

"¡Guay del que duerme solo!": The Discourse of Antifeminism and the Collapse of the Narrator in *Arçipreste de Talavera*

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This paper seeks to define and contextualize antifeminism in *Arçipreste de Talavera*, situating it at the intersection of medieval medical discourse and scholastic notions of woman. It also inquires into the function of antifeminism, and this in two ways: Why antifeminism? How does it operate within the text? In this regard we will see how the discourse of antifeminism reflects the inconsistencies and paradoxes of the medieval reception of patristic teaching. Finally, it considers how antifeminism inflects our reception of the text, which is to say our reception of the narrator, for here we have a text—*Arçipreste de Talavera*—specifically named for the narrator, and certainly, as in all exemplary discourse, the credibility and authority of the text is directly predicated on

the credibility and authority of its narrator. These considerations will ultimately apply to the most controversial part of the *Arçipreste de Talavera*, the concluding epistle.

Central to the insidious antifeminism of both narrator and text is the purposeful essentializing of woman. While Book II initially proposes a theoretical distinction between bad and good women ("Aquí comienza la segunda parte deste libro en que dize que se tractaría de los vicios, tachas e malas condiciones de las malas e viciosas mugeres, las buenas en sus virtudes aprovando"), in practice the distinction is immediately blurred, already in the first paragraph of Chapter 1:

Por quanto las mugeres que malas son, viciosas e deshonestas o enfamadas, no puede ser dellas escripto nin dicho la meytad que dezir o escrevir se podría e por quanto la verdad dezir non es pecado, mas virtud, por ende digo primeramente que las mugeres comúnmente por la mayor parte de avaricia son doctadas (121)¹

and subsequently obliterated:

La muger ser murmurante e detractadora, regla general es dello... (129)

... por quanto toda muger, quando quier que vee otra de sý más fermosa, de envidia se quiere morir... (136)

... que non es muger en el mundo por la mayor parte que escusar pueda de vanagloria e de se presciar de arreos e fermosura ... (158)

... por quanto non es muger que mentiras non tenga

prestas e non disymla la verdad en un punto ... (163)

La muger ser mucho parlera, regla general es dello; que non es muger que non quisyere syenpre fablar e ser escuchada... (168)

In contrast to this reductive view of woman, the narrator emphasizes the specificity of men: "E por quanto comúnmente los onbres non son reprehendidos como las mugeres so reglas generales—esto por el seso mayor e más juyzio que alcançan—, conviene, pues, particularmente fablar de cada uno segund su qualidad..." (179). It is precisely this overdetermination of women that R. Howard Bloch has defined as the essence of misogyny:

[A]ny essentialist definition of woman ... is the fundamental definition of misogyny ... [S]uch essentialist definitions of gender are dangerous not only because they are wrong or undifferentiated but, once again, because historically they have worked to eliminate the subject from history.²

Rather than eliminate woman as subject; the narrator constructs a generic woman whom he ventriloquizes and manipulates as subject; together they comprise the central comic duo of the *Arçipreste de Talavera*.

Medieval Misogyny and the *Arçipreste de Talavera*

As Bloch has remarked, one of the great facts of Western cultural amnesia is that the Bible contains two stories of Creation.³ The first (Genesis 1:7) relates: "And God created man in his image; in the image of God he

created him, masculine and feminine he created them."⁴ The suppression of the story of the simultaneous creation of man and woman is crucial for the history of sexuality in the West; although the "lost" version that confirms the coetaneity and equality of the sexes comes before the more sexist account of their difference, it is the second so-called Yahwist account in Genesis 2:7 that was appropriated in the patristic and medieval periods. Based on this canonical version ("And the Lord God built the rib which he took from Adam into a woman: and brought her to Adam"), woman, conceived as secondary, derivative, and supplemental, assumes the burden of all that is inferior, debased, scandalous, and perverse.⁵ Man, formed directly by God and sharing in his divinity, is associated with spirit or soul while woman, relegated to the realm of matter, partakes of the body, fleshly incarnation being by definition the sign of humanity's fallen condition (Bloch 1987: 25-27). The patristic and scholastic articulation of gender assumes a hierarchical relationship of male to female built upon the analogy of the world of intelligence (male) to that of the senses (female), transforming the Genesis story into an allegory of the soul in which man is mind, intelligence, *ratio* or rational soul, and woman is *sensus*, body, animal faculties, physical appetite.

Bloch's discussion of medieval misogyny provides a fundamental part of the Foucauldian "grid of intelligibility" to examine the gallery of female exemplars that parade through Books I and II of *Arçipreste de Talavera*. Chief among "los vicios, tachas e malas condiciones de las malas e viciosas mugeres" listed in the second book are those that reflect the gross materialism conventionally assigned to the female condition. *Avariçia* is, therefore, the first vice presented in Chapter 1 ("De los vicios e tachas e malas

condiciones de las perversas mugeres, e primero digo de las avariciosas"); the examples given are the famous hyperbolic laments for the lost egg (124) and the missing hen (125). *Codiçia*, explored in Chapter 3 ("De cómo las mugeres aman a dyestro e a syniestro por la gran cobdicia que tyenen"), likewise manifests woman's materialism.

The writers of the first centuries of Christianity, Bloch notes, were obsessed with the relation of women to decoration. In patristic and later medieval writing, woman is a creature who above all else and by nature covets ornamentation; she is by her secondary nature associated with artifice and decoration. In Chapter 3 of Book II dealing with woman's covetousness (132-36), there are exhaustive lists detailing her clothes, ointments, cosmetics, and accessories (133-34). All that is secondary, artificial, and thus assimilated to woman was considered in the thought of the Church Fathers to participate in a supervenient and extraneous rival creation that distracted man's attention away from God (Bloch 1991: 41). This nexus of ideas suggests that the representation of woman as ornament was an integral part of a broader paradigm that Bloch calls an estheticizing of femininity; the association of woman with the cosmetic, the supervenient, and the decorative includes not only the arts but the entire realm of simulation and representation, deception and pretense:

Todas estas cosas fallaréys en los cofres de las mugeres: oras de Santa María, syete Salmos, estorias de santos, salterio de romance, ¡nin verle del ojo! Pero canciones, dezires, coplas, cartas de enamorados, e muchas otras locuras, esto sy; cuentas, corales, alfójar enfilado, collares de oro e de medio partido, de finas piedras aconpañado, cabelleras, azerufes, rollos de cabellos para la cabeça; e, demás aún, azeytes de

pepitas o de alfolvas mesclado, symiente de niesplas para ablandar las manos; almisque, algalia para cejas e sobacos; alanbar confacionado para los baños que sus dixen, para ablandar las carnes, cinamomo, clavos de girofre para en la boca (135).

This estheticizing of the feminine generates an entire range of terms associated with ostentation, ornament, and simulacra: thus, in *Arçipreste de Talavera*, woman is accused of sins of the imagination such as vainglory (Chapter 9), pride (Chapter 8), and envy (Chapter 4); her inconstancy and instability (Chapter 5) and inscrutable secrecy (Chapter 6) emanate from her accidental and derivative nature.

The Lovers' Maladye of Hereos

There is more, nevertheless, to the *Arçipreste de Talavera* than conventional vitriole against women. Recent critics have shown how eros was considered a disease in the Middle Ages, and Michael Solomon has examined the relation between antifeminism in *Arçipreste de Talavera* and medieval medical pathology.⁶ Throughout his treatise, the *Arçipreste de Talavera* is preoccupied with the human body, identifies sexuality as a disease, and reminds his readers that erotic love destroys their body and their soul.⁷ He cites medical warnings against sexual behavior⁸ and dedicates Book III to outlining the four types of body composition (*sanguino, colórico, flemático, malencólico*) and their respective "dispusyción para amar e ser amado."

In the lengthy scientific treatises that theorized the nature, cause, and cure of eros, the imagination was held to

play a crucial role in the psychosomatic nature of sexual conduct by generating erotic appetite or desire in the liver.⁹ Many of the amorous conventions that we associate with courtly love were essentially rhetorical strategems designed to fulfill the erotic desire generated by the imagination. For example, Book I of Andreas Capellanus' *De amore* presents a compendium of dialogues that dramatize how rhetorical invention can effectively overcome a woman's resistance to a man's sexual advances.¹⁰ The purpose of these rhetorical exercises is therapeutic, to persuade the reluctant woman and thus sate male erotic desire. When desire was unfulfilled or thwarted, love became pathological (lovesickness), a fixation that, if untreated, could lead to madness and even death.

An effective countertherapy for the cure of the initial stages of eros was to distract the patient (medical treatises counsel hunting or fishing, playing games, traveling, observing nature, or finding other women) or to remove the ailing person from the source stimulating his desire and imagination. Consequently, in his introduction, the Arçipreste counsels his readers to flee from the source of their disease: "Fuyd uso continuo e conversación frequentada de onbre con muger, muger con onbre, fuyendo de oyr palabras oçiosas, desonestas e feas de tal aucto yncitatyvas a mal obrar, quitada toda oçiosydad, conversación de compañía desonesta, luxuriosa e mal fablante..." (45). His injunction tacitly acknowledges how language incites desire.

In more advanced cases of eros, however, the imagination must be freed from its obsession with the beloved by supplanting images of pleasure with images of abjection and disease. It is at this point that medical and rhetorical theories regarding therapy for eros intersect with

misogyny and antifeminism, for if a certain type of discourse could corrupt the imagination by intensifying the desire for the beloved, then a contrary discourse could counter the positive images and free the captive imagination (Solomon, 5). Thus in Book III, "The Rejection of Love," Andreas Capellanus reverses his rhetoric to vilify women:

Furthermore, not only is every woman by nature a miser, but she is also envious and a slanderer of other women, greedy, a slave to her belly, inconstant, fickle in her speech, disobedient and impatient of restraint, spotted with the sin of pride and desirous of vainglory, a liar, a drunkard, a babler, no keeper of secrets, too much given to wantonness, prone to every evil, and never loving any man in her heart (201).¹¹

By abjectifying the beloved, the imagination's fix could be broken; Bernard of Gordon, for example, recommends in his medical treatise (1305) that the lover be told that the beloved is a drunkard, that she urinates in bed, that her hands and feet are deformed, that she is dirty, epileptic, and stinky.¹² In the *Arçipreste de Talavera*, the narrator implements a similar strategy to cure eros by collecting and codifying anecdotes, descriptions, arguments, and diatribes against women in Book II.

Yet in perusing the chapter headings in Book I it is clear the he combines the discourse of antifeminism of medieval medical science with that of scholastic moral and religious treatises. By definition, disease is a social construct based on culturally determined notions of normalcy. The pathology of love traced in Book I emphasizes the lover's deviance from scholastic paradigms of masculinity where man is associated with mind, intelligence, spirit, *ratio* or reason, essence, and unity of

being in contrast to the association of woman with body, appetite, matter, *sensus*, accident, and difference. In Book I, love is depicted as a madness that diseases man's reason (Chapter 1, "Cómo el que ama locamente desplase a Dios"), estranges man from his maker (Chapter 2, "Cómo amando muger ajená ofende a Dios, a sí mesmo, e a su próximo"), causes man to break the ten commandments (Chapters 20-29), indulge in the seven mortal sins (Chapters 30-36), and forfeit his virtue (Chapter 37, "Cómo el que ama pierde todas las virtudes"), virtue and virility being both etymologically and ontologically linked. In this way, falling in love reenacts the original fall as man succumbs over and over again to woman's wiles and verbal deception.

Woman, Language, and the Archmisogynist of Talavera

In Book II, the sins that the *perversas mugeres* are most consistently accused of are therefore linguistic: "De cómo la muger es murmurante e detractadora" (Chapter 2), "De cómo la muger miente jurando e perjurando" (Chapter 10), "De cómo la muger parlera synpre fabla de fechos ajenos" (Chapter 12). Even when the narrator addresses other sins, he often dramatizes these by appropriating woman's speech.¹³

In *Arçipreste de Talavera* the pillaging of direct female discourse represents woman as abjection and disease. In the famous lament for her lost egg, the narrator ties woman's speech to madness and contagion: "Iten, por un huevo dará bozes como loca e fenchirá a todos los de su casa de ponçoña" (124). For the loss of an egg, the narrator's mimicry reveals how women are capable of incessant ranting and raving. This ploy not only reaffirms

the medieval topos of women's speech as excess but functions therapeutically to cure lovesickness: to cure a man who has become ill and mad over the love of a woman, the narrator portrays woman as a type of illness and form of madness. Excessive speech was medically diagnosed as a disease—*parlería*—in the late Middle Ages and medical treatises remind us that the Spanish adjective *loco* is a derivative of the Latin *locuaces* and thus link excessive speech to madness.¹⁴ By representing female speech as disease the narrator effectively undermines the very mechanism that allows women to counter-present themselves against antifeminist representations (Solomon, 6).

The association of woman with the abuse of language is a constant theme in patristic exegesis: lacking Adam's intellectual fullness, Eve is easily persuaded by the serpent to eat of the forbidden fruit; afterward, her deceptive words lead Adam to betray God's commandment. Eve's misuse of language is an ironic inversion of Adam's earlier use of language in naming the animals as a means of intellection. Bloch extends the homology of woman and fallen language and examines related figures—woman as riot, woman as excess, woman as rhetoric (17-22); the topos of the garrulous female and its corollary woman as liar and deceiver were persistent features of medieval antifeminism and the most salient feature of the Arçipreste's constructed woman.

The deceptive seductiveness, ornamentation, and verbosity associated with woman is for the medieval Christian west virtually synonymous with the delusiveness of language embodied in rhetoric. While grammar and logic constitute within the trivium the sciences of the true, respectively of rectitude of expression and of correct

propositions, the antifeminist thinking of the High Middle Ages associates woman with rhetoric, the art of persuasion, and figures her as the sophist, the dissimulator, the seducer with false arguments; concomittantly woman is associated with poetics and figured as the liar, the deceiver, the creator of fictions. The reproach against women in the *Arçipreste de Talavera* is thus laden with the varieties of verbal abuse—excessive talkativeness, argumentativeness, the spirit of contradiction, indiscretion, lying, and seduction with words—that characterize the medieval reproach against rhetoric—and poetics—for being uncontrollable, excessive, untruthful, appealing, and deceptive to the senses.

Yet the *Arçipreste de Talavera* abounds with examples of the garrulity and inconsistency of its own Arçipreste-narrator who speaks at such excessive length about woman's loquacity and is as argumentative, contrary, and irrational as the woman he ventriloquizes.¹⁵ Throughout Book II, the narrator indulges in rhetorical overkill by grossly exaggerating the evil of woman and by inundating his readers with repetitious and often irrelevant examples of her malice. For example, Chapter 2 elaborates "De cómo la muger es murmurante e detractadora," but the narrator's own mongering of vicious and gossipy scandals suggests that *murmurar*, *detraer*, and *mal fablar* are not gender specific behaviors. Moreover, having bashed and offended womanhood at great length, he sanctimoniously concludes:

Estas y otras maneras de fablar tyenen las mugeres: de las otras murmurar, detraer e mal fablar, e quexarse de sí mesmas, que fazer otra cosa ynposyble les sería. Esto proviene de uso malo e luengamente continuado, non conociendo su defallimiento; *que es un pecado muy terrible la persona non conocer a sí, nin a su fallimiento.*

Pues, por Dios, cada qual asý fable de su próximo que de ofenderlo se abstenga (132, emphasis mine).

The theme of Chapter 6, "Cómo la muger es cara con dos fazes," is the treacherous duplicity of women: "La muger ser de dos fazes e cuchillo de dos tajos, non ay dubda en ello, por quanto de cada día vemos que uno dize por la boca, otro tyene al corazón" (146); "E con estas y otras maneras saben fazer sus fechos ellas, teniendo una en el corazón e otra en la obra o en la lengua" (150). The following chapter (150-55) examines "Cómo la muger es desobediente." As usual the narrator illustrates his theme with a story. A wise man of Escocia discovers that his wife has been unfaithful: if he kills her, he will be prosecuted and her powerful family will turn against him; and if he denounces her publicly, he will be dishonored. He resolves to have her kill herself: he poisons a cup of fine wine and places it on a window admonishing her in front of the entire household not to taste it because she will die. The wife predictably disobeys him, drinks the wine, and dies:

Dio con ella a la boca e bebió un poco e luego cayó muerta. Desquel marido syntió las bozes, dixo: "¡Dentro yase la matrona!". Luego entró corriendo el marido mesándose las barvas, diciendo a altas bozes: "¡Ha, mesquino de mí!". Pero baxo dezía: "¡Qué tan tarde lo comencé!". En altas bozes dezía: "¡Captivo! ¿Qué será de mí?". En su corazón dezía: "¡Sy non muere esta traydora!". Yva a ella e tirava della, pensando que se levantaría, pero allý acabó sus días (152).

Most of the *amplificatio* (the same story is only a few lines long in Andreas Capellanus) elaborates the ingenuity of the husband; yet to say one thing with one's

mouth ("En altas bozes dezía") and another with one's heart ("En su corazón dezía") was defined in Chapter 6 as the treacherous duplicity of women ("que uno dize por la boca, otro tyene al corazón") and is now admired in Chapter 7 as the clever ingenuity of man.

This blatant double standard undermines the pretensions of exemplarity of the narrator who now embarks on his second tale (152-53), a variation of the first in which the betrayed husband arms a coffer with a crossbow, forbids his wife to open it, and she dies: "Pues, vedes aquí en cómo la muger morir o rebentar o fazer lo contrario de lo que le es vedado." The third exemplum (153-54), however, is no longer about disobedience but rather about argumentative and stubborn women ("Otra muger era muy porfiosa e con sus porfias non dava vida a su marido"). A man orders his wife to prepare a meal for him and his guests next to the river: "E la muger asý lo fizo: puso la mesa luego e aparejó byen de cena, e asentáronse a cenar." When serving the meal, the husband demands to borrow the knife she wears at her waist; she replies (with probable accuracy because he is clearly baiting her) that it is not a knife but a pair of scissors. He becomes incensed at her stubbornness and kicks her into the river. The narrator perversely focuses on the tenacity of the drowning wife:

E luego començó a çabullirse so el agua, e vínosele [en] miente que non dexaría su porfía aunque fuese afogada: ¡muerta sí, mas non vencida! Començó a alçar los dedos fuera del agua, meneándolos a manera de tyseras, dando a entender que aún eran tiseras, e fuese el río abaxo afogando (154).

The fourth tale relates a similar disagreement

between a husband and wife (154-55). The tenuous link between theme (disobedience) and exempla suggests that the narrator is at least as interested in telling a good tale as in moralizing, despite his concluding disclaimer:

Destos enxienplos mill millares se podrían escrevir,
pero de cada día contescen tantas destas porfias quel escrevir
es por demás. Concluye, pues, que ser la muger porfiada e
desobediente, e querer lo contrario syenpre fazer e dezir,
prática lo demuestra.

Now the narrator is as much a character in the *Arçipreste de Talavera* as the generic woman he vituperates. From these examples, he emerges as an inconsistent, duplicitous narrator given to verbal excess, rhetorical overkill, and comic exaggeration. He is, however, a consummate creator of fictions and his fictions generate more fictions, often, as we have seen with tales three and four above, tangential fictions. Both his excess and his exaggeration serve as a comic indictment of his own antifeminist discourse. And thus the book, the *Arçipreste de Talavera*, becomes all it claims to reject: inconsistency, contradiction, deceit, excess, seductive language, a source of mischief and mistrust. Indeed, the narrator seeks to do to his reader precisely what he projects upon women: to manipulate with words, to provoke contradiction, and to seduce with what is defined as the essence of the feminine, the ruses of rhetoric.

This calls into question the credibility of his two central characters: the fiction he constructs of himself as a reliable narrator and the fiction he constructs of woman as an object of vituperation. Ultimately the reader's own strategy can only be one of mistrust of both the narrator and

the text, which brings us to the problem of reading the *Arçipreste de Talavera*. The final wrinkle in the antifeminist performative is presented in the concluding epistle (280-81) where the narrator thematizes the reception of his text and offers us the spectacle of what can only be called the complete nervous breakdown of our authoritative narrator.¹⁶

The narrator initially laments that because of his book he has fallen into disfavor among women and he ponders whether he should make peace with them by burning his text. He falls asleep and in his dream more than a thousand beautiful ladies assault him "a manera de martirio" in penance for his sins. He awakens disoriented and in pain, lamenting his loneliness ("¡Guay del que duerme solo!"). The cocky, overblown authoritative speaker who allegedly had such a handle on truth that he could recount "mil millares destes enxienplos" can no longer distinguish "si era verdad o sueño o vanidad." He pathetically appeals to his readers to advise *him*; our overbearing teacher who throughout Books I and II bombarded us with his advice now asks for ours:

Por ende, hermanos, de dos uno demando, o paz haya e perdón final, bienquerencia de aquellas so qual mano viví en esta vida, o que queme (quede?) el libro que yo he acabado e no perezca. Mas, con arrepentimiento demando perdón dellas, e me lo otorguen o que quede el libro y yo sea malquisto para mientras viva de tanta linda dama o que pena cruel sea (281).

And the wavering archmisogynist narrator ultimately collapses into the crazy, lonely old man imaged in the final rhyme:

Pero ¡quay del cuytado
que siempre solo duerme
con dolor de axaqueca
e en su casa rueca
nunca entra en todo el año!
Este es el peor daño.

DEO GRATIAS.

This breakdown of the histrionic Arcipreste de Talavera culminates the ongoing process of de-authorization of the moralist narrator in the body of the text through self-contradiction, hypocrisy, and contamination. Moreover, it subverts whatever therapeutic function antifeminism might have as a cure for pathological eros. If the *maldezir de mugeres* is designed to free the imagination from its fixation and restore reason, order, virtud, and physical well being, the fantasy, disorientation, and irrationality of our exemplary narrator at the conclusion of his treatise suggest that misogyny can lead to the same *locura* as erotic love.

NOTAS

¹ References are to Alfonso Martínez de Toledo, *Arcipreste de Talavera o Corbacho*, ed. Joaquín González Muela (Madrid: Editorial Castalia, 1970).

² *Medieval Misogyny and the Invention of Western Romantic Love* (Chicago: University of Chicago Press, 1991), 6.

³ "Molestiae Nuptiarum and the Yahwist Creation," in *Medieval Misogyny*, 13-35. Bloch published an earlier article on this subject, "Medieval Misogyny," *Representations* 20 (1987): 1-24, which elicited a series of responses in *Medieval Feminist Newsletter* 7 (1989): 2-16, to which he replied in *Medieval Feminist Newsletter* 8 (1990).

On medieval misogyny, see also Carolyn Dinshaw, *Chaucer's*

Sexual Poetics (Madison: University of Wisconsin Press, 1989), and Sidonie Smith, "Renaissance Humanism and the Misbegotten Man," *A Poetics of Women's Autobiography: Marginality and the Fictions of Self-Representation* (Bloomington: Indiana University Press, 1987).

⁴ Biblical quotations are from the Douay-Rheims version (Rockford, Illinois: Tan Books and Publishers, Inc., 1971).

⁵ While Adam's nature is essential and he participates in what is imaged to be an original unity of being, Eve—by-product of a part of the essential (his rib)—is accidental, the offshoot of division and difference; this distinction between the genders whereby man is conceived as unity and woman as difference is central to the antifeminism of medieval Europe. Patristic notions of woman as difference and accident are reinforced by scholastic biological theories based on Aristotle's concept of woman as a "misbegotten man," a defective human being resulting from an accident to the male sperm. See Smith, 20-43.

⁶ Michael Solomon, "Pillaging the Voice: Women, Disease, and the Economy of Sexual Wellbeing in the *Arçipreste de Talavera*," unpublished paper; my discussion of medical theories of eros is based on this study. See also J. Livingston Lowes, "The Lovers Maladye of Hereos," *Modern Philology* 11 (1913-14): 491-547; Danielle Jacquart and Claude Thomasset, *Sexuality and Medicine in the Middle Ages*, trans. Matthew Adamson (Princeton: Princeton University Press, 1985); Jacques Ferrand, *A Treatise on Lovesickness*, ed. Donald A. Beecher and Massimo Ciavolella (Syracuse: Syracuse University Press, 1990); Mary F. Wack, *Lovesickness in the Middle Ages: The "Viaticum" and Its Commentaries* (Philadelphia: University of Pennsylvania Press, 1990); and John W. Baldwin, *The Language of Sex: Five Voices from Northern France around 1200* (Chicago: University of Chicago Press, 1994).

⁷ "E como los otros pecados de su naturaleza maten el alma, éste [i.e., el amor], enpero mata el cuerpo e condepna el ánima por do el cuerpo luxuriando padescer en todos sus naturales cinco sentidos: primeramente [faze] la vista perder, e menguar el olor de las narizes natural, qu'el onbre apenas huele como solya; el gusto de la boca pierde e aun el comer del todo; casy el oyr fallestce, que paréscele como que oye abejones en el oreja; las manos e todo el cuerpo pierden todo su exersycio que tenían e comiençan de tenblar. Pues, las potencias del ánima tres, todas son turbadas; que apenas tyene entendimiento, memoria, nin reminicencia; antes lo que fase oy non se acuerda

mañana; pierde el seso, e juyzio natural" (52).

"Primeramente te dygo que el que desonesto amor usa e continúa, conpliendo su desfrenado apetito, este tal traspasa uno a uno todos los mandamientos de Dios, e demás cae en todos los syete pecados mortales; corronpe las quatro virtudes cardinales; anulla las potencias del ánima; los corporales cinco sentydos destruye; las virtudes syete le deniegan—las quatro cardinales, con eso mesmo las tres theologales—; mengüa en poner por obra las syete obras de misericordia" (87).

Cfr. elsewhere in Book I how love causes death and suffering (Chapter 14), the violation of the ten commandments (Chapters 19-29), commission of the seven mortal sins (Chapters 30-36), and forfeiture of all virtues (Chapter 37).

⁸ See Book I, Chapter 16, where citing Johannitius, the Arabic translator of Galen, the narrator warns that love and lust deprive man of sleep which causes indigestion which debilitates the body (75).

⁹ In addition to works cited in n6, see Mary Frances Wack, "Imagination, Medicine, and Rhetoric in Andreas Capellanus' *De amore*," *Magister Regis: Studies in Honor of Robert Kaske*, ed. Arthur Groos et al (New York: Fordham University Press, 1986).

¹⁰ On the filiation between the *Arçipreste de Talavera* and the *De amore* by Andreas Capellanus, see Marina Scordilis Brownlee, "Hermeneutics of Reading in the *Corbacho*," *Medieval Texts and Contemporary Readers*, ed. Laurie A. Finke and Martin B. Shichtman (Ithaca: Cornell University Press, 1987), 216-33; Per Nykrog, "Playing Games with Fiction: Les *Quinze Joyes de Mariage*, *Il Corbaccio*, *El Arçipreste de Talavera*," *The Craft of Fiction: Essays in Medieval Poetics*, ed. Leigh A. Arrathoon (Rochester, Michigan: Solaris, 1984), 423-51; and David O. Wise, "Reflections on Andreas Capellanus's 'De Reprobatione Amoris' in Juan Ruiz, Alfonso Martínez, and Fernando de Rojas," *Hispania* 63 (1980): 506-13.

¹¹ The same charges appear in the *Arçipreste de Talavera*; the premise that rhetoric can create desire or undo desire is, of course, Ovidian and underlies his *Art of Love*.

¹² See Bernardo de Gordonio, *Lilio de Medicina*, ed. Cynthia M. Vasick (Madison: Hispanic Seminary of Medieval Studies, 1988); cited by Solomon, 10.

¹³ Solomon notes: "These units of discourse, however, are not limited to anecdotes, descriptions, and arguments against women, but include representations of direct female speech in which women

belittle themselves. Since Martínez presents these appropriations not as merely abjective descriptions *against* women but abjective artifacts *from* women they have an immediacy which in medical theory makes them extremely powerful as antidotes for lovesickness" (6). He examines extracting and storing the female voice as an example of pillaging, i.e., the excessive hoarding of goods and human resources by the victor that prolonged the subjugation of the conquered and created an economy in which the well being of the dominant was proportional to the ill being of his victim.

¹⁴ Solomon notes that Francisco López Villalobos dedicates part of his *Tractado de los tres grandes* to the cause, symptoms, and cure for the malady of *parlería*. He discusses the pathological basis for the disease of excessive speech (corrupt heart, imbalance of the melancholic humor) and notes: "Y por quanto á la locura es cosa muy propia de hablar mucho y nunca tener freno en la boca, por eso en esta nuestra lengua castellana se le dió muy apropiado nombre, por que locos y locuazos viene de locuaces, que en lengua latina quiere decir parleros" (*Sumario de la medicina: Algunas obras* [Madrid: Sociedad de Bibliófilos, 1886], 450).

¹⁵ Bloch concludes that prolixity and contradiction are characteristic of misogynous literature (56).

¹⁶ The authenticity of the concluding epistle has been questioned because it appears in all the printed editions of the *Arçipreste de Talavera* but not in the manuscript. Whether or not Martínez de Toledo himself penned the epilogue, I would suggest that it carries to a logical conclusion the consequences of the narrator's self-contradiction and hypocrisy.