epic.

It is true that the new literature is basically different from what was produced in the previous age. Many characteristics of the romance are easily distinguished from those of the epic. In the romance, figures are usually aristocratic. Gillian Beer expresses the opinion that the royalty of the characters serves to universalize them, removing the individual traits that distinguish one person from another, and allowing the reader more easily to identify with them.[2] Sexual love, too, is a major theme and one that reflects, as we shall see below, social conditions with which readers were familiar. The romance often shows great concern for the minutiae of everyday life, the small, homely objects that everyone uses. This is part of the desire to create an illusion of reality in the imaginary world. Many writers of romance occupy themselves with this aspect of the literature to such a degree that the fantastic circumstances come to appear commonplace and uninteresting. Nevertheless, these circumstances form part of almost every romance. Love and adventure appear in an endless succession of episodes told with a freely moving

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[2]Gillian Beer, The Romance (London: Methuen, 1970), pp. 2-3.

imagination very like that of a dreaming man. This is vernacular literature raised to the level of its courtly subject matter, but in a language intelligible to all.

The romance almost always takes place in a remote past, a faraway place, or a situation socially far removed from that of the reader. It is what Taylor calls the "marvel" of distance.[3] Beer explains it as a necessity, for if the romance depicted a world too similar to that of the reader, it would appear too stylized and impossibly perfect. The reader must not be allowed to feel that anything in the story is impossible. The author alone has the power to decide what can and what cannot be. If the reader is to enjoy the romance, he must accept the author's rules. If he does not enter into the spirit of the story, he will be bored. Having accepted it, he is able to experience on the same level as in mythology or fairy tales. He will also find ease of identification with the characters because of their simplification. He will move about in the romantic world as he does in his own dreams, able to enjoy the novelty to the fullest because he knows that, as in a dream, he need not abide there forever.[4]

We have, then, a romance in which the ordinary and the extraordinary occur side by side in a prolonged series of

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[3]A. B. Taylor, An Introduction to Medieval Romance (New York: Barnes & Noble, 1969), p. 215.

[4]Beer, chap. 1.

episodes which often intermingle to form an arabesque of elements of the plot, but without conclusion. It is a dream world. The novel presents the known world, while the romance presents the dreams of the known world and the fulfillment of its desires.

The romance flourishes in times of rapid change. It offers escape from the world of reality while at the same time teaching us something about it. It appeals to our senses directly through primary colors, strong emotion, and simplified characterization that emphasizes one element above all others. Beer suggests that because it presents an ideal world it has something of the prophetic. It makes us wonder what possibilities our own reality may hold in some ideal future.[5]

The romance was a literature of the feudal society in all its aspects--military, social, religious and emotional. As feudalism gave rise to chivalry, so chivalry gave rise to the romance. When feudalism declined, the romance followed.[6] New winds were blowing, and the Renaissance reader demanded a more searching literature than the simple, entertaining stories of chivalry. But the romance has never really died. It arises from time to time to capture the imagination of a new generation of readers, and in the Renaissance also many readers enjoyed its ideal worlds.

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[5]Ibid., chap. 5. [6]Taylor, pp. 254-255.

In our own time some see science fiction as its latest manifestation.[7]

The twelfth century romance, however, has its own characteristics, shaped by its own time, and to understand any single romance one must understand what characteristics they share. One of the most prevalent themes is that of love.

The treatment of love is at all times an artificial and literary one in the romance, and it varies from place to place and from time to time. It is, however, characteristic of the romance and offers contrast with the earlier, heroic literature. When the chief concern was the national welfare and feats of heroism offered in its name, the highest expression of individual love was not possible.[8] In the romance, individuals do love, but they seldom love their spouses, for marriage in the medieval setting is for political or economic purposes and is most often incompatible with love. Three kinds of love may be discerned. A formal kind originated perhaps in Biblical sources. A passionate, sensuous relationship can be traced to the chansons de geste and to Ovid.[9] And the idealized love of the troubadors, felt strongly in southern France, less so in the North, gives the romance some particularly lovely examples of the bond between man and woman. W. P. Ker dwells at

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[7]Beer, p. 78. [8]Taylor, p. 243. [9]Ibid., p. 233.

some length on the importance of Provençal lyric poetry to the love theme of the romance. He states that the courteous science of love is the dominant theme of the romance.[10] Juan Luis Alborg, too, considers love to be "everything" in the romance.[11] Gillian Beer, however, sees this theme supplanted in some stories by the desire for adventure, as in the search for a grail or for some other treasure.[12] Ker finds the roots of Provençal poetry in popular love poetry and in Ovid's Ars Amatoria.[13] Taylor, as seen above, finds rather that Ovid is a generator of passionate, not courtly love. Neither, however, disputes Ker in his statement that one of the strongest classical influences on medieval romance is the loyalty of hero and heroine, as seen in Virgil's Aeneid or Ovid's Metamorphoses. From this influence flows a current that becomes the manners and morals of chivalry.[14]

The social conditions of the time determined much of what readers knew and expected to hear. There is a frequent expression of the belief that marriage will hinder a knight's pursuit of his office and a consequent unwillingness to enter into such a union. Women, on the other hand, found themselves restricted by male authority at all times, but

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[10]Ker, chap. 5.

[11]Juan Luis Alborg, Historia de la literatura española, 3 vols. (Madrid: Editorial Gredos, 1966-72), 1:255.

[12]Beer, p. 3. [13]Ker, p. 345. [14]Ibid., p. 346.

the married woman enjoyed marginally greater freedom. Life in the medieval castle was limited. The castle itself was isolated geographically, and within its walls there was little work or recreation for knights and ladies. Sheer yearning for diversion could be sufficient to precipitate an affair of passion. This was doubly so in view of the fact that love within marriage was not a realistic expectation. Marriage was arranged, and to enter into it against the wishes of one's father was unthinkable, even physically dangerous, for a daughter or for a son. If one desired love it had to be sought illicitly.

Women, as the sex with more leisure time, are often seen in the romance to initiate love-making. And if the lady is spurned, she may take terrible revenge. The mere threat to do so can reduce a knight to submission.

The only duty of a knight that supersedes his loyalty to his lord is service to his lady. Faithful fulfillment of a pledge to a lady is of paramount importance, and an honorable man may endure extraordinary hardship in order to keep his word. Faithfulness in service and fidelity in love are the hallmarks of this relationship. Love is above even the law, and no matter how illicit the circumstances, it is never impure as long as it remains true to its own ideal.[15] To Alborg, this is a pagan rendering of the

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[15]Taylor, p. 252.

medieval religious ideal.[16] At the same time, the unorthodox nature of the relationship can cause great difficulty for the lovers. The reader of the romance is presented not only an array of the sweet fruits of love, but he also experiences vicariously the pangs of separation, rejection, fear for the safety of the loved one, and all the other sorrows that an author's imagination can create.

Closely linked with love and service of women is the medieval knight's code of chivalry. This code was the result of both feudal custom and religious teaching. A knight was expected to right wrongs and to aid the downtrodden. These unfortunates were not the common people, for citizens and peasants were a class apart. Knights protected other knights with a superb sense of fair play; they protected women, and they were their king's bodyguard in battle. The latter function served a practical purpose in the feudal world. If the king died without an heir, the State could disintegrate and suffer conquest by a foreign power.[17] Much was a stake when a knight pledged service to his lord, and for this reason the pledge was sacred. The romance offers many examples of knights who suffer terribly rather than break their word.

Although the knight might watch serenely while his followers massacred peasants and violated their wives and

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[16]Alborg, p. 254. [17]Taylor, p. 190.

daughters, this aspect of chivalry is seldom portrayed in the ideal world of the romance. Indeed, a change may be discerned with the increasing devotion to the Virgin Mary and the gradually larger role of women as patrons of literature.[18] Knights are depicted as gentler than before with women and inferiors. They owe service to women because women are helpless. They also owe service to religion. The virtues of humility and purity become very important, and considerable religious ceremony is associated with the attainment of knighthood. Celibacy comes to be praised, although it is not required. The characteristics, then, of a chivalrous knight are willingness to make any sacrifice in order to honor his pledges and obligations, eagerness to suffer if it is for the benefit of others, respect for women and children, devotion to the Church, and a highly developed sense of fair play in relation to other knights. One also sees interest in horses and weapons, understandable when warfare is man's chief concern. On the darker side, hostility toward foreign customs can lead to extreme cruelty towards one's enemies. This is a two-edged sword, and physical strength is in the last resort a man's best security. Strength and skill in battle are highly prized. Their importance gives rise to exaggerated physical descriptions of both heroes and their foes. A man who wins

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[18]Ibid., p. 194.

a reputation for these qualities in his youth may find that his fame alone protects him and his family in old age. For this reason, concerned parents may offer their daughters in marriage to men who perform great feats of strength.

The literary value of an emphasis on physical prowess is obvious. The authors of the romance wrote for a public that desired amusing reading. Therefore, interest tends to be in excitement. In the absence of any national crisis to awaken strong emotion, the writers took recourse to the supernatural with the possibility it offers of embellishing any act. It was an easy direction in which to move, since the readers were accustomed to a Church that put emphasis more on the supernatural than in its own philosophical antecedents, and since the limited routine of life made the desire to escape very intense. Most romances claimed to be histories, and the medieval European was generally ignorant of remote times and places. Excitement means essentially novelty, and novelty is easy in an exotic setting. To the readers the natural and supernatural were not readily separated, and anything was believable in a faraway land. Stories brought from the East by pilgrims and crusaders came to form the basis of the romance's elements. Tales originating perhaps in India were heard in the Levant and on the fringes of Anatolia, told by Arabs, Turks, and Greeks. Visual impressions, too, had their effect.

Steven Runciman tells us that many an ambassador to the court of Constantinople was dazzled by the song of mechanical birds and the roar of golden lions.[19] The romance owes a debt to the Orient for many of its descriptions of strange creatures, clothing, furnishings, buildings and gardens. On the other hand, Taylor points out that personal and place names often come from classical sources, and so consistent is the desire to give the illusion of reality to this fantasy that it often becomes another place of routine, and the heroes are made immune to surprise. They accept serenely the physical prowess that turns so frequently into superhuman strength pitted against giants and exaggerated numbers of adversaries. Even horses have their share of glory, performing feats to rival those of classical steeds.[20]

If the reader was willing to believe the wonders of the Greek court, he could accept with equal ease the pseudo-scientific writings of Greek Alexandria and see in the medicinal qualities of herbs and springs magic to rival that of the wizards. Gemstones too were believed to possess powers. Many knights who were loved by fairies or mysterious ladies gave gifts of magic jewels. Many knights were aided in their endeavors by friendly magicians, and

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[19]Steven Runciman, Byzantine Civilization (Cleveland: The World Publishing Co., 1961), p. 126.

[20]Taylor, chap. 12.

at times even God is treated as a particularly powerful magician.[21]

The giants and monsters that menaced the heroes serve also as symbols of the evil powers of the natural world. These evils are ever present, and one means frequently used to create suspense is the disguises characters assume to elude them. At times, knights appear in unmarked armor, or they may travel incognito as palmers--a favorite disguise of romance.

Closely related to these matters is medieval religion. Religion in the romance presents a face strange to twentieth-century man. Christianity had spread among Latins, Celts, and Germans after the fall of the Roman Empire, but it had not erased the older symbols. It was added to them and the result was a confusion of forms and beliefs in which the untutored wandered as in a maze, depending upon ecclesiastical authorities for guidance. Gradually, men of little learning occupied the positions of influence, and the Church came to draw less on the philosophical basis of its doctrine, and more on ritual and inflexible dogma. As generations passed, distortions accumulated. Practices that had formerly been out of place in the Christian Church came to be encouraged. Mystical ecstasies, elaborate rituals, physical mortification were desired and praised.

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[21]Ibid., p. 221.

It is no wonder that the romance stresses the outer forms of religion, such as attendance at mass and confession.

The Church was considered to be all-powerful, and the help of God was essential for success in any enterprise. Divine influence was seen in the trials by combat between Christian and non-Christian elements, and God sometimes sent knights to kill the infidel and the blasphemer.

Magic was not easily distinguished from religion in the mind of the laity. Many virtuous men experienced prophetic visions, and a dream was a matter to take up with an authority who could interpret its significance.

The characteristics of the romance developed in France with the roman courtois and its preferred stories were those of the Breton cycle. By the fourteenth century, the principle romances were circulating widely in the Iberian Peninsula also, and Spaniards were familiar with Merlin, Arthur, Lancelot and the knights of the Round Table. The oldest romance written originally in Spanish is El Caballero Cifar, but the most renowned, and a product of the Breton cycle, is without doubt the Amadís. This work is the most influential of the Spanish romances, and in the apogee of this genre in Spain (1510-1550), many imitations of it were written. Its acceptance was enthusiastic and lasted for more than a century. Not only was it admired in Spain, but more than twenty editions appeared in translation in France. It was read by Saint Teresa and

Ignacio de Loyola, by conquistadores and contemporary Italian writers. If one is to consider the themes of the Spanish romance of chivalry, no better single choice could be made than the Amadís. Alborg praises it as less frivolous in love than the French romances, free of the excesses of its Spanish imitators, and elegant in style. He points out that it handles with the greatest skill all the diverse elements of the romance.[22]

The origins of the Amadís are obscure, but there are indications that it may have been written about 1492. The first edition appeared in Zaragoza in 1508, signed by Garci Rodríguez de Montalvo. Consensus is, however, that Montalvo (called Garci Ordóñez in later editions) is not the original author. An Amadís in three books was known prior to 1379, and evidence suggests that it was in fact written before 1325. There is, in addition, evidence to support a claim of Portuguese authorship. The obscurity of its origin has given rise to considerable diversity of opinion among scholars, and the only certain fact is that the story of Amadís was known in Spain almost two hundred years before the Zaragoza edition.[23]

The present study will consider major elements of the romance as they are treated in the Amadís. A bibliographical search has revealed no such study. Histories of Spanish

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[22]Alborg, chap. 10. [23]Ibid.

literature dwell primarily on the problem of the authorship and antecedents of the Amadís, while alluding only in fragmentary fashion to themes within the work. Successive chapters will study fighting and the military, physical beauty, rights of women, sexual morality, religion, magic, the position of squires, animals, and the procedure for attaining knighthood. As has been said, this is a preliminary study of selected themes with a vew to comparison of the Amadís with Cervantes' Don Quijote.

The edition of the Amadís that this writer found to be best is that of the Biblioteca de Autores Españoles, Vol. 40. This edition preserves early spelling conventions, including accent marks on the preposition "á" and the conjunction "é." It omits accent marks on the final syllables of names ending in "-n." It presents the Amadís in four divisions called "books," each of which is subdivided into chapters. After quotations, a reference such as (AM I, 17) is to be read "Amadís, Book I, Chapter 17."

II. FIGHTING AND THE MILITARY IN THE AMADIS

Military life is found in every area of the Amadís. At times, it occurs in a manner that the reader finds difficult to accept. The superhuman element arises from time to time in the deeds of most main characters. Knights do also demonstrate real humanity in admitting fear and in showing concern for their companions' safety. Some subordinate characters are willing to rush into an unprovoked battle, but the virtuous men of Amadís' line scorn the unthinking knight and at times will even refuse to participate in a martial encounter because of the lack of proper cause. For those men who would force others into unnecessary and unwanted combat, the principal characters show the utmost contempt.

The civilian way of life is described without admiration the few times it is mentioned, and opinions differ concerning the very value of the code of chivalry. While Amadís himself never doubts its worth, the knightly code comes under attack by at least one knight of importance. The rewards of the chivalrous life are discussed with frankness, and virtuous people express the view that worldly wealth and glory are in perfect accord with Christian morality and the code of chivalry. Honor as a reward of the knight is defined.

Attitudes toward fighting and the military differ in the various characters. We find an array of opinion on almost every aspect of chivalry and there is no unanimity even in the action. We find a patently unrealistic aspect to battle, when heroes perform more-than-human feats of arms. Amadís even expresses indifference to superior odds when the dwarf warns him, "¿No veis que los caballeros son tres?--No me curo, dijo él" (AM I, 17). Galaor handily defeats two adversaries:

> ...lo mató, é tornó luego sobre el otro; é como se vió con él solo, quiso fuir...Galaor lo derribó...puso la espada en la vaina y echó los caballeros de la torre (AM I, 25).

And after casting the bodies off the tower, he strikes up a conversation with the women below. A remarkable battle takes place when Amadís encounters a closed cart guarded by eight knights. Their refusal to show him what is inside causes him to fight them. First he vanquishes four, then the other four charge, "Cuando los cuatro vieron a sus compañeros vencidos, mucho fueron espantados...é movieron ...contra Amadís..." (AM I, 21).

There is also a realistic side to Amadís, as when he admits fear in battle: "...no me pongáis más miedo del que yo trayo, que no es poco..." (AM IV, 46). And we find also the man Amadís who does show concern for superior odds and for his followers: "De me combatir con vos, dijo el Doncel del Mar, no es hora; que vos tenéis mucha gente

é holgados, é nos muy poca y está cansada..." (AM I, 8). His people are outnumbered and tired, their opponents are fresh, and Amadís realistically refuses to fight for the moment. Another human concern is shown just before his fight with King Abies: "Vos tenéis saña de mí por lo que he fecho, é yo de vos...pues en nuestra culpa no hay razón por qué ninguno otro padezca, y sea la batalla entre mí é vos" (AM I, 8). Amadís tells his enemy that the quarrel is between the two of them, and there is no reason that others should be physically hurt. He suggests that just they two battle it out. This they do. Nor is Amadís quick to rush into a fight. This is demonstrated in an outstanding scene of self-control, in which ten knights attempt to goad him into fighting. One taunts him with the following words: "...yo creo...que lo dejádes con temor de perder el caballo. --Pues que así ha de ser...antes quiero yo ir en él que meterlo en esa ventura..." (AM II, 12). The charge that he is afraid to lose his horse to the victor has no effect. Another accuses him of being full of hot air:

> Parécenos, caballero, que esas vuestras armas
> muy más son defendidas con palabras fermosas
> que con esfuerzo del corazón...---Vos me tened
> por cual quisiérdes, dijo él, que por cosa que
> digáis no me quitádes la bondad... (AM II, 12).

Amadís answers, in effect, "sticks and stones." Finally all ten take up the catcall: "Todos ellos comenzaron á decir: ¡Oh Santa María, val, qué medroso caballero! Mas ...fuése su vía..." (AM II, 12). He has left the ten behind,

and now comes unexpectedly upon Leonoreta, daughter of King Lisuarte, who sends a messenger to him: "... ella é todas las doncellas vos mandan rogar que mantengades la justa á aquellos caballeros...pues que lo manda, facerlo he..." (AM II, 12). Now that the princess asks him to confront the ten, he agrees, and vanquishes them all, proving that he did not refuse to fight out of cowardice. What convinced him to fight was the request of Leonoreta, whose requests he was pledged to honor. Thus his battle with the ten was undertaken not in haste, but out of long-standing duty. Again, before leading his companions into battle, he assembles them and advises that "cada uno diga su parecer" (AM IV, 4). Lisuarte, too, does not rush into war; rather, he takes counsel with his companions. Speaking to Arban Grumedan, and Guilan, he says: "...quiero, como os hobe dicho, me digáis vuestro parecer" (AM IV, 15). Indeed, Amadís speaks with contempt of knights who force others to fight against their will. Referring to the ten who taunted him, he says: "...los tengo por muy desmesurados en hacer que los caballeros que van su camino se combatan contra su voluntad" (AM II, 12).

Amadís, however is wholly committed to the military life. He describes it as

> este oficio militar de las armas, que desde el comienzo del mundo fasta este nuestro tiempo ninguna buena ventura de las terrenales al vencimiento é gloria suya se pudo ni puede igualar... (AM IV, 4).

The military is the best of all possible lives. He goes on to say that there is "gran diferencia en el seguir de las armas ó en los vicios, y ganar los bienes temporales, como es entre el juicio de los hombres é las animalías brutas" (AM IV, 4). It is wholly rational to choose the military life, but to seek temporal wealth as a civilian is brutish. If the rewards of the military are not economic, what should one expect? As Amadís says, "esperando é deseando más la gloria é fama que otra alguna ganancia que dello venir podiese" (AM IV, 4). Glory and fame are the rewards of chivalry. And he adds almost as an afterthought that "demás de haber mucho acrecentado en vuestras famas, habéis hecho gran servicio á Dios..." (AM IV, 4). Chivalry also serves God.

Honor is an important consideration in fighting. The old knight whom Amadís excuses from battle protests that he wants to fight because "á los mancebos conviene ganar honra y prez, é á los viejos de la sostener en cuanto pudieren" (AM I, 21). It is the business of young knights to win honor and of old knights to uphold it as far as they are able. This one saving statement will be repeated by Cuadragante further on. Lisuarte, in speaking to the Romans in the face of defeat, gives a harsher view:

> ...no queda otro remedio sino que...los vivos que quedan pongan tal remedio á sus honras, que no parezca de la muerte natural dellos redunda otra muerte artificial en los que viven ó muerto... (AM IV, 31).

They must fight on for the sake of honor. Honor, then, means fighting to the death whether one wins or loses. Defeat is dishonor. But Cuadragante expresses a concept in which surrender does not mean defeat. Here he echos the old knight above. When Amadís vanquishes Cuadragante and demands that he acknowledge defeat, Cuadragante replies:

> Vuestra voluntad, dijo él, faré yo por salvar la vida; pero por vencido no me debo otorgar con razón; que no es vencido aquel que sobre su defendimiento, no mostrando cobardía, face todo lo que puede, fasta que la fuerza y el aliento le falta é cae á los pies de su enemigo (AM II, 12).

He surrenders in order to save his life; but he will not admit defeat. The dishonor of defeat is removed if a man has done all he could, without cowardice, until his strength failed him. One fights insofar as one can, and there can be no dishonor. Amadís agrees. And accordingly, Cuadragante gives a definition of defeat: "...el vencido es aquel que deja de obrar lo que facer podría por falta de corazón" (AM II, 12). And it is not out of place for enemies to admire one another's qualities, as in King Abies' statement to Amadís: "...como quier que yo te desamo mucho te precio más que á ningún caballero con quien me yo combatiese..." (AM II, 12).

In keeping, however, with the constant undercurrent of the book, the virtuous do win the wars. They may lose battles, but their ultimate victory is not to be doubted.

Amadís expresses this to his companions: "...no lo digo por el vencimiento fecho á los romanos, que, según la diferencia de vuestra virtud á la suya, no se debe tener en mucho..." (AM IV, 4). His companions' virtue is greater than that of the Romans, and therefore the fact that they defeated the Romans should not surprise anyone.

It is Lisuarte, however, who has the final word in the matter of chivalry. After his defeat by Amadís, he makes some decisions about the military life: "...muy cansado y enojado de ver tantas muertes é grandes males, é todo entre cristianos" (AM IV, 38). He begins to doubt that chivalry is a proper endeavor for Christians. Concerning the underlying causes of the fighting, he sees that "las causas por donde venían eran mundanales, perecederas..." (AM IV, 38). Amadís says that knights serve God, but to Lisuarte the basis of chivalry is worldly and perishable. He begins to think that honor is not everything: "...é á él como príncipe muy poderoso, era dado de las quitar á su poder, aunque algo de su honra se menoscabase..." (AM IV, 38). He could bring peace, even though by the code of chivalry it would tarnish his honor. In contrast to the rest of the book, he realizes that he had "siempre seguido todo al contrario, teniendo en tanto la honra del mundo, que de todo punto le había fecho olvidar el reparo de su ánima..." (AM IV, 38). The honor of chivalry has actually prevented his caring for the well-being of his

soul. The honor of chivarly is worldly. And finally, "con justa causa Dios le había dado tan grandes azotes" (AM IV, 38). God has actually punished him for devoting himself to the ideals of chivalry.

Thus, we have a multiple view of chivalry--exaggerated in some respects, but often with realistic concern for friends, fear for one's own safety, and unwillingness to do battle needlessly. The military life is praised and is said to serve God, although its rewards are fame and glory. There is some variation in the concept of honor, but the virtuous always win over the wicked. One of the main characters expresses his belief that chivalry is anti-religious and that, moreover, he is being punished for it.

Lisuarte's expression of his belief in God's wrath is not a chance remark. The idea that a divine finger measures the pulse of each human life and that the individual's condition is adjusted according to his virtue is constant throughout the book. Not only one's circumstances, but even one's physical appearance may reflect this, as will be seen in the next chapter.

III. PHYSICAL BEAUTY IN THE AMADIS

The appearance of things is never far from the minds of the characters of the Amadís. If the reader allows himself to be guided in this fantasy world by the author, and if he abides by the author's rules, he will be dazzled by a phantasmagoria of shapes and lines, colors, smells, and sounds that he could never meet--or believe--in the real world. It is an aristocratic population that lives in marvelous castles, wears beautiful clothing, owns lavish furnishings, and admires fine jewelry. Even the landscapes are paintings in words. The forest is cool and the meadow is bright. The breeze is fresh and the lake is clear. In this setting move knights who seek high adventure.

But beauty is not only for literary effect. There is a moral consideration. It is a gift from God, and any human being may be looked upon from this viewpoint. Men as well as women may possess this quality, and we will see discussions concerning its presence or absence. Unlike our own world, it is entirely proper in the Amadís to base one's opinion of another person on appearance. While beauty is not the final consideration, it is important. This extends to one's possessions and one's close friends. The appearance of evil characters forms an excellent

contrast to that of the virtuous. It is implied that all knights are handsome and all ladies beautiful. The imputation of beauty becomes almost routine. Sometimes it is synonymous with youth and sometimes with goodness. It is often considered in the Amadís an indication of one's standing in the eyes of God. Almost every time that characters meet, something is said concerning their beauty or lack of it:

> E cuando Grasandor vió á Oriana é aquellas señoras tan extremadas en hermosura é gentileza de todas cuantas él había visto ni oído, estaba tan espantado, que no sabía qué decir, é no podía creer sino que Dios por su mano las había hecho (AM IV, 24).

We see beauty considered to be a work of Providence. Not only are women beautiful. Brian de Monjaste speaks to Esplandian in the following manner: "Buen doncel, Dios os faga hombre bueno así como os fizo fermoso" (AM IV, 14). Here, beauty is a gift from Heaven; it exists in men as well as in women and is perhaps even on a par with moral goodness . That goodness and beauty are not always to be considered the same thing is explicitly stated by Amadís: "Los corazones de los hombres, dijo Beltenebros, facen las cosas buenas; que no el buen parescer" (AM II, 2). He adds that God may grant both to a man and repeats his statement that they are to be judged separately: "...al que Dios junto lo da, gran merced le hace; ...juzga el corazón según vieres que lo merece" (AM II, 12).

Nevertheless, when Amadís happens across an anonymous, wounded knight, we receive a different impression: "...vió dentro un caballero asaz grande é bien fecho, mas de su fermosura no parescía nada; que el rostro había negro é hinchado..." (AM I, 17). Here is a nameless knight about whose background and qualities we know nothing, but it is assumed that he possesses physical beauty, even though it is currently obscured by wounds. Indeed, this temporary absence of beauty is cause for specific comment. The implication is that all knights possess beauty. As we read on, the imputation of beauty becomes so routine that we are tempted to dismiss it as a literary convention. All of the virtuous characters are beautiful. Moreover, most of the male heroes are also specifically described as young. Those who see Amadís marvel at his youth and beauty: "Mucho se maravillaban todos de la gran fermosura de Amadís, é cómo siendo tan mozo..." (AM I, 15). When he releases the lions from the castle courtyard, the women who see him from the window are struck by the same qualities: "...fueron mucho maravilladas de su gran fermosura, é siendo en edad tan tierna..." (AM I, 21). Amadís' brother Galaor enjoys the same attributes: "Galaor...se quitara el escudo y el yelmo é viéronle tan niño é tan hermoso..." (AM I, 25). So also the hero's other brother, Florestan: "...é vió á don Florestan tan grande é tan fermoso..." (AM I, 43). Amadís' son, Esplandian, strikes the onlooker at first glance with his

beauty: "...el ermitaño mandó gelo trujeron muy fermoso é bien criado; que todos los que le veían folgaban mucho de lo ver" (AM III, 4). When Amadís first meets the boy, not knowing they are father and son, his first impression is of beauty: "El Caballero Griego...esperóle por ver qué quería, é como cerca llegó, parecióle el más fermoso doncel que en su vida viera" (AM III, 17). The Greek princes, too, are beautiful: "En Grecia fue un rey...hobo dos fijos muy hermosos, especialmente el mayor..." (AM II, Introduction). When Madásima accompanies Canileo, who is to engage in combat with Amadís, she is so beautiful that not even her mourning garments can hide it:

> Madásima vestía paños negros por duelo de su padre é su hermano, mas su hermosura era tan viva é tan sobrada, que con ellos parecía tan bien, que á todos facía maravillar (AM II, 18).

The noble women too are beautiful: "E como quiera que a la fermosura de Oriana é la reina Briolanja é Olinda ninguna se podía igualar, si no fuese Melicia..." (AM IV, 24). Even the horses of the main characters are beautiful. In Book I, Galaor chooses a horse for its beauty: "Galaor mandó tomar el gran caballo bayo, que le pareció el más fermoso que nunca viera..." (AM I, 43). In Book II, Amadís' steed possesses the same quality as his master, "aquella noche...encima de su caballo hermoso é lozano..." (AM II, 12).

Amadís' opinion that beauty and virtue do not

necessarily accompany one another is not shared by the author or authors. Indeed, we find that not only does beauty accompany virtue, but the lasting power of the beauty increases with the individual's other desirable qualities. When Corisanda tells Mabilia about her interview with Amadís in the Peña Pobre, we have the following revealing comment:

> Ella le contó cómo lo hallara é cuanto le dijera, é que nunca viera hombre doliente é flaco tan hermoso ni tan apuesto en su pobreza é que nunca viera hombre tan mancebo que tan entendido fuese (AM II, 8).

If the anonymous knight could lose his beauty by sickness and wounds, Amadís is so good that his beauty endures, even though he is suffering malnutrition from fasting (a good action). Again, when the Greeks see Amadís after he has slain the monster on the Insola del Diablo, he is recovering from serious wounds, yet they are struck by his beauty: "...é como quiera que de la flaqueza mucho de su parecer había perdido, decían nunca haber visto caballero más fermoso..." (AM III, 12). The previous two quotations come from Books II and III. Referring back to Book I, we find a statement that contradicts Amadís' own claim that "los corazones...facen las cosas buenas..." (AM II, 2). When Amadís and Galaor are together in the Court, we find

> la Reina llamó a Amadís é hízolo sentar cabe don Galaor, é las dueñas é doncellas los miraban, diciendo que asaz obrara Dios en ambos, que los ficiera más hermosos que á otros caballeros é mejores en otras bondades (AM I, 30).

This is again the attitude of Brian de Monjaste, that God makes one beautiful, and God makes one good. Not only are the two brothers virtuous and beautiful, they even look alike: "...é semejábanse tanto, que á duro se podían conocer, sino que don Galaor era algo más blanco..." (AM I, 30). They are brothers; they are of equal station, valor and virtue. Therefore, they are hard to distinguish physically from one another, even though they have different mothers. Physical appearance does indeed seem to be determined in the Amadís by character and social station. For contrast, let us consider a personage who lacks beauty of character. Arcalaus is the archenemy, the evil magician, and we have a short reference to his appearance: "...é como era muy grande de cuerpo é feo de rostro...aquellas señoras fueron muy espantadas de lo ver..." (AM IV, 49). Arcalaus lacks both moral and physical beauty. We are given a graphic description of Canileo:

> ...el rostro había grande é romo, de la fechura de can, é por esta semejanza le llamaban Canileo ...é cubierto de pintas negras espesas, de las cuales era sembrado el rostro, é las manos é pescuezo, é había brava catadura, así como semejanza de león... (AM II, 18).

This is the description of a man who is an enemy of the hero, Amadís, and will fight against him. Again, moral ugliness accompanies physical ugliness.

Not only is this beauty, or lack of it, a passive quality that accompanies other qualities. It can also move the

characters to action. Let us consider the following passage:

> El Rey...no acostumbraba hacer caballero sino a hombre de gran valor, y...dijo á don Galaor: ¿Qué os parece que se hará en esto? --Paréceme, señor, que lo debéis hacer...que el novel es muy extraño en su donaire y fermosura, é no puede errar de ser buen caballero. --Pues así vos parece, dijo el Rey, hágase (AM III, 4).

Norandel's beauty causes King Cildadan to knight him, and is even a substitute for bravery. His beauty appears to assure that he will be a good knight. If he is beautiful, then he must possess beautiful moral qualities. In another episode, Amadís' beauty causes the ugly Canileo to become jealous: "E Ardan Canileo, que lo miraba, é lo vió tan fermoso más que otro ninguno que visto hobiese, no le plogo que con ella fablase..." (AM II, 18). Finally, beauty acts as a soothing balm when Urganda appears and speaks to Lisuarte:

> También vos fice saber que este doncel pornía paz entre vos é Amadís; esto dejo que se juzgue por vos é por él, cuanta saña, cuanto rigor y enemistad ha quitado de vuestras voluntades la su graciosa é gran fermosura... (AM IV, 45).

The beauty of Esplandian is partial cause of the reconciliation between Amadís and Lisuarte.

Beauty possesses this catalytic quality, however, more in men than in women. This is because men are agents and women are passive in the world of Amadís. If a man's beauty can stop a war, a woman's beauty cannot even prevent her being sent away if male authority wills it. For women, beauty is secondary to duty.

We have seen that beauty is always a consideration. It may be present in anyone, but because it is a gift of God it is usually an indication of virtuous character. While we are told that beauty and morality must be judged separately, it is suggested that all knights possess beauty, that all noble women have it, and further that even the possessions of the virtuous are beautiful. Evil characters are ugly morally and physically. Physical beauty can move characters to action, but this is modified in women by severe restrictions imposed upon them.

Women are a factor in almost every episode of the book. But they never act independently. They are subject to societal rules that severely restrict their actions. The next chapter will treat of this subject.

IV. RIGHTS OF WOMEN IN THE AMADIS

Women in the world of Amadís are always subject to male authority, be it that of father, husband or knight. All consideration of women's rights must be seen within this framework. Men exercise the power of life and death over female characters, and the most a woman may reasonably expect is not to be mistreated by strangers and not to be forced downward on the social scale. Marriage is arranged by the family, and the woman may not expect any objection of her own to prevail. Opinions of characters differ. The priest Nasciano hears Amadís' confession during the time that the knight has withdrawn from the world pursuant to a letter from Oriana wrongly accusing him of infidelity. Amadís complains that the woman he loves does not reciprocate his feelings. The priest answers that "no puede hombre, ni debe amar á quien le no amare" (AM II, 5). Love cannot and should not be forced upon a woman. Here we see a glimmer of free will for women. This is strengthened by Amadís' brother Florestan, who stumbles upon a lady being held by a knight against her will. It must be noted that he is not a member of her family. She begs Florestan to take her away, and he promises to do so. When the other objects, Florestan responds: "No tengo yo que sea vuestra pues que por su voluntad me demanda que de aquí la lleve" (AM I, 43).

She has the right to be free as she wishes. Her will is to be considered. However, we must not strain this too far, for in the same passage the enemy knight challenges Florestan to battle in the following terms:

> ...tú ganaste una doncella...si yo venciere,
> sea la doncella mía, y si vencido fuere, lleva
> con ella esa otra que yo guardo. --Contento
> soy dese partido, dijo Florestan (AM I, 43).

He proposes that they wager the lady in question, and he offers to throw in another whom he is also holding against her will. After Florestan accepts the bet, the two knights battle. The women are now spoils of battle. Florestan, of course, is victorious. He leads away the two damsels, and treats them in a way that would belie his initial protestation of belief in their free will: "Florestan tomó para sí la primera é dijo á la otra: Amiga faced por ese caballero lo que á él plugiere; que yo vos lo mando" (AM I, 43). He has won them in battle, and now he considers that they are under his authority, and furthermore that he can transfer that authority to another man, in this case Galaor. Freedom, then, is the right not to be held against one's will by a stranger. It is not the right to act as one sees fit. Women must be subordinate to men. And even this one concession to freedom may be abandoned if circumstances warrant it. We have the instance of the knight Angriote de Estravaus, who loved a woman who did not reciprocate his feeling. He proceeded to ride against the entire family,

and so harrassed the household that finally "tanto la guerreó, que sus parientes por fuerza gela metieron en poder" (AM I, 17). Her family forces her to go with him. It is obvious in the passage that she does not wish to do so, but that she cannot act against her family's wishes. She goes with Angriote, but warns him "bien me podéis haber, pero nunca de grado de mi amor" (AM I, 17). Even though she must acquiesce to the dictates of her family, her love is hers alone to give, and Angriote cannot take that by force.

A striking example of the absolute power of the family is Lisuarte's decision to marry his daughter Oriana to the Roman Emperor. Oriana, by this time, is secretly married to Amadís and therefore cannot consent to the liaison. But neither can she reveal the fact to her father. Her only recourse, then, is to plead. At first Lisuarte attempts to bring her around to his view by persuasion, "tentando...que por su voluntad entrase á aquel camino... mas por ninguna guisa podo sus llantos é dolores amansar" (AM III, 19). When he fails to win her will, he asks the Queen, Oriana's mother, to persuade her to accept the inevitable, "diciéndole que amansase á su hija, pues que poco le aprovechaba lo que facía" (AM III, 19). The mother herself is strongly against Lisuarte's plan, but she has no more right to oppose the will of the head of the household than has her daughter. It is slowly revealed that every

woman in the house is subject to his dictates. The mother does as he asks: "...no quiso decirle otra cosa sino facer su mandado, aunque tanta angustia su corazón sintiese, que más ser no podía..." (AM III, 19). Mother and daughter are so distraught that they faint, but Lisuarte continues:

> ...cayó amortecida é la Reina otrosí...Mas el Rey...fizo tomar á Oriana así como estaba y que la llevasen á las naos, é Olinda...la cual... le pedía...no la mandase ir...pero él...fízola luego llevar...é mandó á Mabilia é á la doncella de Denamarca... (AM III, 19).

Not only does the pitiful condition of his wife and daughter not sway him, but he has the unconscious Oriana carried to the ship, and forces her ladies-in-waiting to accompany her against their will. Thus, all the women in the house must obey the one male, even if they are in such turmoil that they faint and cry out. Unpleasant as this passage may be to the modern reader, it was evidently not so to the author, for he proceeds to say that Lisuarte is a most solicitous father. He follows his daughter to the ship, and when she revives he once again tries to reason with her, having a father's concern for her happiness. But he makes clear at the same time that he will not, of course, change his mind: "...fuése al puerto...consolaba á su fija con piedad de padre, mas no de forma que esperanza le posiese de ser su propósito mudado" (AM III, 19). She is not comforted, and when Lisuarte leaves, the Romans, all men, "Cerraron la puerta con fuertes candados" (AM III, 19). Oriana is

locked in her cabin with iron padlocks. Thus we have a mother unwilling to see her daughter and three other women sent to another country against their wills, but all must submit to the will of the male.

If a woman is a pawn of the male members of her family, what rights may she expect? She may normally expect not to be held against her will by a non-member of the family. In the case of Angriote's woman, her family was forced to hand her over, but not only did she protest to Angriote that he was going beyond the boundary of love and courtship. She chided him severely: "No os ternáis por cortés en haber así una dueña por fuerza..." (AM I, 17). She also attempted a more forceful tactic: "La dueña, que lo mucho desamaba, cuidó de lo poner donde muriese..." (AM I, 17). She is outraged that he ignores the right society has decreed is hers and she tries to put him in a position in which he will be killed. The strength of her feeling may be measured by the danger in which she puts herself. In a world that deals quick and awful punishment, an attempt to arrange the death of a knight is a perilous endeavor: "¡Mal haya mujer que tan gran traición pensó...! E sacando su espada de la vaina, dióle un golpe tal en el pescuezo, que la cabeza le fizo caer a los pies..." (AM I, 22). Another woman has attempted to arrange the death of Amadís, and a knight who hears the conversation is so enraged that he summarily lops off her head.

A woman may expect protection from unlawful force. That this was necessary is shown time and again: "...falló cinco ladrones que tenían una doncella, que la querían forzar, y el uno dellos la llevaba por los cabellos" (AM I, 28). Rape was a problem and a woman was never safe. Amadís, to his disgust, happens across a fellow knight who is in the act of forcing a lady "y el caballero con ella, é forzándola para la deshonrar" (AM I, 19). He soon rescues her and the dishonorable knight tells him that they must now do battle, for if he does not punish Amadís for preventing the act he will have to lay down his arms forever. Amadís responds: "El mundo perdería muy poco...pues con tanta vileza usáis dellas, forzando á las mujeres, que muy guardadas deben ser de los caballeros" (AM I, 19). He tells the knight contemptuously that he might well lay down his arms, since he makes such vile use of them, and that in so doing he gives all knights a bad name. He adds further that his actions will cause women not to trust knights, the implication being that women have the right to expect protection from any knight. The fact that women possessed so pitifully few rights, and were therefore so vulnerable, may well be the reason that a knight's promise to a lady is constantly held up as a sacred trust throughout the book. In the light of this, a knight's readiness to die rather than go back on his word to a lady becomes more understandable and realistic. It was a social necessity, taking the

place of police and courts. In the example below, in which Amadís receives conflicting requests from Oriana and Briolanja, his decision to remain in voluntary imprisonment and endure a quietistic death rather than go back on his word is not as fanciful as might at first appear to the modern reader.

A woman may also reasonably expect to marry a man of a station at least equal to hers. We have the letter from Celinda to Lisuarte, in which she describes "Antifon el Bravo, que por ser por mí desechado en casamiento, por no ser en linaje mi igual" (AM III, 4). Antifon asks for her hand and she refuses on the grounds that he is of a lower station. Amadís himself, unaware at the beginning of the book that he descends from royalty, laments his unworthiness to love Oriana:

> ¡Ay captivo Doncel del Mar, sin linaje é sin bien! ¿Cómo fueste tan osado de meter tu corazón é tu amor en poder de aquella que vale más que las otras todas, de bondad é fermosura é linaje? (AM I, 8).

She is his better in goodness, beauty and family background.

Finally, if a woman may at times be held against her will, and if she is to be under the authority of a knight, she can expect not to be mistreated in any way. Amadís once again comes across an unpleasant scene: "...la doncella lloraba fuertemente, y el caballero la fería con la lanza en la cabeza...así que, la sangre por el rostro le corría" (AM I, 24). A knight is beating a woman so severely that

blood runs down her face. Violence is no stranger to Amadís nor to his world, but violence to a woman while in a knight's power is another matter. Amadís speaks with contempt: "...nunca vi caballero tan villano como este, en querer ferir la doncella de tal guisa..." (AM I, 24). Knights must behave properly toward women.

We have seen that women have few rights. They may expect not to be restrained by knights, to be rescued from molestation, to be loved faithfully, and to wed a man of their own station. But women are also spoils of battle, and they are always subject to male authority, be it father, husband, or victorious knight. Contempt is expressed for men who mistreat women.

Society, then, gives to both sexes specific roles to play. The rules are simple but inflexible. In one area, however, the rules are more complex and rather easier to bend. It is an area of behavior that runs through every major episode in the book and brings into play all the established authorities--family, government, Church. It is the area of sexual morality. Since it is a subject unto itself, it will be discussed in the following chapter.

V. SEXUAL MORALITY IN THE AMADIS

Sexual morality plays a major part in the book. It is pivotal in several elements of the plot, and responsible for the cessation of war between Lisuarte and Amadís, and it explains some of the Byzantine elements. Sexual mores are the cause of Amadís' being raised in Scotland, and explain Esplandian's bizarre upbringing by a lionness. The fact that fathers and sons, brothers and half-brothers do not recognize one another at first meeting is directly traceable to attitudes toward sex. The alignment of the Romans with Lisuarte and against Amadís rests ultimately on this basis. The inability to reproduce is one of the factors that impell Urganda to intervene with magic in the affairs of others.

If anything in the book is characteristic of sex besides its importance to the plot, it is the ambivalence expressed toward it by the various characters. Thus, there is no one attitude toward sex. Rather, the attitudes can be categorized and characters adhering to each can be listed.

There is a grim and deadly side to sex in the Amadís. The priest Nasciano expresses the Church's position when Oriana confesses, telling him of her liaison with Amadís, without mentioning that they have sworn to marry and that the ceremony will take place in the Church lawfully at the

earliest possible time: "...reprehendióla mucho, diciéndole que se dejase de tan gran yerro; si no, que la no absolvería, é sería su ánima puesta en peligro" (AM III, 9). He demands that she not repeat the act and threatens not to absolve her of her sins if she refuses. He further warns that such activity can lead to eternal damnation. And so we have the Church's indication that non-marital sex can lead to the death of the soul.

On the part of society, the knight Balais de Carsante states the extreme seriousness of the loss of virginity as "aquello que perdiéndolo ninguna cosa les quedaría que de loar fuese" (AM I, 28). Losing her chastity is the most serious thing that can happen to a woman. Indeed, without it, the woman possesses nothing worthy of praise. If this be so, we can more easily understand the severe restrictions imposed on women.

If the Church warns of damnation and society of ostracism, abstract things that the wilfull can wave away with scorn, secular law provides a more immediate sanction. The author states in Chapter 1 of Book I:

> ...en aquella sazón era por ley establecido que cualquiera mujer, por de estado grande é señorío que fuese, si en adulterio se hallaba, no se podía de ninguna guisa excusar la muerte (AM I, 1).

Unchaste behavior brings the death penalty. This is stated early and sets the tone for the book. It is the reason that illegitimate children are set afloat on the sea (as

Amadís) or left in the forest (as Esplandian). The mothers fear death. Let it be noted that the death penalty applies specifically, and only, to women. Men are not penalized. Unless it be by aggrieved relatives, men are in no way punished. Further, the term "adulterio" means not just adultery, but any sexual act committed by a woman with a man who is not her husband. If she is unmarried, all such acts are "adulterio". This is born out by the fact that unmarried ladies fear death as much as those who are married.

We see this grim aspect of sexual morality in Elisena's reaction to her pregnancy:

> ...preñada se sintió...Allí fueron las cuitas...
> é no sin causa...como quiera que por aquellas
> palabras que el rey Perion en su espada prometiera,
> ...ante Dios sin culpa fuese...no lo era empero,
> ante el mundo, habiendo sido tan ocultas (AM I, 1).

She fears to let it be known that she is pregnant, because although Perion has sworn on his sword to marry her when it becomes possible, and she is therefore guiltless before God, the world does not know this, and will judge her guilty. In such a strait-jacket has society placed the woman, that she cannot even tell Perion, "Pues pensar de lo hacer saber a su amigo, no podía ser...por ninguna guisa ella remedio para su vida hallaba" (AM I, 1). She is facing the death penalty, and is all alone.

Oriana finds herself in a similar situation, and expresses not her fear of social condemnation, but rather of

death: "Oriana preñada fué...é como lo entendió...dijo: ...la mi muerte me es llegada..." (AM II, 21). She equates pregnancy with death. And not only is she in danger. In discussing with Amadís the magic jewels that indicate faithful lovers, she expresses the folly of putting them to the test: "¿Cómo se podría eso hacer, dijo Oriana, sin que á mí fuese gran vergüenza é mayor el peligro, é á estas doncellas que nuestros amores saben?" (AM II, 13). If the jewels showed her and Amadís to be lovers, she would be shamed before society, she would face great danger (death), and even her ladies-in-waiting would be imperilled simply because they knew of her guilt but kept their own counsel. If one doubts it, see their reaction when they learn of her pregnancy: "...soy preñada...de que muy espantadas fueron..." (AM II, 21). They are afraid. When finally Oriana's time comes, "el gran miedo que tenía de ser descobierta de aquella afrenta en que estaba la esforzó de tal suerte, que sin quejarse lo sofría..." (AM III, 4). She gives birth in secret, stifling her cries at the pain in order not to make her condition known. In no instance is pregnancy welcome without a public church marriage ceremony preceding it.

Nevertheless, sex is not always the grim, life-and-death matter that these examples might indicate. Church and secular law say one thing, but when has everyone agreed with the law? The author himself, after stating that the

death penalty was prescribed, refers to it as "esta tan cruel costumbre é pésima" (AM I, 1). If not everyone agrees on the wisdom of the law, there are also gradations in its application. The priest expresses it to Oriana thus: "El hombre bueno fué maravillado de tal amor en persona de tan alto logar, que muy más que otra era obligada á dar buen enjemplo de sí" (AM III, 9). A sexual indiscretion is worse in a person of high rank, because she should present a model of good behavior for the rest of the world. Perion echoes this attitude in a way that can only appear comical to today's reader, yet it must have been deadly seious at the time. While a guest in the home of a count, he awakens during the night to find that a strange woman has entered his bed. Her bold overtures provoke this response from Perion: "Decidme quien sois..ó no haré nada" (AM I, 42). He is quite willing to oblige her, but first he must know who she is. When she tells him that she is the daughter of his host, the count, he answers: "Mujer de tan gran guisa como vos no conviene hacer semejante locura" (AM I, 42), and he refuses to cooperate. It becomes obvious that he was not asking who she was, but what social station she occupied. Finding it on a certain level, he found also that what she asked was unacceptable. Moreover, he calls her desire "madness," a term used by others as well to describe non-permissible sexual desire in high-born women. That same man is not at all averse to

bedding other women (besides his wife) as will be seen. Florestan and Galaor are also his sons, by different women, neither of them Elisena.

This double standard--sanctions against women but not against men--is well expressed in a scene in which Balais de Carsante saves a lady from rape, then himself solicits her favors. She replies with a model of dignity that Spanish women still possess:

> Señor caballero,...si yo perdiendo mi castidad por la vía que los ladrones trabajaban, la gran fuerza suya me quitaba la culpa, otorgándola á vos de grado, ¿cómo sería ni podría ser desculpada? (AM I, 28).

She states that the loss of her chastity by rape would not have been dishonorable, since it would have been against her will, but if she accedes to his request, then she will lose her chastity voluntarily, thus dishonoring herself. We now have two conflicting opinions. On the one hand, women fear any discovery, knowing that they face death no matter what the circumstances. On the other hand, the matter of will again enters, and makes the difference between guilt and innocence. Balais answers with a revealing statement concerning the nature of chivalry "...á los caballeros conviene servir é cobdiciar á las doncellas...y ellas guardarse de errar..." (AM I, 28). It is the duty of knights to serve and covet ladies, and the ladies' duty to refuse the knights' importuning. Then he makes a classic statement that men have made explicitly or implicitly for millenia:

> ...como quiera que al comienzo en mucho tenemos haber alcanzado lo que dellas deseamos, mucho más son de nosotros preciadas...resistiendo nuestros malos apetitos... (AM I, 28).

However earnest a man may be in his soliciting a lady's favors, he will think the more of her if she resists him. He even calls the man's desire "evil appetite." Here is a timeless statement that any modern will recognize.

And far from the stern sanction of the law is the attitude that some circumstances may even remove guilt for sexual trespasses. Urganda speculates that

> si Dios los deja llegar á edad de ser caballeros é lograr su caballería, ellos farán tales cosas en su servicio y en mantener verdad é virtud, que...serán perdonados aquellos que contra el mandamiento de la Santa Iglesia los engendraron... (AM IV, 45).

While granting that conception of children out of wedlock is contrary to the teachings of "the Holy Church", she sees the possibility of God's allowing the children to become knights of such virtue that they remove from their parents the taint of sin--precisely the reverse of visiting the sins of the fathers upon the children. Even the priest admits that not all in the matter is black and white. In speaking to Lisuarte, he says: "...podemos decir que aunque aquello por acidente fué hecho...no fué sino misterio de nuestro Señor que le plugo que así pasase" (AM IV, 32). Although Esplandián's birth by Oriana was not as orthodox as the faithful might wish, still the priest sees that it may have happened as a "mystery of our Lord," who willed it so. In

effect, the priest is admitting the possibility that God wills some individuals to break the commandments of His Church. This may be approaching blasphemy. Lisuarte is the recipient of another piece of advice in the same vein, this time from Galaor. Referring to the time, years before, when Lisuarte raised the siege that an enemy had imposed on Celinda's castle, Galaor says that "si afán y peligro pasastes en el socorro de aquella infanta, bien vos lo pagó con tan fermoso hijo" (AM III, 4). After chasing away the enemy, Lisuarte had entered the castle and dallied with Celinda. The result was Norandel, a handsome youth and paragon of virtue. Galaor calls the fruit of this irregular liaison "good payment" for the trouble and danger Lisuarte had endured. Gone is any feeling of sin or shame, although at the time of Norandel's conception Lisuarte was already married to Oriana's mother. Indeed, in a book in which virtuous characters tend to be totally virtuous, even in their antecedents, it is significant that three of the most virtuous--Galaor, Florestan, Norandel--were born totally outside of wedlock, while the two most virtuous--Amadís and Esplandian--were born in clandestine wedlock but under a cloud (since both were rejected by their mothers out of fear of discovery). This suggests strongly that illegitimate birth bore no stigma.

We find thoughout the book three sorts of unorthodox relationship: the casual, with no thought of love or

marriage; the clandestine marriage; and temporary union of a knight under duress from a lady. These come between the two extremes, the totally unlawful rape and the totally lawful marriage by church ceremony.

Galaor is the most amorous of the three brothers, and he provides us with two instances of the casual relationship. We are told that "aquella noche durmió don Galaor con Madásima..." (AM I, 33). The event is mentioned in an off-hand manner, and is given no other importance. It adds nothing to the plot, and there is no judgment concerning its morality. Later on, Galaor is accompanying a young woman through the countryside, and at night tents are set up. We soon learn that "Galaor quisiera aquella noche albergar con la doncella, que muy hermosa era; mas ella no quiso..." (AM I, 41). Again it is in a by-the-way spirit. If the sentence were deleted it would not change anything in the passage. It is mentioned as the most casual and unimportant of events. Again, no judgment is made by the author nor by the characters.

The above episodes require no commitment from either of the parties involved. Clandestine marriage, however, is a more serious matter. Elisena and Perion first fall in love, and Perion becomes so ill from the experience that he takes to his bed. Yet in spite of a similar reaction in Elisena, she sends her lady Darioleta to Perion to set forth the conditions without which she will not see him alone,

"...si me vos prometéis...de la tomar por mujer cuando tiempo fuere, yo la porné en parte donde...vuestro corazón satisfecho sea..." (AM I, Introduction). He has first to promise to marry her at the proper time; then she will accede to his desires. We are left in no doubt about the acceptability of clandestine marriage to the Church. During Oriana's confession, the priest is grieved to learn of her relationship with Amadís, thinking that she entered into it casually, but she explains that "cómo...tenía dél palabra...de marido se podía é debía alcanzar. Desto fué el ermitaño muy ledo..." (AM III, 9). When he understands that the knight promised to marry her, his attitude changes to one of approval. Later, when he hears of the war between Amadís and Lisuarte--caused by Lisuarte's insistence on marrying Oriana to the Roman Emperor, and the unwillingness of both Oriana and Amadís to tell him of their clandestine marriage--Nasciano the priest goes to Lisuarte and reveals the fact to him. This causes Lisuarte to change his mind, and prevents further bloodshed: "...fué causa de mucho bien para muchas gentes, que fueron remediadas de las muertes crueles que esperaban..." (AM III, 9).

Union under duress is to the knights what rape is to the women. We find several instances in which the knights, either because of innate virtue or because they have pledged their word, refuse to accede to requests from ladies until the "weaker" sex finds a way to force the issue. In the

case of Perion and the count's daughter, she becomes enraged at his refusal, leaps from bed, draws Perion's sword from its scabbard, and places the point of the blade over her heart, shouting "¿Qué bondad en vos puede haber desechando doncella tan hermosa?...yo haré que mi padre tenga mayor enojo de vos que si mi ruego ficiésedes" (AM I, 42). Seeing that she is about to destroy herself, Perion relents and does her will: "...tiróla de la vaina é puso la punta della en derecho del corazón....--Estad, que yo faré lo que queréis" (AM I, 42). We understand that, far from lust, he performs the act only to save the lady from the sin of suicide. And there is the remarkable story of Amadís and Queen Briolanja, which the author warns us is only rumor, and he himself does not believe it. Nevertheless, he repeats it, and it is a classic of union under duress. Amadís has promised to grant any request that Briolanja makes. She promptly places him in (for a knight) an impossible situation: "...demandó á Amadís, para cumplimiento de su promesa, que de una torre no saliese hasta haber un hijo o hija en Briolanja..." (AM I, 40). She asks Amadís to give her a son or a daughter, and that he go to a tower room and stay there until he is prepared to do so. The knight, however, has already sworn fidelity to Oriana and cannot break his word. And yet to refuse Briolanja would also be a breach of knightly promise. Either way, he is dishonored, and herein lies the tragedy. His only recourse is to fulfill

that part of his promise that he honorably can. He remains in the tower "perdiendo el comer é dormir, en gran peligro de su vida fué puesto" (AM I, 40). He is in such turmoil that he can neither eat nor sleep, and his health begins to fail seriously. Word reaches Oriana, and she furnishes the solution: "Oriana, porque no se perdiese, le envió mandar que hiciese lo que la doncella le demandaba" (AM I, 40). She releases him from his pledge of fidelity for this one time in order to prevent his death. And now Amadís, faithful to his pledge, does what is asked of him and more, "tomando por su amiga aquella fermosa reina, hobo en ella un hijo é una hija de un vientre" (AM I, 40). She had asked for a son or a daughter. Amadís gives her twins--a son and a daughter.

In both instances of union under duress, the unlawful act is committed for one reason--in order to save one of the parties from death. This does not appear to bring any dishonor upon the knight. Indeed, from the union of Perion and the count's daughter is born Florestan, one of the most virtuous of the characters.

Up to this point, sexual morality has dealt with those things which are forbidden to women, and punishment of women for trespasses. What rights does this system permit a woman to expect? Typically, very few. She may expect not to be forced to sexual union by a man not her husband, and to be rescued if an attempt is made. She may, as we have

seen in the case of Oriana and Amadís, expect fidelity from her spouse. Not only does Oriana possess the power to release her (clandestine) husband from this restraint, but when she suspects him of having been unfaithful she sends him a biting letter:

> ...vos el falso y desleal caballero Amadís de Gaula; pues ya es conoscida la deslealtad é poca firmeza que contra mí...mudando vuestro querer de mí...poniéndole en aquella... (AM II, 1).

So appalled is Amadís at the accusation, that he withdraws from the world, lays down his arms, and changes his name.

We have seen that official views on sexual morality are rather stern, and that personal views of characters vary but lean toward a certain amount of permissiveness. There are also attitudes expressed concerning the nature of the act itself. One might expect that a society that provides the death penalty for non-marital sex would consider such acts to be esthetically offensive. But again the all-or-nothing attitude prevails. If a character is virtuous, then the character's actions are virtuous. Since virtue usually is synonymous with physical beauty in the book, we are given a frame of reference within which to consider sex. The question is not whether the act is offensive, but rather who is performing it. Evil characters perform evil acts. Let us consider the case of the conception and birth of the monster on the Insola del Diablo. First the giant's daughter solicits her own father, killing her mother in a

violent manner,

> fingiendo la fija ver en un pozo una cosa
> extraña, é llamando á la madre que lo viese,
> dióle de las manos, y echándola á lo hondo,
> en poco espacio ahogada fué (AM III, 11).

She tricks the mother into peering down the well. Then with a shove she makes the way to her father clear. The girl is evil, a matricide who plans incest. Next comes the act itself: "...tomó por mujer á su fija Bandaguida, en la cual aquella malaventurada noche fué engendrada una animalía, por ordenanza de los diablos..." (AM III, 11). Incest becomes accomplished fact. Although the daughter is beautiful, the act cannot be. The night on which it occurs is called "unfortunate". The creature conceived is not even human, and the conception is by direct intervention of three devils. Now the daughter compounds her wickedness: "...sería aquel su fijo el más bravo que se nunca viera, y que si tal fuese, buscaría manera alguna para matar á su padre y se casaría con el hijo" (AM III, 11). She plots to kill her father and take her son for a lover, adding two more sins to the list. The creature of such a union will be of the same nature as its antecedents. In fact, the baby is ugly and smelly: "Tenía el cuerpo y el rostro cubierto de pelo...é los ojos grandes y redondos muy bermejos como brasas... olía tan mal, que no había cosa que no emponzoñase..." (AM III, 11). It has a hairy face, large red eyes, and smells so bad that it poisons the air and the nurse suckling

it: "...é mamó...é cuando se lo quitaron cayó ella muerta de la mucha ponzoña que la penetrara" (AM III, 11). By suckling the baby, she is lethally poisoned. The evil creature then turns on its parents:

> E como el Endriago vió á su madre vino para ella, é saltando, echóle las uñas al rostro é fendióle las narices y quebróle los ojos, é antes que de sus manos saliese fué muerta...el Gigante lo vió...é á poco rato fué muerto (AM III, 11).

The evil parents must die for their crimes, so the evil creature commits parricide. It claws the mother to death, ripping her nose, gouging out her eyes, and the father soon follows. The creature itself, of course, comes to a just end when Amadís kills it, and with this act of justice ends an episode that began in evil, was totally evil, and could be terminated only by the single most virtuous character in the book.

Let us see what happens when these virtuous persons engage in sexual activity. Now we see that sex is beautiful. The author writes, about Oriana and Amadís, that "sus encendidas llamas...más ardientes é con más fuerza quedaron, así como en los sanos é verdaderos amores acaecer suele" (AM I, 35). Passion is praised between the right people. Amadís and Oriana are (clandestinely) married at this time, but marriage is not necessarily what is meant by "sanos é verdaderos amores." We have below descriptions of two other couples, Lisuarte and Celinda, and Galaor and an anonymous woman, who give no thought to

love or marriage, and yet their activities are praised in precisely the same terms as those of Amadís and Oriana. The criterion must be, then, the innate nobility or quality of goodness of the participants, rather than their marital status. In no case in which the sex act is alluded to have the participants been married by a priest. Following is a longish description of a sexual encounter between the two protagonists:

> ...é Amadís tornó á su señora, é cuando así la vió tan hermosa...se puede bien decir que en aquella verde yerba, encima de aquel manto, más por la gracia é comedimiento de Oriana que por la desenvoltura ni osadía de Amadís, fué fecha dueña la más hermosa doncella del mundo (AM I, 35).

The passage has several elements in common with the two other descriptions. It is a description of a woman's loss of virginity. It is done with delicacy of feeling. It is more detailed than other descriptions tend to be in the book. The act is described as beautiful, indeed the word "hermosa" is used twice. The surroundings are beautiful--green grass, a fine cloak. Lust is at a minimum. Rather it is the lady's beauty and grace that inspire the knight. The message is clear: Beautiful people make beautiful love. Let us consider Celinda's memory of her encounter with Lisuarte:

> Pues entrando vos, mi señor, en el mi castillo, ó porque mi fermosura lo causase, ó porque la fortuna lo quiso, seyendo yo de vos muy pagada, debajo de aquel fermoso rosal, teniendo sobre nos muchas rosas é flores, perdiendo yo las mías, que fasta entonce poseyera... (AM III, 4).

This refers to the episode in which Lisuarte rescued Celinda. It is the story of Celinda's first sexual encounter. It is done with great delicacy ("many roses and flowers, I losing mine"). It is uncharacteristically detailed. And a form of "beautiful" occurs twice, as in the first example. The surroundings are beautiful ("underneath that beautiful rosebush, above us many roses and flowers"). Lust is not present. The act occurred either because her beauty caused it, or fortune wished it so, or because she was so grateful to Lisuarte. Here there is no question of marriage, for Lisuarte is already married. This is an act of adultery on his part. Yet the author treats it just as he does the scene between Amadís and Oriana, and furthermore the child born of the union is the brave and virtuous Norandel. Finally, let us see the scene between Galaor and the young woman:

> ...estaban don Galaor é la doncella, solos hablando...é como ella era muy hermosa y él codicioso de semejante vianda...descompusieron ellos ambos una cama...haciendo dueña aquella que de antes no lo era...mirándose el uno la su floresciente y hermosa juventud... (AM I, 25).

Galaor, the most amorous of the brothers, seduces a maiden. Again, it is the lady's first experience. The description is done in admirable taste. The detail is there. A form of "beautiful" occurs twice. It takes place in a well-furnished castle. It is the lady's beauty, not the knight's lust, that precipitates the scene.

Sexual mores, then, are lax in the Amadís. While the severest sanction is provided for women who transgress, most of the main characters are born out of wedlock. Transgression is worse in the high-born, but in spite of what Church and society say, mitigating circumstances can reduce the seriousness of an illicit liaison. Three kinds of unorthodox sexual relationships are described with no disapproval. The sexual act itself is ugly when engaged in by wicked people, but beautiful when performed by beautiful people.

We have come a long way from the death penalty, and while it is a constant menace throughout the book, we can find in the Amadís almost any shade of opinion concerning the sexual morality that plays so important a role. We have seen that judgments in this matter are based on both secular and religious grounds. The religious attitudes differ in some surprising ways from what twentieth-century man might expect. In other areas too religion offers surprises. Since it is all-pervasive in the book, we will devote the entire next chapter to religion.

VI. RELIGION IN THE AMADIS

Every character of the Amadís, be he good or evil, is profoundly religious. The good are good because they follow the teachings of the Church. The evil are always aware that they are in violation of those teachings. All hear mass every day and invoke the name of God before undertaking any endeavor of consequence. While the religion of the knightly world may well surprise twentieth-century readers in some of its aspects, it errs, if at all, on the side of restraint. The extravagant asceticism that characterizes some medieval men is not present in the world of Amadís. It is a beautiful world, and life in it can be good. The Christian is perfectly at liberty to enjoy it within certain limitations. Comfort is not inimical to the Christian ideal. At the same time, evils exist that modern man seldom fears. Devils and demons are real forces that can work their way with the unwary. One must ever be on guard. And not only are these dreadful creatures ready to assault the soul of men. God Himself will strike down the blasphemer and the murderer. The knights at times become the instrument of a wrathful God and they exercise their office with frightening efficiency. It is perhaps understandable that an attitude of fatalism can be discerned in many of the characters of the Amadís.

It is not only a fantasy world of delight, but also the stage for the unfolding of a cosmic drama in which the forces of good do battle with the forces of evil.

Because religion pervades the book, it cannot be separated from the other aspects. Religion has often appeared in other chapters of this study, and in the present chapter is treated only insofar as it does not apply to aspects of the book already discussed.

We find that Amadís, as the ideal man, is punctilious in the execution of what he sees as his religious duty. It is common to read something like the following: "...é otro día de mañana, después de haber oído misa, armóse..." (AM I, 17). Dutiful Christian that he is, he hears mass not only on Sundays and holy days, when it is required of all Christians, but every day. Since he and his peers are paragons of virtue, they naturally attend mass each morning, and there is evidence that it is even something of a social event. The statement that "they heard mass" becomes routine and seldom is it elaborated on, as when "Otro día de mañana todos aquellos nobles señores é caballeros se juntaron á oír misa, é á oír la embajada..." (AM IV, 18). It seems to have been a time not only for religious duty, but also of communal meeting.

In an age when the ascetic hermit was held in high esteem, it is interesting to note that not only does the hero win great wealth for himself and his friends in the

Insola Firme, but it is stated specifically that enjoyment of worldly goods is in no way inimical to the Christian life. In the last sentence of Book I, Briolanja says:

> ...estas riquezas...con buena conciencia ganadas é adquiridas, é faciendo templadamente dellas satisfacción á aquel Señor que las da, reteniendo en nos tanta parte, no para que la voluntad, mas para que la razón satisfecha sea, podamos en este mundo alcanzar descanso, placer é alegría, y en el otro... gozar del fruto dellas (AM I, 43).

It is acceptable to be wealthy if the wealth was won with good conscience, if the fortunate person is properly grateful to God, if he retains his riches with reason and temperance and is not a miser. In this way a Christian can have rest, pleasure, and enjoyment in this world and the next.

One characteristic of the religion of the Amadís is definitely apart from what the modern believer might expect. In the absence of psychiatry, religion undertakes to interpret dreams. Amadís experiences a puzzling dream and speaks of it to a priest: "Entonces le rogó que le dijese qué significaba el sueño...El hombre bueno le dijo: Esto muy claro se os muestra..." (AM II, 8). The priest not only is willing, but immediately understands and begins to expound the meaning of the dream. Elements of what the modern might consider magic do occur time and again, as when the king advises Amadís "que mandase llevar sus armas a la capilla, porque lo quería otro día armar ante la Virgen María, porque con su glorioso Hijo abogada le fuese..." (AM II, 18). It is as though the place and the image of the Virgin

somehow gave greater power to the armor.

Perhaps the most picturesque and most medieval aspect of religion in this book is the belief in devils. While more than one Christian church in our own century has rites of exorcism still on its books, the demons and succubi and other creatures are seldom thought of by the layman. Not so in the Amadís. We are told specifically that they exist and that they are powerful. In the background history of the Insola del Diablo, we are told that "fué engendrada una animalía, por ordenanza de los diablos en quien ella y su padre é marido creían..." (AM III, 11). Not only did the incestuous couple believe in the devils, but the creatures actually caused the dragon's birth. Lest the reader doubt, we have the scene in which the giant goes to his temple to consult the three idols: "El ídolo que era figura de hombre le dijo:...así conviene que lo sea...El otro ídolo le dijo ...el otro le dijo: yo le dí alas..." (AM III, 11). The three false gods actually speak, therefore they exist. They speak of terrible things--of destroying Christians. They have demonstrated their power to shape the unborn monster in its mother's womb. This is indeed a terrifying world in which to live. No Christian is able, subsequently, to slay the monster. This suggests at least equal power for good and evil, and the almost Manichaean state of things makes one wonder what kind of Christian the author was. The characters follow a religion that cannot protect them.

We receive some explanation of the matter from none other than the physician Maestro Elisabat, a man of such exemplary Christian virtue that he is even mentioned in the Quijote, "la fuerza grande del pecado del Gigante y de su fija causó que en él entrase el enemigo malo, que mucho en su fuerza é crueza acrecienta" (AM III, 11). We find that the sin of the parents (incest) caused or allowed the Devil to enter the body of the child monster, thus increasing its strength for evil. We learn in hearing this that the Devil exists and is separate from the three demons in the giant's temple. We learn also of the Devil's awful power, for he has managed to arouse God's anger over the matter: "...enojado nuestro Señor que el enemigo malo hobiese tenido tanto poder y fecho tanto mal en aquellos que, aunque pecadores, en su santa fe católica creían..." (AM III, 11). The monster is able to kill Christians and no Christian can vanquish it. Amadís triumphs only with special help: "...nuestro Señor...quiso darle el esfuerzo é gracia especial, que sin ella ninguno fuera poderoso de acometer ni osar esperar tan gran peligro..." (AM III, 11). God in his anger gives Amadís special strength and grace, without which he could not kill the dragon. Amadís, of course, is then successful. We see that the whole episode on the Insola del Diablo is a cosmic battle between Satan and God, each giving special strength to his special creature, each attempting to prove that he is stronger than the other.

The identity of Amadís in this context becomes irrelevant. The knight and the dragon are merely pawns in the greater conflict between good and evil. It is a terrifying world.

That incident is not the only one in which Amadís is used as an instrument of God's vengeance. When king Abiseos becomes a traitor, he suffers the consequences:

> ...el Señor del mundo...permitió que allí viniese aquel crudo ejecutor Amadís de Gaula, que matando a Abiseos é á sus hijos, por él fue vengada aquella tan gran traición... (AM I, 42).

And in the next book, the knight, now called Beltenebros, slays a blasphemous giant: "El gigante no hacía sino maldecir á Dios é á sus santos, y Beltenebros sacó el venablo del caballo y metióselo por la boca" (AM II, 12). The giant is a murderer, an idoloator, and he curses God and the saints. Amadís rewards him by ramming a javelin down his throat.

The God of the Amadís exacts stern retribution, and man is not far behind in meting out punishment. When the evil magician Arcalaus is finally captured, he is put in a cage. Amadís explains magnanimously that "esta prisión del cuerpo, en que agora estás é tanto temes, será llave para soltar tu ánima, que tan encadenada y presa tanto tiempo has tenido" (AM IV, 36). Being shut up in a cage will (we are not told how) free the magician's soul.

If one's own character and destiny are subject to a certain amount of determinism, so in religion we find an

attitude of fatalism, as when Urganda confesses that "verdad es que á mí antes manifiesto fué...pero no fué en mi tal poder que desviar podiese lo que ordenado estaba" (AM IV, 52). She had foreseen magically the kidnapping of Lisuarte, but could not prevent it because it was foreordained. The unknown maiden in Lisuarte's court exclaims: "¡Ay mezquina! dijo ella, cómo fui engañada. Agora veo que por sino ni por arte no puede hombre huir de las cosas que á Dios placen" (AM I, 31). She learns that God always wins in the end, despite what men think or plan. If death is always around the corner, no need to fear. Amadís says it well: "...como yo tengo creído ser mortal, é no poder alcanzar más vida de la que á Dios ploguiere" (AM II, 17). He knows he will die and that he will live no longer than God wishes. We might point out here parenthetically that in Chapter 23 of Book IV the good priest Nasciano, who took Amadís in and housed him at the Peña Pobre at the time he was rejected by Oriana is described as being forty years old and so decrepit that he cannot walk but must ride a mule. The author is so awed at the man's advanced age that he recalls it time and again in the course of the present chapter.

Nevertheless, Amadís is not so given to fatalism that he does not pray for the one thing he truly desires--reconciliation with Oriana: "...si Dios por su piedad no le acorriese con la merced de su señora, que la muerte tenía

muy cerca más que la vida" (AM II, 8). He wants either Oriana or death. In the same breath Amadís "rogaba á la Virgen María que le socorriese en aquella gran cuita en que estaba" (AM II, 8). He asks the Virgin Mary to intercede in the matter. The good physician, Maestro Elisabat, on the other hand, readily acknowledges the inability of man to shape his own destiny. When Amadís lies victorious but seriously wounded on the Insola del Diablo, the physician treats him but warns, "Señor caballero,...de aquel que vos pedís merced os ha de vernir la verdadera melecina..." (AM III, 11). The real healing must come from God, not from a mortal physician. It still does not prevent the knight from doing all he can to assure himself victory before battle:

> ...fuése a la capilla, y despertando al capellán, se confesó con él de todos sus pecados, y estovieron entrambos faciendo oración ante el altar de la Virgen María, rogándole que fuese su abogada en aquella batalla (AM II, 18).

He wakes the chaplain, confesses his sins, and prays for victory. But then, speaking to Arcalaus, he again expresses a fatalistic attitude toward death: "Mi muerte, dijo Amadís, está en la voluntad de Dios, á quien yo temo, é la tuya en la del diablo..." (AM I, 18). God is in charge of Amadís' death, Satan of Arcalaus'. Some of those characters who are in the wrong do express fear of dying, as when don Cuadragante acts: "...hízolo con el gran temor de la muerte" (AM II, 12). He acts solely out of fear of

dying. Again, the thief defeated by don Balais expresses it more specifically: "¡Ay Señor, por Dios, merced, no me matéis; que según lo mucho que he andado en este mal oficio, con el cuerpo perdería el ánima" (AM I, 28). He is openly afraid that in dying he will lose his soul. Amadís, on the other hand, being virtuous, fears life more than death: "...si yo hobiese de temer las espantosas cosas, con más razón lo faría en las presentes...que en las ocultas que por venir están" (AM II, 17). If he is to fear dreadful things, he will fear those of the present life, rather than the hidden things of the life to come. This is a surprising and a dangerous attitude for a follower of a church that does not give its believers absolute assurance of salvation. But Amadís deviates more than once from the accepted pathway. Later in Book III, Maestro Elisabat feels the necessity of encouraging him by saying: "Os esforcéis vuestro corazón que tenga esperanza de vivir, como la tiene de morir" (AM III, 11). Amadís actually gives up hope and desires death. Despair is forbidden by his church. But even further, he acknowledges that his ambition is not a Christian one, and glories in it by expressing it in song:

> Pues se me niega vitoria
> Do justo me era debida,
> Allí do muere la gloria
> Es gloria morir la vida (AM II, 8).

He is speaking of Oriana's false accusation that he was unfaithful, and says that if he cannot have the victory he

deserves, and if his glory is dead, then he wants his body to die as well. He has committed no moral wrong, but he desires death. In another passage, he expresses indifference to death but great concern for honor: "...más es mi cuidado en dar fin justamente en las grandes é graves cosas, donde honra é fama se gana, que en sostener la vida" (AM II, 17). Fame and honor are more important to Amadís than life itself. On the surface, the bare quotation might be construed as Christian, but let us not forget that honor to Amadís equals fidelity to his lady (whom he has seduced but not married) and victory in battle at the cost of the deaths of others. Amadís is not a Christian by the criteria of his own church. He breaks its laws at every turn and is faithful to the code of chivalry alone, a code which even king Lisuarte eventually condemns as un-Christian. To be fair, however, we must bear in mind that the priest too condones some questionable acts, and that religion is often not clearly distinguishable from magic, and Amadís is no theologian. He is dutiful to his religious ideals. If he accepts the altruistic magic of Urganda much as he accepts the sacraments of the Church, he also condemns the destructive magic of Arcalaus. Therefore, he does distinguish between religion and certain kinds of magic. The book also presents them as separate. For this reason, we shall make the passage, barely noticeable though it may be, from religion to magic in the next chapter.

VII. MAGIC IN THE AMADIS

Magic is not specifically good or evil. It is not always distinguishable from religion, and destructive magic is discouraged. For this reason, we will see magic used most by virtuous characters, as in the case of Urganda, who employs it altruistically. Much magic originates with Greeks, and we find that on occasion it is used to emphasize the virtue of the characters. An example is the enchanted castle of the Insola Firme, into whose precincts are allowed only the morally and physically beautiful. The more a character possesses of these two qualities, the farther inside he or she is allowed to go before being rudely snatched up and cast through the air to the outside. Amadís and Oriana, of course, make it all the way, and this gives Amadís governership of the island and use of its considerable revenues. The others make it part way into the castle, the distance they are allowed to travel being dependent on their qualities and social station. Thus, Amadís' brothers go next farthest, while virtuous knights not related to him by blood go not quite so far as the brothers. These scenes are written in such a way that no short quotation appears adequate. All the episodes present a series of paragraphs. In the case of the magic jewelry that tells who are faithful lovers, quotations have

appeared in the chapter on sexual morality. Let it suffice to say that while their effect in the instance of Oriana and her unwanted pregnancy was potentially devastating, even here the greater potential was for good. It was not evil magic. In fact, the only genuinely evil use to which magic is put is the immobilization of Arcalaus' enemies. When this magician finds himself in hand-to-hand combat with Amadís, he chooses to use magic rather than his sword: "...perdió la fuerza de todos los miembros y el sentido, é cayó en la tierra tal como muerto" (AM I, 18). He causes Amadís to fall senseless to the ground. There the hero lies, drugged as it were, unable to awaken. Then, as if to assure us that white magic too is present, a miraculous event takes place that results in the disenchantment of the knight: "...salía por el suelo de la cámara rodando un libro como que viento lo llevase...y ella lo tomó é partiólo en cuatro partes é fuélas quemar en los cantos..." (AM I, 19). A book comes rolling across the floor. A woman who understands such things tears the book into four pieces, burns the pieces in the four corners of the room, and this brings Amadís out of his trance. This charming bit of counter-magic is far more typical of the book than the evil spell cast by Arcalaus. Indeed, it is the only instance in which this magician actually uses magic. One has the impression that he is unable to resist and cannot work magic any more. In the next book of the

Amadís, he again meets the knight in battle, but flees rather than cast a spell: "...mas Arcalaus echó el escudo que llevaba del cuello, é con la grande ligereza de su caballo alongóse tanto, que no lo pudo alcanzar" (AM II, 14). It is made clear that he runs away as fast as his horse can carry him. Since he is an evil man, ready to take vengeance on his enemies, we can only conclude that he is unable to cast a spell this time. Again, he does manage, early in Book III, to capture Amadís and his companions. The author describes the means by which Arcalaus holds them prisoner as magical, but in reality it is by mechanical means, which any handy person could duplicate today:

> ...aquella cámara era fecha por una muy engañosa arte, que toda ella se sostenía sobre un estello de fierro hecho como husillo de lagar, cerrado en otro de madera, que en medio de la cámara estaba, é podíase abajar é alzar por debajo, trayendo una palanca de hierro al derredor (AM III, 7).

He has shut them in a windowless chamber which can be raised and lowered by means of a lever connected to a shaft threaded like a screw in the fashion of a wine press. While it confuses the victims, it is by no means magical. The prisoners do escape, and then commit the most violent act of all. King Lisuarte burns the magician's castle: "...mandó el Rey poner fuego a las casas que dentro eran..." (AM III, 7). And Arcalaus can do nothing to prevent it. Even the dwarf Ardian insults him with impunity, shouting,

"Señor Arcalaus, recebid en paciencia ese fumo, como yo lo facía..." (AM III, 7). The dwarf is the closest the book comes to offering a comic character, and Arcalaus had tormented him previously. Now the victim, an unusually small, weak victim, taunts the magician in safety. Finally, of course, Arcalaus receives his just deserts: "...preso, é viejo, é manco, á la merced de sus enemigos, él sólo bastaba para ser enjemplo que ninguno se desviase del camino de la virtud..." (AM IV, 36). The worker of black magic is captive, old, crippled, and at the mercy of his enemies. He is held up as an example of what happens to those who stray from the path of virtue. It appears to this writer that a modern author might well have developed this theme as a subplot to enrich the story and further illustrate the book's attitude toward magic--that white magic is good and helpful, but black magic is of only temporary help, and like other evils, fails in the end.

There is another aspect of magic in the Amadís. It does not affect the story in any major way, but is rather an indication of an attitude. Much of magic is associated with Greeks. When the son of Amadís, Esplandian, is born, he has writing on his chest: "Siete letras tan coloradas como brasas vivas...las blancas eran de latín muy escuro, é las coloradas en lenguage griego" (AM III, 4). The Insola Firme itself was enchanted by a king of Constantinople. And on the Isle of the Bewitching Maiden, we find

a young woman behaving in a manner much like the Circe of the Odyssey: "...si en las fustas venían caballeros, teníalos todo el tiempo que le agradaba...que no habían poder de facer otra cosa" (AM IV, 49). She abducts men from passing ships and keeps them with her by enchantment, forcing them to stage combats against their wills. We find that this would-be Circe is descended from Greeks on her father's side. He is "un gran sabio en todas las artes, natural de la ciudad de Argos, en Grecia" (AM IV, 49). He is a man schooled in all the arts, a native of the Greek city of Argos. She has accumulated a treasure on her island, and it is well guarded by an image holding a large tablet in its hands. Of the tablet we are told that on it were written "unas letras asaz grandes, muy bien fechas, en griego" (AM IV, 49). It is inscribed with large Greek letters. She too, of course, is finally brought down. It happens in this manner: "...entre aquellos caballeros... fué uno natural de la isla de Creta...no la podieron excusar que á este caballero no ficiese señor...de su persona" (AM IV, 49). Among the men she abducts is a native of the (Greek) island of Crete. She falls in love with him. The man reciprocates her advances and she "creyendo ella tenerlo enteramente...que tan sin engaño como ella lo amaba, así lo hacía él, dejóle libre" (AM IV, 49). She removes the spell from him in order to enjoy his favors freely. Unfortunately for her, the Cretan values freedom

more than love: "...estando un día fablando con la doncella...dió con ella de la peña ayuso tan gran caída que toda fué hecha piezas" (AM IV, 49). Having lulled her into a feeling of security, he lures her to the edge of the cliff, and in the midst of a conversation pushes her over. She is dashed to pieces.

One other important instance of magic is associated with Greeks. The Insola del Diablo, on which Amadís vanquishes the supernaturally strong dragon, belongs to the king of Constantinople: "...el caballero de la Verde Espada escribió al emperador de Constantinopla, cuya era aquella ínsola, cómo había muerto aquella fiera bestia" (AM III, 12).

It can be seen that magic tends to be a good force, more useful for the benefit of the virtuous. Arcalaus employs it only once and ever after flees rather than cast a spell. He ends up in a cage, and the only other character who uses destructive magic is cast down from a cliff. Urganda, on the other hand, flourishes, and her magic is of genuine benefit to the knights. Greeks are associated with knowledge of magic, and it is recognized that this Hellenic influence comes, not from Greece directly, but from the Byzantine Empire when Amadís is invited there and subsequently has cause to change his name.

This is the third change of name--the fourth name--that Amadís has had, but he is a seasoned knight. Like magic, the names give the book a quality of fantasy that

can only delight the reader. But like the death penalty, it is all firmly grounded in realism. If the experienced knight can permit fantasy, how does he become seasoned in the ways of the real world? Again we are brought back to reality, for there are prescribed rules for knighthood and for its attainment, and there is training. A ceremony is necessary, and magic has no place in it. Let us continue, then, with a consideration of the process of rising to knight-errantry.

VIII. ON BECOMING A KNIGHT IN THE AMADIS

The ceremony of knighting is simple, but it is only the end of a process. Requisites of birth and character must be met, and training in the martial skills is necessary. It is probably the most important step any young man can take. We find Galaor, unaware that he is the illegitimate son of Perion and half-brother of Amadís, deeply worried about his qualifications for knighthood. Then he is told, "Vos sois hijo de rey é de reina..." (AM I, 5). Knowing that he meets the requirement of background, he exults, "El pensamiento que yo fasta aquí tenía por grande en querer ser caballero, tengo ahora por pequeño..." (AM I, 5). Being a prince, he more than meets the requirement. Now Galaor, who at this point is eighteen years old, faces a period of training. A good giant takes him in and furnishes the necessary instruction: "...fízole aprender todas las cosas de armas que á caballero convenían. En esto le detuvo un año..." (AM I, 4). In this we see that the training was specifically military and that it took one year to complete. We are even told what skills were involved: "...facíale cabalgar é bohordar por el campo, é dióle dos esgremidores que le desenvolviesen é le soltasen con el escudo y espada..." (AM I, 5). Galaor had to learn to manage a horse and a sword. To develop his swordsmanship,

the giant provided him with sparring partners who fought him with sword and shield. He also had to learn to throw the "bohordo", a kind of short spear used in tournaments.

A vigil of the arms in a church is also necessary just before the ceremony, but we find that if the candidate has attended mass and participated in the sacrament of the Eucharist, this substitutes for the vigil: "...vamos á alguna iglesia para tener la vigilia. --No es necesario, dijo Galaor, que ya hoy he oído misa é vi...el cuerpo de Dios. --Eso basta..." (AM I, 11).

If, however, the person who is to perform the ceremony is convinced that the candidate has met all requirements, then the actual knighting is almost a formality. Even a woman may initiate it. When Oriana requests that Perion knight Amadís, the King agrees readily: "Yo vos quiero pedir un don. --De grado, dijo el Rey..--Pues facedme ese mi doncel caballero..." (AM I, 4). Perion turns to Amadís and complies immediately: "¿Queréis recebir órden de caballería? --Quiero, dijo él. --En el nombre de Dios..." (AM I, 4). The one constant in all the acts of knighting is the fixing of the right spur, as in Amadís' ceremony: "E poniéndole la espuela diestra, le dijo: Agora sois caballero é la espada podéis tomar..." (AM I, 4). After the spur is put on the candidate's foot, sometimes he is kissed ceremonially, as when Amadís knights Galaor: "E poniéndole la espuela diestra é besándolo, le dijo:

Agora sois caballero..." (AM I, 11). Sometimes he recives his sword from a person of his choice, as when Norandel is knighted: "El Rey le fizo caballero é díjole: Tomad la espada de quien más vos ploguiere...Oriana...gela dió, é así fué complida enteramente su caballería" (AM III, 4). In the case of Norandel, there were witnesses present. This appears to be a requirement, but it is not dwelt upon, as though to do so would be to belabor a point already known by the readers.

While the religious aspect of knighthood is played down and the individual's own virtue is emphasized, both religion and magic are helpful in difficult situations, as we see in the section on religion, where Amadís vanquishes the dragon only with divine help. In Book I, the night before entering into mortal combat, he goes to the chapel to don his armor:

> ...armóse de sus armas todas...é hizo su oración ante el altar, rogando á Dios que, así en las armas como en aquellos mortales deseos que por su señora tenía, le diese vitoria (AM I, 4).

It is as though dressing in the chapel will give him more protection. He prays for victory in battle, and he prays for victory in love. God does seem to be necessary for the success of a knight. But later, Amadís omits God and invokes only Oriana before battle. Galaor too feels the need of more than his own strong arm: "E Galaor le rogó que rogase á Dios por él...é puso mano á la espada que

Urganda le diera...é Galaor fué sobre él é matólo..." (AM I, 11-12). Galaor attacks a giant, and with the aid of God--Galaor does not pray directly, but asks someone to do it for him--and a magic sword, defeats and kills him. Both God and magic are useful to the knight.

The attainment of knighthood can be seen to be the result of a specific procedure. A candidate must fulfill requirements of birth and proper character, and must be trained in specific martial arts. If he has shown expertise in these arts, training is unnecessary. A vigil of arms or attendance at mass must precede the ceremony, which is itself uncomplicated. Words are said by a knight in the presence of witnesses, the candidate's sword and spurs are affixed to his person, and he is a knight. From then on, he rides for glory and for God.

Religion and magic are part of knight-errantry. Nor need the knight ride alone. He may, if he wishes, take a squire. This subordinate character aids him and at times is of importance to the plot. What neither religion nor magic accomplish, the squire may. Because they are persons of some importance, we will consider the position of squires in the next chapter.

IX. POSITION OF SQUIRES IN THE AMADIS

Subordinates are important in the Amadís. Devotion is shown on the part of both masters and servants, and while a squire may be of noble blood, if he has not been knighted his role remains secondary. He may even influence the development of the story. We have the dwarf Ardian, a servant of Amadís, who put his protector in considerable danger: "...qué peligro tan grande le sobrevino por...su enano Ardian, que con gran ignorancia erró..." (AM I, 40). The dwarf had unwittingly caused Oriana to think her lover unfaithful. This sets off a chain of events in which she writes him a scathing letter, and Amadís, appalled, withdraws from the world, changes his name, loses weight, and falls ill almost to the point of death. It is through the priest who takes him in that Esplandian is later saved from death and raised in a Christian family to become the paragon of virtue that one would expect of the hero's son. All this because of the dwarf. Not only does this secondary character play at times a pivotal role, but he has his own distincitive personality. For one thing, he is absolutely devoted to Amadís. In the brutal world of the knights errant, one may suppose that the small, weak person would naturally feel drawn to one willing and able to protect him, but his feeling appears to go beyond that:

"...hacía gran duelo é daba con la cabeza en una pared" (AM II, 5). When Ardian thinks that Amadís may be dead, he wails and beats his head against a wall. When Galaor offers to take the dwarf under his protection, Ardian replies, "Señor, yo vos aguardaré, mas no por señor, hasta que sepa nuevas ciertas de Amadís" (AM II, 5). Thus, if his main concern were protection, he would have had no qualms about changing masters. But he puts Galaor off, refusing to join his retinue permanently until he has certain news of Amadís' fate. It is not only this almost unique character who mourns the knight's absence. The squire Gandalin, although himself of royal birth and great physical strength, shows equal emotion: "Gandalin y el enano...facían muy gran duelo, tanto, que así al Rey como a los otros ponían en haber dellos gran piedad, é más de su señor, á quien mucho amaban" (AM II, 10). The devotion of subordinates to superiors is ever present throughout the book. But the relationship is two-sided. The masters too evince great affection for their servants: "Galaor tomó entre sus brazos al Enano...é díjole...lo que de mí fuere será de ti" (AM II, 5). When it seems that the dwarf is without a protector, Galaor embraces the man and assures him that all his possessions (and strength) are at the dwarf's disposal. It is not only those who have known the servants previously who show compassion toward them. Total strangers are given to comforting those who grieve,

as in the scene above in which Gandalin and Ardian are keening for loss of Amadís: "Gandalin y el Enano...hacían muy gran duelo...y los caballeros los consolaban" (AM II, 10). The knights at the Court attempt to comfort the squire and the dwarf.

Amadís himself shows great concern for his subordinates when he thinks he is dying. If Galaor graciously assures Ardian of his affection, it is partially because Amadís has spoken with his (suposedly) dying breath to his brother in this fashion: "...le encomiendo yo á Ardian mi enano, que le traiga consigo é no le desampare..." (AM II, 2). It is not God nor Oriana who occupies his mind at this key point in his life. Further, he makes provision for Gandalin: "...yo no tengo qué te dejar sino solamente esta ínsola..." (AM II, 2). Thus, he wills to his squire the Insola Firme, his most valuable possession. Indeed Amadís now acknowledges that although Gandalin has served him faithfully these many years, they are in fact social equals: "Mi buen amigo Gandalin, yo é tú fuimos en uno é á una leche criados... nunca pensastes sino en me servir..." (AM II, 2). This is nothing but the truth. Gandalin is a prince, son of the king and queen who had taken Amadís in when he was a child found floating like Moses in the water. If anything, it is Gandalin who should enjoy higher station. Nonetheless, because he is not a knight, he is destined to serve his foster brother rather than be his real equal in the world:

"...mandó á...Gandalin que sacase sus armas y caballo..." (AM II, 2). It is not that Gandalin is frozen in this position. It is perfectly possible for a squire of his antecedents to become a knight. The young man Enil, also of royal, if irregular, birth, has served Amadís well as squire, and on the eve of battle Amadís determines to reward him: "...se fue al huesped é rogóle que le diese para aquel su escudero unas armas, que le quería hacer caballero" (AM II, 15). Enil has already fulfilled the requirement of station, and he has shown his bravery and dexterity in actual battle, so that the period of training is deemed unnecessary, and nothing is left but the actual, simple ceremony of knighting. Amadís does not even instruct him in the ways of knight-errantry. Of course, Enil disappoints no one: "Enil, que mucho en aquella batalla había fecho, por donde siempre en gran fama tenido fué" (AM II, 15). Being of royal antecedents, he proves by his gallantry that the trust placed in him was justified.

Meanwhile, Gandalin, who dreams of becoming a knight, does not let his low estate influence him. He shows his continued devotion for Amadís in every way, as when the knight withdraws from the world and states that no one is to follow him, Gandalin mutters, "No estaré que no vaya en pos de él, aunque me lo defendió, é llevarle he sus armas" (AM II, 3). Even against his master's wishes, the faithful squire determines to seek him out and give him aid.

That this aid is of very real value is made clear time and again. Indeed, the character of Gandalin comes very close to being developed as a modern novelist might do. We see that Gandalin "manipulates" Amadís to shake him out of the state in which Oriana's false accusation has plunged him: "Y esto le decía por le poner en alguna saña, que la otra algo ficiese olvidar" (AM II, 3). In order to take the knight's mind off his trouble, the squire attempts to stir his anger in another direction. This is not the first time he has managed his master. In the previous chapter we read that "esto él hizo por consejo de Gandalin,...que bien cierto era él que...el mundo que suyo fuese dejaría por complir lo que por ella fuese mandado..." (AM II, 2). A messenger has brought the letter from Oriana. Amadís is about to take possession of the Insola Firme, the immense wealth of which is made clear in the book. Fearing that the letter contains a request from the lady, and that Amadís will ride off immediately to comply with it, Gandalin has the messenger delay delivery until after his master is official owner of the island. As with all of the squire's machinations, this one succeeds, and brings benefit to Amadís.

This particular relationship of mutual protection brings out another interesting aspect of knight-errantry. Apparently, although the squire can become a knight, he needs the approval of the knight he serves. In this case,

Amadís demurs: "...muchas veces había seído importunado que le hiciese caballero, Amadís no se atrevía a lo hacer..." (AM IV, 28). Gandalin has requested knighthood many times, but Amadís has not dared to grant it. In the often naïve way of the book, his reasons are frankly selfish: "...con otro ninguno pudiese fablar..." (AM IV, 28). Amadís has so much grief in his romantic life that he needs to talk about it with someone. Gandalin is the only one in whom he can confide. In this same vein, the value of the talk is emphasized: "...éste era el que muchas veces lo quitara de la muerte...si de alguna manera de sí lo apartara, no era otra cosa salvo apartar de sí la vida" (AM IV, 28).
The faithful youth's manipulations have saved Amadís from his own impetuosity to the extent that the knight would probably have died without them. Therefore, to make Gandalin a knight would be tantamount to suicide on Amadís' part, since Gandalin would then have to go away. If such reasoning seems overblown to a modern reader, it does not to Gandalin, who, faithful servant that he is, understands and approves: "Gandalin, habiendo este conoscimiento... como quiera que mucho desease ser caballero...no le osaba afincar mucho por le ver en tan gran necesidad" (AM IV, 38). He will not insist on being knighted, since Amadís is in such need of him. It is only when Amadís thinks he is dying that he agrees to his squire's promotion: "Amigo, si quisieres ser caballero, sélo..." (AM II, 2). He then

gives Gandalin his own weapons and releases him to become a knight. Gandalin, we may suppose, then goes through the requisite ceremony, receives sword and spur, takes a squire, and so the cycle of knight-errantry goes on.

The squire, as we have seen, will serve the knight with selfless devotion, and the knight in turn will show concern for the squire even on his deathbed. Other subordinate characters, too, will have assurance of love and protection from the mighty, even if they are strangers. Secondary characters may even influence the story in a major way.

In addition to the squire, the other companion of a knight on his adventures is his horse. The knight and horse form bone and muscle of the Amadís. Other animals too are mentioned, and specific attitudes toward them are expressed; and because there would be no romance without these animals, they will be discussed in detail in the following chapter.

X. ANIMALS IN THE AMADIS

In a world in which warfare is a man's chief concern, one would expect intense interest in horses, but in fact animals are scarcely mentioned except as extensions of the knight's personality. Perion fights a lion, and the feat wins him the hand of Elisena. Lions serve to show Amadís' prudence. But if animals do not reflect an admirable quality in man, then one ignores them or even kills them. In a struggle between Madaman and Bruneo, the former is unseated. He shouts, "Si tu caballo perder no quieres, desciende de él ó me deja cabalgar en el mío" (AM II, 19). He is willing to kill Bruneo's horse. Don Galaor at one point finds his horse becoming exhausted. His reaction is predictable: "...su caballo andaba ya como ciego para caer ...dijo: Caballero, ó nos combatamos á pie ó me dad caballo ...si no, matar vos he el vuestro..." (AM I, 41). His horse is so tired that the animal is useless for the battle in which he is engaged. He tells his opponent that either he must have a fresh horse or they must fight on foot. If not, he will kill his opponent's horse. Even the very paragon of virtue, Amadís himself, is nothing loath to slay his steed: "...como se vió...que el caballo lo sacaría del campo, dióle con la espada tal golpe entre las orejas que ...cayó en la tierra muerto..." (AM I, 42). His horse

runs away with him. To stop the beast, he strikes it such a blow between the ears that it falls dead. King Lisuarte demonstrates equal casualness in a go-around with Florestan: "...dióle con su espada tal golpe en la cabeza de su caballo, que lo derribó con él entre los caballeros" (AM III, 5). He strikes down his adversary's horse in order to gain the advantage.

All this, of course, may be justified on the grounds that in mortal combat all is fair. But horses do indeed occupy no high rank in the Amadís. They may be transferred from one owner to another with no ceremony (much as women): "...Beltenebros dió su caballo a los marineros, y ellos le dieron un pelote é un tabardo de gruesa lana parda..." (AM II, 5). When Amadís withdraws to the Peña Pobre, he trades his horse to the sailors who take him there. In return for the horse, he receives some goat's hair, or something made of goat's hair, and a tabard of thick wool, a cloak worn by knights over their armor. Since Amadís would certainly have ridden only the finest kind of animal, we may consider this top price for a horse. At no time does he express any regret at seeing the horse go. Transfer could also be effected in another way:

> Mas yo creo, dijo uno de ellos, que lo dejades con temor de perder el caballo. --E ¿por qué lo perdería? dijo él. --Porque sería de aquel que vos derribase (AM II, 12).

The knight's only concern in the matter seems to be that

of being left without proper transportation. Never is any feeling for the animal expressed. Indeed, the horses are presented as mere adjuncts to the man. We have the following incidental but interesting remark: "...los caballos, que sueltos en el campo quedaron, juntándose el uno con el otro, comenzaron entre sí una pelea" (AM II, 19). These are the steeds of Madaman and Bruneo. As the knights fight each other, so do their horses. Further, knowing that Bruneo wins the battle, we are not surprised to read that "el caballo de Madaman no lo podiendo ya sofrir...saltó con gran miedo las cadenas de que el campo cercado estaba..." (AM II, 19). The winner's horse wins his fight too.

Only once in five hundred pages is any horse individualized to the point that it has a name: "E firió el caballo de las espuelas, diciendo: Clarencia, Clarencia, que era su apellido..." (AM III, 5). It is Lisuarte's horse, and his name is Clarence. Even so, there is no other indication that the king has any particular feeling for the animal.

The only other instances in which animals, apart from horses, play roles of any importance to characters or story are those involving lions. These felines appear twice. The first time is on the first page of the book: "...juntándose ambos, teniéndole el león debajo en punto de le matar, no perdiendo el Rey su grande esfuerzo,...lo fizo caer muerto" (AM I, 1). A lion attacks king Perion. He has no choice but to defend himself, and indeed, he

single handedly eviscerates the beast. This has a definite effect: "...de que el Rey Garínter...decía: No sin causa tiene aquel fama del mejor caballero del mundo" (AM I, 1). King Garínter has witnessed the combat and by his word Perion's reputation as the best knight in the world is maintained and strengthened. The incident has served to establish the sterling quality of Perion in the reader's mind. Several chapters later, we find more lions and an episode that reveals one of Amadís' best qualities. Some lions have been let loose in the courtyard of a castle. The residents have taken refuge in towers and only Amadís is left out of doors to deal with the animals: "Amadís... fuése luego lo más que pudo a la puerta del castillo, é saliendo fuera, cerróla tras sí, de guisa que los leones quedaron dentro" (AM I, 21). The hero shows a quality sometimes lacking in knights--prudence. He tries to avoid a showdown with the lions by shutting them up in the courtyard, with a heavy door between them and himself. His prudence is indeed extraordinary for a knight. The lady of the castle shouts down to him from a window, "Señor caballero, abrid la puerta á los leones...¿no abriréis la puerta? --No, si Dios me ayude, dijo Amadís, ni de mí habréis esta cortesía" (AM I, 21). Even when the fair damsel requests that he confront the beasts, he wisely declines.

Little more is said about animals. Horses are moveable furniture and serve only to transport knights. The

lions serve to illustrate qualities of knights. In no instance does an animal have its own personality or importance.

XI. SUMMARY

Fighting and the military life pervade the Amadís. We have seen an unrealistic aspect to battle in Amadís' indifference to superior odds, in Galaor's victory over several opponents and a fight between Amadís and a group of armed knights. We have seen realism in Amadís' admission of fear, his concern for the welfare of his followers, his desire not to involve innocent people in a fight, his refusal to rush into battle or shrink from it if it is necessary, the leaders' consultation with their comrades before battle, and Amadís' expression of contempt for men who force others to fight against their will.

Amadís also expresses the opinion that the military is the best possible way of life. It is called rational, while the seeking of wealth in civilian life is called brutish. Christians may certainly enjoy wealth, under certain conditions, but the rewards of chivalry are fame and glory, and chivalry serves God.

Honor is paramount. The young must fight to win it, the old to keep it. One concept of honor requires that it be defended to the death, while another admits of honorable surrender after one has does one's utmost in battle. Defeat is defined. Enemies may admire one another's martial qualities, but the virtuous always win.

King Lisuarte finally forewears chivalry. He says that it is not a proper endeavor for Christians, that it rests on a worldly base, that its code of honor works against the welfare of the soul, and expresses the belief that his troubles are punishment from God for having devoted his life to chivalry.

In many episodes, physical beauty is mentioned. It is considered a gift from God, it exists in both sexes, and it may even be of equal value with moral goodness. Beauty and goodness, however, are not considered to be identical. Beauty is to be judged separately. It is implied that all knights possess beauty. The imputation of beauty becomes routine in the book, and most male heroes are both beautiful and young. Beauty and virtue usually occur together and in equal degree. Two evil characters are specifically described as ugly. Beauty causes the characters to act, and is partial cause of the prevention of a war.

Beauty, however, in the case of women is subordinate to women's rights and duties. A priest condemns the forcing of a man's affection on a woman. Women have the right not to be restrained against their wills by knights, but they are considered legitimate spoils of battle, and in such a case the knight has authority over them and may transfer that authority to another man. A family may force a woman to go with a man against her will, but it is made clear that affection cannot be forced. A father's absolute

power over his daughter is demonstrated when Lisuarte forces Oriana to go with the Romans against her will. His wife and Oriana's ladies in waiting are also under his absolute control. One lady attempts to kill a knight for restraining her, because he is not a member of her family. The attempt to kill a knight is perilous, even for women. If a woman is molested by strangers, she may expect rescue by any knight. Amadís says that improper behavior on the part of a knight will cause women not to trust knights.

In addition to protection, women may expect to wed a man of station at least equal to hers. They may expect not to be physically mistreated by anyone, and Amadís expresses utmost contempt for a man who mistreats a woman.

The area of sexual morality imposes duties on all concerned. A priest condemns women who engage in non-marital sex. Secular law provides the death penalty for such women. The practical result of this is seen in Elisena's reaction to her pregnancy. Oriana's pregnancy puts even her maids in danger. The author calls the death penalty cruel. The priest states that non-marital sex is more serious in a woman of high station, and king Perion expresses the same opinion. The double standard, however, is the rule, and we are given an example of it. It is the nature of men to solicit women, but the woman who resists receives strong approval. No such approval is expressed toward men.

There are mitigating circumstances in sexual indiscretions. If a child of such a union is virtuous, this may pardon the parents' sin. Such a union may be God's will. A son is a prize, no matter how conceived.

Three kinds of unorthodox relationship are described. The casual relationship between strangers is exemplified by Galaor and an unnamed maiden. Clandestine marriage--sexual relations engaged in after a promise, but not a ceremony of marriage--is exemplified by Perion and Elisena. The priest expresses approval of clandestine marriage. Such marriage is the major factor in preventing war between Amadís and Lisuarte. And finally, knights may fornicate under duress, in order to save their own or someone else's life. Once a knight is promised to a lady, she may expect fidelity on his part.

The sexual act is presented as ugly only once, in a case of incest. In other instances it is beautiful if the people who engage in it are physically and morally beautiful.

Regardless of sexual morality, or immorality, religion is a part of every character. Amadís hears mass every day. Asceticism is not enjoined. On the contrary, Christians may enjoy worldly wealth if it has been won morally, if they are grateful for it to God, if they retain it with temperance. They can thus enjoy comfort in this world and the next. Interpretation of dreams is part of the priest's duties. Amadís dons his armor in a chapel, as though to

receive added protection. It is made clear that devils and demons exist. We have an instance in which three demons actually speak with a mortal. Satan, too, exists. He enters the body of an unborn dragon, and imbues it with strength in its later life to kill Christians. This angers God, and Amadís is given special strength to vanquish the dragon. Amadís is also made an instrument of God's vengeance against an evil king and a blasphemous giant. When the evil magician is put in a cage, Amadís tells him that it will free his soul.

Fatalism is expressed when Amadís states his belief that the term of his life is foreordained. Urganda expresses fatalism in spite of her ability to perform magic. God always wins in the end. Amadís is not fatalistic in his attitude toward his romantic troubles with Oriana. He asks both God and the Virgin Mary to intervene. The physician Maestro Elisabat claims no curative power for human medicine. He says that healing comes from God. Amadís also asks divine aid before battle, but says that the time of his death is decided by God, and that of the evil magician by Satan. Evil characters fear death because it is also the death of the soul, but Amadís fears life more than death. He yearns for death. He says that if his worldly glory dies, he wishes his body to die. Fame and glory are more important to Amadís than life and he composes a poem to express this attitude.

There is not a clear distinction between religion and magic, but destructive magic is frowned upon. The first time that Amadís loses a fight, it is because Arcalaus has cast a spell on him. He is brought out of the spell by counter-magic. Arcalaus subsequently flees from battle and does not use any magic. He holds captives by mechanical, rather than magical, means. His enemies defeat him, and he uses no magic against them. His downfall is caused by his own sins. Much magic is associated with Greeks. The Insola Firme once belonged to a Greek king; Esplandian is born with Greek letters on his chest; the young witch who ensnares sailors is of Greek descent and is defeated by a Greek sailor; and the Insola del Diablo is the property of a Greek king.

The ambiguity of distinction between religion and magic is in contrast to the clear-cut rules for the practical business of becoming a knight. It first requires proper birth and character. A period of training of one year or its equivalent is necessary. A knight must have specific martial skills. A previous vigil of arms is necessary, but attendance at mass and participation in the sacrament of the Eucharist may substitute for it. The actual ceremony of knighting is simple. Some specific ceremonies are described. Witnesses are necessary.

Once a man is made a knight, he may take a squire. Subordinates can play an important role in the story.

They love those whom they serve. The dwarf's devotion to Amadís is demonstrated. Amadís' squire and the dwarf express sorrow when he withdraws from the world. Masters feel affection for servants. Even strangers comfort grieving servants. Amadís, on his death bed, is concerned for the dwarf's welfare, and wills his greatest possession to his squire. He admits that he and his squire are social equals. But the squire is still subordinate to him because Amadís refuses to knight him. Amadís knights Enil, who subsequently proves his worth in battle. Amadís' squire works for Amadís' welfare, even against the knight's wishes. The squire "manages" the knight. This is of real help to Amadís. He refuses to knight the squire because he is afraid to lose his help. He can confide only in the squire. The squire understands, and accepts the situation. Amadís consents to his becoming a knight only on his (Amadís') death bed.

Not all knights have squires, but they all have horses. Other animals, too, are mentioned, and we find specific attitudes expressed. Knights are always willing to kill horses. If the knight's own horse is tired, he may kill his adversary's animal to even the odds. A knight may kill another's horse if he himself is afoot, again to even the odds. Amadís kills his horse when it runs away with him, and Lisuarte kills his opponent's mount in order to gain the advantage. When Amadís retires from the world,

he trades his horse without regret for clothing. In a joust, the winner may take the loser's horse. Horses are mere adjuncts to men. When knights fight, their horses may also fight on another part of the field. The horse of the victorious knight also wins his battle. Only once in the book is a horse given a name. Lions appear twice. Perion kills one single-handedly because he cannot avoid it, and he gains renown from the victory. Amadís prudently avoids a fight with lions, even though a lady requests that he do battle with them.

While animals act as reflecting screens upon which to project the virtues of the knights, they form in a larger context one of the recurrent themes of the romance of chivalry. If in the Amadís their role is minor, other themes assume greater proportion, and the several themes we have seen in previous chapters combine to give the Amadís its characteristic flavor as the finest book of chivalry to emerge in Spain. Although the inspiration for many later imitations, it has remained unrivaled in its elegance of style and in its popularity with the Spanish reading public. It is because of its excellent qualities and its influence on subsequent books that this writer has chosen to investigate the Amadís and presents these pages as a preliminary study with a view to comparing it later with Cervantes' Don Quijote.

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