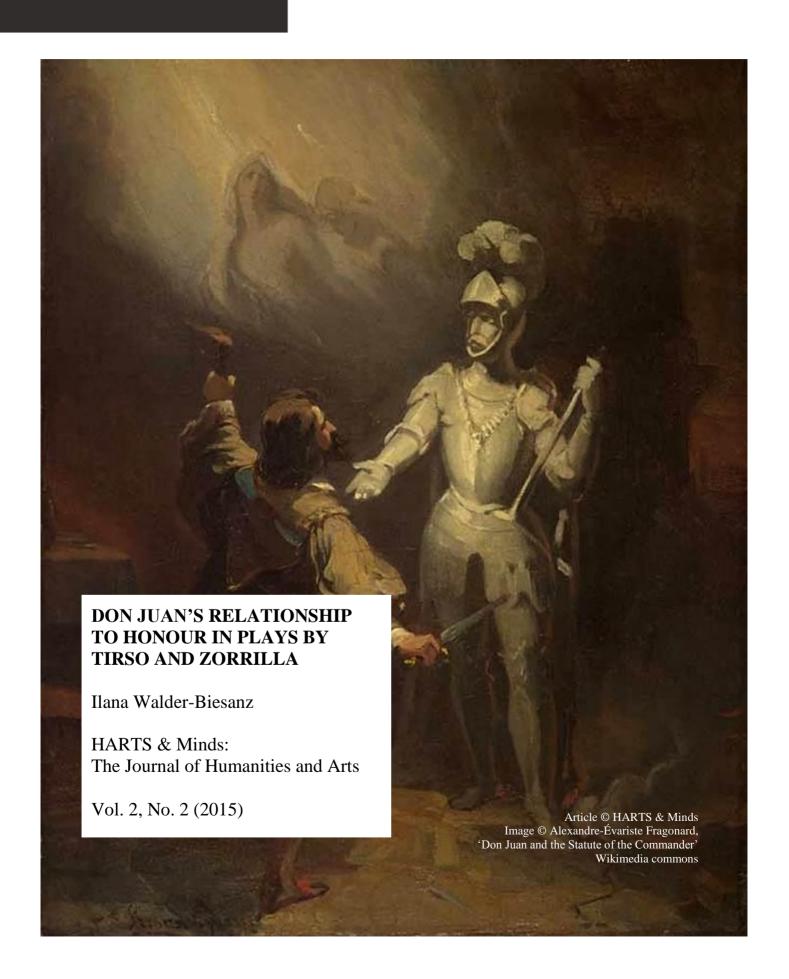
HARTS

& Minds



DON JUAN'S RELATIONSHIP TO HONOUR IN PLAYS BY TIRSO AND ZORRILLA

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Abstract

The character of Don Juan has inspired authors, poets, playwrights, composers, and filmmakers for nearly four centuries. This fictional villain murders, seduces, and rapes before boasting about his conquests. This article examines two of Spain's most popular Don Juan plays: Tirso de Molina's *El burlador de Sevilla* [*The Trickster of Seville*] (c. 1630) and José Zorrilla's *Don Juan Tenorio* (1844). Specifically, it explores differences between the protagonists' understanding of and relationship to the concept of honour, arguing that Tirso's Don Juan sees through and takes advantage of the discourse of honour, while Zorrilla's protagonist allows himself to be driven by it. The two plays' different conclusions reflect the authors' ideas about religion: in Tirso's play, Don Juan is dragged to hell as punishment for his crimes, while in Zorrilla's play, he is redeemed by a woman. This article discusses the influence of Christianity on the concept of honour in these two versions of *Don Juan*, noting the connections between Christian moralists' writings on honour and the ending of Zorrilla's play.

Key Words: Don Juan, Tirso de Molina, Zorrilla, El burlador de Sevilla, Spanish drama, honour, Golden Age, Romanticism, Spain

Introduction

Few criminals in literature possess the longevity and popularity of Don Juan. Since Tirso de Molina's creation of his character in *El burlador de Sevilla* [The Trickster of Seville] around 1630, Don Juan has appeared in thousands of dramas, parodies, zarzuelas, operas, films, short stories and novels. He has been re-written and investigated by Molière, Shaw, Mozart and da Ponte, Byron, Espronceda, Kierkegaard, and Hoffmann, among others. The most popular of these re-workings in Spain is Zorrilla's 1844 play *Don Juan Tenorio*, a *refundición* [reworking] of Tirso's drama. In both Golden Age Spain and the Spanish theatre of Zorrilla's time dramatists were concerned with questions of honour. Some of the most famous Golden Age dramas are tragedies by Vega and Calderón, in which jealous husbands avenge their honour by killing the wives they (usually incorrectly) suspect of infidelity. Romantic dramas of the 1830s tend to feature punctiliously honourable heroes who are hounded to spectacular deaths by fate and society. Don Juan does not fit either of these common types of honour-driven protagonists, and yet both Tirso's and Zorrilla's conceptions of Don Juan relate strongly to the rhetoric of honour, albeit in very different ways.

This article will explore Don Juan's relationship to honour in Tirso's and Zorrilla's plays. Tirso's protagonist is less concerned with possessing honour as a social good and instead is adept at understanding and manipulating honour conventions to his advantage, particularly in his use of the rhetoric of promises and courtly love. Ultimately, his subversion of the honour code necessitates his downfall. Zorrilla's Don Juan makes public displays of his crimes in an attempt to solidify his reputation – a pursuit of honour that is of a traditionally masculine nature. Zorrilla's play also negotiates the relationship between Christianity and honour more subtly than Tirso's: whereas Tirso's protagonist has committed crimes against both religion and honour and is punished for both, Zorrilla recognizes the conflicting demands that Christianity and honour make on men before privileging the former.

Honour in Spain

Honour is difficult to define because it is constantly shifting and has, throughout history, been negotiated in practical ways rather than codified in written form.² In attempting to explain honour and thus lay the groundwork for the remainder of this article, I will draw on the anthropological studies of Julian Pitt-Rivers and Julio Caro Baroja in rural Spanish villages in the 1970s.³ I will also base my account on the examination of seventeenth-century Spanish court cases conducted by Scott Taylor, who provides historical confirmation for some of the patterns noted by Pitt-Rivers and Baroja, as well as the much-needed correction of others.⁴

There are two main facets to the seventeenth-century concept of honour in Spanish society: the first is an individual's mode of conduct, and the second is the treatment he demands in return.⁵ The latter of these definitions has two elements: the status to which the individual feels entitled, and the status he is actually granted by the community. This is a question of precedence, as an individual can only be treated as a high-status member of society by being treated better than others. This precedence must be claimed and defended – sometimes violently – in order to be recognized and maintained. Honour therefore requires constant vigilance with regards to potential offences, which must be punished. However, this is only the case among people of roughly the same social status. The constraints that determine who is sufficiently socially superior or inferior that an insult can be ignored tend to be inherited rather than earned. The nobility and history of a man's family, the legitimacy of his birth, his family and personal property, his social circle, and his profession make up the relatively fixed components of his honour. The specifics of what constitutes honourable behaviour vary with social class, and conforming to these guidelines is necessary both as a means of demonstrating the validity of one's social status and as a means of upholding a reputation among one's peers.

While precedence and its defence are some of the more visible aspects of honour, attention must also be given to the rules of personal conduct that make up honourable behaviour. The virtues of courage, loyalty, and honesty are particularly prized in the realm of honour. However, the evaluation of these qualities, particularly honesty, is necessarily wrapped up in the question of status. It is not dishonourable to tell an untruth *per se*; it is only a threat to a man's honour to be accused of lying. As Pitt-Rivers explains, 'if [the liar's] intentions were misrepresented but not rescinded, then the person deceived, not the deceiver, is humiliated. [...] To lie is to deny the truth to someone who has the right to be told it and this right exists only where respect is due'. These remarks suggest that it may still be honourable for a man to lie to his social inferiors and even to his equals, so long as the lie is defended in the event of a challenge.

The concept of honour is also gendered. As Pitt-Rivers notes in his anthropological study of rural Andalusia, 'the conduct which establishes repute depends upon the status of the person referred to. This is particularly evident in the differentiation of the sexes. The honour of a man and of a woman therefore imply very different modes of conduct'. A woman's honour is largely dependent on her reputation for sexual purity, and necessitates behaviour that shows demonstrable embarrassment and reluctance about sexual matters. Male honour also depends, among other factors, on the purity of a man's immediate female relatives. It is thus the responsibility of an honourable man to ensure that the women of his family appear chaste, both by regulating the women's behaviour to ensure they arouse no suspicions and by preventing action or talk by other men that could threaten the women's reputation for purity. In contrast, not only may a man honourably engage in sex outside of marriage, but the vocabulary of male honour is also of an overtly physical nature and is tied to notions of virility: 'the ideal of the honourable man is expressed by the word *hombría*, "manliness". [...] Masculinity means courage whether it is employed for moral or immoral ends. It is a term

which is constantly heard in the *pueblo*, and the concept is expressed as the physical sexual quintessence of the male (*cojones*)'. These gender-specific standards of honour form part of the impetus for the tradition and rhetoric of courtly love, in which women must initially reject any male advances, and in which men must praise women circumspectly – focusing on sufficiently non-sexual body parts like the eyes, face, and hands – or risk an indignant response.

On the whole, honour has played an important role in Spain's history, but not in the melodramatic sense that popular culture from the time, such as the Golden Age wife-murder plays, would seem to imply. Taylor suggests that the historical reality of honour would be better considered a rhetoric than a code. That is, honour operated as a discourse in the Foucaldian sense: it was a generally understood and significant part of life, but it was also a constructed category that served to create hierarchies of power. 'Honour', he notes, 'was not a trap that forced early modern Spaniards to act in certain tragic and bloodthirsty ways. Instead it was a tool, used equally by men and women to manage relations with their neighbours and maintain their place in the community'. I will suggest that Tirso's Don Juan understood this better than most and made effective use of honour as a rhetorical tool in order to achieve his goals.

Don Juan's use of honour in Tirso's El burlador de Sevilla

Tirso de Molina derives the title of his play not from Don Juan's name but from his actions. His titular action is to deprive women of their honour. As he says,

Sevilla a voces me llama el burlador, y el mayor gusto que en mí puede haber es burlar una mujer y dejarla sin honor. (1312–16)¹²

[Seville loudly calls me the trickster, and my greatest possible pleasure is to trick a woman and leave her without honour.]

Don Juan is of course referring to the act of premarital sex, which, if made known, results in the dishonour of both the deflowered woman and the men to whom she is related or affianced. To this end, Don Juan is willing to employ any means – even what would conventionally be considered dishonourable conduct – in his dealings with other men. Over the course of the play, he impersonates and betrays Don Octavio (a Duke, the fiancé of Isabella), kills Don Gonzalo (a nobleman and *comendador*, the father of Doña Ana), reads the Marquis' private letter, and interrupts the wedding of Batricio (a peasant, married to Aminta). His apparent disregard both for the honour of the women he seduces, and for his own private honour, might appear to express disdain for the idea of honour in general, and this has in fact been suggested. However, it could also be the case that Tirso's Don Juan understands and appreciates the concept of honour as a tool rather than a code. Instead of criticising or rejecting the concept of honour, he makes use of it as a rhetorical strategy in order to accomplish his aims.

One of Don Juan's most common tactics for getting what he wants from a woman is to make promises of marriage. He tells the peasant girl Tisbea, 'Yo a ti me allano / bajo la palabra y mano / de esposo' [I approach you / with the hand and oath / of a husband], and she

later complains, 'Engañóme el caballero / debajo de fe y palabra' [The gentleman tricked me / despite his faith and word] (938–940, 1017–18). Similarly, when the suspicious Aminta asks him to swear that he will marry her, he unhesitatingly responds, 'Juro a esta mano, señora [...] de cumplirte la palabra' [I swear by this hand, lady [...] to keep my word] (2125–27). 'Bajo la palabra y mano' and 'juro a esta mano' are, in theory, phrases that foreground the speaker's honour, with the emphasis on hands also calling to mind the rhetoric of courtly love that Don Juan subsequently subverts. ¹⁴ Don Juan invokes the language of honour to make a promise that he has no intention of keeping, and yet, as is evident further on in the play, he still feels entitled to say, 'Honor / tengo, y las palabras cumplo, / porque caballero soy' [I have honour / and keep my word, / because I am an gentleman] (2509–11). He can preserve an image of himself as honourable because he understands the workings of honour better than the women he betrays. Pitt-Rivers explains that 'to lie is to deny the truth to someone who has the right to be told it and this right exists only where respect is due', and 'a man is answerable for his honour only to his social equals, that is to say, to those with whom he can conceptually compete'. 15 As Tisbea and Aminta are both Don Juan's social inferiors and women, he can lie to them with impunity. 16 Although it may seem unlikely that real women would be as naïve to this strategy of male domination as the women in El burlador de Sevilla, Tirso's plot necessitates that its female characters remain unaware of these loopholes in the rhetoric of honour.

Just as he uses the verbal elements of honour to have his way with women, Tirso's Don Juan takes advantage of the 'might makes right' nature of honour in his dealings with men. If a man is answerable only to his social equals, the best way to ensure exemption from the necessity of honourable conduct is to be superior to everyone, and, conversely, the best way to seem superior is to pretend not to be answerable to anybody. In his own estimation Don Juan accomplishes this, even if the ending of the play proves that his bid for precedence ultimately falls flat. Not only does he have the advantage of his noble birth, which exempts him from showing consideration to the peasants he encounters, but he also claims precedence among his fellow aristocrats, both through his inconsiderate behaviour towards them and through his persistent denial of the sources of authority to which they submit. While other gentlemen frequently seek the counsel of the king, as is evident when Don Octavio begs the king's forgiveness for fleeing after being threatened with prison, Don Juan flouts the king's order that he leave Seville by staying in order to seduce Doña Ana. Furthermore, he defies the highest authorities – God and religion – by mocking the dead. Upon reading the epitaph of the comendador whom he has killed, Don Juan announces, 'Del mote reírme quiero. / Y, ¿habéisos vos de vengar, / buen viejo, barbas de piedra?' [I want to laugh at the motto. / And shall you avenge yourself, / my good old man with a stone beard?] (2319–21). In these bids for superiority. Don Juan gains honour while also exempting himself from its usual demands.

Ultimately, however, Don Juan's manipulation of the honour code catches up with him. Throughout most of the play, he asserts his superiority to such an extent that he recognises nobody as an equal to whom he must answer for his honour. In the end, it takes the combined religious and political authority of the divinely reanimated statue of the *comendador* Don Gonzalo to make Don Juan answerable for his crimes against others characters' honour and the social order as a whole. As James Mandrell notes in his analysis of Don Juan myths, '[b]y holding Don Juan to a promise, the Statue tacitly holds him answerable for all of his promises'. Don Gonzalo makes it clear that Don Juan's fiery death is a general punishment, twice repeating: 'Ésta es justicia de Dios, / quien tal hace, que tal pague' [This is God's justice, / whatever you do, you must pay for] (2830–31, 2846–47). Although Don Juan makes use of the rhetoric of honour in a manner that keeps him on the right side of its technicalities, his subversive tactics also risk exposing the lie of honour. It is vital to honour's status in society – to its usefulness in regulating behaviour and securing verbal contracts – that it be

considered a Platonic ideal rather than a constructed discourse. By leveraging honour's constructed nature and using it as a tool too openly and frequently, Don Juan threatens to undermine the ideal of honour as well as the societal fabric it helps to bind. His death at Don Gonzalo's hands restores societal order not only by enabling the marriages of the women he tricked and eliminating the risk he posed to other women's (and men's) honour, but also by eliminating the threat he posed to the concept of honour. In fact, the society of the play may be stronger for having faced this risk; Mandrell convincingly argues that Don Juan 'seduces' other characters into playing their proper roles in the patriarchal society they inhabit, thus encouraging cohesion by providing a common enemy for them to fight against. ¹⁸

Don Juan's idea of honour in Zorrilla's Don Juan Tenorio

Zorrilla's Don Juan is less savvy than Tirso's. While Tirso's protagonist takes advantage of the discourse of honour, Zorrilla's Don Juan is caught up in it. For him, honour is a public social good that he must obtain by any means. This results in adolescent posturing rather than a skilful use of rhetoric. It may have been Zorrilla's Don Juan that Spanish physician and intellectual Gregorio Marañón was thinking of when he wrote, 'Podemos inclinarnos a admitir que el mito de la seudovirilidad nació la primera vez que dos hombres se juntaron para hablar de sus secretos amorosos. A partir de entonces, mentira y sexo van perdurablemente unidos' [We are inclined to concede that the myth of pseudo-virility was born the first time two men got together to discuss their amorous secrets. Since then, lies and sex go lastingly together].¹⁹

The first portion of the play features a reckoning between Don Juan and his rival in wrongdoing, Don Luis. It is held in an inn, where, at the appointed hour, spectators stream in 'como que está de este lance / curiosa Sevilla entera' [because all Seville is curious / about this affair] (374–375). Don Juan and Don Luis claim not to have expected an audience, but this is proven to be a pretence when they express consternation that two of the inn's guests (Don Diego and the masked Don Gonzalo) don't appear to be listening. Unsurprisingly, Don Juan wins the reckoning and publicly challenges Don Luis to come up with a further wager for him. When Don Luis dares him to add a novice from the local convent on the point of taking her vows to his list of conquests, he not only agrees, but even proclaims that he will sleep with Don Luis's fiancée as well. He makes and keeps these boastful promises because he is anxious to be recognised by his peers, and to validate one of the spectator's comments that:

Don Juan Tenorio se sabe que es la más mala cabeza del orbe, y no hubo hombre al que aventajarle pudiera con sólo su inclinación. (287–291)

[Don Juan Tenorio is known to have the wickedest mind in the world, and there is not a man who could outdo him, if he's so inclined.]

To be applauded as 'la más mala cabeza' [the wickedest mind] might seem like a dubious accolade to modern audiences, but for a self-proclaimed rake obsessed with gaining public notoriety, it is a distinction worth defending.

The approval-seeking nature of Zorrilla's Don Juan is made clear by the presence of an internal audience in the play. While Tirso's Don Juan performs four seductions, Zorrilla's Don Juan only deceives two women and consummates the affair with only one of them over the course of the drama. Instead, he spends much of the play telling other characters about his past conquests. In addition, the two women are not chosen because an opportunity presents itself (as is the case with Tirso's Don Juan) but because of a pre-existing bet. Don Juan is anxious to sleep with them purely in order to fulfil the wager that he has with Don Luis and the other witnesses.

Don Juan's concern about other characters' opinions of him becomes particularly clear at the end of the first part of the play. Much of Don Juan's reputation depends on his 'valor que es tan notorio' [valour, which is so notorious] (2407). When Don Juan kneels to ask Don Gonzalo for his daughter's hand, the latter immediately accuses Don Juan of cowardice and taunts him, saying all his crimes were only

Para venir sus plantas así a lamer, mostrándote a un tiempo ajeno de valor y de honradez. (2471–74)

[To come lick my boots, showing yourself at once devoid of valour and honour.]

Even in the estimations of Don Gonzalo, a more religious and less vainglorious man of honour who despises his contemporary's dissolute lifestyle, Don Juan had 'honradez' of a sort until he betrayed his reputation for courage. Seemingly, Don Juan can take this abuse in private from his potential future father-in-law, but when Don Luis enters and echoes Don Gonzalo's accusations of cowardice, this proves too much for Don Juan, causing him to kill both Don Luis and Don Gonzalo. Because Don Juan sees his honour as a public good, he demands that the other characters recognize his superiority. Witnesses to his humiliating submission cannot be allowed to live.²¹

Religion and the question of honour in the Don Juan plays

In both Zorrilla's and Tirso's eras of composition, religion influenced the rhetoric of honour.²² Honour and Christianity had a complicated relationship in that the rhetoric of honour could encourage irreligious acts (especially violent ones), but it was also integral to the maintenance of the Christian patriarchy. Christian moralists from the sixteenth and seventeenth centuries such as Pedro Ciruelo, Manuel Rodríguez, Francisco de Osuna, Luis de Granada, Juan de Soto, and Antonio López de Vega wrote guidebooks on proper conduct. Taylor claims that 'their goal was to replace the passionate, reputation-obsessed men who sought violent vengeance for all slights with virtuous Christian gentlemen' and to teach men that forgiveness was nobler than violent revenge.²³ However, while they tried to replace honour with religion in men's lives, 'Christian moralists who targeted a female audience largely agreed with the honour plays' conventions of proper feminine behaviour and the dire consequences of defying them'. 24 Submission, chastity, and confinement within the private sphere (to avoid even the suspicion of impropriety) were demanded by both contemporary codes of honour and Christianity, and encouraging such behaviour served to protect the patriarchal status quo of Golden Age society. In Zorrilla's lifetime, religious moralizing about female conduct resulted in the trope of the 'ángel del hogar' [angel of the home]. Nineteenth-

century conduct authors, such as José Moreno Fuentes, Severo Catalina, and Maria del Pilar Sinués de Marco, emphasized the corrupting nature of politics and business and encouraged women to remain untainted by confining themselves to the domestic sphere. They frequently characterised self-abnegation, silence, and modesty as a woman's highest virtues.²⁵

Zorrilla's play reflects this gender-based difference in the relationship between honour and Christianity. In contrast to Tirso's play, where women seem to be naïve props used by Don Juan to demonstrate his manly vigour, in Zorrilla's play one female character in particular has clear agency. Doña Inés takes the initiative to bargain with God for Don Juan's soul and is able to save him from his despair after he is told that it is too late for repentance. However, her very use of agency exposes the limits imposed upon her by religion and honour: the only thing she can do with it is help a man, and in order to do this she must be submissive and self-effacing, placing the salvation of his soul above her own. After dying from sorrow, she strikes a bargain with God on Don Juan's behalf. As the disembodied spirit of a woman who had never physically consummated her relationship with Don Juan, she is the perfect candidate to be an 'ángel del hogar', defined by Bridget Aldaraca as an 'idealized woman [who] gains spiritual strength to the degree that she loses physical concreteness'. ²⁶ The ideal of the Christian moralists has been accomplished in that by playing her appropriate gender role, the angelic female converts a man from a violent reprobate preoccupied with honour to a Christian gentleman. Don Juan exclaims after his initial vision of the statue and Doña Inés:

¡Jamás mi orgullo concibió que hubiere nada más que el valor...! Que se aniquila el alma con el cuerpo cuando muere creí..., mas hoy mi corazón vacila. (3615–3618)

[My pride never conceived that there was anything meant by valour...! I believed that the soul was annihilated when the body died..., but now my heart wavers.]

Don Juan's discovery that Doña Inés risked her own soul for the chance to save his prompts a change of heart that brings him closer to heaven.

Not all of Zorrilla's contemporaries interpreted the play as clearly advocating Christian ideals, and it was sometimes censored on antireligious grounds. An issue of El Espectador from 14 August 1845 notes that in Salamanca, 'El censor de teatros don Esteban Ortiz ha prohibido la representación de las comedias del señor Zorrilla, "Don Juan Tenorio" primera y 2° parte, por contener doctrinas antirreligiosas' [The theatrical censor Mr. Esteban Ortiz has prohibited the performance of Mr. Zorrilla's comedies, Don Juan Tenorio, Parts One and Two, for containing anti-religious doctrines]. An earlier edition of the paper published on 10 August expresses surprise that Zorrilla's play was censored in Salamanca when it had been accepted elsewhere. It is easy to guess the grounds for the censor's unease: the fact that Don Juan could be saved after his dissolute life, even by an 'angel' who enacts his conversion, appears to suggest that people can do as they please so long as the repent in the end. If that is the message of Zorrilla's play, it threatens rather than upholds the social order. However, the censors in most other cities seem to have drawn a different conclusion. Moreover, Zorrilla's own conservative opinions, which reflected those of his audience in a time when society was returning to more traditional values, seem to indicate that 'antireligious' readings of his play run contrary to his intention.²⁷

Tirso's play, in contrast to Zorrilla's, is often termed a morality play because of its relatively straightforward message that men who stray from the accepted path will get their

comeuppance. Don Juan has committed crimes both against society, through his subversion of the honour code and defiance of the king, and against God, through his disruption of marriages and blasphemy. The statue that punishes Don Juan represents both temporal authority, as a *comendador*, and religious authority, as a statue reanimated by the grace of God for the purpose of meting out justice. Don Juan is therefore doubly condemned by the same figure: his last-minute call for a confessor is haughtily rejected by the statue, and he is transported to hell – the classic fire-and-brimstone version, as is made clear by his repeated cries of 'me quemo' and 'me abraso' [I burn] (2821, 2832, 2842).

Conclusion

Although in both plays honour can be understood more as a rhetoric than a code, some characters make use of that rhetoric, and others allow it to drive them. Tirso's Don Juan belongs to the first camp: he understands the intricacies of honour and uses them to get what he wants by playing on prescribed verbal formulas to convince women of his superiority, and by boldly claiming precedence over others in order to position himself beyond reproach. His behaviour poses a threat not just to individuals within society but also to society's religious and social fabric, which relies upon the rhetoric of honour. In order to restore order, Don Juan must die, and his condemnation to hell is presented as a just punishment for his transgressions. However, though he may be damned for manipulating the honour code openly and excessively, he is not fundamentally wrong about the nature of honour as a precedence-oriented discourse.

Zorrilla's Don Juan, in contrast, is driven to commit crimes by the idea of a particular type of honour, and he attempts to cultivate a reputation for bravery and recognition as the 'más mala cabeza' [the wickedest mind]. His spectacular actions require an audience — not just a meta-theatrical one, but also one internal to the play. By Zorrilla's era, the religious reaction to the Enlightenment had made Christian moralizing, although not a new phenomenon, a more heeded power. Moreover, Zorrilla's Don Juan is presented as displaying a false conception of honour; far from being a tangible social good, his traditionally masculine conception of honour is a form of rhetoric that is firmly opposed to the ever-more-popular codes of Christian behaviour. He cannot resolve this conflict, and instead he can only be saved by a woman whose piety and chastity conform to both the dictates of honour and of Christianity. Doña Inés therefore plays a vital religious and social role, saving the criminal Don Juan from his misguided pursuit of honour.

Notes

¹ There are complications: (1) Tirso de Molina is a pseudonym (probably of Gabriel Téllez); (2) *El burlador de Sevilla* has a badly documented publishing history that leaves its author and year of publication up for debate; and (3) Two versions exist, *El burlador de Sevilla* and ¿Tan largo me lo fiáis...?. I will use only the more popular *El burlador de Sevilla* and will refer to it as Tirso's play.

Written documents that touch on questions of honour (e.g., laws, legal precedents, dueling manuals) exist, but they do not provide a single, coherent 'honour code'.

³ Julian Pitt-Rivers, 'Honour and Social Status' and Julio Caro Baroja, 'Honour and Shame: A Historical Account of Several Conflicts' in *Honour and Shame: The Values of Mediterranean Society*, ed. J.G. Peristiany (London: University of Chicago Press, 1966).

⁴ Scott Taylor, *Honor and Violence in Golden Age Spain* (New Haven, Connecticut: Yale University Press, 2008).

⁵ Some accounts recognize two forms of honour: honour bestowed from above by an authority (e.g., the king) and honour in the sense of peer-group recognition of status. I am here concerned only with the latter.

⁶ Pitt-Rivers, 'Honour and Social Status', p. 33.

- ²⁰ All line numbers for *Don Juan Tenorio* refer to José Zorrilla, *Don Juan Tenorio*, bilingual ed., trans. N.K. Mayberry and A.S. Kline (2001) http://www.don-juan-tenorio.com/donjuantenorio, accessed February 2014.
- ²¹ A psychoanalytic reading of Zorrilla's Don Juan might say this need for an audience betrays insecurity. This is part of what prompts claims like Marañón's assertion that Don Juan is impotent or homosexual, although Marañón was also motivated by his desire to moralize to the Spaniards of his time.
- ²² I am here concerned with the cultural force of religion and not its theological aspects.
- ²³ Taylor, *Honor and Violence*, p. 104.
- ²⁴ Taylor, *Honor and Violence*, p. 160.
- ²⁵ For more on the 'ángel del hogar', see Bridget Aldaraca, *El ángel del hogar: Galdós and the Ideology of Domesticity in Spain* (Chapel Hill, North Carolina: University of North Carolina Press, 1991), particularly pp. 55–87.
- ²⁶ Aldaraca, *El ángel del hogar*, p. 60.
- ²⁷ For more on Zorrilla's opinions and the society of the time, see David Thatcher Gies, *The Theatre in Nineteenth-Century Spain* (Cambridge: Cambridge University Press, 1994), pp. 132–135.

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⁷ Pitt-Rivers, 'Honour and Social Status', p. 43.

⁸ Chastity is the most important aspect of female honour, but there are also others. See Taylor, *Honor and Violence*, p. 75.

⁹ Pitt-Rivers, 'Honour and Social Status', p. 45.

¹⁰ Cases of wife murder existed, but they were relatively rare. See Taylor, *Honor and Violence*.

¹¹ Taylor, *Honor and Violence*, p. 7.

¹² All line numbers for *El burlador de Sevilla* refer to Tirso de Molina, *El burlador de Sevilla*, ed. Matthew Stroud (2002) http://www.trinity.edu/mstroud/comedia/bursev1a.html>, accessed February 2014.

¹³ For example: Alexander Parker, *The Approach to the Spanish Drama of the Golden Age* (London: Hispanic and Luso-Brazilian Councils, 1957), p. 13.

¹⁴ See Ian Watt, *Myths of Modern Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe* (Cambridge: Cambridge University Press, 1996), p. 106.

¹⁵ Pitt-Rivers, 'Honour and Social Status', pp. 33, 31.

¹⁶ For more on promises and the use of language in Tirso's play, see James Mandrell, *Don Juan and the Point of Honor: Seduction, Patriarchal Society, and Literary Tradition* (University Park, Pennsylvania: Pennsylvania State University Press, 1992).

¹⁷ Mandrell, *Point of Honor*, p. 75.

¹⁸ See, for instance, Mandrell, *Point of Honor*, p. 127.

¹⁹ Gregorio Marañon, *Obras completas* (Madrid: Espasa-Calpe, 10 vols., 1968), vol. III, p. 77.

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Ilana Walder-Biesanz earned her B.S. in Systems Engineering at Olin College. She then attended the University of Cambridge as a Gates-Cambridge Scholar for her M.Phil. in European Literature. Her areas of interest include gender and performance, Italian pastoral drama, and the Spanish Golden Age. Ilana has previously published articles in the fields of narrative psychology, continental philosophy, and feminist analytical philosophy of language. She is a current Fulbright Scholar and opera critic in Germany and will soon be a product manager at Yahoo!