

IDEOLOGY AND DRAMATIC TECHNIC OF JUAN DE LA CUEVA

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I wish to take this opportunity
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CHAPTER 1.

THE CLASSICAL TRAGEDY.

The Tragedy of the Greeks, known to modern civilization only through the few Extant plays of Aeschylus, Sophocles, and Euripedes, constitutes a literature of gigantic original works whose significance to the literary world points to immortality. This in itself is amazing when consideration is given to the comparative brevity of its Golden Age, the Sixth, Fifth, and Fourth Centuries before Christ, where its transition from primitive choral odes interspersed with dialogue to more complex epic forms with chorus, is exceedingly rapid. It must also be remembered that the Greek Tragedy was self-producing, showing no foreign influence. The significant immortality doubtless can be explained by the fact that it contains elements as foundation which lend themselves for adaptation to universal conditions: and as such constitute source for universal use and application. This does not imply that its construction, Interior and Exterior, is one of looseness; quite to the contrary, the Classic Tragedy offers limiting and exclusive laws or precepts which strictly demand observance if the result be pleasing and in accord with Tragedy. These manifest themselves in, first, External Form, and second, Internal Structure. An examination of the latter reveals the outstanding element to be

that of Moral Tone. This doubtless is clarified when it is remembered that the Tragedy was itself an outgrowth and expression of Religious Fervor, the nucleus of which was the Dithyramb whose purpose was to describe in song the various episodes from the life of Bacchus, and to present these episodes in concrete form by means of expressive mimicry and pantomime. In Tragedy, this religious tone is developed into a background of strict moralness whose purpose would be a conscious effort to deter man from Sin by depicting the Terrible and Piteous Results of Sin. This then, involves an understanding of the Greek Religious Thought to determine what, in their minds, was a Sin, and what were the contents of the Expiation.

Fate to the Greeks is the Omnipotent Power, the All-Powerful Ruler. It is the Law of Necessity which demands that the Universal Law of Justice, a moral ordinance governing the World always be administered regardless of the consequences. The Agents who administer this Law are Gods, personified Forces of Nature, the result of the Pagan imagination which demanded a clear cut and vivid idea of certain powers in Nature; thus the Pagan would admit a human element in his Religion in that he thought of the Gods as looking and acting like himself only on a grander scale; a God was an Ideal; the best that he desired himself to be, that he imagined them. The primary element incarnated in this Ideal was Beauty. It was not always essential that the God be Good but he must be beautiful. Thus Beauty became a

virtue, a symbolical element in the Greek Religion itself, as something the worshipper had in a concrete form before him, and something he endeavored to carry over into his own Life as an Ideal to be attained. Since these Gods were given power over Humanity, to chastize or reward they may be called Supremely Powerful Deities except that they themselves are subject to the All-Powerful Fate who applies to them the Laws of Justice and Necessity with the same austerity as to man.

Any transgression of the Moral Law immediately sets forces into action whereby the transgressor ultimately endures full expiation of the crime; henceforth he or anyone connected with him is at the mercy of Fate under whose will he can no more repel forces of Evil than he can willfully accept the forces of Good. His Path is set by ruthless Supreme Power who embraces Revenge and the Ancestral Curse as Virtues, the latter admitting unmerited suffering by descendants of the transgressor. Thus the Pagan would admit neither Free-will or Forgiveness as a reward for Repentance; a sin must be expiated only by like suffering. Herein we have Divine Retribution, the foundation of the Tragic Ideology.

With such a moral and serious background the Tragedy limits itself in subject matter to sublime actions of Beauty and Virtue incarnated in the Greek Mythology itself. Briefly, in the way of Aristotle, "Tragedy is an imitation of Heroic Deeds, Piteous and Terrible."¹ Thus, the Greeks used the drama

1. Aristotle, De Poetica, tr. by B.S. Bouchier, Oxford, 1907, p.9.

as a medium of religious instruction by depicting to the spectator Divine Retribution in such a way that the action inspired in his heart reactionary emotions of Pity and Terror, the stimulus for which is the portrayal of;

1. A friend killing a friend.
2. Fratricide.
3. Matricide.

The most effective methods of accomplishing such deeds are the ones which inspire the greatest Pity and Terror as;

1. Kill knowingly and with intent.
2. Kill by mistake
3. Recognize victim before killing.

Such elements of internal structure as these, involving great moral questions, sublime actions, and terrible deeds, could in the minds of the tragic poet, only be manifested through elements of corresponding lineage in the External Structure.

Thus the poet exclusively demanded as characters, Gods, demi-Gods, and heroes of the Aristocracy. Furthermore in order to prevent any subordinate and unnecessary thought or action to distract from the ruling motive of the Play, he not only limited his characters in kind but in number and allowed no more than three actors. This gives rise to the Unity of Action upon which is laid the construction of all the Tragedies. Briefly, it is an imitation of a single action of a consistent whole, complete, entire, whose parts are connected in such a manner

1. Aristotle, op. cit. p. 19.

2. Idem. p.28.

that not one could be altered without impairing the Whole. Furthermore this action and its development are seen from the first, introduced by a Prologue delivered by an actor, as it distinctly was not the purpose of the poet to introduce complex and surprising situations for such would not coincide with the theme of Irony of Destiny and Futility of Human Wisdom. Rather did he concentrate on the ethical significance of the action which developed steadily onward to a Fatal Issue in the form of a Catastrophe, a destructive and lamentable action involving Pain, Death, or Mutilation. Since the poet preferred to let the spectator know from the first the goal toward which the characters are drifting, the denouement, or catastrophe is often put first, and the excitement is supplemented by one or two scenes in which the sufferer gradually calms down from the first paroxysm of grief into a state of recognition and resigned acceptance. Furthermore, in order that the emotion of the spectator be that of Pity and Terror exclusive of repulsion, the Tragic poet demanded that the catastrophe be enacted behind the scenes and subsequently revealed in narrative by messengers.

Besides the Unity of Action, Tragic Precepts generally embrace observance of the Unities of Time and Place in order to increase the illusion and to produce realism; the last decrees that the entire action happen in a certain place determined from the beginning, usually before a Greek Temple, altar, or grave. The Time Unity limits the action to a certain period, for they

believed that the duration of events should be precisely that of the representation. Such theory cannot be too strictly censured and condemned by modern audiences when it is recalled that Tragedy employed a chorus of twelve people who served as witnesses throughout the play to all actions and whose lyrical entrance and exit marked first, the only technical division in the external structure of the play, and second, any change in the action: thus serving as an indicator of scenes as well as as an indicator of acts. Its ultimate aim, aside from structure, concerns itself with;

1. Giving of counsel.
2. Expressing its opinion on passing events.
3. Conveying through emotion and chant, the impressions it had of these events.
 - a. Sometimes prayers for help.
 - b. Sometimes recollections of similar actions in other old legends.

Hence to suppose that a character could be accompanied by the entire chorus of same group of witnesses from place to place with intervening periods of Time would suggest great inverisimilitude, and even ridiculous impossibility.

One of the beautiful aspects of Greek Tragedy is the general impression of clearness and well-defined consistency in its purpose, theme, and action; doubtless, aside from the points discussed, the law pertaining to character verisimilitude has some influential relation this atmosphere. Such a

precept demanded the clear distinction between characters, requiring the same character to remain throughout as portrayed and characterized in the beginning. Thus a messenger is not to speak as a King nor is a King to speak as a God, but each is to speak and act as befitting his station.

With such a mythological background, it is not surprising that the Greek Tragedy admits extensive use of supernatural elements as manifested in;

1. Appearance of Deities as actors thus putting Gods and Heroes on the same stage.

2. Apparitions.

- a. Magical appearance of Gods and Goddesses to give advice and aid protegees out of difficulty. Such were presented over the stage aloft by means of the "ex machina".

- b. Allegorical appearance.

The personification of a passion, virtue, or sensation to explain any psychology of peculiar action of a character.

- c. Appearance of Souls of the dead, Ghosts, and Seeking Departed Spirits whose purpose is to disclose or clarify preceeding and subsequent actions of a catastrophe.

3. Magic.

4. Prophecy.

- a. Dreams.

- b. Seers.

Though both Aristotle and Horace condemn the use of the sup-

ernatural and say, " Bring in no God unless a crisis comes which calls for such a help,"¹ perhaps what they condemned most was the element of magic, the outstanding reason for which would seem to be its failure to instill any element of reality, with a tendency to produce exaggeration to such an extent as to decrease Belief. But, regardless of this, if one were to discard all supernatural from the Greeks, one would discard a great deal of Beauty for the Tragediennes succeeded in implanting in their dramas much from the Religious thought of their civilization through the use of the supernatural which would be a rather beautiful expression of their religious feeling.

In concluding, it might be well to keep in mind the essentials Aristotle laid down for a Tragedy;

1. Plot.
 - a. Irony of Fate.
 - b. Catastrophe.
 - c. Disclosure of mistaken identity,
2. Hero's character must be that of moderate excellency or one who falls into misfortune owing to a mistake of the kind committed by men of high rank and fortune.
3. Transition must be from good to ill, occasioned not by wickedness, but by some serious error..
4. Unhappy ending most suited.

1.
 Horace, Epistles with the Ars Poetica: a lit. tr. by A.H. Bryce,
 London, 1915, p.280.

CHAPTER 2.

THE CLASSICAL COMEDY.

An examination of the Greek Tragedy revealed it to be a natural expression and outgrowth of the Greek Religion and Thought with its Sublimity and Idealism of Beauty and Virtue. Likewise, the classical comedy manifests itself as a literary expression which is an echo of certain Philosophical Thoughts of the day. While the Muse of the Greek Poet found a natural outlet in Greek Tragedy for his religious feelings, in a like manner did he find an outlet for his more popular, political, and common feeling in a literary expression based on Satire, the germ of which was the " commus " or Phallic Song, the hymn employed in the worship of Bacchus whose purpose was to expel madi n influences by abusing and ridiculing them with most violent language. Greece of the Fifth and Fourth Centuries before Christ not only was a place where man went about worshipping Forces of Nature and Personified Deities, but it also concerned itself with Law, Government, Politics, and Social conditions wherein is found the background of the Old Greek Comedy exemplified by Aristophanes¹ who developed the Satire of the Commus, applying it to caricature of contemporaneous personages, conditions, and ideas with the primary purpose of amusement. This, with its chorus, its contents, its complex technical divisions, its caricature and fantasy is as far different from the Tragedy as it is from the New Comedy of Menander

1. Haigh, A. E., Tragic Drama of the Greeks, Oxford, 1896, p. 240.

and Philemon which definitely aims to represent the real world: and as such, may be said to humanize Comedy.

It is this type, rather than the Old Satirical and Fantastical Comedy of Aristophanes which serves as a source and model for the Latins, the essential elements they would adapt being;

1. Delineation of character.
2. Love.
3. Portrayal of the lax morality of the Age.

The last necessitates an investigation into the trend of the Latin Thought of which a trace is seen in the New Comedy of the Greeks. Thus, it will be seen that Comedy is a natural, literary expression, symbolical of the Gradual Change in thought, developing from the deeply Spiritual and Devout Reverence of the Greeks to that of mockery and open questioning of the Latins as to the veracity of the Divinities and Divine Power, which is expressed in the acceptance of Doubt and Science, demanding Proof for any Belief, and leaving nothing to the Imagination. The results of such a theory necessarily manifest themselves in the mode of Life of the average Roman. He found no interest in the Greek Tragedy for he contradicted its very foundation, moral tone, and cared nothing for its beautiful legends. His was a temperament that demanded satisfaction in keen excitement, in materialism, in free reign of the feelings and passions believing that vice can only be cured by vice. It would seem, Life to him meant Indulgence to the fullest extent, thus his

inclinations and tastes found expression in pantomimists, jugglers, gladiators, wild beast fights where blood and excitement kindled his interest and obtained his applause.

Therefore, the dramatist, realizing the futility of appealing to any high moral emotion, and himself discarding them, limited his efforts to strict amusement and diversion, his purpose being to satisfy the pleasure-seeking desire of the mob. Small wonder that the Tragedy soon became extinct as it obtained no berth in the adaptation of the Latin. Whereas the Greek immortalizes the Tragedy, the Latin claims the Comedy even though an imitation of the New Greek Comedy. The result is intensely practical for it is a Comedy of Manners which did not excite the noisy laugh of the Old Comedy, but amused just as Life itself amuses, by transferring identical elements from the Stage to popular application in Life. Briefly, in the way of Aristotle,¹ "Comedy is an imitation of an action, trivial and ludicrous, ending with a smile where the bitterest enemies walk out arm in arm." An examination of the constituents of such an action reveals strict distinction between a ludicrous action involving pain and a ludicrous action involving the ridiculous, as portrayed through wit and humor. Any suggestion of the former is condemned as serious, involving sorrow and tragic emotions of Pity and Terror. Thus, the Ridiculous must contain no feeling but the spontaneous emotion producing a smile or chuckle. Though Love forms an important element, it is the ludicrous of Love

1. Opp. cit. p. 25.

minus any taint of the tender emotions which makes possible the introduction of a thousand domestic interests of petty intrigues, interesting situations, and unexpected complications; thus being a mirror of Life, the author avoided historical and political subject as being too high for such popular portrayal.

Necessarily to comply with this popular purpose, the characters, to portray private Life, must be adapted from Private Life, and as such must contain no element of the Aristocracy for to do such implies a higher level of Thought and admits of the Serious. Thus we find portrayals of the gool, clever and unprincipled slave, greedy parasite, and tyrannical courtesan as universal characters. Though there was no limit to the number of characters which varied with necessity for Reality, the comedienne would not thus allow any looseness of plot, but like the tragedienne, embraced the dramatic principle of Unity of Action and Theme, concentrating the attention on one main thought with strict exclusion of any action unrelated to the primary action as such would tend to divide the attention and weaken the plot. This principle, however, does not exclude the introduction, quite common in Latin Comedy, of a duplicate plot where in place of one gallant who would win favor with his courtesan by money falsely acquired from the suspicious father, we have two, which would enable more complications, hence more of wit and the ridiculous. Such a practice manifests a certain delineation of character with strict observance of character ver-

isimilitude implanted by the Greeks who required the natural development of a character throughout in an endeavor to prevent any unreality and exaggeration. Furthermore, it changes the development of the action or plot to a somewhat different treatment from that of the Greeks, who, as has been noted, made no attempt to puzzle the audience or to keep them in suspense as to the Fatal Issue; the Comedy though a consistent whole, admits elements of surprise or complexity, supplemented by sudden and unexpected recognitions as source for wit and the ridiculous, and as such justified for use. A certain talent and ability of technic in introducing these elements with the desired surprising effect must have been required in the plays of Plautus, for the entire action was outlined and accessible to the spectator in a brief summary preceeding every play. This was revealed in the Prologue delivered by one of the characters of the play or a specified mythological personage designated for such a purpose. However, in addition to a summary, Plautus accepted in his Prologue, witty appeals to the audience regarding such trivial matters and ridiculous problems as requests to leave the babies at home, protests against noisy children, chattering wives, etc. Terence on the other hand, in whom is found strict observance of the Greek Comedy, both in structure and content, as opposed to the more popular and modern Plautus, would exclude any reference to plot or action and limits himself to a personal appeal for praise from the audience;

1. Amphitryon, found in Nixon, Plautus with an Eng. Tr., vol. 1, N.Y., 1916, p.5.

Herein he honestly informs them from which source he has borrowed his piece, or he may present charges of unfair dealing levied against him, or lastly, he may limit himself to a condemnation of the lax morality of the Romans exemplified in Plautus. Thus it is not surprising that the audiences of Terence restricted itself to the cultured few who cared for the Greek originals, while the audience of Plautus was swelled with the popular mass.

Inasmuch that the Comedy discards the use of the chorus as being too fantastical and unreal for a true representation of Life, less strict observance of the Time and Place Unities is made possible, as well as the necessity of devising a means for technical division to show a change in the action. The latter is accomplished through a definite division of the play into five acts in which the transition may include, according to Plautus, though denied by the classic Terence, changes in the Time and Place; however this change is never so great as to create inverisimilitude and exaggeration.

Contrary to the Old Greek Comedy, which surrounded one in an atmosphere of Fantasy, imaginary realms, and allegorical constructions, the popular practicability of the Latin Comedy forbade any such supernatural elements as unreal and too suggestive of higher thoughts. They did however admit any element of the supernatural which would offer a resultant amusing and ridiculous situation arising perhaps from mistaken identity; thus

they would tend to popularize certain such elements from old Greek legends and portray them with no thought of fiction, but rather for the amusement derived therefrom.

From what has been said a short comparison of Tragedy and Comedy can be drawn up;

Tragedy

1. Purpose

Portrays a superior being to modern man. Aim is to imitate persons better than those of ordinary life.

2. Definition

Tragedy is an imitation of a perfect action, and of actions which are terrible and piteous.

3. Basis.

As a rule, lack of sentiment of Love and Sexual Passion.

Comedy

1. Purpose

Portrays an inferior being to modern man. Aim is to imitate persons worse than those of ordinary life.

2. Definition.

Comedy is an imitation of a trivial or ludicrous action, ending with a smile where the bitterest enemies walk out arm in arm. The ludicrous limits itself to a defect or an ugliness free from pain, e.g. the comic mask is ugly and misshapen without implying pain.

3. Basis

Love. However it aims to paint the ludicrous of Love. " The expression of real tenderness the feeling that lies in region between sport and earnest,

4. Dramatic Principle

Unity of Theme.

5. Supernatural Element

Stressed.

6. Subjects

Noble and aristocratic.

7. Source

Tradition and history.

8. Purpose

Moral.

is rare among the Romans."¹

4. Dramatic Principle

Unity of Theme.

5. Supernatural Element

Not stressed.

6. Subjects.

Human and direct from life.

Common and vulgar.

7. Source

Imagination and feigning.

8. Purpose

Diversion and entertainment.

1. Fowler, H. N., A History of Roman Literature, N.Y., 1903, p.56.

CHAPTER 111.

THE SPANISH DRAMA BEFORE JUAN DE LA CUEVA.

The developement of the Spanish Drama follows a very similar path to that of the Greek in respect to origin and later developement, viz., first a manifestation of the early Christian Religion, then as a medium for instruction of Religious Thought and simple worship, and lastly, the gradual developement of the drama into a realistic representation of Life, thus founding the profane theatre in which foreign influence is felt. Briefly, its developement may be tabulated¹ below.

A discussion of the dramatic atmosphere and condition of the theatre in the later Sixteenth Century, Cueva's era involves treatment and examination of the two elementary tendencies prevalent at this time for a more complet understanding of Cueva's own theatre. These tendencies manifest themselves as, first, National Theatre of popular character, and second, Classical Tendency. A reference to the Table of Dramatic De-¹velopement will show the former to have developed from the primitive religious theatre, the germ of which is the Liturgical Drama which was but the ceremony of Mass within the Church itself, and constituted the representation of different scenes from the Life of Christ, all of which were in Latin and included chants of which the " tropos " or hymns were an import-

1. See page 18.

Liturgical Dramas

1. Religious.

Mystery and Morality Plays

Auto de los Reyes Magos.
Gomez Manrique--A la muerte de
nuestro precioso redentor.

Farsas del Nacimiento, Muerte,
y resurrección.

11. Profane.

A. Religious Farsas.

B. Latin Comedy.

C. Classical Elements

1. Pastoral Religious

Supern.

1. Italian Comedieta

1. Translation

2. Allegorical Relig.

Mythol.

Autos

2. Spanish Farsa

2. Original Work

3. Popular.

a. Cuadros de
costumbres

Vicente
Naharro
Rueda
Timoneda

3. Spanish Rhetoricians of
Classic Rule

a. Pastoral

1. Love
2. Burlesque
3. Passion
4. Suicide

Encina

Vicente

b. Tragi-Comedy or
dramas de fiesta

1. Allegory
2. Satire
3. Supernatural
4. Patriotism

Vicente

b. Pasos

c.

c. Comedy & Farsa

111. National Drama.

A. Comedia

B. Drama Sagrada

1. Santos

(1). Biblicos

(2). Cristianos

a. Alegóricos

(3). Autos sacramentales.

ant element. It was only with elements of struggle that any definite dramatic shape of secular character could develop, for the Inquisition proved to be a dangerous force that had to be reckoned with if progress in dramatic construction was to be made. The condemnation of any popular elements of profane character doubtless can be traced as far back as the Sixth and Seventh centuries to the fusion of the Bacchic pagan procession of which a remnant still lingered, with those of the Christian processions and festivals; thereby introducing and leading to conditions where the emotions are carried to excess, even into the Churches where dancing and clerical burlesque manifested a strong development. Though legislated against by Holy Ordinance, this condition continued in a modification, and in later centuries, popular paid actors known as "juglares" were employed to assume the rôles denied the Priests and Clericals. Thus, later on, at the beginning of the Fifteenth and Sixteenth Centuries, when Encina, Fernandez, and Vicente would portray secularized actions the Inquisition jealously intervened, and perhaps imagining in them some trait of the early irreverent attitude, strictly forbade public representation of any kind but Mystery and Morality Plays dealing with the Divinity, whose Golden Age was the Twelfth and Fourteenth Centuries. Though the Holy Interdict was not removed until 1573, by that time the Profane Theatre had assumed a definite shape, as noted, through the technic and innovations of Encina and followers, Rueda, and the foreign influence of the

Italian comedietta, exemplified in Naharro. Furthermore, it had even gone so far as to see the popular presentation of plays through the efforts of the actor-playwright Rueda and his company of strolling actors. A germ of this is even seen by 1492 with the advent of Encina. Such a development is not surprising when it is remembered that the Patron Saint of the Theatre was the system whereby Houses of the Aristocracy demanded, as a member of their court, a professional playwright or court poet, who was so employed to compose plays for religious festivals honoring designated scenes from the Divine Life. It was not long before such festivals admitted plays honoring entirely secular subjects, embracing Pastoral, Allegorical, Patriotic, or Satirical elements derived from the lyrical poets of the time, with the ultimate profane adaptation of the short Spanish farsa of Encina, Fernandez, and Vicente into the more advanced Spanish Comedy of the type of Rueda and Timoneda, the followers of Torres Naharro, who adopted the Romantic Comedy of Italy to the Spanish theatre, thereby instituting a change and innovation both in structure and treatment. The outstanding element would be his reference to Latin Classical Comedy, and his adaptation of some Latin precepts with additional elements of his own originality plus the Italian comedietta. Briefly, his precepts, outlined in the introduction of the Propaladia, a collection of his eight comedies appearing in 1517, are characterized by the following classical tendencies;

1. He quotes Cicero, "Comedy is a copy of Life, a¹ mirror of customs, and a reflection of truth."
2. He agrees with Horace that the five act division is necessary.
3. He backs Aristotle and says that Propriety must be observed by assigning to each his proper place.
4. He would observe the Unity of Action.

Then he advances his own ideas and says;

1. "Comedy is fictitious material with the appearance² of Truth."
2. That there are two kinds---Comedia noticia, or that which is actually seen, and Comedia fantasia, or that which is purely Romantic.
3. The number of persons limits itself from six to twelve.
4. The acts must be in the form of Jornadas.

Actually in his works, he carries over these classical tendencies with the addition of;

1. Introits or Argumentos. The latter is merely a verse summary of the plot in the manner of Plautus exclusive of other elements. Menendez y Pelayo³ suggests that the Introit is probably of Italian origin after Giovan Giorgio Alione, and has no relation to the piece, but is a "buffon rústico" that bids the audience

1. Crawford, J. P.W. Drama before Lope de Vega, Univ. of Penn., 1923, p. 18.

2. Naharro, Torres, Propaladia, Libros Otoños, vol. 12, p. 9.

be attentive and refers to some past " pasillo gracioso".

2. Introduces the sly servant who schemes around to help his master.
3. Discovery of Mistaken Identity.
4. Conflict of wills.

In addition, the new steps are;

1. Now common-place incidents of the Romantic Comedy as the infatuation of a gallant for a young lady, with the exchange of vows of undying love.
2. First interview with musical accompaniment.
3. Reproduction in a lower key by the servants of the incidents of the love scenes and secretive meetings.
4. Progenator of the type of comedia known as the " capa y espada."

Though the Inquisition interfered with prompt following of the Propaladia in the Spanish Theatre, Rueda and Timoneda, at last would develop the Spanish Comedy into a more appealing, definite, and determined shape; thus they construct plays in the way of Naharro substituting Italian character by Spanish. However Rueda is remembered more for his development of Pasos: short, original, farcical scenes with no purpose other than that of comic relief, for they were employed between acts of the longer comedies.

1

Thus, after the manner of Schack the Spanish Comedy at this time is a romantic and popular representation of Life whose

principal motive was Intrigue, and whose characters only contribute to the unraveling of the intrigue in which there is no direct moral end.

An examination of Tragic developement involves a discussion of the second tendency in the dramatic atmosphere of Cueva's immediate era, that of classical interest, antagonistic to the popular theory, beginning in the Sixteenth Century and manifesting itself in three forms;

1. Translation
2. Original Works
3. Dramatic Precepts and Theories. ¹

Briefly, Translation concerns itself with the following;

1. Villalobos translated the Amphytrion of Plautus. It is truly done, without any addition or removing, with the exception of the Prologue, which is a representative one of Plautus, being directed solely to the audience of his civilization, therefore unappropriate for a Spanish audience of the day of Villalobos. 1515.
2. 1528. Hernán Pérez de Oliva rendered a free translation in prose of;
 - a. The Electra of Sophocles entitled, La Venganza de Agamemnon, which is the first version of Sophocles in any modern language. ²
 - b. The Hecuba of Euripedes entitled, Hecuba triste, where he abandons the classical division into five

1. See above, Table of Dramatic Contents, p. 18.

2. Crawford, J.P.W., Spanish Drama before Lope de Vega, Univ. of Penn., 1923, p.44.

acts, and also the metrical structure, and attempts to replace the Greek religion living through tradition by the moral atmosphere based on Christian sentiments.

3. 1540. Juan Boscán translated tragedies from Euripedes.

4. 1570--1577. Pedro Simón de Abril translated:

a. The Plutus of Aristophanes.¹

b. The Medea of Euripedes.²

c. Adapts six comedies from Terence.³

5. 1577--1580. Timoneda adapts:⁴

a. The Menaechmus of Plautus. Though at times is free translation, also contains slight changes in names, places, and form. It consists of thirteen short scenes with an Introit, as opposed to the classical five act division.

b. Amphitryon of Plautus.

Analogous with the developement of classical translations, arose⁵ original dramas, composed in the style of the classics but entirely original in plot manifested in the first tragic drama,⁶ the Lucrecia of Juan Pastor, 1521, which though dealing in Roman historical subject does not observe the classical regulations. It has no division of acts, jumps from place to place, and allows passage of days, yet the tone is Tragic, it deals with actions terrible and piteous though of popular subject, and it⁷ deserves attention because Cueva's La Muerte de Virginia could

1. Hickie, W. J., The Comedies of Aristophanes, vol. 2, Lond., 1889.

2. Way, A. S. Euripedes with an Eng. Tr., vol. 4, N. Y., 1912.

3. Sargeant, J., Terence with an Eng. Tr., vol. 1 & 2, N. Y., MCMXII, pp 1, ff.

4. Ochoa, Eugenio de, Tesoro del Teatro Español, vol. 1, Paris, 1838.

5. See page 18.

6. Revue Hispanique, vol. 27, Paris, 1912.

7. Sociedad de Bib. Esp. vol. 41., Madrid, 1917.

very well be read as a sequel. Quite different is the second¹ manifestation of the classical original works, the two "Nises" of Jerónimo Bermúdez, 1577, which would strictly adhere to classic form and external structure, with an attempt to transfer such from the Tragic atmosphere of the Ancient World to that of modern interest. Thus he reverts to modern history, strictly imitating the Portuguese play, "Castro"² by Ferreira. His tendency to Pagan ideas of Thought, of Revenge, and Justice manifested by violent catastrophe would appear too extreme and radical, unreal, and exaggerated for acceptance and belief by a modern civilization, and his classical structural observances even to the use of a chorus heightens this strange and overdrawn atmosphere. However he is entirely successful in his portrayal of Beauty exemplified in a background of Moral Tone full of emotional reactions of Faith, Loyalty, Love, and Unselfishness. The only other Tragedy based on classical influence or models or thought is the "Eliso Dido"³ of Virués, published in 1609 but written about 1550. It is an imitation of Euripedes and shows classical influence in the five act division and the observance of the Unities.

Thus, though the classical reminiscence at this time was rather limited in actual works, it was sufficient to stimulate an active interest in the classical theory, for the latter part of the Sixteenth Century is marked by the appearance of Poetical Precepts modeled after the original classical Precepts laid

1. Ochoa, Eugenio de, opp. cit. vol. 1.

2. Cañete, Manuel, Teatro Esp. del siglo XVI, Madrid, 1885.

3. Virués, Cristóbal de, see P. 240 of Romanic Review, vol. 12.

down by Aristotle and Horace. Menendez y Pelayo¹ cites as being of note the following eight critics;

<u>Poet</u>	<u>Model</u>	<u>Title</u>	<u>Date.</u>
1. Migiuel Sanchez de Lima	Horace		
2. Jerónimo de Mondragon	Horace		
3. Juan Diaz Rengifo	Horace	Arte Poético Esp.	1592, Sal.
4. Luis Alfonso de Carvallo	Horace	Cisne de Apolo	1602
5. El Pinciano	Aristotle	Filosofía Antigua Poética	1596
6. Cascales	Horace	Tablas Poéticas	1616, pub.
7. Salas	Aristotle	Nueva Idea de la Tragedia Antigua	
8. Juan de la Cueva	Horace	Ars Poética	1609

Though the theories advanced herein follow the Precepts of the Ancients, there is a gradual developement throughout showing a tendency to adapt what is fitting for modern civilization and to discard the practice of what would seem to result in unpropriety, unreality and exaggeration. It is significant that the greatest step is made in this direction with the advent of Cueva in whom are found all the innovations advocated by his theoretical precursors with radical additions of his own originality. With all due credit to the primary theorists, it must be said that their innovations were few, and that the tendency still pointed to strict and narrow observance of the limiting classical regulations. With the exception of Salas, in whom is seen a germ of a revolutionary note in his theory of the inadvis-

¹Menendez y Pelayo, *História de las Ideas Estéticas en Esp.*, Madrid, 1890, vol. lll, p. 59.

ability of acceptance of Ancient Rules for Modern Audiences, the innovations advocated limit themselves to;

1. Acceptance of Imagination and Feigning as Source.
2. Omission of Religion as a necessary Tragic element.
3. Disregard of the Unities of Time and Place.

This does not imply that each Preceptor accepts all innovations, but it means that these three elements had been suggested before the appearance of Cueva's extreme theory, and afterwards adapted by him. Cascales and Salas, contrary to Pinciano emphatically would prefer the historical facts as basis over the fabricated: as the end of Tragedy, which is to cure the Soul of the effects of Fear and Pity, better succeeds in seeing true examples of great princes than if the example were feigned. However, they admit that History is only the basis or principal material, and if the action did not come to pass according to Art, then what it lacks the Poet must supply in good imitation, broadening, taking away, changing in whatever manner the best imitation requires. Cueva would develop this idea further and says that the principal work is in knowing how to feign or make up in such a way that it appears to be the truth, for a Poet does less in making verse than in fancying, and fancying satisfies. The Unities of Time and Place are broadened by all precursors of Cueva, with the exception of El Pinciano, who says it were foolish to suppose the possibility of portraying with any reality a character, one day as a baby, and the next as a bald-headed man. Heretofore, the Unity of

Time had been extended to five days with a final extension to ten by Cascales. However complete removal of any limitation and constriction to Time or Place is advocated by Cueva¹ whose outstanding innovation is the revolutionary tendency advanced in the style of Salas, wherein he states that just as Time changes, so do opinions and customs change, hence the operations must change to suit them. Whereas it used to be that the audience gladly accepted the Early Theatre with its simple plot and lack of stage machinery, as Time advances people become more particular, and dissatisfied with the theatre as being no longer a true representation of modern interest and Life. 2.

" El Pueblo recibía muy contento
tres personas no mas en el tablado
y a los dos solas explicar su intento.
Un gaván, un pellico, y un cayado,
un padre, una pastora, un mozo bobo
un siervo astuto, y un leal criado.
Tuvo fin esto, y como siempre fuesen
los ingeniosos creciendo, y mejorando
las artes, y las cosas se estendiesen
Fueron los de aquel tiempo desechando,
eligiendo las propias y decentas
que fuesen mal al nuestro conformando."

However, though he casts the classics aside as being un-

1. Ejemplar Poética o Arte Poética Esp., found in Sedano, Juan Joseph Lopez de, Parnaso Esp., vol. 8., Madrid, 1874

2. Idem., p.61.

suitable to the modern civilization, and accepts as the source of Comedy, the Invention, Grace, and Plot that is found in the ingenious Comedy of Spain, he would accept from them certain universal elements of Structure;

1. Verse would contain the elegance, harmony, and sweetness of the Greek and Latin. " It is important to prepare or arrange what you write such that at the time, neither the Place, Person, or Beautiful Language lacks ¹ decorum."
2. Uniformity of metrical style.
3. Verisimilitude of character.
4. Tragic and Comic element.
 - a. " Comedy is an active Poem, laughing and made to give Happiness, in which satire may be used if ² need be."
 - b. Tragedy contains the same frightful and fearful happenings as the classica.

It must not be understood that Cueva limits his condemnation of the theatre to that of the classics, nor that he accepts the Comedy of Spain as sufficient. In fact, though he praises the Spanish Theatre for its historical happenings, its monastic lives, and its love plots, likewise he subjects it to the same ³ criticism applied to the Classics.

" Confesarás que fué cansada cosa
qualquier comedia de la edad pasada

1.Cueva, Ejemplar, opp. cit., p.69.

2.Idem., p. 72.

3.Idem., p. 62.

menos trabada y menos ingeniosa."

Thus he would create his own theatre, saying that he who writes the way he wants to without subjecting himself to rules or precepts deserves what he does of estimation. As a result, his interpretation of Poetical Precepts consists of;

1. Introduction of Kings and Gods on comic stage.
2. Reduction from five to four acts.
3. Acceptance of Jornada for acts.^{1.}
4. Invention, imagination, and feigning as source of subject in addition to history.
5. Freedom from rules and precepts.
6. Characterization according to Time, Age, and Art, adaptable to modern civilization.
7. Beautiful, harmonious and high verse.
8. Uniformity of metrical style.
9. Verisimilitude of character.
10. Whereas Comedy and Tragedy do not use or treat of the same thing in the sense that common people speak differently and Poets speak differently, yet Comedy admits Tragic Elements, and Tragedy admits Comic Elements.²

1. See above, p. 21 for previous use by Torres Naharro.

2. See above, ch. 11, p. 15.

CHAPTER IV.

JUAN DE LA CUEVA.

A. Classification of the Plays.

The Theatre of Juan de la Cueva consists of fourteen esthetical works classified as Tragedy and Comedy. There are four plays of the first type and ten of the latter. The subjects of the dramas are taken from four sources;

1. Classics.
2. Old Chronicles.
3. Legendary Romances of Spain.
4. Pure Invention.

It is impossible to delineate any distinctive sources as Tragic or Comic, for he notably adopts from all elements of both. It is significant however, that in the Comedy, special emphasis is laid on those popular works of pure invention, while for the Tragedy he would appeal to the more remote which offers subjects of sufficiently high calibre to warrant an atmosphere of Tragic Seriousness. It is also notable that whereas the Comedy of Pure Invention is always of popular subject, the Tragedy of Pure Invention is of feigned, serious, historical subject. Likewise the popular elements in Tragedy have their source in classical reminiscence and adaptation, while the popular elements in

Comedy have their source in modern popular subject of pure invention. Thus, what it is that catalogues one a Tragedy and one a Comedy would be found in the Treatment rather than the subject of the action. Following is a Table of the Plays according to subject, showing the comparative sources.¹

It would be a natural supposition that the poetical theory was first constructed, then followed and put into practice by the plays, but such would be erroneous, for while the plays were a product of his youth, his precepts were composed just before he died: in fact the revision was accomplished in 1609 and constitutes his last literary expression. The plays were publically presented in Seville during a period of three years, 1579-1581, after which they were collected and appeared in print in 1584. This was followed by an addition in 1588. Though the fourteen plays noted are the only extant works, it is known that in 1595 he published more dramas under the title of "Segunda Parte de las Comedias y Tragedias."

B. Treatment of Subjects.

Cueva's Theory expressed in the Poética regarding freedom in subject-matter, admitting both history and invention, is clearly applied in his works. Of the fourteen plays seven are of pure invention, and seven are of historical reminiscence. The outstanding element is that Cueva disregards regulations of any kind, and refuses to accept anyone's laws, whether classic or modern, in fact seems to advance the theory that a dramatist does not bow down to any limiting boundaries except that his work be acceptable in the light of Human Interest and meet the

¹. See p. 33.

Table of Plays and Sources.

<u>Source.</u>	<u>Subject.</u>	<u>Comedy.</u>	<u>Tragedy.</u>
1. Classical Reminiscence	A. Classical Myth.	1. _____ 2. _____	1. Ajax Telamon 2. Muerte de Virginia
	B. Classical Hist.	1. Libertad de Roma.	1. _____
II. Las Viejas Crónicas	A. Spanish History	1. Muerte del Rey Don Sancho. 2. Saco de Roma	1. Los Siete Infantes de Lara 2. _____
III. Las Romances Legendarias	A. Spanish Legend.	1. Libertad de Esp. por Bern. del Carpio	1. Los Siete Infantes de Lara. (dup.)
IV. Pure Invention	A. Cuadros de costumbres.	1. El Degollado 2. El Tutor 3. La Constancia de Arcelina. 4. El Viejo Enamorado. 5. El Infamador.	
	B. Historical Sub.	1. El Principe Tirano.	1. El Principe Tirano.

elements of modern civilization, and as such they must be transferable from the Stage to Life. With such an end in view he accepts what he wants from the Classics, discards at will what in his opinion is binding, touches on the modern theatre if he sees fit, but all the time with the idea in view that first, the Spanish Theatre must be more elastic regarding the classic school and modern environment, through both structure and thought, and second, the Spanish Theatre had a source not only in popular subject but like the Greeks in National Subject or History, wherein Legends and Tradition offered a forceful popular appeal.

First, an examination of the Works of Pure Invention reveals that of the seven plays, five are purely popular dealing with common elements and properly called Cuadros de Costumbres, imaginary and feigned experiences taken from Life, the ideology of which is so arranged and constructed by the author as to properly appear as Life, aside from the actions themselves which are very often unreal and lacking in verisimilitude; the two remaining plays treat of historical subject, but it is a feigned history of an imaginary country whose background is not the National appeal of the true historical plays, but rather is this utilized as offering source for dramatic material.¹

Thus, from what has been said of Cueva and that concerning the Latin Comedy, it would not be surprising to conclude that his works of invention probably follow in the path of the Latin Comedy of Life as manifested in the Spanish modern theatre in

1. Comedia del Principe Tirano, and Tragedia del Principe Tirano.

the time of Cueva through Naharro, Rueda, Timoneda, but such a conclusion would be farthest from the truth; this does not mean he ignored the modern Spanish theatre altogether, nor the Latin Comedy, nor did he renounce the classics, but allegorically speaking, it may be said he represents a melting pot of the different sources of the Theatre, plus originality, for he takes from each just as he discards from each, and he binds himself to no definite school, classical or modern. As will be shown he is not strictly Latin for he admits elements of Tragedy in his Comedy; he is not Greek for he allows the mixture of popular and sublime elements; and yet he leaves behind the modern Spanish Theatre with its easy "farsas" and "comedias," by utilizing elements from each. Thus in order to understand how this fusion is accomplished and treated, it clarifies matters to see the proof in the plays themselves.

1

1. El Degollado

Passion commits Evil though forewarned of the consequences; is punished, repentant, and aware of the Divine Law whose Agent for punishment is Love who killed to prevent Evil, thus justified by Heaven. Blind Human Law condemns Love, wishing to administer false justice, but Divine Law by showing that Like engenders Like triumphs, and Evil recognizes the power of Virtue, is converted, and discovers his Pending Wrong in time.

2

2. El Infamador

Passion, though forewarned by supernatural forces and others

1. See Soc. de Bib. Esp., opp. cit., p. 100, vol. 41.

2. Idem., p. 50.

aided by Covetousness and Greed would commit Evil; Divine Power using Virtue as an Agent administers just punishment to Covetousness by forcing Virtue to kill him to prevent a Sin; Passion the true guilty, to avoid Human Law which requires punishment, implicates Virtue by Deceit, and Human Law is about to administer false justice when Divine Power again discloses Supremacy, and by supernatural means discloses the Truth. Human Law recognizes its blindness and as an Agent of Divine Law condemns Passion who is repentant.

III. La Constancia de Arcelina.

True Love kills Jealous Passion and is forced to flee from Human Law. Disdained Love or Vengeance to attain his Evil Desire on True Love implicates by deceit Innocence, the Sweetheart of True Love. Divine Power administers punishment or justice through an Innocent Agent who kills by mistake Disdained Love who is repentant and recognizes the Divine Power; Human Law is about to administer Fake Justice when the truth is disclosed. Human Law justifies True Love's killing by her constancy to Innocence, who though guiltless requested her punishment.

IV. El Viejo Enamorado.

Passion though forewarned employs Deceit and Evil Magic in removing Virtuous Love, sweetheart of True Love, the object of his evil; the Evil Helper receives Divine Pun-

ishment, for he too has aspired to True Love, but as Like engenders Like, in a fit of Jealousy he is killed by Passion; then True Love as an Agent of Divine Justice kills Passion in self-defense. Divine Power administer Retribution by uniting the forces of love by supernatural means.

From this examination certain identical elements are seen, and the ideology constituting the works as a whole consists of;-

1. Divine Retribution.

- a. Sin is punished.
- b. Virtue is rewarded.

2. Free-will.

- a. Evil is always pointed out.
- b. Consequences of Sin are always shown.

3. Repentance

- a. Recognition of Supreme Power in Divinity.
- b. Recognition of own sin.

4. Triumph of Moral Law over Human Law.

5. Realistic representation through popular characters.

Such an analysis discloses two outstanding facts;- first, the conscious attempt to follow the Greeks, but, secondly, to adapt, rather to transfer the adaptation of the Greek foundational thought to modern Spanish civilization where Cristianity demanded supremacy over the Paganism of the Greek Theatre. The first is

exemplified in Divine Retribution, and the second in the Introduction of Free Will, Repentance, and Popular Characters. Cueva shows Divine Retribution as attacking Sin and Evil, and rewarding Virtue, and herein lies an exact analogy to the Greek Drama. For this reason it is necessary to refer to what already has been said regarding the Greek Religious Thought as a foundation of the Greek Theatre. It will be remembered that the Greek Tragedies themselves were first regarded as a medium of Religious Instruction wherein the power of the Divine Law incarnated in Fate and administered by the Gods was always supreme; any transgression of the Moral Law instigated punishment, often violent, which extended not only for one generation but until the transgression or sin was expiated in the minds of the Gods. This was in exact accord with the Greek Religion and Thought of the day, and the consequent hold on the people was one of strong appeal. Thus Cueva, doubtless looking for some firm foundation offering a definite dramatic appeal of Beauty and Plan recognizes this fact and constructs his plays on the same foundation, but, also realizing the impossibility of any realism in the Pagan foundation with its consequent lack of interest and effect, has adapted the foundation with the substitution of the Christian Religion and Philosophy for the Pagan. This naturally involves and necessitates changes in the representation, which he does not hesitate to introduce, wherein lies his originality and innovation, by fusing elements from different sources, acc-

spting and discarding at will. The first to be examined is his treatment of Divine Retribution, the foundation of all of his dramas. A man sins and transgresses the Divine Law; immediately forces are set in action that ultimately lead to punishment of the offender, and recognition of Divine Retribution. So much is in strict accord with the Greeks, and so much is Christian as well as Pagan. The important difference then would point to the respective constituents of Divine Retribution and Divine Law. The Pagan, recognizing the supreme power, Fate, whose agents are the Gods, says that man becomes a medium of Divine Retribution by blindly and innocently accomplishing Evil in expiation for a Sin of his ancestors; immediately forces of Punishment act and he is chastized for his own sin, but in reality directly in expiation for the Ancient Ancestral Sin. The Pagan Gods being Idealized Human Beings admit of Human Passions themselves, and as such, indulge in Jealousy, Revenge, etc.. Thus a transgression of the Divine Law was a personal insult and as such required Revenge. In such a manner there is inspired in the human heart, feelings of Pity and Terror witnessing the results of Sin and actions of Fate, against which man is helpless. In short, Fate rules by Fear. A man commits a Mistake which remains a mistake and will not be removed from the Pagan God's Register until the man himself has paid in full by like suffering. Now, the Christian recognizes the Supreme Power, God, who rules by Love, hence Man is lead to see the Right, is advised to cast aside the Evil, but

the Decision is left to him. If, as is too often true, he should accept the Evil, God still reserves for him, not cold, hard Revenge, considering his Sin a personal injury against Him, but rather does He grant the offender the power to see his Sin, to recognize the Divine Power and to truly repent; thus, if God wills he may start anew.

In every case then, Cueva brings out that God wills the recognition of Evil and the expiation thereof, with the forewarning of Sin, and the resultant Repentance. A closer examination of the plays mentioned reveals this in a clearer light; a line symbolizing the Path of Evil could be applied to each, showing the same tendencies.

The identical elements are;-

1. Decision for Evil.

In every case the power of decision of Good or Evil is allowed in the form of warnings by fellow-beings or by supernatural forces wherein the resulting Punishment is shown.

2. The Sin

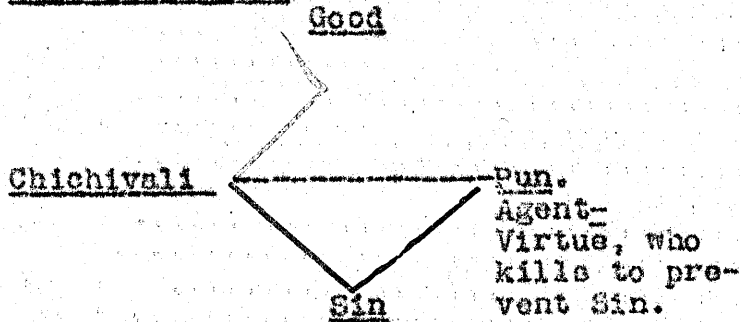
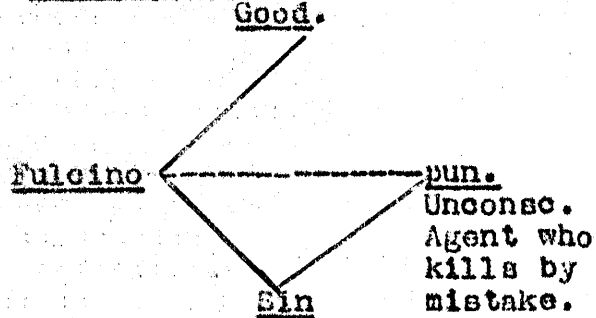
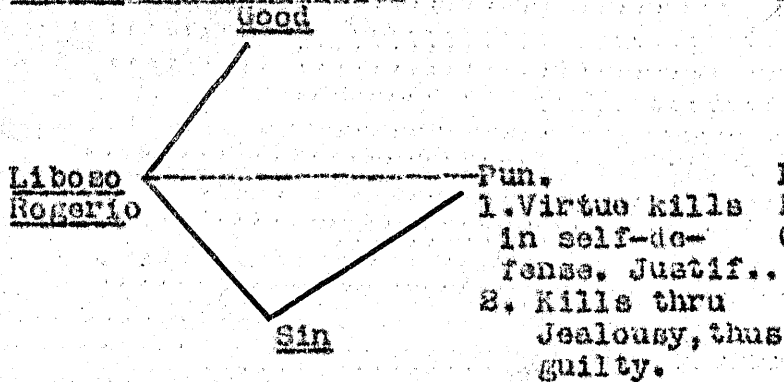
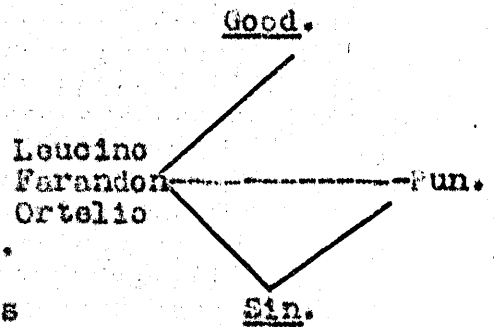
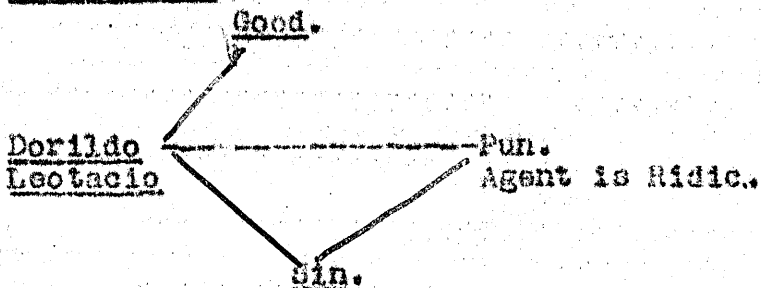
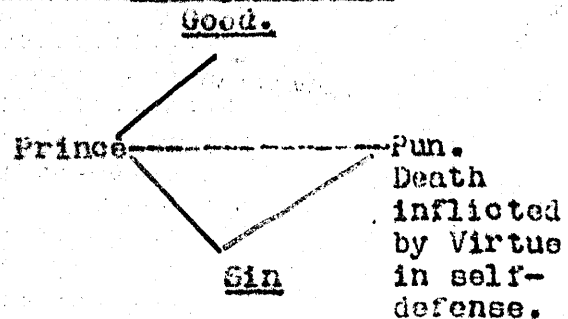
With the exception of the Principe Tirano, the conflict between the Forces of Good and the Forces of Evil is instigated by one Human-being who symbolizes Evil Passion and Jealousy caused by Disdained Love.

3. The Punishment or Denoiment.

- a. Accomplished by Unconscious Agent of Divine Power who kills the Evil-doer in self-defense or by mistake.
- b. Supernatural reveals the true guilty and Human Law as Agent of Divine Law condemns the Sinner.

The Greeks represented Divine Retribution through Gods, demi-Gods, Divine Heroes, and Aristocracy. Cueva recognizes the unreality of such imitations so he introduces the ideology ment-

1. See below, p.41.

Table showing the Path of the Moral Law.1. El Degollado2. La Constancia de Arc.3. El Viejo Enamorado 664. El Infamador5. El Tutor6. El Príncipe Tirano

ioned to popular subject, and admits the average person of his society; and by so doing he would seem to accept an element from the Latins. So far then we have seen the adaptation of the Greek Foundational Thought of Divine Retribution as applied to the popular Latin Representation of Life. However, though Latin elements are seen in introducing popular subject, there is no trace of the purpose of the Latin Comedy with its simple aim to amuse and present the Ludicrous and Ridiculous of Life. It would seem to me that the only justification of the introduction of popular elements, in the mind of Cueva, was the realistic representation of the serious and true foundation of his plays, viz., Divine Retribution, for it is only through popular characters, in whom people find common elements, and who serve as realistic Agents of Pity and Terror that any appeal can be made. Sublime topics, sublime thoughts, and sublime actions, inspiring Terror and Pity are incarnated in the common and average person, quite contrary to the Latin popular atmosphere which exclusively admitted the low side of character, necessarily so to comply with the Law of Comedy which excluded any element that might suggest true feeling for virtue, as to allow such would eventually involve conflict of Good versus Evil, with ultimate Pain. This does not entirely exclude from Cueva elements of the ludicrous or ridiculous, but it implies that they are made subordinate and unnoticeable beside the steady under-current of higher mot-

ives and thoughts. In this connection it is too great a tempt-
ation to forbear mentioning the characters Barandulo and Licio,¹
truly Latin types wherein we find the Latin Servant who is char-
acterized as consistantly looking out for his own well-fare, and
avoiding anything that would involve a risk of his own skin. In
Licio we have a direct adaptation of the sly, loyal servant of
quick wit and competency found in the Latin Comedy and followed
in Spanish Comedy by Torres Naharro. By his ingenious actions
he usually brings about the union of his master and lady against
all odds.

But with these exceptions, it can be safely concluded
that in reading Cueva very rarely is there called forth the
impulsive laugh of the Latin and Greek Comedy: for Wit, the
Ridiculous, and elements of the Comic are sacrificed, rather,
are deliberately avoided to allow supremacy to ideas involving
the more serious aspects of Life as it is lived around us; with
occasional hints and traits of Beauty as seen in the emotions
of Love and Loyalty, with the inspiration of Pity and Terror as
depicted through the elements of the Human Passions of Jealousy,
Hate, Intense Greed, or Selfishness and Revenge; and lastly in
the portrayal of supreme Beauty of Divine Faith where God is
ever shown the trusting Protector.

This necessitates an examination of the element of Pity
and Terror so significant in the Greeks and consciously followed
by Cueva with modification to modern civilization and thought.
Pity and Terror of the Greeks concerns itself with Retribution

1. El Viejo Enamorado, Cueva, Comedias y Tragedias, opp. cit. p. 80

2. El Tutor, idem., p. 108.

of the Gods and the will of Fate who administers Punishment by means and measures that inspire in the spectator feelings of Pity and Terror, manifesting a deliberate attempt to deter Man from Sin by showing the terrible results which may attack an innocent victim, thus admitting un-merited suffering. Cueva adopts the idea but modifies it to mean that, first, Terror is instilled in the Human Heart by the awfulness of the Sinner's crimes which not only are crimes against himself but also are against the conception of the Divine God who deserves Devout Reverence: and second, Pity is a Supreme Emotion engendered by the victims of the Sinners, - the victims being portrayed as Forces of Virtue and Good who either succumb to or conquer the crimes directed against them. Regardless of the out-come, they endure suffering at the hands of the Sinners. It is a fast rule that these Sinners must suffer, but contrary to Greek models, we recognize the justification of their suffering, in fact we welcome their punishment as Divine Retribution for it releases unjust pressure against the innocent victim.

Though the Pitiful and Terrible Objects and Actions as portrayed in the Greeks, and those of Cueva are different in motive as has been pointed out, in actual execution they are very similar. He adapts the Aristotlean ¹ Pitiful Objects, and portrays;-

1. A friend killing a friend.
2. A brother killing a sister.
3. A father killing a son or daughter.

but he also admits Pity and Terror in

1. Aristotle, De Poética, opp. cit., p.16.

4. An enemy killing an enemy. And by so doing he would show a difference of Pagan and Christian Thought as the Pagan sees no special Terror in an enemy killing an enemy, for such is not surprising, whereas family ties and blood relation forbade matricide, fratricide, etc., as supreme sins.

Likewise does Cueva abide by the by the methods of such actions as advocated by Aristotle, and portrays the murderers as,

1. Killing knowingly
2. Killing through ignorance
3. Recognizing victims before killing.

The first method is exemplified in the Principe Tirano where the diabolical prince commits one murder after another deliberately through Jealousy or Desire for Power. In no case is there in Cueva however, the dramatic atmosphere or emotion resulting from the killing through ignorance of a friend or relative. It is true that in the Arcelina¹ we find the killing through ignorance or by mistake, but the deed is welcome for the offender is deserving of Punishment.

The last method is most clearly seen in the original plays of " cuadros de costumbres." where the Human Law falsely demands the death of an innocent one, and the Moral Law prevents it by disclosing the true position of the accused.

Such a method or theory of adaptation of the Greek Ideology to Christian Principles necessitates not only a change in

1. La Constancia de Arcelina, Cueva, Tragedias y Comedias, opp. cit..

Internal Structure but likewise a change in the External Structure. For this reason an examination of his works, both original and non-original, will offer comparative tendencies showing both acceptance and disregard of Classical Structure. Since Pity and Terror are immediately connected with catastrophe, it is fitting that an examination of this structural element be given first. In so doing, two view-points outlined in the discussion of the Greek Catastrophe are involved. First, the necessity of presenting the catastrophe through narration with the action off stage; Second, Early Catastrophe. Of these, the most notable element in Cueva is the tendency to actually present the Catastrophe, that is the killing or torturing, before the eyes of the spectators, probably with the purpose in view of increasing the Terror and Reality. But it would appear as though Aristotle were right when he stated that such actions merely excited repulsion. Furthermore, Cueva seems to defeat his own end, for the resulting atmosphere, instead of Reality, is overdrawn and exaggerated to such an extent that the sympathetic emotions refuse to be moved. It will be remembered that the early catastrophe was employed in the Greeks to warrant the supplementation of one or two scenes of greater tranquility in which the victim gradually acquiesces and recognizes his fate. In Cueva there are catastrophic elements throughout, and in this respect, he distinctly follows no limitation. This in itself is perhaps a vital element in his absolute disregard of the Unities, with special emphasis on the Unity of Action, the observance of which in both Greek and Latin Theatres is the

foundation of a play. Whereas the Latins require five acts to significantly represent one action or imitation from which the elimination of one scene or happening would take away from the whole, Cueva employs but four acts throughout to represent many different actions or happenings whose relation to each other is very insecure and often quite invisible and individualistic. Such are his numerous catastrophes employed especially in the National Plays where incidental actions are given precedence for often two or three acts, and only in the last one or two acts is the actual treatment of the true subject developed where the real catastrophe is precipitated without warning or very little explanation, rapidly bringing the loosely arranged play to a close.¹ It would seem he could not resist the temptation of portraying any action of dramatic interest regardless of its significance to the foundational action. However, out of this probable fault at times he succeeds in utilizing such a process to advantage for by introducing different situations and actions he paints character subject to various circumstances where he portrays certain similar and identical reactions.; Thus, we have a trait of character developement and at least character verisimilitude.

With such a practice permissible, it is not surprising to note that he also admits no restriction as to the number of actors employed. Whereas Torres Naharro² advocates from six to twelve according to the dictates of reality and good taste, Cueva even goes farther and as if to defy the Classic Rule of

1. Libertad de Roma por Mucio Escévola, Cueva, Tragedias y Comedias, opp. cit., p. 80.

2. See above, p. 21.

of three, introduces at will any number at any time through-out the Comedies regardless of the Unity of Action. Many of these personages, like many of his sub-themes and incidents are quite unnecessary to the action of the main plot or its development, and have no correlation beyond that of dramatic atmosphere, with the most important characters. In this connection, it is also noted that Cueva does not introduce the hero or most important personages often until the third or even the last act, previous to which he has made use of innumerable incidents and characters which do not contribute to the Main Thought and which lessen the Unity of Action.¹

Insisting that the Classical Observance of the Unities of Time and Place prevented any realistic representation for a modern audience, Cueva discards them. But, like all radicals he is extreme and does not limit himself to realistic changes of Place, the natural means of instituting such a change being the divisions or acts; he applies it to the interior of the acts themselves where there is no technical division into scenes, but where without warning, an exit may be made in Seville² with the subsequent entrance in Salamanca perhaps nine days or even months later. In fact, it is not surprising for one play to cover twenty years or more and to change from Africa to Spain.³

In this connection, it is interesting to note that his various forms of verse and meter play an important part and war-

1. Libertad de Roma.

2. El Tutor.

3. Opp. cit., Los Siete Infantes.

rant a separate examination. The external means by which he indicates a change in Time, Place, or Subject Matter is by employing a change in verse. This does not imply that with the entrance of every new actor in a specified scene, does the meter change, rather it means that such happens, provided the Thought and Content of the dialogue also changes. In such a case the Dialogue of all concerned continues in the recently introduced verse, until further change is portrayed.

With the exception of two plays, the predominating verse employed is Redondilla. Following is a Table averaging the verse forms of the total works;-

<u>Octosílabos</u>			<u>Endecasílabos</u>			<u>Endec. y heptas.</u>		
<u>Kind.</u>	<u>No. of L.</u>	<u>O/O</u>	<u>Kind</u>	<u>No. of L.</u>	<u>O/O</u>	<u>Kind</u>	<u>No. Li.</u>	<u>O/O</u>
Redond.	14512	53.7	Oct. Re.	10492	38.8	Estan.	13 vs. 728	2.7
			Ter. End.	810	2.9	Estan.	14 vs. 266	0.9
			Libres	181	0.7	Estanc.	11 vs. 33	0.1
<u>Total-----</u>	<u>14512</u>	<u>53.7</u>		<u>11483</u>	<u>42.5</u>		<u>1027</u>	<u>3.7</u>

A peculiar tendency is seen in the Endecasílabos, especially in the Octava Real where he makes characteristic use of broken verses, applying two or even three speeches of different

actors to one verse or line. This would tend to break any tendency to stiffness, and would appear more as human dialogue, usually introduced in scenes of under-current excitement just before a pending catastrophe. The Redondilla, being octosilabic is very rarely so employed.

Thus, though Cueva's primary purpose in disregarding the Unities of Place, Time, and Action was to allow for more reality, his actual practice of extremity tends to engender unreality and inverisimilitude, and an atmosphere of unbelief and incredulity often results.

Such an atmosphere is enhanced by his very evident liking for supernatural elements which he introduces in the following forms;-

1. Supernatural appearance of Deities who give advice and aid to their protégés .
 2. Allegorical appearance used as agents of Prophecy and interpretation of the preceeding and subsequent action.
 3. Dreams, containing prophetic and allegorical meaning.
 4. Magic.
 1. Assumption of Human Forms by Gods, disguising themselves with the purpose of carrying out plans without detection.
 2. Miracles.
 5. Ghosts, or Souls of Departed Spirits.
-

These elements seem to directly point to the Tragic Supernatural of the Greeks, previously discussed and similarly classified. Their use is very unrealistic for when the author precipitates his characters into situations where it seems no human aid can possibly clear the way, he resorts to the supernatural with the result that in the minds of the spectators no real solution has been offered. This, however, enables the introduction of beautiful, allegorical, and symbolical thoughts whereby the author expresses himself, to the effect that with God all things are possible for He often accomplished things which Humanity cannot understand but blindly recognizes. His allegories are perhaps the most useful for by such does he clarify in the mind of the spectator, the characters, by analyzing their reactions.

Aside from these structural elements, like and unlike Classical Structure, an examination of the use of Prologue remains. There is no indication that any such acquaintance of the Play was given to the audience through the Representation itself by any specific actor as was employed in the Greek and Latin; but a tendency or trait of the classic prologue is seen in the use of a simple summary of the action, exclusive of any other purpose, applied to each play in two forms. First, there is an entire summary preceeding the play itself, and second, a more detailed summary preceeding each Jornada. These perhaps were read before the audience for no special arrangement featured in the Presentation itself for its delivery.

In prologue content he would seem to turn to the Old Greek Comedy, where the actors simply related the action excluding any Philosophy, any complaint, satire, or wit not related to the action. A closer adaptation that is even more similar can be seen in the "argumento" of Torres Naharro¹ which however was in verse.

An investigation into the treatment of Subject in the non-original works that remain reveals that of the seven plays, four are National in that they deal with Spanish, historical tradition, and three are of classical reminiscence. Heretofore, plays of classical reminiscence had restricted themselves to either pure translation or strict adaptation from the Classic Tragediennes. In this respect thus, Cueva can be termed original in his classic reminiscence, for though he takes as source Virgil, Roman Chronicles and Titio Livio, his interpretation follows no dramatic model, and he constructs and develops at will, plots known to or at least accessible to his audience. The result of such an adaptation clearly indicates an innovation in the classical tendency which had had such a struggle in Spain to find a place in the interest of the Spaniard of the Sixteenth Century. The subsequent revival as shown in Cristóbal Virués ; and Argensola, said to be directly influenced by Cueva would seem to lend itself for explanation to the more appreciative realism or moderism instituted by Cueva's individualistic interpretation of ideology and external structure recently dis-

1. See above, p. 21.

cussed.

Although the National Plays show Classical Influence in that they have as their appeal native subject matter, by turning the dramatic mirror on their own historical tradition, their popular treatment indicated that Cueva would strengthen and abide by his theory advanced in the plays and method discussed, viz—strict limitation to historical source excluding imagination and feigning is harmful and un-real. The consequent result of such a purpose is a stimulus of national interest in own history as dramatic source and atmosphere. Such an appeal and stimulus is due to the fact that the plays are taken from popular tradition rather than statistical history, as exemplified in his use of the Ballads for subject source. Aside from the fact that the Greeks based their tragedies on tradition as exemplified in the rhapsodies there is manifested in the plays very little concern for the regulations of the classics. Although some attempts to treat National subjects in the Greek manner had been made, especially by Jerónimo Bermúdez, Cueva felt that the nature of the subject should ask for freedom and even should allow certain elements of invention. The drama based upon such subject should not be any longer an epic poem in dialogue form with chorus, but a representation of the popular interpretation of the deeds of the heroes, either taken from historical tradition or purely legendary source. Thus, the nature of the National subjects would not, in fact, could not call for an interpretation or adaptation of the classic

ideology, since they represent the ideology of a very different epoch incarnated in the medieval era with its peculiar interpretation of the Christian Ideal.

Thus, the adaptation of the ideology of the Greeks to Christian belief can be applied only to the plays of pure invention and of classical reminiscence. It is significant that in the National Plays he adapts no supernatural elements, even forbearing the use of allegory to better express himself to his audience. Aside from this element the external structure is in accord with that previously outlined.

The main point to be clarified is the distinction, if any, between Tragedy and Comedy so individual and exclusive in the Greeks, where to allow interchange or any visible relation of the two elements, was to completely disobey the classical precepts. Cueva definitely defies such dramatic precepts as being too limiting, and challenges the popular portrayal of Life as offering elements of Tragedy, just as serious history and tradition must contain elements of Comedy. Thus, by this fusion, the distinction between the two fields cannot be made on the classical basis of comic versus tragic element, for with the exceptions already noted, Cueva advances no comic ideology in accord with the Aristotlean comic composites of the Ridiculous, the Ludicrous, Wit, or Laughter. The distinction then would point to a more modern delineation, where no concern is given to what, who, or how the representation is made: but where the emotional

reaction of the spectator is one of deep regret and sorrow, the stimulus of which is the actual killing of one or more of the forces of Good and the realization that even though Divine Retribution be administered, such will not return to Life the dead, and such will not restore the more perfect conditions prevailing before the Catastrophe. The elements of murder and killing are present in Comedy, it is true, with their subsequent reactions of Pity and Terror, but the Divine Punishment and the Prevention of Sin cause the emotional reaction to be that of Relief for the killing usually concerns itself with merited punishment.

This element likewise is encountered in Tragedy, with the addition of Sorrow and Regret, which may occur previous to the action of the play ¹, or toward the end. In such a light it is necessary to treat the sequel of the Tyrant Prince together with the Comedy as forming a Tragic Entity. Aside from this slight distinction, there is a tendency in the Tragedy to portray lack of Repentance and a Defiance of the Divine Law manifested by the Sinners or Victims of Divine Retribution, who refuse to acquiesce to Heaven. This does not mean that the element of Repentance is impossible but that the forces of Evil either deliberately refuse to accept such recognition of their own wrong, such as is true with Appio Claudio ², or they never manifest a conscience which would involve the weighing of Good vs. Evil. Thus it is that Appio Claudio blindly thinks he is robbing Heaven of administering Justice when he defiantly commits suicide. Los Siete Infantes de Lara

1. Los Siete Infantes de Lara.

2. La Muerte de Virginia.

must be excepted in this regard for the murderers recognize their sin against Heaven, though they are portrayed as possessing Fear of Death rather than Deep Repentance.

From the preceeding, it may be concluded that in Cueva the Drama is an Imitation of Actions, heroic or popular, the End of which portrays the triumph of Divine Retribution by actions of varied and shaded degrees of the Terrible and Piteous, and secondly, an imitation of actions, National and Traditional with very little concern to classical regulation.

CONCLUSION.

From the preceeding discussion a conclusion may be reached in regard to the true relation and position of the drama of Juan de la Cueva as opposed to the Greek, Latin, and Modern Spanish Theatres, the latter of which in Cueva's immediate era embraced the two tendencies of Classicism and Nationalism as two directly opposed and antagonistic elements. Such a compilation reveals Cueva's Theory, separate from his poetical precepts, and derived only from his actual works to be one of reform and innovation in the Spanish Drama. This reform would point to;-

1. General broadening of the Spanish Drama to include,
 - a. Fusion of the two tendencies of classicism and nationalism, accomplished by modernization of the Classical Drama to the Spanish Stage.
 - b. Popular introduction of historical facts into the National Theatre based on Legend and Popular Tradition peculiar to Spain.
2. Developement of the Modern Spanish Comedy or "Comedia" from the simple form of representative episodes from Life and Light Wit to Plays with a Moral End.

The first is accomplished by acceptance with a modern interpretation of certain classical precepts, and by a disregard of certain classical precepts as too strictly limiting and unreal to be accepted by a modern civilization. Thus a brief

summary of the drama of Cueva reveals this to be true;-

Elements which show adaptation of classical precepts to Modern Civilization.

Elements which show disregard of classical precepts, and subsequent innovations or changes.

A. Subject.

1. Ideology of Divine Retribution and Triumph of the Moral Law over the Human Law as the Supreme Law of Justice.
2. Pity and Terror as reactionary emotions.
3. Acceptance of History and Tradition as Source.

B. Structure.

1. Prologue
2. Character verisimilitude
3. Use of Catastrophe.

A. Subject.

1. Fusion of Comedy and Tragedy by introducing;
 - a. in Tragedy-
 1. Popular character
 2. Tender Passions
 3. Popular Tradition
 - b. in Comedy-
 1. Avoidance and the Discarding of Wit and the Ridiculous as exclusively comic.
 2. Aristocracy
 3. Tragic Emotions and ideology
2. Adaptation of a certain degree of Free-will as opposed to the Law of Fate.
3. Acceptance of Imagination and Feigning through Pure Invention as Source.

B. Structure.

1. Definitely shows that it is not necessary to follow any of the three unities.
2. Catastrophe
 - a. Admits Presentation before the eyes of the spectators.
 - b. Admits its execution through random throughout, as opposed to the early cat. of the Greeks.
3. Substitution of the chorus as a means of technical division by a four-act division.
4. The number of Actors may vary with necessity.

With the exception of his Senecan tendency of catastrophic portrayal, and the advocacy of free-will, the innovations and changes noted were later mentioned in his Poética.

In regard to his innovation of introducing plays with a Moral End, we would note that the result is a more complex, more distinctive, and more massive Theatre of Interest, containing elements of Sublime Tragedy and high moral tone as well as Comedy. This must have been accomplished by a conscious effort, for his Poética clearly characterizes the extreme simpleness of the otherwise "ingenious Story of Spain."¹ Furthermore the entire theatre of Cueva rather concerns itself with Interest whose stimulus is the more serious and grave aspects of Life and whose reaction is the natural one of appeal and diversion void of any element of loud amusement which would call for the loud and impulsive laugh. For it must be remembered that the dominating moral tone of each play is Divine Retribution, presented through varying shades of Emotion.

Thus, even though it is recognized that his theatre is very irregular, inverisimilitous, and allowing many enormities, it is to be classified as an innovation in the development and structure of the Spanish Drama, and Juan de la Cueva himself is to be admired for his dramatic fore-sight and his fearlessness in introducing elements heretofore either condemned or unknown to the Stage.

L. See above, p. 29.

Thus, it may be concluded that Cueva would leave the drama as an Imitation of Actions, heroic or popular, portraying a Moral End, by actions of varied and shaded degrees of the Terrible and Piteous, and second, an Imitation of Actions, National and Traditional with very little concern to classical regulation.

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