Capsizing Reason: Wrath as Shipwreck in 17th-century Spanish Literature*

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Abstract | This article explores the representation of wrath in relation to the topic of shipwreck in literary texts from 17th-century Spain. As seen in the emblematic genre of the time, as well as in *novellas* and theatre plays, wrath is represented as the shipwreck of reason. Lack of control and the destruction of the mind as consequences of anger are associated with the capsizing of ships in marine storms. From the Renaissance and well into the late 17th-century, a sound mind is figuratively equivalent to the tranquil voyage in which the ship is in control of the maritime space. By contrast, the reckless and uncontrollable mind is comparable to the ship tossed and destroyed by the tempest, unable to return from the abyss of the ocean depths. As demonstrated in the literary texts of the time, to let the mind be taken over by the passions, particularly wrath and love, was frequently correlated with madness and, thus, with moral decline, as under contemporaneous thought, insanity was connected to ethical degeneration and conversely, sanity with Christian virtues. Moreover, the symbolic implication of the shipwreck motif in Early Modern Spanish literature also reflected the medical notions of the time—namely those related to the bodily humors. Within these sociocultural coordinates, wrath and unrequited love are correlated to choleric and melancholic natures that can lead to madness and social unrest. In sum, the connection of wrath to nautical devastation is an effective means to convey social and political commentary and transmit didactic messages.

Keywords | bodily humors; cholera; love malady; madness; melancholy; passions; reason; shipwreck; wrath

La razón que zozobra: la ira como naufragio en la literatura española del siglo XVII

Resumen | Este artículo explora la representación de la ira en relación con el tema del naufragio en textos literarios de la España del siglo XVII. Tanto en el género emblemático de la época como en las novelas y obras de teatro, la ira se representa como el naufragio de la razón. El descontrol y la destrucción de la mente como consecuencias de la ira se asocian a la zozobra de los barcos por las tempestades marinas. Desde el Renacimiento hasta finales del siglo XVII, una mente sana equivale figurativamente al viaje tranquilo en el que el barco domina el espacio marítimo. Por el contrario, la mente temeraria e incontrolable es comparable al barco zarandeado y destruido por la tempestad, incapaz de regresar del abismo de las profundidades oceánicas. Como demuestran los textos literarios de la época, dejarse dominar por las pasiones, en particular por la ira y el amor, se relacionaba a menudo con la locura y, por tanto, con la decadencia moral, ya que, según el pensamiento contemporáneo, la locura estaba asociada con la degeneración ética y, a la inversa,

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la cordura, con las virtudes cristianas. Además, la implicación simbólica del motivo del naufragio en la literatura española de principios de la Edad Moderna también reflejaba las nociones médicas de la época, en concreto, las vinculadas con los humores corporales. Dentro de estas coordenadas socioculturales, la ira y el amor no correspondido se correlacionan con naturalezas coléricas y melancólicas que pueden conducir a la locura y al malestar social. En resumen, la conexión de la ira con la devastación náutica es un medio eficaz para transmitir comentarios sociales y políticos, y mensajes didácticos.

Palabras clave | cólera; humores corporales; ira; locura; mal de amores; melancolía; naufragio; pasiones; razón

A razão que naufraga: a ira como naufrágio na literatura espanhola do século 17

Resumo | Neste artigo, explora-se a representação da ira com relação ao tema do naufrágio em textos literários da Espanha do século 17. Tanto no gênero emblemático do período quanto em romances e peças de teatro, a ira é representada como o naufrágio da razão. A falta de controle e a destruição da mente como consequência da ira estão associadas ao naufrágio de navios por tempestades marítimas. Desde o Renascimento até o final do século 17, uma mente sã equivalia figurativamente à viagem tranquila em que o navio domina o espaço marítimo. Em contraste, a mente imprudente e incontrolável é comparável ao navio sacudido e destruído pela tempestade, incapaz de retornar do abismo das profundezas do oceano. Como mostram os textos literários da época, deixar-se dominar pelas paixões, em especial pela ira e pelo amor, era frequentemente associado à loucura e, portanto, à decadência moral, já que, de acordo com o pensamento contemporâneo, a loucura era associada à degeneração ética e, inversamente, a sanidade às virtudes cristãs. Além disso, a implicação simbólica do motivo do naufrágio na literatura espanhola do início da Idade Moderna também refletia as noções médicas da época, especificamente aquelas ligadas aos humores corporais. Dentro dessas coordenadas socioculturais, a ira e o amor não correspondido se correlacionam com naturezas coléricas e melancólicas que podem levar à loucura e ao mal-estar social. Em suma, a conexão da ira com a devastação náutica é meio eficaz de transmitir comentários sociais e políticos e mensagens didáticas.

Palavras-chave | humores corporais; ira; loucura; mal de amor; melancolia; naufrágio; paixões; raiva; razão

Introduction

Historically, the fluctuations of bodies of water from peaceful to turbulent and destructive were often attributed to the wrath of the gods. From classical antiquity and through the Middle Ages, it was believed that angry gods caused natural catastrophes to punish mortals. In the aquatic realm, the gods' fury manifested in tempests causing shipwrecks. As Steve Mentz points out in *Shipwreck Modernity*, the use of shipwreck as a theological parable is rooted in an ancient tradition, from Poseidon in the *Odyssey* to Yahweh's anger with Jonah (Mentz 2015, 25). These narratives equate nautical disaster with divine control throughout much of human history.[1] Under divine plan, humans are portrayed as morally flawed and weak beings, who in the midst of natural disasters, beseech the gods for mercy and salvation.[2] However, during the 17th century, wrath and its connection to shipwreck deviates from the divine realm of punishment and becomes correlated to rage and general intemperance in the human sphere.

1 For further elaboration of nautical disasters as part of a divine plan, refer to Mentz's study (2015).

2 As Mentz points out, these maritime theologies of angry gods were a means to promote the ocean as a place of power and mystery (Mentz 2015, 50). It is also important to note that the promotion of this mystery in ancient Greek and Latin culture appeared in the subgenre of speech of the *psogos nautilias*, which was a common rhetorical device implemented to admonish navigation.

The representation of shipwreck in the second half of the Spanish Golden Age falls into this new paradigm and is no longer the result of divine control or providential plan, but rather the consequence of humans' loss of emotional control, leading the mind awry and eliminating rationality.[3] In texts ranging from the popular emblematic genre of the time to *novellas* and theatrical plays, wrath is represented as the shipwreck of reason.[4] Lack of control and the destruction of the mind as consequences of the passions are symbolized by the capsizing and devastation of ships by marine storms. In the Early Modern Spanish literary arena, the shipwreck motif draws from the medical notions of the time—particularly those related to the bodily humors—while still referencing classical antiquity. Within these sociocultural coordinates, wrath and unrequited love correlate with the choleric and melancholic natures, leading to madness and social unrest. This article elucidates how representing the intemperance of negative emotions as nautical devastation serves as an effective means to convey social and political commentary and transmit didactic messages.

Undercurrents of Wrath: Humors in Classical and Golden Age Thought

The representation of human wrath as metaphoric shipwreck makes perfect sense if we take into account the Stoic tradition, which was very much present throughout Europe during the last quarter of the 16th century and the first decades of the 17th century.[5] It is the mind's uncontrollable nature under rage that connects it to madness and, thus, the shipwreck of reason. For the Stoics, wrath was the most dangerous and toxic of the passions, understood here as negative emotions (*pathē*). Particularly relevant to this study are the statements laid out by Seneca in his *On Anger* around 45 a.c.e. While he followed other philosophers—Heraclitus, Socrates, and Plato among others—his work is especially important because many earlier studies have not survived and because his work was well-known among Spanish Golden Age writers. Seneca offered an extensive reflection on this vice, described the external signs of it, and offered guidance on how to avoid it or placate its effects. For him, human strength lay in rationality and the control of the passions, and anger impeded the ability to reason. In classical and Golden Age thought, wrath is a type of insanity, as it renders impossible the control of the mind.[6] In this vein, reason can only be strong and solid when separated from the passions; once anger appears and grows, it overpowers reason, and one becomes enslaved by it. It is this lack of mental control that creates the connection to shipwreck as a representation of total disorientation, chaos, and destruction in the midst of the tempest. For Seneca, anger plunges one into ruin or peril and can often drag others with it. Indeed, in Book I of his study on wrath, he states that "there is nothing more savage to man than anger" (Seneca 1928, 119).

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3 Both perspectives of shipwreck (as punishment from the realm of the gods and as consequence of loss of control over the emotions) coexist in the literature of the classical antiquity. However, in the Spanish Golden Age, we see much more emphasis on the second, which is the reason we can speak of a shift as it moves away from the shipwreck as a consequence of divine punishment.

4 While there are ample examples in Spanish Golden Age Literature of metaphoric shipwrecks as a means to offer commentary of the danger engendered by the passions, in particular wrath, and their connection to madness, in this study, I have chosen three texts from different literary genres (ranging from the didactic realm to that of the comical theatrical entertainment) that most prominently exemplify this thematic construct and its symbolic landscape, and which were very popular works in their own time. Thus, this study is not intended to offer an exhaustive approach to the subject, but rather point to particular cases as examples of a larger literary phenomenon.

5 Particularly relevant in the revival of the Stoics was Justus Lipsius' 1584 treatise *De constantia*. Lipsius is considered one of the primary diffusors of Seneca's ideas on the negative aspects of the passions and the need to confront, control and overcome them. For further information on the role and impact of the modern Stoics on Early Modern thought refer to Paul Michael Johnson (2020) and to Félix González Romero (2012).

6 The greatest cure for this vice, according to Seneca, was to delay and focus the mind on other important matters as well as trying to restructure the beliefs that led to such an emotion. For a more exhaustive study on the Stoic approach to psychological matters refer to Margaret R. Graver (2014).

For Seneca, this passion arises in those who are mentally weak, and he indicates in Book I of *On Anger*, that it is precisely they who become the angriest. Indirectly, there is a moral judgement, since those of strong mind are less prone to an extreme loss of control. Beyond the intellect, in Book II, he also connects wrath to bodily humors, or "elements," such as wind and heat. The "windy" or "empty" quality stems from the lack of a firm or enduring foundation. The "hot" mind is the most prone to anger, as many Stoic thinkers, including Seneca, believed that anger resulted from the boiling of blood around the heart or chest. The presence of these elements predisposes one to manifestations of wrath, and in the most extreme cases, anger can lead to insanity.

The elements, or bodily humors, were prevalent in 16th- and 17th-century Spanish medical and philosophical thought. Roger Bartra explains in his study on melancholy and culture that 16th-century writers reinforced humoral interpretation, primarily due to the return to Greco-Roman sources (Bartra 2021, 56). Particularly influential in systematizing the theory of humors was Avicena's *Canon de medicina* (11th century) which, as Bartra points out, was prominent in European scientific thought, well into the 17th century (2021, 50). This medical encyclopedia was mandatory reading throughout European universities and its popularity across Europe spread through the Latin version put together by Gerardo de Cremona in the second half of the 12th century at the Escuela de Traductores de Toledo. In this medical treatise, Avicena established the possibility of four harmful forms of black cholera steaming from yellow bile, blood, black bile, and phlegm. Bartra indicates that this conceptualization better explained certain furies and aggressive behaviors that were sometimes associated with melancholy.[7] Another highly influential text on humor theory was Juan Huarte de San Juan's *Examen de ingenios para las ciencias* (1575), which became extremely popular within and outside Spain.[8] In these medical works, cholera or yellow bile was responsible for inducing furies or wrath, vengeance, and incoherent and violent dementia, establishing a link between wrath and madness, as such furies affected mental faculties.

These connections between specific humors with wrath and madness are clearly reflected in Sebastián de Covarrubias dictionary *Tesoro de la lengua castellana* (1611), and his definitions reveal views common in the 17th century pertaining to these notions. Covarrubias provides the following definition for *ira* or wrath: "Cólera, enojo, súbito furor; del nombre latino *ira* [...] Airarse tomar cólera; airado, el encolerizado" (Covarrubias 2006, 1106)[9]. From the very first word, *cólera,* we see a correlation with the humors. Cholera also connects to "windy" using the terms *airado*, which takes us back to Seneca's description. The word *cólera* carries the following definition: "Es nombre griego [...] es uno de los cuatro humores. Tómase algunas veces por la ira, por cuento es efeto de la cólera. Colérico, el fogoso o acelerado. Encolerizarse, vale enojarse" (Covarrubias 2006, 576).[10] Here, we have another direct reference to the humors and their correlation with anger. Seneca's description of this passion as the result of heat is seen here through the word *fogoso*. Other relevant terms relate to fury, since in the definition of wrath it is described as *súbito furor*. The terms *furia*, *furioso*, and *furor* also connect directly to madness and cholera since the person driven by fury can be seen as *loco* or mad. The entry for *furioso* offers the following description: "Muchas veces se toma por el loco [...] otras por el enojado y colérico, que con furia y sin considerar lo que hace se arroja a hacer algún desatino sacándole de su juicio

7 I elaborate further on melancholy and its relation to madness in the section titled "Navigating Hot Passions" of this article.

8 It was translated to French in 1580 and had 35 editions in that language, 7 Italian editions, 6 in English, and 1 in Dutch, and it is now considered a hybrid text that moves between medicine and psychology.

9 "Anger, rage, sudden fury; from the Latin word *ira* [...] To become angry, to take offense; angered, the enraged." All translations of Covarrubias dictionary and emblem quotes in this study are my own, unless stated otherwise.

10 "Is a Greek name [...] it is one of the four humors. Sometimes taken for wrath, as it is an effect of cholera. Choleric, spirited or accelerated. To infuriate is equivalent to getting angry."

la ira" (Covarrubias 2006, 937).[11] Hence, an angry person may be perceived as insane or choleric because of their engagement in actions outside of reason. Finally, Covarrubias defines *loco*, as connected to the traits of fury and cholera: "El hombre que ha perdido su juicio; lat. Insanus [...] demens, furiosus. [...] al loco solemos llamar vacío y sin seso; y así aquel lugar parece que queda sin llenarse [...] o se dijo *a loquendo*, porque los tales suelen, con la sequedad del celebro, hablar mucho y dar muchas voces [...] por causarse estas enfermedades [...] la una de la cólera adusta" (Covarrubias 2006, 1210).[12] In this sense, the excess of speech is a result of dryness which comes with the choleric nature. In the early 17th century, we continue to see links between wrath and madness via the humors established since antiquity.

The association between insanity and shipwreck is deeply rooted in classical literary tradition, in which the ship symbolizes the journey of life and often perilous nature of fortune. As Lawrence Otto Goedde remarks in *Tempest and Shipwreck in Dutch and Flemish Art*, "the tempestuous sea as image of the individual soul in the throes of profound emotion [...] originated in Homer" (Goedde 1989, 36). This theme continued to be articulated throughout the early Italian Renaissance. In the opening of Dante Alighieri's *Purgatorio*, the epic poet's mind voyages over the open sea: "Per correr miglior acqua alza le vele,/ Omai la navicella del mio ingegno" (Alighieri Canto I, 1f).[13] Similarly, as I will demonstrate in this study, 17th-century Spanish literature also reflects this metaphor. A sound mind is figuratively equivalent to a tranquil voyage where the ship is in control of the maritime space, whereas a reckless and uncontrollable mind is likened to a ship tossed and destroyed by the tempest, incapable of returning from the abyss of the ocean.

Emotional Disorder as Nautical Upheaval in Emblem Books

The perilous nature of the ocean and sea, and the ever-present possibility of shipwreck, are predominant themes in the emblem books of the early modern era. In this very popular literary genre, which merged *pictura* and *poesis*, shipwreck is equivalent to human folly. As we can see in Sebastián de Covarrubias' *Emblemas morales* (1610) and in Juan de Solórzano Pereira's *Emblemas regio-políticos* (c.1658), the shipwreck motif appears many times in each work and is linked to *vanitas*, to lack of virtue and/or fortune, absence of the prince's duties to his people, as a warning to be suspicious of change, and as a symbol of uncontrolled amorous passion and impulsive emotions. Specifically, in Covarrubias' work, these themes are found in Emblem 32 from Centuria II, and Emblems 32, 87, and 89 from Centuria III. In Solórzano Pereira's work, they appear in Emblem 38, 46, and 90. These associations echo topoi from classical antiquity in which the ship is a metaphor for the voyage of life, and turbulent waters for fortune.

It comes as no surprise that emblem book authors would connect lack of self-control to shipwreck disasters, as the image of the conflicted soul as a ship struggling in high seas was already part of a long literary tradition. Both in antiquity and the Early Modern period, lack of self-control entailed submitting to emotions such as rage, sorrow, confusion, lust, and uncontrolled passion, and, hence, madness. Allowing these passions to take over was considered dangerous both to the individual soul and to society at large. These notions were closely tied to the neo-Stoic movement prevalent in the literature of the time which

11 "Many times is taken to be crazy [...] other times to be angry and choleric, since with fury and without considering what he does he dashes into folly while wrath takes him out of his wits."

12 "The man that has lost his sanity; Latin. Insanus [...] demens, furiosus [...] we call the mad empty and without brains; and that space seems to remain without filling [...] also called *a loquendo* because such people, with the dryness of the brain, speak a lot and scream a lot [...] since these illnesses are caused [...] one by adust choler."

13 "O'er better waves to speed her rapid course/ The light bark of my genius lifts the sail", is the English translation by Henry Francis Cary in the edition available through Project Gutenberg.

advocated for the repression of emotion. Additionally, as Johnson indicates, the privileging of reason over emotion was not only the result of the resurgence of Stoic thought, but was also influenced by Neoplatonism, which censored the passions of the soul and sensory appetites, and by the Counter-Reformation's association of these passions with sinful vices (Johnson 2020, 8).[14]

In the emblems, the ship in the storm serves as a warning for letting one's impulses run wild, and the storm that brings the maritime disaster is particularly linked to man's uncontrollable passions, especially wrath. In Emblem 32 of Centuria II, Covarrubias warns against mutability and change in fortune through the image of the ship out at sea. In the image portion of the emblem, two mariners high up on the mast try to bring in the sails before the arrival of the storm. The Latin motto, *Ne qua levis effluat aura* (So no light wind blows), warns of the winds and their dangers, further elaborated in the verse portion, which states "teme la mudanza" ("fear change").[15] This is relevant to this study on the correlation of shipwreck with anger, which is explicitly addressed in the prose elaboration of the emblem's message:

> Muchos hombres se han perdido por no acordarse que lo son y que en esta vida no hay cosa firme ni estable. Y particularmente acontece este olvido por los que, favorecidos de los príncipes, se han desvanecido no con fundamento de virtud y letras, sino tan solamente por antojo del Señor y buena suerte suya. Y pareciéndoles que navegan viento en popa despliegan todas sus velas, hinchándose con el favor y privanza, y cuando menos piensan, vienen a dar en algún escoglio o peñasco de cólera que abre la nave o en algún bajío de disfavor, que, encallando en el arena se pierden. (Covarrubias 2017, 366)[16]

The danger for the ship, here symbolizing the human body, in particular the courtesan body, lurks not only in the tempest winds, but in the *peñasco* (rock) that will crack open the ship, causing shipwreck and the loss of the vessel ("encallando en el arena se pierden"/ "Running aground they loose themselves"). This common cause for shipwreck, the literal encounter of unseen rocks, is metaphorically transformed here into a danger posed by royal anger ("peñasco de cólera"/ "rock of cholera"). Smooth sailing symbolizes receiving royal favor, in particular, princely favor, which swells the ships sails ("sus velas, hinchándose con el favor y privanza"). However, royal wrath lurks in the least expected places and is unleashed in the least expected moments, causing the metaphorical shipwreck of the previously favored courtesan and casting her ashore. Thus, the theme of mutability is directly linked to the wrath of the lord, *Señor*, to the *ira regia*.

In Emblem 87 from III Centuria, the *peñasco* surrounded by never-ending enraged waves, acquires a different symbolic charge from the "peñasco de cólera" mentioned above, but still correlates to the dangers of uncontrolled emotions. In this emblem, the rock represents the person, specifically the heart, battered by uncontrolled passions. Here, the rock is figuratively the soul, unable to escape the impact of the infuriated waters caused by the lack of control of one's emotions:

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14 The connection between the passions and vices in Counter-Reformation Spain has also been addressed by previous studies to that of Johnson (2020) such as those by María Tausiet (2009) and which I incorporate later in the section pertaining to "Tarde llega el desengaño" in this article.

15 We see this Latin motto implemented as a simile in Ovid's Metamorphoses (Book VI, verse 233) when Sipylus tries to escape from an arrow as the captain of a ship attempts to avoid the sea storm.

16 "Many men have gotten lost for not remembering what they are and in this life there is nothing firm nor stable. And this forgetfulness particularly occurs in those that, favored by princes, have vanished not on the basis of virtue and letters, but rather only by whim of the Lord and his own luck. And deeming that their sailing is smooth, they unfold their sails, swelling with favor and partiality, and when less expected, they stumble upon a rock or boulder of cholera that opens the ship or upon a shallow of disfavor, thus running aground they lose themselves."

Cual el peñasco que del mar ceñido
y de espumosas ondas azotado,
de furiosos vientos combatido,
con perpetua tormenta está cercado,
tal debéis figurar un afligido
corazón de pasiones rodeado,
herido de uno y otro pensamiento,
verdugos de su pena y su tormento.

(Covarrubias 2017, 675)[17]

Thus, the classical image of the ship threatened by tempestuous waters is transmuted here into the *peñasco*. However, the danger of the uncontrolled waves remains through this image, as there is no escape from the perilous situation. In this case, Covarrubias draws from emblematic traditions where the representation of the rock amid rough waters frequently links passion with uncontrollable waves. The rock represents strong moral virtue that does not give in to the passions. It is projected as a trope of man's confusion in the passionate state, where he becomes vulnerable and occupies a space that cannot be controlled and from which he cannot escape. In this sense, passion—whether amorous or broadly pertaining to classical negative emotions—is a destructive force. This is reminiscent of the classical association of erotic passion with storms, and the lover as a ship, or in this case, a rock.

In Solórzano's emblems, lack of control is expressed through the danger of wrath and is primarily connected to the position of the nobility, particularly the prince or king. For example, in Emblem 38, under the motto *Ira animi lutum vomit* (Wrath vomits mud from the soul), the image depicts an enraged sea that "vomits" elements onto land, while in the background, a ship struggles to stay afloat. The connection between maritime storms and royal wrath is clearly stated in the verse section: "Cuando el mar tempestuoso combatido de los vientos baraja los elementos y se enoja riguroso, cieno y lodo vergonzoso, arroja mal satisfecho, enfrena, oh rey, del despecho las olas que la ira incita porque si no se limita cieno vomita tu pecho" (Solórzano 1987, 148).[18] Here the king is invoked to control the resentment (*despecho*) that anger can trigger so as not to vomit mud.

Uncontrolled royal anger is therefore presented as the inversion of order in which the elements are shuffled (*baraja los elementos*), triggering the tempest that leads the sea to "vomit" dirt onto land. A similar message appears in Emblem 90 with the motto *Regum bella populos quassant* (king's wars shake the people), in which the image portrays a ship in the flux of the storm beaten by waves and winds. The verse description again links the storm with the king's instability: "Si Noto y Boreas se enojan amenaza gran tormenta este sopla y, aquél alienta, guerras en las aguas crecen. El piélago, que ha de hacer si el huracán lo conturba, precipitado se turba, todo es rabiar y temer el pueblo es mar, el rey viento, si

17 "As the rock surrounded by the sea/ and of frothy waves whipped/ of furious winded attacked/ encircled by perpetual storm/ such you must presuppose an afflicted/ heart of passions surrounded/ harmed by the thoughts/ executioners of his grief and torment."

18 "When the tempestuous sea is combated by winds it contests the elements and angers extremely, throws silt and embarrassing mud, poorly satisfied, stop, oh king, the waves of resentment that wrath incites because if not controlled your chest vomits silt." All of the translations from Solórzano's work are my own.

la guerra cruel levanta, la plebe gime y se espanta, y se atreve a lo sangriento" (Solórzano 1987, 197).[19] In this case, regal control is crucial for peace, which would otherwise be threatened by wars set in motion due to royal wrath.

Plato and Aristotle had already established the allegory of the state as a ship and political writers of the 17th century often resorted to this paradigm in which the prince is pilot of the state, and as such must lead the ship in the right direction. In this case, the emblem image depicts a smaller boat on the left side of the composition and men fleeing from the larger ship. This image, along with the reference to people revolting against the state ("se atrave alo sangriento"), may very well refer to the rebellions that occurred in Portugal, Flanders, and Cataluña, among others, during the first half of the 17th century, and that were still prevalent in the socio-political imaginary during Solórzano's time. Royal wrath and the wars it engenders lead to abandoning the main ship, symbolizing the fragmentation of the state. Under these emblematic configurations, the prince's or king's rage can obfuscate reason and place the state in danger.

Thus, these emblems convey, through the connection among storm, shipwreck, and wrath, a negative example in contrast to the ideal of *ataraxia*—the domestication of the passions—which would be expected of the elite class, particularly of a good king or prince.[20] This notion also appears in Solórzano's Emblem 46, through an image that depicts a ship in calm waters, with a mariner throwing the anchor over the side to secure the vessel. The verse portion stresses the value of firmness, of stability via the anchor, which the good pilot ensures: "Ancora firme asegura la popa que el cristal baña. Y con la sonda asegura del buen piloto la maña ver del paraje la hondura" (Solórzano 1987, 64).[21] A good leader of a ship of state measures the depths that surround his boat and secures it so it is not washed away. Furthermore, the second part of the verse highlights the need to abide by justice during difficult storms: "En la tormenta cruel dante los consejos sondas la justicia áncora fiel" (Solórzano 1987, 64).[22] Here the anchor embodies justice, which should protect the ship from the tempest as it represents law, order, rationality, and, civility. In sum, in these emblems, the ship must be controlled and led by princely reason, and its governance reflects the political and moral ability of its "captain."

Shipwreck, Rage and Moral Decline in "*Tarde llega el desengaño*"[23]

The lack of ataraxia, particularly tied to wrath, leads to the shipwreck of reason among nobility in "Tarde llega el desengaño," a novella from María de Zayas' *Desengaños amorosos* (1647). In this story, the shipwreck trope acquires symbolic implications throughout the multiple fictional frames as a means to invert 17th-century gender notions and to support Zayas' didactic purpose to call into question the patriarchal order of her time.[24]

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19 "If Noto and Boreas anger, great tempest threatens as one blows and the other encourages, the battles in the ocean grow. What should the sea do if the hurricane disturbs it, it frazzles quickly, it is all rage and fear as the people are the sea, the king is wind, should he [the king] arouse cruel war, the plebs moan and scare and dare to commit bloody acts."

20 We can see here how these emblems draw from neo-Stoic ideas, as the passions were deemed dangerous to the soul and, thus, must be reined in.

21 "Firm anchor secures the stern bathed by crystal [waters]. And the good and skillful pilot with the probe anchor ensures the depth of the space."

22 "In the cruel storm advice probes justice as a loyal anchor."

23 This section on Zayas' *novella* is an adaptation from my study "Turbulent Waters: Shipwreck in María de Zayas's 'Tarde llega el desengaño'" (2022).

24 For further elaboration on this topic refer to my work referenced in the previous footnote.

From the first fictional frame, the female narrator Filis tells the story of don Martín, who shipwrecks and becomes a castaway on the Gran Canary coast. Here, he is taken in by don Jaime who recounts his tragic life events. Don Jaime's critical experiences are directly connected to the shipwreck motif, as described by the narrator (Filis), who states that after narrating his autobiography, don Jaime invoked "la memoria los naufragios de su vida" (Zayas 1983, 250)[25]. The narrative voice emphasizes don Jaime's multiple crises—here shipwrecks are spoken of in the plural—and that they are figurative wrecks, underscoring the fragility and failure of the male protagonist.

His first metaphoric shipwreck occurs in his relationship with Lucrecia in Flanders. Although he comes close to death, don Jaime escapes, only to encounter another crisis in his later marriage with Elena. Initially, their relationship sails smoothly. However, it turns topsy-turvy in what can be considered his next shipwreck when his female servant accuses his wife of infidelity. His known world is questioned and brought into uncharted territory. The crisis and disharmony in this situation are multiple: first, the servant takes Elena's place in the household and marriage, and second, in don Jaime's lack of emotional control. He takes his unharnessed anger to the extreme, inflicting severe punishment on his wife to the point that she "vive muriendo" and is reduced to the level of household dogs.

Two years later, don Jaime's wrath brews uncontrollably, evident when he recounts the story to his guests. He states: "De haber traído a la memoria estas cosas, estoy con tan mortal rabia, que quisiera que fuera hoy el día en que supe mi agravio, para poder de nuevo ejecutar el castigo" (Zayas 1983, 250).[26] His unrestrained nature ("mortal rabia") is therefore presented as one of his shipwrecks, resonating with how shipwreck and tempest images are portrayed in the emblematic genre so popular in Zayas' time.

In the previously examined emblem books, the ship in the storm serves as a warning against letting one's impulses run wild, and the storm that brings the nautical disaster is linked to man's uncontrollable wrath. The danger of wrath is connected to the position and responsibility of noblemen, with the didactic message clear: rage can obfuscate reason and, thus, place society in danger. The elite class is expected to control their passions for the benefit of the state and society in general.

Don Jaime's extreme wrath therefore links to the metaphor of an individual in a tempestuous sea and maritime catastrophe. As Lawrence Otto Goedde points out in his study on tempest and shipwreck representations in early modern Dutch art, "[c]onfusion, sorrows, insanity, and rage all related to the violence of the moving sea, while the ship struggling in the high seas is seen to resemble a soul in a state of high excitement or torn by conflicting emotions" (1989, 36), where such emotions are frequently equated with an individual's loss of self-control.[27] Indeed, don Jaime is very far from the ideal of ataraxia—so much so that even his shipwrecked guests, who are actual castaways, consider his reaction to and punishment of his wife as too harsh and imprudent:

> Espantados iban don Martín y el compañero del suceso de don Jaime, admirándose cómo un caballero de tan noble sangre, cristiano y bien entendido, tenía ánimo para

25 "[S]till impassioned from having to relive the shipwrecks of his own life" (Zayas 1997, 159).

26 "Say not one word to me, for simply recalling these things has filled me with mortal rage. I wish today were again the day when I learned of my affront, so that I could execute the punishment all over again" (Zayas 1997, 159).

27 Although in Spain, the pictorial rendering of shipwreck functioned primarily as a background scene to mythological and historical visual narratives, 16th- and 17th-century painters such as Juan de la Corte, Enrique de las Marinas, and Juan de Toledo focused on naval battles and shipwreck. Also, it is important to note the influence of the Dutch painters in the Spanish baroque art circuit. For example, in the work of Cornelis de Wael, a 17th-century Flemish painter whose patron was Philip III, shipwreck becomes a predominant theme.

> dilatar tanto tiempo tan cruel venganza en una miserable y triste mujer que tanto había querido, juzgando, como discretos, que también podía ser testimonio que aquella maldita esclava hubieses levantado a su señora, supuesto que don Jaime no había aguardado a verlo. (Zayas 1983, 250)[28]

Here his figurative shipwreck serves as a narrative platform to transmit one of the central messages of the novella: the importance of the nobility to act discreetly and not trust the servants or allow them to acquire a higher social status. In fact, disharmony in nature's order is brought about here, by the destructive force of the servant's lies, as don Jaime foolishly believed a servant (rather than using good judgement) and acted impulsively. For Zayas, the nobility's loss of control is the utmost example of a society gone awry and of disharmony of the "natural" order. Multiple scholars, among them William Clamurro and Elizabeth Rhodes, have argued that Zayas' alliance to the hegemonic ideology of her time drives her narrative throughout the *Desengaños amorosos*. For Clamurro, the Zayesque oeuvre reflects and criticizes the ideological crisis during an era of political, economic and social decline.[29] In Zayas' work, the nobility's lack of morals is the cause for imperial decline and for many ofthe problems facing 17th-century Spain. As Rhodes states, "using the conservative values of the royalist, Catholic nobility as baseline, she points instead to how the elite have strayed from its class ideals" (2011, 27). Within this ideological framework, shipwreck serves as a central element in the story to symbolize the moral decline of the aristocracy.

Zayas further underscores the moral decline of the nobility when don Martín witnesses don Jaime's final shipwreck: his madness, which occurs after his display of intense wrath following the servant's confession, when he kills the servant and Elena passes away. As we saw earlier, the correlation of insanity with shipwreck was well established in classical literature. Here, before the final shipwreck of don Jaime's madness, his prior shipwreck of loss of control due to wrath indicates his predisposition to mental illness. If we consider notions of madness in early modern Spain where insanity is interrelated to moral decay—and, conversely, sanity with Christian virtues—the loss of the uncontrollable ship of the mind in the nautical depths serves Zayas' message regarding the decline of the nobility. In fact, in Counter-Reformation Spain—as María Tausiet highlights in her essay (2009)—insanity and moral decline were one of the most common clichés in the literature and mental incapacity was synonymous with intemperance and recklessness.

In this line of thought, the cultivation of Christian virtues and control of the vices could inhibit moral decay and mental illness; one's ship of the mind would be safely kept at bay avoiding the tempestuous waters. Don Jaime's multiple symbolic shipwrecks act as a paradigm to be avoided not only by the witnesses (and don Martín), but also by the intradiegetic audience in the first fictional frame and by the extradiegetic readers. In the closing remarks, the narrative voice stresses that don Martín returned to Toledo, married his cousin, and lives "contento y escarmentado en el suceso que vio por sus ojos, para no engañarse de enredos de malas criadas y criados" (Zayas 1983, 254).[30] The tale thus emphasizes the need to maintain social order and hierarchy, as well as the responsibility of the upper-class male to uphold moral values—exemplified in part by controlling his passions—and to guide society in order to avoid future "shipwrecks."

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28 "Don Martin and his friend were horrified by don Jaime's story. They were appalled that a gentleman of noble blood, intelligent and a Christian, could extend over so much time such a cruel revenge against the suffering and sorrowful woman he had once loved so dearly. Being intelligent themselves they questioned the accusations that the accursed slave made against her mistress that don Jaime had not tested with his own eyes" (Zayas 1997, 159).

29 See William Clamurro's study (1988).

30 "He learned a harsh lesson from the events he himself had seen with his own eyes: not to be deceived by the plotting of disloyal servants" (Zayas 1997, 163).

Lovesickness Capsizes Sanity in *Los locos de Valencia*

Seventeenth-century Spanish Emblem books and *novellas* often point to love related troubles (such as suspicion, jealousy, and unrequited love) as the seeds that grow into uncontrolled emotion—anger, in particular—leading to madness. However, the correlation of these mental and emotional states is most notable in some contemporaneous theatrical plays. Lope de Vega's *Los locos de Valencia* (1620) provides a salient example. The play is set in the city of Valencia within the confines of the *Hospital de locos* and reflects 17th-century sociocultural associations around mental illness and lovesickness.

Before a specific analysis of the play's imagery surrounding shipwreck and wrath, it is important to note that the hospital replaces the image of the ship within literary tradition. As Hélène Tropé (2003) explains in the introduction to the critical edition of the play, there was a strong literary tradition throughout Renaissance Europe (especially in France and Germany) in which the ship symbolized the senses that lead to madness. Tropé alludes to the 1499 work *Narrenshiff* by the Sebastian Brant and to the 1500 *Stultiferae Naves* by Josse Bade who used the ship to symbolize satirical allegories of vices, especially madness, and to denounce moral flaws—in the case of Bade, the moral flaws of women—through the topic of madness (Tropé 2003, 11). Therefore, a literary tradition connected the contained space of the vessel to mental illness and to the passions. Aside from the French and German references to ships of fools or madmen, an important intertext for this Lopesque play, identified by Tropé, is Luis Hurtado de Toledo's work *Hospital de neçios hecho por uno de ellos que sanó milagrosamente* (1582). Hence, Lope's play also partakes of the literary tradition of the "hospitales de amor" (Tropé 2003, 17).

In this late 16th-century literary tradition, the ship as a rhetorical space to reflect upon the mentally ill is replaced by the hospital and focuses on the mental maladies that arise in relation to love. As Tropé indicates: "La nave simbólica hacia la cual se precipitaban los insanos del Mundo, presos de vicios horrendos, cede el paso a nuevas galerías de locos representados [...] en el espacio alegórico o en el marco institucional de un Hospital" (2003, 16-17).[31] The symbolic transition from vessel to hospital in Spanish literature makes sense given the establishment, throughout the 15th- and 16th-centuries, of hospitals fully dedicated to mental illness in the Iberian Peninsula, particularly those in the Crown of Aragón, such as the Ospitalis Ignoscencium in Valencia.[32] In Lope's time, this hospital in Valencia would have been a well-known reference as a center that housed the mentally ill. Therefore, as Tropé highlights, the contained space of the hospital as a medium to represent the insane replaces that of the vessel in the literary realm.

The title of Lope's play establishes a direct correlation to literary traditions and 17th-century sociocultural notions that deal with madness and the maladies that stem from the passions of love. While these are indeed serious medical and philosophical topics that generated much reflection and the production of numerous oeuvres in Spain and throughout Europe during the Early Modern period, Lope chose to present them as humorous and parodic. In *Los locos de Valencia,* madness is presented through a carnivalesque perspective that does not threaten social order. This is accomplished mainly through the integration of characters that pretend to be mentally ill with those who are actually insane. In fact, all the main characters feign insanity for different reasons. For example, the protagonist Floriano pretends to be crazy to seek refuge in the Valencia hospital because he thinks he has killed

31 "The symbolic ship to which the insane of the World rushed, enslaved to horrendous vices, gives way to new galleries of represented mad people [...] in the allegorical space or within the institutional frame of the hospital." Translation is my own.

32 Another well-known and highly reputable hospital under the Crown of Aragón that specialized in the treatment of the mentally ill was Hospital de Nuestra Señora de Gracia in Zaragoza founded in the early 15th century.

the Prince of Aragón (in the third act of the play he discovers that this is not the case). The female protagonist, Erifila, is placed in the hospital against her will, but once she meets Floriano within the confines of the hospital, they fall in love and continue to pretend to be mentally ill so that they can stay close to each other. Two other characters (Fedra and Laida) also pretend to lose their minds in order to seduce Floriano, with whom they have fallen in love. All three female characters (Erifila, Fedra and Laida) fall *madly* in love (pun intended) with a supposed hospital patient (Floriano) and attempt to imitate his insanity to seduce him. In this context, madness becomes attractive and leads to the emergence of more mad people, even if they are only faking it. What is of particular interest here is how these characters act out madness, reflecting 17th-century social notions around perceptions of the mentally ill. The parameters used by the hospital administrators to determine who should be placed under their care provides insight into the elements Lope's society ascribed to the insane. Among the most salient indicators of madness was wrath.

As Floriano prepares to go into hiding in the hospital, his friend Valerio asks whether he knows how to pretend to be insane and offers advice on how to do so: "Oíd; que habéis de haceros tan furioso que todo el mundo por furioso os crea./ Tiene Valencia un hospital famoso,/ adonde los frenéticos se curan/ con gran limpieza y celo cuidadoso" (Vega 2003, 114).[33] Here, the main attribute to pass as mentally ill is to be "furioso," which is equivalent to being overtaken by wrath. But there is another connotation in the second use of the word, which would be equivalent to "crazy." The implementation of Valerio's double entendre reflects Covarrubias' definition, in which wrath causes the loss of reason ("sacar de su juicio la ira"). Therefore, acting furiously was part of one of the well-established types of insanity of the time: the dangerous or aggressive mad person.[34]

The "furioso" was also a well-established type within European literature already present in the Middle Ages. It gained further attention during the Renaissance with oeuvres such as the influential Italian chivalric romance *Orlando Furioso* (1532) by Ludovico Ariosto, which recuperated themes from the Classics such as that of the *furor amoris*.[35] Importantly, *Orlando Furioso* was one of the primary literary references within the Spanish circuit well into the second half of the 17th century. Here, the protagonist, Orlando, becomes mad and kills shepherds after having experienced a love betrayal.[36] This literary prototype directly inspired such characters as Cardenio in *El ingenioso hidalgo Don Quijote de la Mancha* (*Don Quixote*) and is also referenced and parodied in Lope's play when two characters, Floriano and Erifila, try to seduce each other.[37]

The furious insane person was frequently placed into a cage to protect others from their aggressive nature while they were overtaken with anger. This practice is referenced in the

33 "There's an asylum in Valencia/ as famous as the world is wide,/ where all sorts of fits and frenzies/ are treated and cured with science./ If you go into the madhouse/ your enemies will think you dead" (Vega 1998, v.114). Please note that in this English edition, the translator omits the command of pretending to be mad through 'fury' or wrath ("furioso",) which is an important detail in relation to the topic of this study.

34 The aggressive mad ("loco furioso") coexisted during the Golden Age with other types, such as the errant or vagrant mad ("loco errante"). The different types were associated with a variety of traits and, in some cases, they could symbolize the voice of truth. Hence, there were multiple perspectives on the mad and their characteristics. For further elaboration on the categories of the insane, refer to Belén Atienza (2009).

35 The theme of the *furor amoris* (love fury or love madness) is directly tied to the Latin elegy genre and the main canonical poets associated with the tradition were Propertius, Tibullus and Ovid. For further elaboration on this topic, refer to Kathryn Gutzwiller (2015).

36 The connection of love with fury that permeates the *Orlando Furioso* draws directly from the theme of *furor amoris* (love madness) that was present in classical antiquity literature and is rearticulated throughout the Renaissance.

37 For a more elaborate examination on how Cardenio's description is inspired in the *Orlando Furioso* refer to David Quint (2003).

play when Erifila is first seen outside the hospital, screaming to denounce her lover, who has robbed her. In an exchange between Valerio, a witness to the scene, and Pisano, one of the hospital custodians who takes her into the institution, we see the furious nature used once again as a characteristic of the mentally ill:

> Valerio: [...] Y dejadle sin prisión
> mientras la furia le deja.
>
> Pisano: Sí haré, pero si se queja,
> jaula ha de haber
> (Vega 2003, 150)[38]

In this context, madness is conceived as an alteration of the mind characterized by bouts of wrath. The absence of reason constitutes their condition of mental illness. As we had seen in Seneca's essay, anger hinders the ability to reason. Thus, a "furious" person is dangerous to themselves and others, not only because they are unpredictable and unreasonable but also because they deviate from the expectations of normative society.

It is interesting to note that Valerio states that the insane can be healed with adequate care ("celo cuidadoso") but also with extreme hygiene ("gran limpieza"). There is an association here with the pure/impure nature that would connect to the moral and religious realm. In Lope's time, madness is, as we have seen, correlated with moral decline or a moral crisis. In this sense, it is connected to impureness and, of course, sin. The condition of being considered defiled appears in many Early Modern representations of the insane and they are frequently depicted as outside of civilized space. In a study on madness and melancholy in Lope's work, Belén Atienza shows that in Cesare Ripa's 1593 work *Iconlogia,* the entry for "crazy" uses the image of a man running through the fields on a stick in order to escape the urban space and seek refuge in the natural world (2009, 4). Madness is presented as detachment from the common norm that relegates the insane to the margins; they are placed outside of civilization. As Atienza points out, "[e]l loco está aislado de los cuerdos porque está fuera del discurso de la razón civilizadora la cual desconoce" (2009, 6).[39] The break with rationality and civility is often portrayed through the physical body.

In the literature and art of the Early Modern period, the insane are represented as partially or fully naked, barefoot, soiled and with their hair in disarray. They are usually depicted within the natural world, positioning them closer to the level of animals than thatof humans. Their speech is frequently noted as either absent or uncontrolled, disconnected, or completely incoherent. Atienza explains that the most common representation of the insane in the Middle Ages and Renaissance was that of the vagrant who wandered in the natural world, rather than the confined one that predominated in later centuries (Atienza 2009, 37). Symbolically, wandering was a means to emphasize loss in all its spectrum: loss from mental control, moral or spiritual loss, and spatial loss or disorientation. In this sense, we can see how the topos of shipwreck and the figure of the castaway would be a suitable analogy for authors and artists. In a similar fashion, the castaway has been dispossessed of all their belongings, clothing, and shoes, and their entire being displaced from the known and civilized world; they are placed into the crux of the forces of nature. The castaway is disoriented, estranged from civilization, and threatened in a manner

38 "Valerio: [...] will be much better/ if he's not locked away to rot./ He's not a violent man at all/ and his fury will soon subside./ Pisano: The first sign and..." (Vega 1998, v. 478-491).

39 "The mad are isolated from the sane because they do not partake of the civilizing discourse of reason, which is foreign to them." Translation is my own.

similar to that of the *loco furioso*, as their control over space, life, and understanding is lost. The castaway wanders the new space in an attempt to map out their location and search of the familiar.[40]

In Erifila's case, Lope uses the nautical disaster metaphor to describe her bewilderment due to the abandonment and betrayal she experiences as the result of her lover's abuse. This female protagonist first appears accompanied by Leonato, who is her lover but has also been her family's servant. Erifila has gone against her noble family's wishes by establishing a relationship with a man from a lower social stratum and fleeing to Valencia with him to avoid the marriage her parents had arranged. However, the plan fails when Leonato forces her to give him her jewels and money along with her clothing and abandons her in the center of Valencia by the hospital for the mentally ill. It is here, in an unfamiliar space, that she describes her desperation using the shipwreck motif in the following monologue:

> Sin consejo le perdí [el entendimiento]
> por escusar de matarme,
> y a la mar quise arrojarme,
> de donde agora salí.
> La nave dejo perdida,
> y el áncora de esperanza
> entre falsa bonanza
> de aquel traidor prometida.
> Desnudo entre mil enojos
> sin alma el cuerpo salió,
> con el agua que le dio
> para que lloren mis ojos.
> ¿Qué he de hacer? ¡Pobre de mí!;
> Que en pensar adonde estoy,
> a perder el seso voy
> y el dolor me vuelve en mí.
> ¿Dónde iré? ¿Qué me detengo?
>
> (Vega 2003, 135-136)[41]

She compares herself, and indirectly her honor, to a ship that has been lost ("la nave dejo perdida"), since the anchor has been turned over to a traitor. The anchor, which can keep the ship safe from dangerous waters, here, is likened to her hope and the future she had envisioned. But this anchor has vanished because she had entrusted it to her lover, who has now become her traitor. She is like the shipwrecked vessel without an anchor. Furthermore, her comparison places her not only at the level of the ship, but also at that of the castaway who has lost their clothing due to the impact of the waters. She expresses her despair through the imagery of a nautical disaster, but it is also what prevents her from

40 In the case of the mentally ill, as Atienza points out, they become an 'involuntary pilgrim' either because their condition does not let me stay in one place, or because they are forced to flee from the society that rejects them since they are perceived as dangerous (Atienza 2009, 37).

41 In the Johnston's English edition the shipwreck motif is fully eliminated from the translation. Therefore, I offer my own translation here: "Without advice I lost it (reason)/ to excuse not killing myself/ and to the sea I had wished to throw myself,/ from where I have now come out./ I have lost the ship,/ and the anchor of hope/ among false prosperity/ promised by the traitor to whom I was engaged./ Naked, among lots of anger/ my soul left my body,/ filled with water so that my eyes may cry./ What should I do? Woes me!;/ If I consider my condition,/ I will loose my mind/ as pain comes back to me./ Where should I go? What stops me?"

taking her life as she gives herself to the sea. In this sense, she is a castaway, a survivor and throwing herself symbolically into the sea would be an act of madness stemming from her desperation. In this new state of loss, disorientation, and devastation, she questions where she should seek refuge. Simultaneously, she is cognizant of the instability of her mental state as she indicates that she is losing her mental abilities ("a perder el seso voy"). This perspective would be expected of the castaway after having experienced a nautical catastrophe. Here the seafaring imagery is that of the dangerous nature of the sea with its treacherous waters.[42] Thus, only those without proper judgement would place themselves in such a state.[43] Hence, we see once more the connection between ship, tempest, madness and loss.[44]

Another use of the metaphor of the ship and nautical disaster in *Los locos de Valencia* is offered in the last Act (Jornada III), when Fedra expresses her internal conflict, related to unrequited love:

> Alborotose la mar
> con un poco de tormenta
> y mi nave anduvo atenta
> solo a poderse salvar.
> Vio desde lejos el puerto
> y hasta llegar no paró;
> todas las jarcias perdió
> y hasta el casco quedó abierto.
>
> (Vega 2003, 317)[45]

Again, we see the body and mind as equivalent to the ship. When the passions take over, the ship enters stormy weather, placing it in grave danger. Fedra must pay close attention

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42 For a panoramic approach to the implementation of the storm in other works by Lope, see Santiago Fernández Mosquera (2006).

43 The dangerous nature of the sea connects back to the *psogos nautilias* of classical rhetoric in which navigation is admonished and those that go out to sea voluntarily are presented as lacking intelligence, suffering from extreme necessity, or being greedy. Even during the 16th and 17th centuries, these concepts continued to appear in many texts. For example, *El arte de marear. Privilegios de galera y saludables consejos a los navegantes* (1539) by Antonio de Guevara highlights the risks involved in sailing over and over again: "La mar a nadie convida, ni a nadie engaña para que en ella entren ni de ella se fíen; porque a todos muestra la monstruosidad de sus abismos, la hinchazón de sus aguas, la contrariedad de sus vientos, la braveza de sus rocas y la crueldad de sus tormentas. De manera, que los que allí se pierden, no se pierden por no ser avisados, sino por ser unos muy grandes locos." ([1539] 2016, 83). ("The sea doesn't invite nor deceive anyone for them to enter and trust it; to all it shows the monstrosity of its abyss, the swelling of its waters, the opposition of its winds, the bravery of its rocks and the cruelty of its storms. Therefore, those that lose themselves at sea, don't go missing for lack of warning but rather due to being deeply crazy." The translation is my own).

44 The image of the insane giving themselves over to the abyss of the ocean waters was not new, as we can also find other characters from Spanish Golden Age literature who do this, and not merely metaphorically as Erifila. For example, in the Second Part of *The Guzmán de Alfarache* (1604) by Mateo Alemán, a popular picaresque novel, the protagonist, Guzmán, narrates his challenges in returning from Genoa to Spain. Among them is a tempest that arises in the Mediterranean Sea. While they are spared shipwreck, they come close and it is because of the stress of the storm, the protagonist´s servant, Sayavedra, loses his sanity, jumps overboard, and drowns. His leap overboard is described as follows: "Todos estábamos tales y con tanto descuido, la galera por la popa tan destrozada, que, levantándose Sayavedra con aquella locura, se arrojó a la mar por la timonera, sin poderla más cobrar." ([1604] 2009, 243). ("We were all inattentive, the galley by the stern completely destroyed that Sayavedra having awakend with that madness, threw himself overboard by the ship's wheelhouse as he was not able to regain [his sanity]." Translation is my own.) This type of suicide occurs as a result of being unable to cope with the mental illness brought on by the nautical storm.

45 "Yes, yes, a thousand times over./ This has been a squall at sea,/ a sudden storm that began to rage/ and no less quickly died away/ when my ship came in to harbour/ with its rigging down and its sails torn" (Vega 1998, v. 2136-2140).

to arrive at a safe port, since the waters are altered and land is distant ("vio desde lejos el puerto"). In her attempt to make it to shore, that is to resume emotional control, she suffers harm since her "ship" losses all the rigging (*jarcias*) and its hull is severely damaged ("el casco quedó abierto"). Not only is the ship rendered useless in the fishing endeavor, but it is at risk of sinking since the hull is open and water penetrates its core. In her case, the damage is done not only due to her being struck by love, but also because this love is unrequited. Thus, the damage is double: first because the mind of those in love is overtaken by desire, and second because of the suffering caused by unrequited love. The trope of the shipwreck acquires powerful symbolism as it is implemented as a metaphor for love maladies as well as for madness—often stemming from wrath.

Navigating Hot Passions

If we return to contemporaneous notions around bodily humors, we can appreciate the connection between wrath and love, as both passions activate and result from similar bodily humors. As we have seen in Seneca's writings, anger is associated with hot and windy dispositions and is the result of the boiling of blood around the chest or heart area. In the case of love, it is important to note that it was considered a disease and was a subject of medical concern. In his study of melancholia in Early Modern English literature, Lawrence Babb (1951) examines the association with love melancholy in Renaissance medical texts and highlights how their approach merges classical and medieval notions.[46] As Babb indicates, Medieval medical authors devoted sections of their works to love melancholy, or love malady along with other chapters that addressed other mental diseases such as madness. Babb notes that while classic medical authors, such Galen, included love in their study of disease, it was not connected to melancholy until much later in the medieval and Renaissance periods (1951, 128).[47] What is indicated in the medical treatises of the 16th and 17th centuries is that love is associated with blood, similar to wrath. For example, in treatises such as *Erotomania* (1612) by Jacques Ferrand, persons whose prevalent elements are heat and dryness are inclined to love malady; in particular he mentions that choleric persons are amorous (Babb 1951, 131).[48] Accordingly, anger and love, as well as desire, are all regarded as "hot" passions—meaning that they affect the blood around the heart area—are connected to dryness (both as a result and as a cause of it), and can deplete the person of reason. While any type of love could lead to these alterations of body and mind, the aggravation of these symptoms was mostly associated with the melancholic stage of love—as opposed to the first stage of being enamored, which was designated as sanguine. It was common medical knowledge that love melancholy was the result of unrequited or unsatisfied love and was more detrimental to the mind and body than love that was consummated. It was unrequited love that caused extreme mental impulses, anxiety, insomnia, mood inconsistencies, lack of coherent discourse, and overall mental derangement (Babb 1951, 135-136). Given the medical approaches of the time, it makes sense that people with choleric tendencies would be prone to love malady and anger, and consequently, madness.

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46 While Babb's study (1951) is a fundamental work on the examination of melancholia in the Early Modern literature realm, many other works have followed his and elaborated on this topic. For example, Teresa Scott Soufas, several decades after Babb, offered a similar study applied to the Spanish realm in her book *Melancholy and the Secular Mind in Spanish Golden Age Literature* (1990) and, more recently, Bartra in his *Melancolía y cultura* (2021) (previously discussed in this article).

47 However, melancholy and mental illness were connected in Greek medicine as melancholy was considered one of the three types of madness (Gowland 2006, 86).

48 The original French edition was published at Toulouse in 1612, under the title *Traité de l'essence et guérison de l'amour*, and at Paris in 1623 as *De la maladie d'amour, ou melancholie erotique*. The full title in the English translation was *Erotomania or A treatise discoursing of the essence, causes, symptoms, prognosticks, and the cure of love, or erotique melancholy*.

In Lope's play, we see these medical and cultural notions around mental illness and the passions under a comical light; society is not threatened since all lack of control occurs within the confinement of the hospital walls (or in its immediate vicinity) and also because the conclusion of the play reestablishes social order. The characters that were pretending to be mad reveal their sanity and those with bouts of madness due to lovesickness are cured through a series of marriages and fulfilled love. Order is restored within the hospital and the passions are subdued, allowing rationality and civility to return to those characters who had lost them because of their personal crisis. However, this was no light matter in the 17th century and, as we have seen throughout this study, there is ample warning in the literature of the time about the devastating effects that can result from letting amorous—and other—passions take over.

In sum, the literary texts examined in this study reveal that a sound mind is figuratively equivalent to navigation through calm waters and to the captain's control of the vessel. Meanwhile, the mind that goes astray, that does not follow the course of rationality and emotional temperance is synonymous to the ship amidst the tempest, likely to be lost and to never return to safe harbor. Furthermore, in Early-Modern Spain, letting one's passions run wild, was problematic particularly for the nobility since they were expected to abide by the classical principle of ataraxia, or domestication of the passions. As the texts demonstrate, and stemming from classical literary tradition, to let the mind be taken over by wrath was frequently correlated to madness and, thus, to moral decline since under contemporaneous thought, insanity was connected to ethical degeneration and, conversely, sanity with Christian virtues. The emergence of wrath was not only interpreted through religion, but through medicine. As part of the "hot" passions, wrath along with love, pertained to the movement of blood in the chest area and was connected to the choleric nature. Thus, control of the passions was fundamental in becoming balanced in nature and maintaining good health. Those who gave into unrestrained emotions, were likely to capsize their mind's ship. In sum, 17th-century Spanish literature used nautical devastation as a symbolic tool to transmit notions about the human psyche and conduct. It was often used to criticize the king or prince for capsizing the State, highlight the decline of the nobility as a governing class, or admonish the Imperial enterprise.

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