

WILLIAMS  
OF PLAYS IN THE SPANISH PENINSULA PRIOR TO 1555

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## The Staging of Plays in the Spanish Peninsula Prior to 1555

by  
RONALD BOAL WILLIAMS

A thesis  
submitted in partial fulfillment of the requirements for the  
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Richard J. W. Williams

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RALPH E. HOUSE, PH.D., *Editor*

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### PREFACE

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The present booklet is a revision of the author's doctoral dissertation, which consisted of analyses, from the point of view of presentation, of available plays in Spanish and Portuguese from the period 1492 to 1555, with summaries of the findings. To conserve space only the more representative plays, as judged from our viewpoint, have been discussed in full. Quotations, which comprised about one half of the original dissertation, have been greatly reduced in number. An effort has been made, then, to present significant findings and to suppress minor detail.

To Professor Ralph E. House thanks are due for suggesting the subject of the study, for invaluable direction and encouragement during its preparation, and for the generous loan of rare books from his library; to Professors Hayward Keniston, Walter L. Bullock, and William S. Hendrix for assistance in locating materials, or volumes long out of print; to librarians at the University of Iowa, the University of Chicago, and Lake Forest College for coöperation in securing books difficult of access.

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## CHAPTER I

### INTRODUCTION — PURPOSE AND METHOD

The professional stage, marked by public presentation of plays for money as distinguished from presentation in the households of noblemen and churchmen and at churches in connection with festivals, begins in Spain at about the mid-point of the sixteenth century. Some documentary evidence is found as to the manner in which plays were presented from this time forward. Of the staging of plays of the earlier periods practically nothing is known, although between one hundred fifty and two hundred works are extant. In many instances there is no proof that the plays were even presented. However, if not really shown before an audience, they were at least *actable*.

The purpose of this study is to examine pieces appearing between 1492 and 1555 of which reprints are available, with the view of gathering, on the basis of internal evidence, as much information as is possible as to place of presentation; what the stage or scene, as conceived by the various playwrights, consisted of; practices with respect to the dramatic unities of time and place; dress or costumes of characters; stage devices employed; and, in general, the materials or stage properties to be used in the performances. Enough is said of plot in reviews of the plays to show the application of statements that deal with presentation. When possible, dates of the pieces are given in order to fix the relative position of each within the group with which it is classed.

The term "fixed scene" is employed for the setting in which all the equipment needed for the performance of a play or separate division thereof may be contained in the scene without considering it a great deal larger than it is. The place may be a church, chapel, room, or public square. As long as the characters are not shown moving from a given spot to another that is obviously distant, the scene is regarded as fixed. What is called the unlocalized, or transitional, scene is represented by the reverse situation, where an actor is shown to progress, without leaving the scene, from one point to another more or less distant. The line of demarkation between the two kinds of scene is sometimes not clear.

The word "scene" is employed for the most part in preference to "stage," lest the latter term might too frequently be interpreted by



readers to mean an elevated place. There is proof in only a few pieces that such an elevation is expected or assumed by the author.

From the period before 1492 there are only a few indications in occasional documents and plays to throw light on questions of staging. The preserved portion of the *Auto de los Reyes Magos* of the middle of the twelfth century,<sup>1</sup> the earliest extant play in Spanish, consists of several brief scenes. In the first the Magi Caspar, Baltasar, and Melchior appear successively, each alone, and wonder about the meaning of a bright star.<sup>2</sup> Then Caspar asks Baltasar the significance of the star, and the latter expresses the belief that it signifies the birth of the Saviour. They and their companion Melchior agree to follow the star and present gifts to the Child. The Magi now appear before Herod and tell of their discovery and confusion. He tells them to go and seek the new-born King, adore him, and return.<sup>3</sup> Herod expresses his anger because there is to be another king before him. He then summons a steward and tells him to call in the learned men of the court. Lastly, a considerable number of these appear and a few of them are disputing the meaning of the star when the play breaks off. For our purposes it is interesting to note that the scene represents several places. If the lost portion of the play contained indications of a Nativity, presentation in a church, as specified by Baist,<sup>4</sup> would be assumed. Whether the star was shown may be doubted. However, in the annual representations of the incident of the Three Wise Men in the house of a nobleman some three centuries later, stars were shown.<sup>5</sup>

The oft-mentioned laws of the *Siete Partidas* (1256-1263 or 1265) of Alfonso el Sabio contain certain items of interest to us: clerics must neither witness nor participate in *juegos por escarnios*, "nin deben otrosi estas cosas facer en las iglesias, ante decimos que los deben ende echar deshonoradamiento sin pena ninguna a los que los fecieren. . . . Pero representaciones hi ha que pueden los clérigos facer, asi como de la nascencia de nuestro señor Iesu Cristo que demuestra como el ángel vino á los pastores et díxoles como era nacido, et otrosi de su aparecimiento como le vinieron los tres reyes adorar, et de la resurreccion que demuestra como fue crucificado et resurgió al tercer dia."<sup>6</sup> As noticed by Schack it is clear that place of presentation might be the

<sup>1</sup> *Auto de los Reyes Magos*, in Ford, *Old Spanish Readings*, Boston, 1911, pp. 6-12; for discussion of date see pp. 100-102.

<sup>2</sup> *Ibid.*, pp. 6, 7.

<sup>3</sup> *Ibid.*, p. 10.

<sup>4</sup> Gröber's *Grundriss der romanischen Philologie*, II, ii, p. 400; 1902.

<sup>5</sup> *Memorial histórico español*, viii, Madrid, 1855, 75-76, 108.

<sup>6</sup> *Siete Partidas*, 3 vols., Madrid, 1807, Part. I, tit. vi, ley 34, vol. i, p. 276.

interior of a church, or elsewhere.<sup>7</sup> That the Nativity could sometimes be shown is evident from the statement that the Magi adored the Christ. Progression, without leaving the scene, to a supposedly distant place must therefore have been employed in Epiphany plays where a Nativity or manger was visible. The crucifixion and sepulchre may well have formed a part of the scenic effects for the Easter plays. In them the lapse of time of three days may have been ignored altogether.

Shepherds probably appeared, as later in the works of Juan del Encina and his followers, in their customary clothing with such properties appropriate to their occupation as crooks, pouches, and the materials for making fire. That simulation of dress may have been the usual rule is shown by another law, which prohibits players from appearing in cleric's attire: "Vestir non debe ninguno hábito de religion sinon aquellos que lo tomaren para servir á Dios; ca algunos hi ha que lo traen a mala entencion por remedar los religiosos. . . . Onde qualquier que en tal manera vestiese hábito de monge, ó de monja ó de [otra órden qualquier] otro religioso debe ser echado á azotes de aquella villa et de aquel lugar do lo feciere."<sup>8</sup>

*La representaçion del naçimiento de Nuestro Señor* (between 1467 and 1481) of Gómez Manrique was presented in the convent of Calabazanos, where his sister was *vicaria*.<sup>9</sup> Joseph opens the play by questioning the virginity of Mary, the latter prays to God to enlighten him, and an angel appears to Joseph to announce that Isaiah's prophecy of a virgin birth is fulfilled. The Child is given to Mary, who praises him. An angel appears to three shepherds in a meadow guarding their flocks,

(por ende dexar deuemos  
nuestros ganados . . . ,<sup>10</sup>)

announces the birth of Christ in Bethlehem, and bids them to visit the manger,

yd al pesebre del buey.<sup>11</sup>

In spite of having to travel some distance, the shepherds appear immediately before the Redeemer at the manger and adore him. Angels sing, and Saints Gabriel, Michael, and Raphael enter and bless the Virgin, then present to the Christ Child the signs of his Passion: chalice, pillar and cords, scourges, crown of thorns, cross, nails, and lance.<sup>12</sup> The nuns of the convent close the piece with a song to quiet the Child. Interesting

<sup>7</sup> *Hist. de la literatura y arte dramática en España*, Madrid, 1885; i, 220.

<sup>8</sup> *Siete Partidas*, I, vi, 36, vol. i, p. 277.

<sup>9</sup> *Cancionero castellano del siglo xv*, ii, p. 53.

<sup>10</sup> *Ibid.*, p. 54.

<sup>11</sup> *Ibid.*, p. 54.

<sup>12</sup> *Ibid.*, p. 55.

here are the unlocalized scene and the representation of the Nativity. How the angels were presented is not shown.

In a masquerade by the same author, celebrating the birth of his nephew, eight allegorical characters wearing masks appear successively before the infant and impart to him the virtues they represent. A similar work, also by Gómez Manrique, celebrates the fourteenth birthday of Prince Alfonso. On the fourteenth of August, 1467,<sup>13</sup> nine women of the court wearing false faces or wigs of feathers or tufted hair appear before the prince to predict his good fortune.<sup>14</sup>

When considered apart from the devotional comment which precedes and follows it, a section of the *Vita Christi* (published about 1480) of Frey Yñigo de Mendoza constitutes a Christmas play suitable for presentation. The whole work is composed in dialogue form but is obviously intended for the reader.<sup>15</sup> The author probably inserted at the appropriate place in the narrative a Nativity play typical of the time. An angel, not necessarily represented, is seen flying through the air by a number of shepherds as they watch their flocks.<sup>16</sup> The shepherds are struck dumb with fear and dare not go to the village to report the occurrence. The angel appears again, tells of the birth of Christ, and bids them to go and worship him. They decide to take with them flute, pipe, and rebec to honor the Child, and presents for the Virgin.<sup>17</sup> They now see the Mother and Child apparently at some distance, and hear her sing to him. The author comes in to tell of their visit. Thus the shepherds need not be shown at the doorway with its beasts of burden, which is mentioned by the angel.<sup>18</sup> One of the shepherds returns and reports what they have seen. That the scene represents throughout an outdoor shepherds' meeting-place in the country is shown by mention of the village as though not visible, and by references to flocks, sheepfold, valley, hill, hillock, and meadow.<sup>19</sup> Sheepskin clothing, crook, basket, fife (*cherumbella*), and guitar are apparently in evidence.<sup>20</sup> It is noteworthy that the author resorts to narration and thus avoids showing a manger or Nativity.

The *Dialogo entre el Amor y vn Viejo* of Rodrigo Cota, though probably never presented as a play, carries an introductory statement and further comments which clearly describe the setting of the events. An old man appears in a dilapidated hut in a formerly well-kept but now neglected garden. A pleasure-house stands near by in ruins.<sup>21</sup> Cupid

<sup>13</sup> *Ibid.*, p. 101.

<sup>14</sup> *Ibid.*, p. 101.

<sup>15</sup> *Cancionero castellano*, i, 22.

<sup>16</sup> *Ibid.*, pp. 18, 20.

<sup>17</sup> *Ibid.*, p. 20.

<sup>18</sup> *Ibid.*, p. 19.

<sup>19</sup> *Ibid.*, pp. 18, 19, 20, 21.

<sup>20</sup> *Ibid.*, pp. 18, 20, 21.

<sup>21</sup> *Ibid.*, p. 580.

comes before him and is at first repulsed, then overcomes the old man, and ends by ridiculing love pretensions in one so aged.

An expense account of Christmas ceremonies in a church in Saragossa in 1487, at which Ferdinand and Isabella were present, reveals that such equipment was available as platforms (*cadahalsos*), artificial heads for ox and ass, manger (*pesevre*), pieces of gold-leaf for stars, wigs for prophets and angels, gloves for the angels and God the Father, a turning device (*torno*; Crawford's rendering "throne" seems doubtful)<sup>22</sup> on which the Virgin was seated, two sticks with which to push (*pujar*) it, and wheels on which angels turned themselves. Platforms are also mentioned for an *entremes* by shepherds at the Festival of the Innocents. Three pounds of paste were provided for fastening clouds and stars. Whether or not the *representacion de la nativitat* included speaking parts to make it a play, it is evident that considerable attention could be paid on occasion to scenery, properties, and mechanical devices.<sup>23</sup>

In the *Cronica del Condestable Miguel Lucas de Iranzo* are described certain Christmas, Epiphany, birth, marriage and other festivals apparently customary among the nobility in the fifteenth century. The ceremony on March 25, 1458, of proclaiming Miguel Lucas a count takes place in a room of the royal palace. Banners, arms, the sounding of trumpets, announcements by criers (*farantes*) and the *rey de armas*, and the presentation by the king of a staff of authority (*baston*) bring to mind later festival plays celebrating events in the lives of individuals or families.<sup>24</sup> The Sunday following Christmas, 1461, the count entertained dignitaries of the church at supper in Jaén; there were masked figures, dances, and songs. The ensuing *día de los Reyes* the guests were more numerous. The count offered prizes to winners in a lance-throwing contest, held before his house and lasting well into the night *con muchas antorchas y trompetas y atavales*. The guests then withdrew for supper,

<sup>22</sup> *Spanish Drama before Lope de Vega*, Philadelphia, 1922; p. 14.

<sup>23</sup> Schack, *op. cit.*, pp. 267-268.

"Expensa extraordinaria de la fábrica de los cadahalsos mandada por el Arzobispo y Cabildo para la representacion de la Nativitat de Nuestro Redentor, en la noche de Nadal de 1487, que se hizo por servicio y contemplacion de los Sres. Reyes Católicos, . . . — Para hacer testas del buey y del asno, para el pesevre é piezas de oropel, . . . — Unas cabelleras de cerda para los profetas . . . — Siete pares de guantes para los ángeles . . . — Por el loguero de siete cabelleras de mujer para los ángeles . . . — Un par de

garrotes para pujar el torno donde estava sentada la Maria . . . — 22 clavos palmeras, limados, redondos, para los ángeles volverse su derredor en las ruedas . . . — Un par de guantes para el que hacia el Dios Padre . . . — El tercer dia de Pascua por desazer los cadahalsos del entremes de los pastores para la fiesta de los Inocentes . . . — Por media libra de oro de bacín para los cielos y ruedas de los ángeles . . . — Por una piel de oropel para estrellas . . . — Tres libras de agua cuita para pegar nubes y estrellas . . .

<sup>24</sup> *Memorial histórico español*, viii, pp. 3-14.

which was followed by the representation of the Magi incident.<sup>25</sup> The marriage ceremony of the count and countess on January 25, 1461, is described. The gorgeous dress worn by each as they go to the church, as well as that of the other participants, is described in detail. After leaving the church the procession returns to the dwelling. Both going and coming the count is accompanied by musicians with numerous instruments forming a sort of band. A large room in the house is decorated with luxurious drapes and carpets, and equipped with a high platform for the principal table. After a sumptuous dinner the tables are removed. On a scaffold set up at one end of the room *dulzaynas* are played to accompany dancing. Then follow a bull fight outside, and other sports. Supper in the evening is followed by dancing.<sup>26</sup> Now enters a group of players with masked faces, "vestidos de mui buena y galana manera, es á saber, de un fino paño mui mucho menos que verde, representando que salían de un crudo cautiverio do les fué libertad otorgada, condicionalmente que a la fiesta de los dichos señores Condestable y Condesa viniesen a servir y honrar."<sup>27</sup> It seems that a brief playlet much like Encina's first piece is referred to here. The celebration of the marriage continued thus, but with variations, for many days. The dress of the masked players, as well as that of the count and countess, is described in great detail. The celebration on the following day closed with a masquerade and dance. During the evening of the third day a more elaborate entertainment was presented. A troop of boys dressed as pages in brocaded uniforms come before the guests and claim to represent the people of an unknown and distant land. Not only have the people and their belongings been conquered and destroyed by their enemies, but also the temples of their faith. The young pages hope that the place of these latter will be taken by the count and countess. The boys relate having been swallowed by a gigantic serpent. They seek permission to use a door on the opposite side of the room in representing their escape from the monster. Then there is seen near the countess the enormous head of a serpent, constructed of painted wood. One by one amid great flames of fire it casts these small pages out through its mouth. This was apparently a sort of play, consisting almost wholly of the narration of past events, with the count and countess addressed directly. The costuming and the mechanical device provided for the occasion are of interest.<sup>28</sup> Bad weather made outdoor sports impossible on the fourth day, and after dinner there were dancing and singing and "otros en-

<sup>25</sup> *Ibid.*, pp. 41-43.

<sup>26</sup> *Ibid.*, pp. 43-51.

<sup>27</sup> *Ibid.*, p. 51.

<sup>28</sup> *Ibid.*, pp. 54-55.

tremeses á tales fiestas anejos.”<sup>29</sup> After supper on the fifth day masked dancers appeared in a performance. During the afternoon there was a *juego de cañas* in a square. On the seventh day occurred a bull fight in a public square, observed by spectators from the balconies of the surrounding houses.<sup>30</sup> On the eighth day a joust was held in a public square elaborately decorated with drapes and banners and carpetings, and equipped with a platform for the judges. It was watched from every vantage point by numerous spectators.<sup>31</sup> Such may well have been the setting for later public presentations of plays. The marriage celebration continues for many more days, the hours of daylight being used for bull fights and *juegos de cañas*, while the nights are spent “en muchos momos y personaxes, de tantas y tan discretas imbenciones y empresas que fingían tomar, y con tan diversas aposturas y arreos, que es cosa increíble.”<sup>32</sup> It was a time of exhausting labor for musicians, *trovadores*, and tailors. The count and countess dressed differently each day, and costumes had also to be provided for many others.

At an Easter celebration to which nearly everyone in Jaén was invited, a battle of eggs took place before the count's dwelling. A castle on wheels was moved along the street and served to shelter one group of throwers, while another group was protected by a tower of the dwelling.<sup>33</sup> A dinner, with dancing, followed this ceremony. Before Christmas, 1462, the count had his house decorated, in accordance with his annual custom, with silks and drapes. On Twelfth Night he had as his guests a large number of the principal people of Jaén, and sponsored a contest that took place before his house. The place was illuminated with numerous torches and large lanterns. The count and a number of his guests arrived on horseback wearing masks and crowns to represent the Magi. There was much music and great excitement. The principal guests entered the house for supper. After the tables had been removed a woman with a babe in her arms, representing the Virgin and Child, rode into the room on a donkey. Joseph accompanied her. The count seated her on a platform which he had himself occupied, then withdrew to a chamber at the opposite side of the room. He soon emerged with his pages, all wearing crowns and masks and bearing cups containing gifts in the manner of the Three Wise Men. These actors moved slowly across the room following a star which guided them as it moved along a cord to the place where the Virgin was. They presented their gifts to the Child amid a deafening sound of trumpets and *atacales* and other

<sup>29</sup> *Ibid.*, pp. 55-56.

<sup>30</sup> *Ibid.*, p. 58.

<sup>31</sup> *Ibid.*, pp. 59-61.

<sup>32</sup> *Ibid.*, p. 62.

<sup>33</sup> *Ibid.*, pp. 67-68.

instruments. This could have been only a spectacle or dumb show. It took place annually.<sup>34</sup> The star may have been a lighted candle or a gilded paper or board. Beginning the fifteenth of January the wedding ceremonies of a servant and relative of the countess were held. The celebration was naturally more simple than that of the marriage of the count and countess. After supper at night masked figures appeared.<sup>35</sup>

The chronicle for 1463 opens with an account of a *juego de cañas* by the count's followers, part of whom are disguised as Moors, with false beards.<sup>36</sup> Then all take supper with the count. There follows a representation of the incident of the Magi which differs slightly from that discussed in the foregoing paragraph: "Y desde ovieron cenado, vinieron a cavallo los tres Reyes magos, guiandolos el estrella que estaba puesta en un cordel por la calle fasta una puerta de una sala, donde el dicho señor Condestable estaba, y descavalgaron y entraron en ella do estaba puesta otra estrella que los guiase, y allá ofrecieron sus presentes al buen niño Jesus. Ficieron todos sus actos con el Rey Eroles en buena contenenencia. . . ." <sup>37</sup>

That Nativity, as well as Epiphany, spectacles were customary is shown in the account of the count's activities on Christmas, 1464: "á la primera misa recibia el cuerpo de nuestro Señor y para esta noche mandaba que se hiciese la historia del nacimiento de nuestro Señor y Salvador Jesuchristo y de los pastores en la dicha yglesia mayor á los maytines, segun á la fiesta é nacimiento de Dios nuestro Señor se requería y se requiere; . . ." <sup>38</sup> In 1466 is celebrated the birth of the Condestable's daughter.<sup>39</sup>

It is noticed that spectacles, masquerades and other entertainments usually took place after supper at the close of a day of ceremonies which usually included outdoor games. Such celebrations became, with the advent of Juan del Encina toward the close of the century, the occasion for the presentation of plays.

The first play of Encina was presented in the year 1492 before the Duke and Duchess of Alba as a part of the Christmas ceremonies in their household. It is with this author that a continuous development becomes traceable in the theatre of the Peninsula. Our study is limited, then, to the treatment of plays written or presented for the first time after 1492, but before 1555.

Encina is the first to compose secular plays. He wrote fourteen or fifteen pieces. His works and those of Lucas Fernández, his follower and

<sup>34</sup> *Ibid.*, pp. 75-76.

<sup>35</sup> *Ibid.*, pp. 76-77.

<sup>36</sup> *Ibid.*, pp. 103-104.

<sup>37</sup> *Ibid.*, p. 108.

<sup>38</sup> *Ibid.*, p. 160.

<sup>39</sup> *Ibid.*, p. 262.

imitator, are the first to be considered. Next come the forty-four plays of the Portuguese Gil Vicente, eleven of which are in Spanish. All of the plays of Vicente, both in Portuguese and in Castilian, are examined because of the desirability of viewing the work of each author in its entirety. Thus may be formed, it is hoped, a reasonably correct and complete impression of a given writer's conception of the scene. Of Diego Sánchez de Badajoz, who is to be classed as a follower of Encina, the twenty-eight extant plays are treated. About thirty-five other works by various authors, to be classed for our purposes as in the Encina manner, are discussed.

The plays mentioned above are usually said to constitute the work of the Encina school, which consists of many short eclogues, farces, *autos* and *representaciones*, and lasts well beyond the time of Encina. The works are partly secular and partly religious and tend toward brevity and simplicity. They present as themes the birth of Christ, his worship by shepherds, comic scenes and love affairs of shepherds and rustics and their clashes with knights (*caballeros*) and town dwellers, the festivals of Holy Week or the Epiphany, celebrations of such events as births and victories in the lives of noble and royal families, and, especially in the works of Diego Sánchez de Badajoz, some of the less known biblical stories recounted in the Old Testament.

The works of the other school of dramatists are based upon the theories of Torres Naharro, whose *Propaladia*, or collected works, appeared at Naples in 1517. This collection contains nine plays, of which eight are constructed according to the rules laid down by the author. The Torres Naharro school produced fewer works than that of Encina, and nearly all of them are secular. The plots are frequently based upon the *Celestina*. Each play is preceded by an *introito*, which is a prologue consisting of coarse wit pronounced by a rustic for the purpose of putting the audience in good humor, and by an *argumento*, or summary of the content. The play proper must consist of five *jornadas*, or acts, the division being made primarily to furnish resting places rather than because the subject requires them. The number of characters must be such that the play will not grow dull as a result of having too few, nor confusing because of too many. There should be not less than six nor more than twelve, unless the subject requires a greater number. Each character is to be given what befits him, the inappropriate and unbecoming being avoided.

Early in the investigation it became apparent that each of the plays before us was constructed, as far as its staging was concerned, in ac-



cordance with the practices of one or the other of the schools described. Accordingly, plays of one act have been regarded as in the Encina tradition. Those of five acts which are strictly in accordance with the theories of Torres Naharro have been treated together. In addition to works by the followers of Torres Naharro appear a certain number of plays which seem to use the form of Torres Naharro, but with variations, and which bring in devices from the school of Encina or introduce new departures.

## CHAPTER II

### JUAN DEL ENCINA

In Juan del Encina's *Cancionero* of 1496 were eight plays. The first is the *Égloga representada en la noche de la Natividad de nuestro Salvador*, which was performed in connection with a Christmas celebration in the palace of the Duke and Duchess of Alba, probably in the year 1492.<sup>1</sup> First the author himself in the rôle of a shepherd named Juan, then his companion Mateo, enter a room where matins are being heard. The former presents to the Duchess a copy of certain of his verses which he calls the *cien coplas de aquesta fiesta*.<sup>2</sup> Then begins a discussion of Juan's qualifications for his place as entertainer in the Duke's household. The poet is belittled by Mateo, who doubts whether his companion is fitted for either drawing-room or palace. A single entrance suffices. Since the only fiction consists of pastoral garb and dialect, stage properties are not needed. The *égloga* contains only the actual events that take place on the presentation of the *coplas*. Time, place and action are, therefore, real in the strictest sense. It is likely that there would be an altar in the room used for the matins ceremony.

The *Égloga representada en la mesma noche de Navidad* is a continuation of the foregoing, and was presented at the same time and place. The shepherds Matthew, Mark, Luke, and John discuss the birth of Christ and its significance, then go to pay their respects to the new-born Saviour. The statement that they depart for Bethlehem to see the Christ Child is evidence that a *Nacimiento*, or representation of his birth, was not visible to the audience.<sup>3</sup>

The Good Friday ceremonies of about the year 1493 were the occasion for the *Representación á la muy bendita pasión y muerte de nuestro precioso Redentor*.<sup>4</sup> Two hermits move slowly across the scene on their way to visit the sepulchre, at which they arrive:

<sup>1</sup> Kohler: "Sieben Spanische Dramatische Eklogen," *Gesellschaft für romanische Literatur*, Dresden, 1911; vol. 27, pp. 19, 20. All of the dates given are according to Kohler; several of them may be questioned.

<sup>2</sup> *Cancionero de Juan del Encina publicado en facsimile por la Real*

*Academia Española*, Madrid 1928; p. 11 of the "Prólogo" and p. vii of the text.

<sup>3</sup> Juan del Encina: *Teatro Completo*, Madrid 1893; p. 23.

Á Belén vamos, zagales, . . .

<sup>4</sup> Kohler, *Op. Cit.*, p. 21.

Padre. Aquesta que aqui parece  
Debe ser su sepultura.<sup>5</sup>

This is, then, the first example of the unlocalized scene. Since the play was intended to form a part of the Easter celebration, it is probable that the place of presentation was a church or chapel. For descriptions of several forms of sepulchre known to have been used in Easter plays in other countries, reference may be had to the works of Brooks, Young, and Bonnell.<sup>6</sup>

The *Representación á la santísima resurreccion de Cristo* is an Easter play of 1493.<sup>7</sup> A suggestion that the temple be honored and the use of the sepulchre in the scene tend to show that the piece was presented in a room for religious services.<sup>8</sup> Josef, Madalena, Lúcas, Cleofás, and an angel tell how Christ appeared to them. Madalena mentions the Resurrection, to which another reference appears in the closing lines of the play.

The *Égloga representada en la noche postrera de carnal* served as an introduction to the Shrove Tuesday festival of about the year 1494 in the palace of the Duke and Duchess,<sup>9</sup> although there is nothing in the play to connect it with the usual celebration. Four shepherds lament the approaching departure of their master for war, and later sing joyfully on receiving news of peace. The only fictions are dress and speech and place, which latter is assumed to be an unspecified meeting-place of shepherds. The actual place of presentation is a room of the palace.

Introduced by the foregoing, which deals with a personal theme, the *Égloga representada en la mesma noche de Antruejo ó Carnestollendas* is the real Shrove Tuesday play and consists of the representation of the last feast before Lent. The shepherds participating in the action stretch out on the ground.<sup>10</sup> Food, a jug of wine, and a pouch are used:

Bras. ¿Qué tienes de comer? Di.  
Beneito. Buen tocino  
Y aqeste barril con vino  
Del mejor que nunca vi.

¿Qué traes en el zurrón?  
Di, garzon.

<sup>5</sup> *Teatro Completo*, p. 34.

<sup>6</sup> Brooks: *The Sepulchre of Christ in Art and Liturgy, with Special Reference to the Liturgic Drama*, p. 50.

Young, Karl: *Dramatic Associations of the Easter Sepulchre*, pp. 5-7.

Bonnell, J. K.: "The Easter Sepul-

chre in its Relation to the Art of the High Altar," *PMLA*, XXXI, p. 712.

<sup>7</sup> Kohler, *Op. Cit.*, p. 21.

<sup>8</sup> *Teatro Completo*, pp. 49, 50; 52, 53.

<sup>9</sup> Kohler, *Op. Cit.*, p. 25.

<sup>10</sup> *Teatro Completo*, pp. 75, 77.

Pedruelo. Trayo un buen tarro de leche  
Para que nos aproveche.<sup>11</sup>

Although the play is presented in a room of the palace, the shepherds' activities of which it largely consists imply an outdoor scene amid their customary surroundings.

The *Égloga representada en requesta de unos amores* was presented in the drawing-room of the ducal palace in the year 1494.<sup>12</sup> Mingo, a shepherd, is the rival of a squire for the hand of the shepherdess Pascuala. The squire wins her by becoming a shepherd. A rose, flute, sling, ring, crook, and pouch are used.<sup>13</sup> It may be inferred from the dialogue and from the closing *villancico* that an outdoor spot is supposed as the place of action.<sup>14</sup>

The eighth and last play of the 1496 *Cancionero* is the *Égloga representada por las mismas personas que en la de arriba van introducidas*, which was probably presented in 1495.<sup>15</sup> It recounts a visit of the characters of the preceding play to the Duke's palace, where they decide to abandon their pastoral existence in favor of a more elegant life. In an introductory scene, Gil appears in a room of the palace and calls to his companion Mingo. He then urges Mingo to enter the palace despite the latter's diffidence. Mingo presents a collection of his works, to which he refers figuratively as the product (*esquilmo*) of his flocks, to the Duke and Duchess in the name of Juan del Encina. The shepherds' wives, Menga and Pascuala, are now called from a place near by where they have been watching their flocks. Menga, like Mingo, hesitates at the doorway because of diffidence, then enters and expresses admiration of the size and decorations of the palace. The first part closes with dancing and the singing of a *villancico* such as would be expected to end the play. In the play proper the rustic characters make their decision to remain permanently at the palace, change from leather garments to finer clothing, and close with another *villancico*. The author deals, in the first part, with a personal theme, and the Duke and Duchess are addressed directly. In the second part he passes to his principal subject. Encina thus anticipates, in this play, his later method of presenting more than one theme in a single piece. There is no fiction as to place.

This ends the Encina plays published by 1496. The dramatist had probably left the services of the Duke of Alba before 1498 for he is thought to have been in Salamanca in that year.<sup>16</sup> Of two works which

<sup>11</sup> *Ibid.*, pp. 76, 84.

<sup>12</sup> Kohler, *Op. Cit.*, p. 26.

<sup>13</sup> *Teatro Completo*, pp. 91, 99.

<sup>14</sup> *Ibid.*, pp. 100-102.

<sup>15</sup> Kohler, *Op. Cit.*, p. 26.

<sup>16</sup> Cotarelo y Mori: *Estudios de historia literaria de España*, Madrid 1901; p. 125.

appeared in the *Cancionero* of 1507 one is known to have been written prior to October, 1497, and deals with a love theme, while the other treats of the Nativity. The first was entitled *Égloga representada en la noche de Navidad* and was presented as a part of the Christmas celebration in 1498.<sup>17</sup> It is sometimes called the *Égloga de las grandes lluvias*. Here are shown several well-marked divisions in theme. The eating of figs and chestnuts, discussions of disastrous floods and of personal affairs of the author, shepherds' games and horseplay, and the announcement of the birth of Christ with the departure of the shepherds to visit him are all joined in one play. The scene is fixed. Action largely replaces narration. The fact that the shepherds depart to adore the Christ Child is partial evidence that a representation of the Nativity was not visible, as is true also of the second Christmas play of the author. The dialogue shows that the supposed scene lies out of doors, where the shepherds seek shelter from storms in the ravines.<sup>18</sup> They are seated about a fire at one point in the play.<sup>19</sup> The angel that announces the birth seems to appear in the scene.

The *Representación ante el muy esclarecido é muy illustre Príncipe don Juan*, which was first presented not later than 1497,<sup>20</sup> consists mainly of action. While a single theme, that of Cupid's subjection of the shepherd Pelayo, continues throughout, the play may be divided into four scenes on the basis of the entrances of new personages. In the introductory speech of Cupid the author makes use of the long monologue for the first time. Cupid is introduced with his bow and arrows; a jug and a sling are displayed.<sup>21</sup> The scene is fixed. That an outdoor scene is supposed is shown by the fact that the shepherds chance to pass and by the statement that Cupid is hunting on forbidden ground.<sup>22</sup>

Encina was known to be in Italy in 1502.<sup>23</sup> To this trip may be due the *Égloga de tres pastores*, sometimes called the *Égloga de Fileno y Zambardo*, which is based directly on an Italian play.<sup>24</sup> It was printed in the *Cancionero* of 1509,<sup>25</sup> and is developed through action rather than narration. The monologue is employed, and the hero kills himself while in view of the audience. The fact that his companions later find him lying on the grass shows a supposed, if not an actual, outdoor scene, as does also the mention of a mountain and a sheepfold regarded as close

<sup>17</sup> Kohler, *Op. Cit.*, p. 30.

<sup>18</sup> *Teatro Completo*, pp. 138, 139.

<sup>19</sup> *Ibid.*, p. 140.

<sup>20</sup> Kohler, *Op. Cit.*, p. 31.

<sup>21</sup> *Teatro Completo*, pp. 159, 166, 172.

<sup>22</sup> *Ibid.*, pp. 159, 163.

<sup>23</sup> Cañete: "Proemio," *Teatro Completo*, p. xxx.

<sup>24</sup> Crawford: "The Source of Juan del Encina's *Égloga de Fileno y Zambardo*," *Rev. Hisp.*, vol. xxx, 1914, pp. 218-230.

<sup>25</sup> Kohler, *Op. Cit.*, p. 34.

at hand.<sup>26</sup> Numerous shepherds' articles are used.<sup>27</sup> The scene is fixed.

The *Aucto del Repelon*, at times called the *Coplas del Repelon*, was printed in 1509,<sup>28</sup> having probably been presented at some time between 1507 and that year.<sup>29</sup> It appeared only in the 1509 *Cancionero*. The piece is developed partly through the narration of past events and partly by means of action. Markedly comic situations are introduced. The action and dialogue are realistic. The scene represents a room off the public square.<sup>30</sup>

The *Égloga de Plácida y Vitoriano* is the longest and most complicated of the Encina plays. It was probably presented in Rome in 1513 at the house of the Valencian Cardinal Arborea,<sup>31</sup> and the edition which served for the *Teatro Completo* must have been printed prior to 1559.<sup>32</sup> At the beginning of the play stands an argument in prose, which is substantially repeated by the shepherd Gil Cestero in an introductory speech before the beginning of the play proper. This shepherd addresses the actual persons present, as do the actors in Encina's first Christmas and Shrove Tuesday plays. His statement "Me vengo acá por palacio" appears to show that the actual place of presentation is in or near a palace.<sup>33</sup> The shepherdess Plácida appears at an unspecified place in town<sup>34</sup> to tell of the unfortunate state of the loves of herself and Vitoriano. She departs, taking leave of the *palacios de mi consuelo*,<sup>35</sup> and goes off to mountains and forests. Vitoriano next appears in an outside scene in the same village and complains of cruel treatment at the hands of his sweetheart. He decides to consult Suplicio, at whose door he stops without having to leave the scene.<sup>36</sup> This friend advises him to cure one love with another by courting Flugencia, and then goes to call her to her window, to which Vitoriano goes also,<sup>37</sup> again without passing from view. On the departure of Vitoriano the stage is left clear for the appearance of the bawd Eritea in the same place for a conversation with Flugencia, who is now outside her house.<sup>38</sup> Eritea is sent away when Flugencia notices the approach of Vitoriano and Suplicio. The former complains that he cannot forget Plácida despite his attempt to woo Flugencia. Next Vitoriano leaves the scene to search for Plácida, but comes back announcing that she has left the village. A shepherd supposed

<sup>26</sup> *Teatro Completo*, pp. 198, 224.

<sup>27</sup> *Ibid.*, p. 219.

<sup>28</sup> Cañete: "Proemio," p. xlv.

<sup>29</sup> Kohler, *Op. Cit.*, p. 39.

<sup>30</sup> *Teatro Completo*, pp. 229, 249.

<sup>31</sup> Cotarelo y Mori: *Op. Cit.*, p. 128; and d'Ancona, Alessandro: *Origini del teatro italiano*, Torino, 1891; pp. 81, 82.

<sup>32</sup> Kohler, *Op. Cit.*, p. 39; and Cañete: "Proemio," p. lxiii.

<sup>33</sup> *Teatro Completo*, p. 260.

<sup>34</sup> *Ibid.*, p. 266.

<sup>35</sup> *Ibid.*, p. 267.

<sup>36</sup> *Ibid.*, pp. 269, 270.

<sup>37</sup> *Ibid.*, pp. 278, 280.

<sup>38</sup> *Ibid.*, pp. 286, 292.

to be grazing his flocks within view of the stage is called in. He relates that Plácida passed by several days before.<sup>39</sup> Vitoriano goes off toward a mountain and is followed by Suplicio, while Pascual remains behind with his companion Gil Cestero to play a game in which their shepherds' effects are the stakes.<sup>40</sup> This comic scene, followed by a *villancico*, ends the first part, throughout which the scene represents a place in a square or street where the characters meet, call forth the person wanted, or converse through the windows. It is the kind of scene that is to be used commonly by Torres Naharro and his followers.

To open the second part Plácida appears in a solitary place in the open country, where she takes her own life with a dagger.<sup>41</sup> Vitoriano and Suplicio then search for her for some time in a valley before finally moving toward a fountain where they find the body, pierced with a dagger that proves to be Vitoriano's own.<sup>42</sup> Vitoriano faints and is brought to consciousness with a dash of water in his face.<sup>43</sup> On receiving Vitoriano's promise not to take his own life Suplicio leaves him to watch and pray over the dead loved one. At the close of a long soliloquy, in the course of which he philosophizes on love and death, Vitoriano leaves to borrow a knife from shepherds he expects to find behind a slope.

The third part opens with the shepherds Gil and Pascual in the open country where they lie down to sleep in a grove.<sup>44</sup> Plácida's body is not far distant. At the approach of Suplicio Gil wonders if he is *de los del otro día*, showing a lapse of time since their earlier meeting.<sup>45</sup> Vitoriano returns with a knife, but, instead of using it for the purpose intended, offers a prayer to Venus. She appears and summons Mercurio, who revives Plácida. Suplicio now appears at the grove where the shepherds are sleeping and rouses them to go to the aid of Vitoriano, whom he believes still to be grieving beside Plácida. It is now dawn.<sup>46</sup> The shepherds are moving along when they see the lovers approaching them. There follow dancing and the singing of a number of *canciones*.

The *Égloga de Cristino y Febea* is not found in any edition of the *Cancionero* but appears to be a product of the presses of Salamanca after 1509 and before 1514.<sup>47</sup> In it sufficient time elapses for Cristino to join a religious order against the advice of his friend, then fall in love with Febea as a result of the scheming of Cupid, and finally to abandon his order for the sake of his loved one. No change in scene or further

<sup>39</sup> *Ibid.*, p. 304.

<sup>40</sup> *Ibid.*, pp. 307-309.

<sup>41</sup> *Ibid.*, pp. 313, 315.

<sup>42</sup> *Ibid.*, pp. 317, 320, 323.

<sup>43</sup> *Ibid.*, p. 322.

<sup>44</sup> *Ibid.*, pp. 347, 351, 352.

<sup>45</sup> *Ibid.*, p. 348.

<sup>46</sup> *Ibid.*, p. 360.

<sup>47</sup> Barbieri: "Adiciones al Proemio," *Teatro Completo*, p. lxx.

break in time is indicated. Cristino wears the costume of his religious order.<sup>48</sup> Cupid is shown with wings and carries his bow and arrows.<sup>49</sup> The play is carried out wholly in action and the scene is fixed.

The *Égloga Interlocutoria* was either written by Encina or by an author who employed Encina material.<sup>50</sup> As pointed out by Professor R. E. House, it treats the same subjects as the *Égloga de las grandes lluvias*, and differs from it only in the order in which they are presented. The scene was probably laid in a large room of the palace of the Duke of Alba. The actors are shown with small flutes, pouches, or crooks and must have been dressed as shepherds.<sup>51</sup>

In Encina's first eight plays simplicity is the keynote. Each play treats only a single incident. If a second theme is to be introduced it is in the form of a second play. This is illustrated in the two Christmas and the two Shrove Tuesday plays.

The content consists either of real events pictured as they happen, as in the author's first play; of the narration of past events; or of comic matter intended for action. In any case no complication in staging is necessary and conformity to the unities of time and place is obligatory by the nature of the plays.

There is no indication of an attempt to use scenery to represent a place of action. From the heading in the 1496 *Cancionero* it appears that all of the first eight plays were presented within the palace of the Duke:

Representaciones hechas por Juan del encina a los ilustres  
y muy / maníficos señores don Fadrique de toledo y doña  
Ysabel pementel: / Duques de alva Marqueses de coria . c .<sup>52</sup>

A statement to the same effect appears in each play except the third and fourth.<sup>53</sup> The actual place was usually a *sala* in the palace. In plays of religious character this may well have been a chapel or room for devotional services. The place represented was ordinarily an unspecified outdoor meeting-place of shepherds, although in the first play and the eighth there is no fiction as to place. In them the palace itself is the place represented.

The scene is usually fixed, but this may be due to the simplicity and narrative content of the plays. However, the unlocalized scene is recog-

<sup>48</sup> See cut, p. 381, *Teatro Completo*.

<sup>49</sup> *Ibid.*, p. 389.

<sup>50</sup> "Égloga interlocutoria," *Rev. Hisp.*, vol. xxxvi, pp. 475-478; for the similarity of the play to the *Égloga de las grandes lluvias*, see R. E. House: "A Study of Encina and the *Égloga*

*Interlocutoria*," *Rom. Rev.*, vol. 7, pp. 458-459.

<sup>51</sup> *Égloga interlocutoria*, *loc. cit.*, lines 78, 223, 283, 256.

<sup>52</sup> Facsimile of 1498 *Cancionero*.

<sup>53</sup> *Teatro Completo*, pp. 3, 15, 59, 89, 103.



nized in the third play, where the characters proceed along the way until they arrive at the sepulchre. This may signify that the fixed scenes of the other plays are merely a matter of accident. On the other hand, the fact that three Christmas plays close with the departure of shepherds to visit the Christ Child shows that Encina at times consciously avoided the unlocalized scene.

Since of all stage fictions those of dress and implements of a calling are the easiest to simulate, to indicate a shepherd Encina uses the pouch, crook, sling, and flute, and the shepherd's leather garb. Appropriate small properties are thus used in all the plays, such as Cupid's bow and arrows in the tenth play and a cloth bearing the imprint of Christ's face in the Good Friday play. Small articles used only in plays after the eighth include a knife, dagger, spoon, flint, steel and tinder-box. The latter three items are to become common in the pastoral plays of Encina's followers.

Beginning in 1498 with the ninth play, or *Égloga de las grandes lluvias*, the themes become more involved. This play may be divided into four scenes on the basis of content, but one setting suffices. The tenth play consists mainly of action and largely excludes narration. It develops a single theme but may be divided into scenes on the basis of the entrance of new personages. A tragic note appears in the *Égloga de tres pastores*, and a markedly comic tone prevails in the *Aucto del Repelon*.

It is not until the *Plácida y Vitoriano* that we find a plot sufficiently involved to expose Encina's ideas on stage-craft. Here, through the first part of the play, the author has his scene represent a fixed place before the dwellings of some of the characters. Then through the remaining parts the scene represents an extended unlocalized place through which the characters move on their various missions. The shepherds appear in pastoral garb carrying crooks and other effects characteristic of their occupation, as in the shorter plays.<sup>54</sup> Night is specified as the time of the action, with the closing scenes at dawn.<sup>55</sup> The time, usually in the other works a strict unit equaling exactly the period required for the plays' events in real life, in the *Plácida* extends over several days. The time unity of the other plays may, then, have been a matter of accident. In the *Égloga de Cristino y Febea* the time is a unit only relatively.

<sup>54</sup> *Ibid.*, pp. 323, 352, 353.

<sup>55</sup> *Ibid.*, pp. 284, 286, 360.

## CHAPTER III

### LUCAS FERNANDEZ

The six plays or dramatic eclogues of Lucas Fernández, a follower of Encina, were published at Salamanca in 1514. Three of them are religious in theme and three are secular. There is, in addition, a brief operatic piece with the title *Diálogo para cantar*. It seems doubtful that this dialogue was ever presented. Two shepherds, Bras and Juan, are present throughout. Bras asks Juan the source of his ill humor and attempts to console him on learning that it is love. A reference to "her who yonder drives her flocks to graze" suggests an outdoor setting. Also of interest are items noted by Cotarelo in the records of the Cathedral of Salamanca showing that Fernández composed several Corpus plays. They are no longer extant. He lists the expenses of presentation of one of them for which an inexpensive *pabellón* was provided.<sup>1</sup>

The first date given following the title of each work treated below is according to Kohler, and the second is according to Cotarelo.<sup>2</sup> The *Comedia* (1498; 1495 or 1496) is the first of the secular works. The shepherd Bras-Gil is telling of his search for Beringuella when she appears. He wins her love and they exchange gifts, an *orillo*, or sort of ribbon, and a ring. The girl's grandfather appears and accuses Bras-Gil of leading her astray. Bras-Gil's companion Miguel-Turra enters, makes peace, and arranges an early marriage. A *villancico* closes the love scene and another ends the play. At the entrance of the old man Beringuella suggests to her lover that they hide among the crags or large rocks near by.<sup>3</sup> This and other references to rural scenery give the appropriate pastoral setting. The approaching darkness shows the approximate hour represented in the play. Weapons used in the quarrel with the grandfather are a crook and a club.<sup>4</sup> The scene is fixed and continuously occupied.

The *Farsa o cuasi comedia* of love (before 1500; about 1497) is the

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<sup>1</sup> Lucas Fernández, *Farsas y Églogas*, ed. Cañete, Madrid, 1867, p. 46; Cotarelo, Emilio, "Prólogo" to Lucas Fernández, *Farsas y Églogas, reproducción en facsimile de la primera edición de 1514*, Madrid, 1929; p. xxi.

<sup>2</sup> Kohler, "Sieben Spanische Drama-

tische Eklogien," Dresden, 1911; pp. 55, 58, 61, 64, 66.

Cotarelo, "Prólogo," pp. xvi, xviii, xix, xx.

<sup>3</sup> Fernández, *Farsas y Églogas*, p. 16.

<sup>4</sup> *Ibid.*, pp. 22, 25.

second secular piece. A maiden in a supposed rustic scene <sup>5</sup> reveals in a short monologue her love for a knight. She meets a shepherd who, overcome by her attractions, makes love to her. The knight appears and precipitates a quarrel with his rival by preparing to depart with the girl. In the end the rustic is pacified and shows the lovers the way to go. References to passers-by give the impression of an outdoor scene near a roadway.<sup>6</sup> The shepherd's *cabaña* <sup>5</sup> need not be represented.

In the *Farsa ó quasi comedia* of the soldier (1509 or later; 1497, with better reasons), the third secular play, the shepherd Prábos tells of his love for Antona. A soldier enters and attempts to console the lover. Pascual, a second shepherd, appears and quarrels with the soldier. Prábos pacifies them. Because Pascual knows of the love of Prábos for Antona, he summons her and arranges their marriage. The fact that Prábos is twice mentioned as seated on the floor or ground tends, together with the mention of hills, valleys, meadows, rivers, and fountains, to create the illusion of an outdoor scene.<sup>7</sup> The fact that Antona is later called from a place near by where she is watching her flocks also indicates that the scene is regarded as lying out of doors.<sup>8</sup>

The first of the religious plays is the *Égloga ó Farsa del Nacimiento de Nuestro Redemptor Jesucristo* (1500; 1500). In a long speech a shepherd praises himself. Another enters and reproaches him for his conceit. A hermit represented as walking along predicts the birth of Christ, and a third shepherd comes in to report that he has been born. All depart to visit the Christ Child. Each shepherd plans to take him a small gift. The serious parts of the piece pass in narration. Although this is a Nativity play, the evidence would show that the author avoids using the manger scene by having the shepherds leave at the close. The present writer believes, with Cotarelo and Valbuena, that the religious plays were presented in a place of worship.<sup>9</sup> However, one would disagree with the former and with Cañete in the contention that the singing of the *canto de órgano* must necessarily take place in a temple.<sup>10</sup> Such a *canto* is merely an antiphonal song, possibly in the manner of organ music with notes of varying duration, and could be sung anywhere.<sup>11</sup> Organ accompaniment need not be assumed.

The second religious work is the *Auto ó Farsa del Nacimiento de*

<sup>5</sup> *Ibid.*, pp. 51, 67, 69.

<sup>6</sup> *Ibid.*, pp. 52, 69, 78.

<sup>7</sup> *Ibid.*, pp. 85, 87, 88.

<sup>8</sup> *Ibid.*, p. 124.

<sup>9</sup> Cotarelo, *loc. cit.*, pp. xx, xxi.

Valbuena, *Literatura dramática española*, p. 36.

<sup>10</sup> Cotarelo, *loc. cit.*, p. xx.

Cañete, intro. to *Farsas y Églogas*, p. 267.

<sup>11</sup> J. E. Gillet, ed., "Tres pasos de la Pasión y una Égloga de la Resurrección (Burgos, 1520)," *PMLA*, xlvii, p. 978.

*Nuestro Señor Jesucristo* (Kohler: before 1500). Pascual, a shepherd suffering from the cold, curses the winter storms and weather while his companion, Lloriente, sleeps. The latter is awakened and the two are on the point of playing a game of *chueca*, in which clubs and a ball would be used. A third shepherd appears before them on a wall or other elevated place from which he threatens to jump.<sup>12</sup> The wall seems to represent a cliff or bluff in the supposed outdoor scene, and must actually have been much lower than is implied in the dialogue. After the announcement of the birth of Christ a fourth shepherd, Pedro, appears and all four leave for Bethlehem. A tinder-box, firelock, and pouch are used in the course of the action.<sup>13</sup> The connection of the play with the Christmas celebration would indicate presentation in a church or chapel, while the mention of a hill or knoll near by, the reference to cold weather and the starting of a fire give the impression of an outdoor scene. The scene is fixed and continuously occupied.

The *Auto de la Pasión* is the last play of the author. Lamenting the suffering of Christ, Sant Pedro meets Sant Dionisio, who is frightened by the storms and disturbances that are taking place. Then enter successively Sant Mateo and Jeremías to recount the Passion. The three Marías appear at various points and sing complaints in *canto de órgano*. The play formed a part of an Easter celebration and must have been presented in a church, since a representation of the holy sepulchre, an *Eccehomo*, and a cross are used prominently in the action:<sup>14</sup>

[*Aquí se ha de mostrar un Eccehomo de improviso para provocar la gente á devocion, ansi como le mostró Pilatos á los judíos, y los recitadores hincanse de rodillas cantando á quatro voces: Ecce homo, Ecce homo, Ecce homo.*]

[*Aquí se ha de demostrar ó descubrir una Cruz repente á deshora, la cual han de adorar todos los recitadores hincados de rodillas, cantando en canto de órgano: . . .*]

Sant Dionisio. Muestram' hora el monumento  
De aquel Dios de perficion,  
Porque ya mi sentimiento  
Me combate con tormento,  
Y ha muerto mi corazon.

Magdalena. Que me plaz.

Sant Dionisio.

Pues no tardemos.

<sup>12</sup> Fernández, *Op. Cit.*, pp. 192, 193.

<sup>13</sup> *Ibid.*, pp. 179, 180.

<sup>14</sup> *Ibid.*, pp. 235, 242, 251-252.

Magdalena. Andá, que cerca está 'qui.

Sant Pedro. Todos, todos le adoremos  
Y alabemos.

Sant Dionisio. ¿Y adónde está?

Magdalena. Veslo allí.

[*Aquí se han de hincar de rodillas los recitadores delante del monumento, cantando esta canción y villanico en canto de órgano.*]

Both the Eccehomo and the cross must be suddenly disclosed by drawing back a curtain. From the quotation above it seems possible that Dionisio and Magdalena are thought of as moving along some distance to reach the sepulchre, and that the scene is, therefore, somewhat unfixed. However, the entire interior of the church may well have been regarded as the scene, wherein the characters would move about to worship before several images in succession, of which the sepulchre would be the last.

Lucas Fernández followed the principles which guided Encina in the composition of his earlier playlets. The plays of Fernández, however, consist largely of the representation in action of present or past events, whereas narration and exposition by the characters almost wholly comprise the first eight plays of Encina. The three secular plays of Fernández contain no narration, while the Nativity plays show action only in the presentation of the comic elements, and rely on narration in the remaining portions. In the Easter play the author does not have recourse to narration in any way.

In the secular works perfect unity of time, place and theme is observed, or perhaps results naturally from the nature of the matter presented. A simple stage or scene is sufficient for their presentation and necessity is shown for only one entrance. The Nativity plays, on account of their comic element, lack strict unity of theme, while showing unity in time and place. The Easter play is entirely a unit, except that the considerable moving about of the characters indicates the possibility of an unlocalized scene. Otherwise the scene is fixed in all of the author's plays.

Lucas Fernández created the illusion of an outdoor scene or background for his rustic characters. All of the religious plays were probably presented in a place of worship. There is no indication that the *Nacimiento*, or manger, was shown in the Nativity plays. Fernández keeps his stage occupied and usually brings all of the action to a single place.

The small properties and implements displayed in the action are those appropriate to the shepherds and the soldier, and are somewhat more plentiful than in the plays of Encina. Other forward steps are marked

by the comparative wealth of devices used in the Easter play, and by the tendency to replace narration with action almost to the complete exclusion of the former.

## CHAPTER IV

### GIL VICENTE

Gil Vicente, the Portuguese, is the author of forty-four plays which vary considerably in length and complexity. They range in date of presentation from 1502 to about 1536, according to deductions appearing in the edition of Mendes dos Remedios and to paragraphs introductory to the plays. Where possible, dates used here have been checked against available facsimiles.<sup>1</sup> On the basis of internal evidence Stiefel concluded that the date of one of the plays, the *Auto da Fama*, was 1519 instead of 1510 as given in the early edition;<sup>2</sup> the other dates would appear not to be thoroughly reliable. Eleven of the plays of Gil Vicente are almost entirely in Castilian, sixteen are partly in Castilian and partly in Portuguese, and the remaining seventeen are almost wholly in the latter language.

Three of Vicente's plays, his earliest and two others, are in the first Encina manner, according to which each play treats a single subject, or episode. In the *Visitação*, presented in 1502 in the royal palace at Lisbon on the occasion of the birth of Prince John, the only speaking character is the cowherd, whose part is played by Gil Vicente in person. He expresses amazement at the decorations of the palace,<sup>3</sup> congratulates the king and queen upon the birth of their son, and then introduces a group of some thirty companions, each bearing a gift for the infant in the form of eggs, honey, milk, or cheeses.<sup>4</sup> The play resembles the first and fifth eclogues of Encina in that it consists of real events pictured as they happen, with individuals in the audience addressed directly, and it resembles all of the first eight Encina pieces in that it treats only one theme and confines the action to a single place.

In the *Dialogo sobre a Resurreição* three rabbis and two centurians discuss the significance of the Resurrection. Thus this play, also, shows extreme simplicity of theme. The play develops without action and con-

<sup>1</sup> *Obras Completas de Gil Vicente; Reimpresão "fac-similada" da Edição de 1562*, Biblioteca Nacional, Lisbon, 1928.

<sup>2</sup> For a full discussion of the date of the *Auto da Fama* see A. L. Stiefel,

"Zu Gil Vicente," in Herrig's *Archiv* cxix, 192-195, 1907.

<sup>3</sup> Gil Vicente: *Obras*, ed. Mendes dos Remedios, iii, p. 7.

<sup>4</sup> *Ibid.*, p. 10.

tains no indications regarding costumes, properties, or actual place. Its scene is localized.

The *Auto de San Martinho*, presented in 1504 in the Church of Caldas before Queen Leonor as a part of the Corpus celebration, is fixed in scene. After a long speech by a pauper and a dialogue in the course of which he asks alms of San Martinho, the latter draws his sword and divides his cloak into two parts, one of which is given to the poor man.<sup>5</sup>

In the next group of plays the author departs from the single episode, as found in the three foregoing, but uses only a single place. In the *Auto da Fé*, presented in a chapel in Almeirim before King Manoel in 1510 as a part of the Christmas matins ceremonies, first Bras then Benito, two confused and awe-stricken shepherds, express wonder about the purposes of various articles they see in the chapel. They question the elaborately dressed Fé (Faith), who appears next, regarding their significance. They are then told of the birth of Christ and its meaning.<sup>6</sup>

In the *Exhortação da Guerra*, presented in Lisbon in 1514 before King Manoel on the occasion of the departure for war of some of his men, a necromancer priest first boasts of his talent as a magician, then commands two spirits to summon from the nether regions such pagan characters as Pantasilea, Achilles, Hannibal, Hector, Scipio, and the Trojan Policena. They discuss the glories of war and the greatness of the king, express amazement at the wonders of the court, and close with an exhortation to war. The actual place must be the king's palace.

The *Auto da Fama* represents a fixed scene on a thoroughfare. It was presented before King Manoel in 1510 according to the 1562 edition, but according to Stiefel should be dated 1519.<sup>7</sup> The impression of a country scene is created by the mention of geese, meadow, *ribera*, and country house.<sup>8</sup> The house seems to lie on a road along which pass a Frenchman, an Italian and a Castilian who successively pay court to the Glory of Portugal personified in a young girl and are rejected by her. A simpleton supplies comic relief at intervals throughout the play. At the close the girl is crowned and placed in a triumphal carriage by Faith and Fortitude.<sup>9</sup>

The plays of the *barca* trilogy are among the earliest to show elaborate stage equipment. Two boats, one destined for heaven and the other for hell, are represented in the *Auto da barca do Inferno*, which was performed in 1517 in the chamber of Queen Maria in the royal palace

<sup>5</sup> *Ibid.*, p. 114.

<sup>6</sup> *Op. Cit.*, ii, pp. 3, 4, 5, 7, 8.

<sup>7</sup> See note 2.

<sup>8</sup> *Op. Cit.*, ii, pp. 274, 283.

<sup>9</sup> *Ibid.*, p. 287.



at Lisbon. The devil, in command of the boat for hell, is having his equipment put in order; his commands imply a fully equipped sailing vessel; he orders the tightening and loosening of halyards, the fixing of a clew, the lowering of the breech, the raising of the yard, and the preparation of anchor, flags, rowers' bench, and stern deck; in the play are numerous references to the gang-plank.<sup>10</sup> An angel is in command of the boat for Paradise. Boats of the same kind are to be assumed for the other two plays of the trilogy. The following persons seek passage in the angel's boat and, when rejected, reluctantly board that of the devil: a nobleman with a chair and train, which lends a comic tone to the play (he must ride with the devil because of his tyranny through life); a usurer, whose large purse would occupy too much space in the angel's boat; a shoemaker with his last; a friar equipped with sword and shield who leads a young girl by the hand; a bawd with a bag of cosmetics and other articles for sale; a Jew with a buck-goat, and coins with which he attempts bribery; a magistrate with papers intended to ensure admission to heaven, which he is told are useless; a solicitor, who joins the magistrate; and a criminal who has paid the death penalty and therefore believes himself free from Satan. Those accepted for passage aboard the angel's craft are a fool, whose simplicity has prevented him from resorting to deceit in his dealings with his fellow-men, and four knights of the order of Christ, who have died fighting in African regions on the side of Christianity. The scene is fixed, and the time is a unit.

The *Auto da barca do Purgatorio* was presented in a chapel in Lisbon before Queen Leonor as a part of the Christmas matins ceremonies of 1518. The play deals with the embarkation from Purgatory and is similar in scene to the foregoing. The devil boasts that his boat is freshly covered with pitch.<sup>11</sup> The following characters applying for passage to heaven on the angel's boat are left on the shores of Purgatory to be purified: a peasant carrying a plough on his shoulders; a huckster-woman who is reminded of her overcharges and short weights, and of having mixed water with milk; a shepherd who is told of his discreditable deeds, and who wonders why he must be warmed when he is not cold; and a little shepherdess who has seen God in confession *vezes avondo*. A small boy whom God has favored by calling at an early, innocent age is taken by the angels to be always of their band. A gamester is forced to go with the devil and must burn forever with all the wrath of God upon him for having offended the kingdom of heaven. For gamesters and unbelievers there is no salvation.

<sup>10</sup> *Op. Cit.*, i, pp. 95, 96, 97.

<sup>11</sup> *Ibid.*, p. 122.

The third barca play is the *Auto da barca da Gloria*, performed in a chapel in Almeirim before King Manoel in 1519. A count, duke, king, emperor, bishop, archbishop, cardinal and pope are successively brought in by Death and turned over to the devil to be transported in his boat. Each of them is refused entrance to the boat for heaven. When the angels unfurl a sail on which the crucifix is painted, the pope, king, duke and count make final appeals.<sup>12</sup> Christ appears at the close to aid those who have made special prayers. He distributes among them the oars of his wounds, which will assist them in making their way. Each of the barca plays is developed without break in time and their scenes are fixed.

The *Côrtes de Jupiter* was presented in 1519 in the royal palace at Lisbon before King Manoel on the occasion of the departure from the court of the Duchess of Savoy. Providence appears first in a room in the palace and is followed by Jupiter. She requests him to hold court for the purpose of bringing about agreement among the planets and signs to ensure a safe voyage for the Duchess. The four winds, as trumpeters, summon Mars by blowing vigorously upon their instruments. Then Venus and the Sun and Moon are called. The planets and the signs of Mars pledge assistance to assure the Duchess a safe journey. A simple scene suffices and there is no break in time.

The *Farça das Ciganas*, presented before King John in Evora in 1521, or perhaps 1531, deals with incidents in the lives of a group of gypsies. Four women beg alms and are followed by four men who discuss the trading of horses. The remainder of the play is occupied with fortune-telling, singing, and dancing. Complication in theme is slight. The play seems adapted to a fixed scene in a street or square, although specific indications to this effect are lacking. The time is a unit in the strict sense.

A place in the open country is supposed for the *Auto Pastoril Portuguez*, which was presented before King John in Evora as a part of the Christmas celebration of 1523. There is a confusion of loves among three shepherds and as many shepherdesses. Margarida, a fourth shepherdess, approaches and asks them, conundrum style, what is concealed in a fagot of firewood she is carrying.<sup>13</sup> Finally she reveals that it is an image of the Virgin which she has found. It is placed among some branches that are at hand.<sup>14</sup> The love problems are solved, and all the characters join in dancing and merrymaking, and sing of the Virgin and the birth of Christ. The comic element is more marked than is

<sup>12</sup> *Op. Cit.*, iii, pp. 106-107.

<sup>13</sup> *Op. Cit.*, i, p. 34.

<sup>14</sup> *Ibid.*, p. 37.

usual in Christmas plays. The fact that two of the characters, on approaching the scene, call as though from a distance, a reference to cattle near by, and the presence of the branches in which the image is placed, all give the impression of an outdoor scene with the shepherds in their customary surroundings.<sup>15</sup> The scene is fixed and there is no lapse in time.

The *Fragoa d'Amor* was presented in Evora in 1525 as a part of the marriage celebration of King John. The queen is compared to a castle that has surrendered to the king. A wanderer making his way to Castile to see this unusual edifice meets a pilgrim on a similar mission, and tells him the castle has already been captured by the king of Portugal. They tell Venus, whom they encounter moving along the road in search of Cupid, that the little god of love has descended upon the Spanish castle and won it, peacefully, for Portugal. A negro supplies a comic touch by replying to the questions of Venus in his incomprehensible dialect. To bring about a change of setting a miniature castle is now placed in the scene. From its door walk four coppersmiths in gilded and silvered costumes, adorned with stars to represent the planets; each smith carries an enormous hammer.<sup>16</sup> Little Cupid acts as their captain. Four mountain maidens represent the joys of love. The negro is placed in a wonder-working forge and made white.<sup>17</sup> Justice, an old hunch-backed woman, is straightened after the maidens with their tongs take out dross consisting of chickens and bags of money.<sup>18</sup> Several persons are refused the services of the forge, after which a friar is placed upon it to be recast. It is then announced that the work for the day is finished. The scene of each of the two parts of the play is localized; that of the first part represents a roadway where casual meetings occur.

A boat is used in the scene of the *Nao d'Amores*, which was presented before King John in Lisbon in 1527 on the occasion of the entrance into the city of Queen Catherina. The City of Lisbon welcomes the queen and also the Prince of Normandy by way of introduction. The prince is given permission to build a boat. He soon brings to the scene an elaborately equipped vessel ready for navigation.<sup>19</sup> Its deck is calked by courtiers. Various love-sick characters enter the boat. There is singing by all of the characters as Cupid, at the close of the play, gives the command to set sail. The scene is not unlike that of the *barca* trilogy. Among the persons who seek passage is a shepherd, who, in far-off Castile, has heard of the boat. This shows that passing of time is ignored as the

<sup>15</sup> *Ibid.*, pp. 27, 31, 32.

<sup>16</sup> *Op. Cit.*, ii, pp. 161, 162.

<sup>17</sup> *Ibid.*, pp. 165-167.

<sup>18</sup> *Ibid.*, pp. 166, 167, 168.

<sup>19</sup> *Ibid.*, pp. 135, 136.

boat has been built since the beginning of the play. Although the bringing of the boat to the scene constitutes a change of setting, the scene of each of the two parts of the play is fixed.

At the beginning of the *Farça dos Almoçreves*, presented in Coimbra in 1526 before King John, a chaplain is walking about, apparently in a public square, telling of his poverty. He arrives at the door of the penniless nobleman who is his employer. As the two converse in the doorway the chaplain makes insistent demands for his back wages.<sup>20</sup> A page tells of the approach of a goldsmith employed by the nobleman. The smith makes the same request as the chaplain, and both are put off with promises. The muleteer Pero Vaz now appears, accompanied by the sound of little bells, with a cargo of goods for the nobleman. After abusive remarks to his mule, which need not be visible to the audience, Pero meets Vasco Affonso, another muleteer, on the street or road.<sup>21</sup> After a comic conversation between them the page is heard telling his master of the approach of Pero Vaz. The latter demands immediate payment of the charges due on his cargo and leaves in disgust when he finds the consignee unable to pay. The play closes with a conversation between the nobleman and a companion of like rank. The needs of presentation can be satisfied by assuming that the action takes place at the door of the nobleman's dwelling.

In the *Auto da Historia de Deos*, which was presented in 1527 before King John and Queen Catherina in Almeirim, an angel pronounces the argument and states that the play treats events from the time of Adam and Eve to that of Christ. Lucifer, as master of hell, seats himself to preside over the proceedings, and sends Satan away to tempt Eve. Belial discloses to Lucifer his envy of Satan. His task accomplished, Satan returns to the scene to express his belief that all humanity will yield to his sway. An angel who enters with timepiece (*relogio*) in hand is accompanied by World and Time. World is dressed as a king.<sup>22</sup> The timepiece, to be used in regulating the World, is given to Time. Adam and Eve next appear, having been ejected from the Garden of Eden, discuss their plight, and decide to do penance. What has occurred is the worst disaster possible for the World. Adam and Eve must plant a garden and work. References in a *vilancete* sung by Abel as he enters give the impression of an outdoor scene.<sup>23</sup> In the rôle of shepherd, he refuses the advice of Satan to pasture his cattle on forbidden ground. Time has death take Abel, who enters the darkness of the limbo.<sup>24</sup> When Adam, the next

<sup>20</sup> *Op. Cit.*, p. 321.

<sup>21</sup> *Ibid.*, p. 329.

<sup>22</sup> *Ibid.*, p. 150.

<sup>23</sup> *Ibid.*, p. 154.

<sup>24</sup> *Ibid.*, p. 156.

called by Death, finds Abel in the *infernial estancia* there follows a demonstration of grief. The audience need only hear what takes place in the *estancia*. Job enters, converses with Satan, and becomes Death's next victim. David, Isaiah, and Abraham then come in and, after predicting the Redemption, are called to the next world. Saint John appears and enters the devil's prison, and the prisoners sing a ballad. Christ comes in, announces his coming Resurrection, is worshiped by World, Time and Death, and apparently disappears. Singers enter the scene with a *tumba*, or bier, on which lies an image of the dead Christ.<sup>25</sup> They disappear and at the close of the play trumpets and bagpipes are sounded and the figure of Christ appears in the Resurrection. He enters the limbo and releases the now happy prisoners. The play is intended to form a part of an Easter celebration. It is more elaborate than those of Encina and Fernández composed for a like purpose. The scene represents a single place, namely, the world, and is not left vacant at any time.

The *Auto da Feira* formed a part of the Christmas ceremonies before King John in Lisbon in 1527. It deals with a fair which is unsuccessful because of the effort to sell such abstractions as virtues, pardons, justice, truth, the fear of God, the keys to heaven, and consciences guaranteed to take their owners there. The devil, who wants to sell playing cards and perfumes, is excluded. Patrons are disappointed at being unable to celebrate in the way customary at other fairs. A display-tent or stand (*tenda*) and a *tendinha*, probably a small display counter as carried by hawkers and peddlers, are used.<sup>26</sup> Much irrelevant comic matter is introduced. The action occurs in a single, localized spot with no break in time.

The *Tragicomedia Pastoril da Serra da Estrella* was presented before King John in Coimbra in 1527 on the occasion of the birth of the Infanta Maria. There is a confusion of loves among various shepherds and shepherdesses. None of them loves a person willing to return the love. The characters discuss visiting the queen and her babe, but do not leave the scene in the course of the play to carry out such plans. The scene is therefore localized. The play closes with dancing and singing to the accompaniment of musical instruments. Several references to flocks, and the pointing out of a spot appropriate for a hermitage, show that an outdoor place is supposed.<sup>27</sup>

The *Romagem de Aggravados* was presented in 1533 before King

<sup>25</sup> *Ibid.*, p. 171.

<sup>26</sup> *Ibid.*, pp. 48, 49.

<sup>27</sup> *Ibid.*, pp. 246, 249, 250, 252, 260.

John on the occasion of the birth of Prince Phillip. Various characters air their grievances, having to do with the weather, crops, and loves both proper and improper, before the court of Frei Paço. The latter is dressed in the robes of a religious order with hood, velvet cap, and a pair of gloves, and is holding a golden sword.<sup>28</sup> The scene is localized and seems to represent a place in doors.

The date and place of the *Auto da Festa* are not known. It consists of the comic events that occur at a celebration in an inn.<sup>29</sup> Truth, in an introductory statement, deplores the deception and cruelty that are prevalent in the country. A peasant seeks a remedy in vain for his troubles with the husband of a woman he has wronged. Then two gypsy women who ask alms of everyone present, including the innkeeper, are sent away by Truth. A simpleton comes to the inn to find shelter from his old mother who is pursuing him. A comic dialogue follows between him and a pilgrim, who has gained entrance to the festivities only after some argument. Then the simpleton's mother appears. After sending him away with a severe reprimand she attempts twice, unsuccessfully, to win a husband from among those present. A shepherd and three shepherdesses offer their services to the innkeeper in the course of a brief scene, and the play closes with singing. The scene is fixed and may lie wholly within a room.

In the *Auto das Fadas*, also of uncertain date, a witch in fear of prosecution goes before the king in his palace to convince him of the worth of her magic devices.<sup>30</sup> Various articles of her trade are brought from a bag for display and demonstration. When she sends a messenger to bring two *fadas*, two friars, or *frades*, are brought by mistake and entertain in a comic scene of their own. Then the spirits arrive and tell the fortunes of the king and queen, after which the king's guests draw slips of paper from which are read legends regarding planets or animals, signifying the fortunes of the various persons. The time of the play is a unit.

In the *Farça dos Fisicos*, of uncertain date, a cleric is shown dispatching a letter to the girl he loves.<sup>31</sup> When his servant returns with the report and material evidence that she has torn the letter to bits, the cleric becomes so ill as to vex the four physicians who successively attempt to cure him. Finally a confessor consoles the sick man, who believes himself dying, and summons four singers who close the play with a song. That the scene is fixed is shown by the fact that the servant leaves

<sup>28</sup> *Ibid.*, p. 268.

<sup>29</sup> *Op. Cit.*, ii, pp. 431, 437.

<sup>30</sup> *Ibid.*, p. 292.

<sup>31</sup> *Ibid.*, p. 408.

the scene and returns to it. Judged from the viewpoint of the earliest plays, this piece treats several subjects, although all of them are related to the principal theme and form a part of its development.

The *Auto dos Quatro Tempos* formed a part of the Christmas matins ceremonies before King Manoel in a chapel in the Paços da Alcaçova at Lisbon in a year not definitely known, but necessarily before 1521, the year of his death. A *Nacimiento* is visited in succession by a seraph and two angels, who worship the Redeemer; by the Seasons, who are cured of their sufferings by their visit to him; by Jupiter, who announces the end of the authority of the pagan deities as a result of the birth of Christ; and by David.<sup>32</sup> Winter and David appear dressed as shepherds. Summer is tall and emaciated, and wears a straw hat.<sup>33</sup>

By 1512 Gil Vicente had developed his dramatic skill to a point where he was able to bring together logically in a single setting a relatively complicated series of events. *O Velho da Horta* was presented in Lisbon before King Manoel in that year. It recounts events that occur during the morning in the garden of an old man. After reciting the Lord's Prayer, the old man begins flattering in extravagant terms a young girl who has come into the garden to get parsley. Although she refuses his attentions he tells her to pick roses and whatever else she may wish. When he is shown the flowers she has gathered he asks for a rose and grasps her hand as the flower is given to him. They are surprised at this point by a simpleton servant, who has come to call his master to dinner. The man's wife appears and enquires about the rose incident, having learned of it from the simpleton. He explains, and dismisses her through a door or gate. A bawd enters and tells the old gentleman that it is quite proper and very much in accordance with the laws of God that he should love the maiden. In the course of several visits she collects all of his money in payment for her services as a go-between to assist in winning the girl's love. Between her calls he sings and plays his guitar. Informed that the girl is to marry the young man whom she loves, he realizes that he has been deceived. The bawd is to be lashed a hundred times as punishment. The old man wishes to die. He regrets that he must leave behind four daughters who will suffer as a result of his folly. The place is a unit, and the time is continuous, the scene not being unoccupied at any time.

Similar full development in a single place of a relatively complicated theme is found in the *Comedia do Viuvo*, which was presented in 1514 before the king. The play begins with a brief prose summary. A widower

<sup>32</sup> *Op. Cit.*, iii, pp. 68, 77, 82.

<sup>33</sup> *Ibid.*, p. 72.

laments at some length the death of his good wife. A friar tells him to forget her and live for his two daughters, Paula and Melicia. The friar leaves and another companion enters and tells the widower he is to be envied for having lost his wife: one should not be sad because he is released from prison. The companion complains of his own ugly, foolish wife and wishes her dead. The daughters, who have probably been present throughout up to this point, are left alone for a brief conversation. Rosvel, a prince in disguise, comes into their presence pretending to seek refuge from attackers in the street. Having been received into the household for a year as servant, he pleases by the able performance of his duties. When he makes love to the girls they are perplexed; his fondness for them is so strong that he refuses, when requested, to leave them alone and depart. He is grieved when the widower announces that he has arranged a marriage for Paula, with possibilities of one for Melicia. The daughters agree while Rosvel is on an errand that neither will take a husband until he is in a happier mood. On returning he removes his cloak and reveals his identity as the Prince of Huxonia. The girls ask the king, who is present for the evening's entertainment, which of them is to marry first. We learn of his decision in favor of the elder. Rosvel's brother, Gilberto, appears upon the scene at the opportune moment and is accepted by the younger sister. At first angered at the lovers, the widower rejoices on learning the rank of his prospective sons-in-law. The girls leave to change to gala attire and then return for the marriage, which is performed by a cleric at the close of the play. The scene, which represents a room in the house of the widower, is constantly occupied, and the time is a unit.

Three of the pieces are clearly unlocalized in scene. Comic matter is introduced into the *Auto Pastoral Castelhana*, presented at Christmas matins in the royal palace in 1502. Shepherds are pictured going about their usual duties in outdoor surroundings. References are made to the pasturing of sheep and goats.<sup>34</sup> Games are played, and the shepherds go to sleep. They are aroused by an angel and depart, singing, to visit the manger, at which they arrive without leaving the scene, at the close of a brief song. The address to the Virgin, the mention of the Child trembling with cold, of the stable and the bed of straw clearly indicate the presence of a *Nacimiento*.<sup>35</sup> The scene is unlocalized in that the characters are first in the fields, then journey to Bethlehem, and play their final parts at the manger. The actual place of presentation must have been a chapel prepared for Christmas ceremonies. The hour of the events

<sup>34</sup> *Ibid.*, pp. 14-15.

<sup>35</sup> *Ibid.*, pp. 21-22.



is night.<sup>36</sup> The singing is accompanied by the playing of musical instruments.

The *Auto dos Reis Magos*, presented on the sixth of January, 1503, before Queen Beatriz in the royal palace, treats a single theme in several episodes. A road scene is represented. One shepherd asks another the way to Bethlehem.<sup>37</sup> Then both of them ask directions of a friar, following which the group of three is joined by a knight. At the close the Magi appear for the singing of a carol. Much of the story of the three Wise Men is told rather than acted. The closing stage direction states that the Magi leave their presents and depart, singing. Thus are implied representation in a chapel and the use of a *Nacimiento* as in the foregoing play. The scene is unlocalized, in view of the fact that the characters enquire their way to the place at which they are shown to have arrived before the close of the action.

The *Auto da Alma* was presented on the night of Maundy Thursday, 1508, before Queen Leonor and King Manoel at the Ribeira palace in Lisbon. A table is shown in the scene, over which the Mother Church is to preside. She enters with four saints and explains that it is the function of the Guardian Angel to watch over souls and bring them under the protection of the Church. The angel then enters with a soul which is commanded to move swiftly. But the soul is stopped several times by the devil, who gives it luxurious gifts and urges it to take pleasure along the way. Delayed considerably by the devil, the soul is finally directed by the angel to an inn where Mother Church welcomes it. Food consisting of the signs of the Passion is brought forth in four vessels.<sup>38</sup> The soul partakes and repents. All the characters depart to visit a sepulchre at which they are not shown arriving. The scene would here seem to represent a short way that ends before a church. The time of the play is a unit.

In certain instances the fixed scene is questionable. *O Juiz da Beira* was presented before King John in Almeirim in 1525. Pero Marquez, whose marriage to Inês Pereira is the subject of another play, is judge in the remote province of Beira and is required, because of certain incorrect decisions, to conduct hearings in the presence of the king, at the latter's court. The scene may represent a market-place.<sup>39</sup> In the opening comic scene Pero Marquez directs a porter to secure a bench. The porter starts out, meets a carpenter with whom he converses briefly, then finds a seat with back-rest which Pero says will not serve. As he is

<sup>36</sup> *Ibid.*, pp. 14, 17.

<sup>37</sup> *Ibid.*, pp. 30-31.

<sup>38</sup> *Op. Cit.*, i, pp. 89, 90, 91.

<sup>39</sup> *Op. Cit.*, ii, p. 352.

about to leave a second time the porter finds a bench that proves satisfactory. Pero directs him to throw some rubbish into the public fountain, which may be visible.<sup>40</sup> The porter is removing some chairs when he meets Anna Dias, who is on her way to Pero's court to air a grievance. Her case is followed by that of a cobbler, who enters wearing old shoes and ragged clothing.<sup>41</sup> Then comes the case of a squire, who appears in company with his servant. The next to enter are four brothers, each of whom in turn claims an ass which their father's will stated was to go to one of them but failed to specify to which one. Having adjudicated all of the claims the rustic Pero Marquez adjourns court and the players leave, singing. There is no interruption in time in the course of the play, and the place is a unit at least relatively.

*O Clerigo da Beira* was presented before King John on Christmas eve of the year 1526. A cleric and his servant Francisco enter first and make preparations for a rabbit hunt. Francisco leaves and gets a ferret. Then the cleric hurriedly runs through a religious ceremony and sends the boy home with his breviary.<sup>42</sup> Gonçalo, the son of a peasant, enters with a basket of provisions to be sold in the city. After engaging in a brief conversation Gonçalo and the cleric part, and it seems that the cleric leaves the scene to return later. The peasant boy is accosted immediately by two gay youths of the palace who steal his provisions, part of them being taken first to divide his attention.<sup>43</sup> Gonçalo gives up pursuing the thieves and is returning home when he comes upon the cleric and converses with him briefly. The cleric seems to leave. On his way again, Gonçalo meets a negro, joins him in a short comic scene, and then, thinking him gone, conceals a cloak and other belongings in a bush.<sup>44</sup> But the negro has been spying on Gonçalo and removes the articles as soon as the boy has left. The latter then returns, trembling with cold. Now appears an old woman accompanied by the girl Cezilia, who is said to be bewitched. Cezilia solves the thefts and accuses two youths from the palace when they return to the scene. The place of presentation could be a chapel of the palace suitable for the religious ceremony. Gonçalo is several times represented as moving along but is not shown arriving at a destination remote from his starting place. Nevertheless the scene seems to represent both the chapel and a place in the open, the latter simulated at least to the extent of showing a bush.

The *Templo d'Apolo* was presented in 1526 to celebrate the departure of the late king Manoel's daughter for Castile where she was to marry

<sup>40</sup> *Ibid.*, p. 354.

<sup>41</sup> *Ibid.*, p. 356.

<sup>42</sup> *Op. Cit.*, i, p. 346.

<sup>43</sup> *Ibid.*, pp. 341, 350, 351.

<sup>44</sup> *Ibid.*, p. 354.

Emperor Charles. First the author pronounces an apology for his work, then gives the argument. Following him Apollo, from a sort of altar, requests silence on the part of the audience for the duration of the play, and specifies who may enter his temple. The action could take place before any door. A porter questions each of several allegorical personages who seek admission. They represent qualities of the king and queen, and on passing through the doorway a quality of the emperor is united to one of the empress. A brief part of the action takes place near the door after these characters have gone through it. The scene is localized. The comic element is supplied by a Portuguese rustic who seeks to gain entrance.

In several plays the scene represents two or more places. The *Comedia sobre a Divisa da Cidade de Coimbra* was presented in 1527 before King John in Coimbra. A pilgrim pronounces an *argumento*. A peasant enters and tells of disturbing the peace of the mountain by his crying and weeping. Thus is created the impression of an outdoor scene. Then a hermit comes in seeking a deserted place in which to establish a dwelling and asks the peasant to direct him to a suitable spot. The peasant relates the cause of his grief, telling the hermit of his marriage to a beautiful shepherdess, of the many children born to them, of her death as the victim of a monster, and of his poverty-stricken state resulting from his having gathered nothing from his estate for a period of seven years. On the advice of the hermit, the peasant summons his eldest son and daughter and sends them away to gain their livelihood by hunting in the mountains near by. He gives them a few essential implements. The second eldest son and daughter are dismissed in like manner. The hermit now relates his troubles. As king of Cordova and Andalusia he was robbed by the savage Monderigon of a son and daughter and four maids. The two men leave the scene, which thus remains momentarily vacant to signify a change of place. The eldest son and daughter, seen departing only a short time before, are shown beginning their life in the wild mountains. The son Celiponcio tells his sister Liberata that she will be well concealed in the grove, and he will return at night. Left alone, she tells of her homesickness and then sings a song, on hearing which Monderigon approaches and makes love to her. Celiponcio returns and his sister informs him of her experience. He gives her a horn with which to summon a lion and a serpent that have promised aid in case of emergency. Now enters Melidonio, ugly in appearance from long captivity. He comes as the messenger of Monderigon and relates the experiences of himself and his sister, the princess Colimena, as his captives. They

are the son and daughter of the hermit. Melidonio is told to return to his master and advise him to forget Liberata. The latter now regrets her treatment of the monster, and believes herself almost capable of loving him. She is left alone and there follows a second visit by Monderigon, after which she remains in confusion whether to betray him and thus ensure his death. Celiponcio returns and tells of a castle not far distant inhabited by four maidens. Liberata intervenes feebly when he announces his determination to kill the monster who is holding the maidens in captivity. Monderigon now comes and attacks Celiponcio and the latter summons the serpent and lion. After rescuing Celiponcio the animal protectors leave with the others to release those held in the castle. A pilgrim enters and tells of the fate of Liberata; she has been turned into a hare. Now the released captives and the lion and serpent enter the scene to the accompaniment of music. There is no indication of how the animals were represented. Colimena explains the insignia or emblem of Coimbra: it consists of a lion and a serpent with a chalice between them to signify the tower of the castle with its prison room. The scene of the play represents successively two distinct outdoor places in the mountains.<sup>45</sup> The scenery must have been largely conjured up in the dialogue. The first part of the play is given over to the relation of past events closely related to the main action. The passing of time is ignored.

The scene of the *Triumpho do Inverno*, presented probably in 1529 before King John in Lisbon on the occasion of the delivery of Queen Catherina, represents several places. The play falls into two main parts each of which is subdivided. Several introductory speeches by the presiding figures Winter and Summer apparently have as their purpose the indication of changes in place and of lapses in time. To open the play the author introduces Winter, who, dressed as a savage,<sup>46</sup> will preside throughout the first part. Winter describes his fierceness and introduces the shepherd Brisco who comes in suffering from the cold and wind. They are pictured in an outdoor scene in the mountains (*serra*).<sup>47</sup> Then arrives Juan, a second shepherd, with only one shoe and insufficient clothing for the cold weather.<sup>48</sup> A bent old woman with scant clothing and bare feet comes in and tells of having been made to cross the mountain in the cold and snow<sup>49</sup> to test her worthiness to receive a young lover. She falls down and asks the shepherds to help her. References to flocks give the impression of an appropriate pastoral scene in winter.<sup>50</sup> The shepherds leave, and when Winter is alone in the scene he intro-

<sup>45</sup> *Op. Cit.*, ii, pp. 70, 71, 72, 75, 76.

<sup>46</sup> *Ibid.*, pp. 199-200.

<sup>47</sup> *Ibid.*, pp. 204-210.

<sup>48</sup> *Ibid.*, p. 208.

<sup>49</sup> *Ibid.*, pp. 210, 212.

<sup>50</sup> *Ibid.*, pp. 202, 211.

duces the characters of his second triumph. Thus is indicated change of place. Seamen are shown preparing a boat for sailing.<sup>51</sup> Then change of place is shown again by a speech of Winter. The boat is described as it loses its mast in attempting to ride out a storm on a dark night at sea.<sup>52</sup> Again alone in the scene, Winter introduces three sirens who sing a ballad to the king. Winter then asks the sirens to withdraw and introduces his enemy, Summer, who is to preside in the second part of the play. References in a song of Summer to flowers and foliage give the impression of an outdoor scene, and imply a time lapse since the wintry descriptions of part one. After a welcome by the range of Cintra, Summer's triumph over a blacksmith and his forge-tending wife is represented. These two leave and the Range of Cintra presents to Summer a prince accompanied by four youths and as many maidens dressed in leaf-trimmed garments.<sup>53</sup> The prince comes to deliver to the king a garden in miniature containing flowers and rose-bushes and enclosed by a netting.<sup>54</sup> The prince and his followers depart, singing, to close the play.

The *Auto da Lusitania*, presented before King John on the occasion of the birth of his son Manoel in 1532, opens with an introductory scene consisting of comic situations which arise in the house of a Jewish tailor. A *licenceado* enters next to pronounce an *argumento* partly in prose and partly in verse. Lisibea comes in with her daughter Lusitania, whose father is the sun. They discuss the daughter's inclination to encourage the attentions of men. When a hunter, Portugal, makes a favorable impression on Lusitania, Lisibea goes off (to die of jealousy, according to the *argumento*, on the spot where Lisbon now stands, thus accounting for the name of the city). When left alone by Portugal Lusitania prays for a messenger from her father to advise her. Maio comes, and reveals that her father's choice is Mercury. He and a number of pagan goddesses come in, accompanied by their chaplains Berzebu and Dinato. After prayers by the chaplains the plot is interrupted by a comic episode in which Everybody and Nobody participate. Then Venus and the other goddesses sing a song following which they urge Lusitania to accept Mercury as her husband. Then Portugal returns to the scene and the young woman decides in his favor. Throughout the play proper the scene represents the open, wild place where Lisibea and Lusitania have lived close to nature.<sup>55</sup>

In the *Auto da Cananêa*, presented in 1534 in the Convent of Oudivelas at the request of its abbess, Silvestra, Hebra, and Veredina enter

<sup>51</sup> *Ibid.*, pp. 213, 214.

<sup>52</sup> *Ibid.*, pp. 216, 217, 219.

<sup>53</sup> *Ibid.*, pp. 231, 232.

<sup>54</sup> *Ibid.*, p. 232.

<sup>55</sup> *Ibid.*, pp. 387, 388, 389, 390.

in order and explain that they represent, respectively, Nature, the Holy Scripture, and Grace. References to an *espessura* and *serra* show an outdoor scene as the supposed place of the action. Then Satanaz and Belzebu appear and discuss Christ in his relation to them. Christ then enters accompanied by his six apostles. When asked by San Pedro to assist in a prayer, Christ recites and explains the Lord's Prayer. Cananêa, a bitch whose pup is being tempted by the devil and who is being deprived of what is rightfully hers demands the pardon, prayer, and assistance of Christ. At first he hesitates to grant the request because of having been sent to watch only over humans. He then accepts the advice of the apostles who, ignoring Belzebu's demand that they keep out of what does not concern them, conclude that he should come to the aid of the dog because of her abject humility. Belzebu flees the scene of his defeat and comes upon Satanaz at a point slightly removed from the original place of action. Christ states that a prayer like that of the dog will always be answered. The play appears unlocalized in scene.

Interesting for its use of the curtain is the *Auto da Mofina Mendes*, presented as a part of the Christmas ceremonies before King John in 1534, probably in a chapel. A friar's introductory sermon closes with a brief argument of the play. The Virgin, dressed as a queen, enters accompanied by four angels with musical instruments and by Prudence, Poverty, Humility, and Faith, each of whom studies a book after sitting down. The Angel Gabriel enters and announces to the Virgin that she is to give birth to the Saviour, after which a curtain is drawn to conceal her and her companions from view.<sup>56</sup> This is one of the cases where the scene is left vacant momentarily to show a break in the action and a change of place. Shepherds gathering for the celebration of the birth are represented as in appropriate outdoor surroundings, as is shown by the fact that the first of them to appear is searching for a donkey. In the course of a comic dialogue among the several shepherds Mofina Mendes drops and breaks a pot of oil, with the proceeds from the sale of which she had planned to buy goose eggs, hatch goslings, allow them to multiply, then sell them and become rich. It is near midnight and the shepherds go to sleep.<sup>57</sup> The scene is enveloped in darkness when Joseph and Faith go to light a candle. Faith returns without having it lighted. Then the Christ Child cries out in his cradle and an angel informs the shepherds of his birth.<sup>58</sup> Presumably the curtain is now drawn back to reveal a manger scene. There is a reference to the *pobre casa* in which the

<sup>56</sup> *Op. Cit.*, i, p. 9.

<sup>57</sup> *Ibid.*, p. 14.

<sup>58</sup> *Ibid.*, p. 19.

birth takes place.<sup>59</sup> The angels play their instruments, the four virtues sing, and the shepherds dance as the play closes.

The *Auto da Sibilla Cassandra*, in which a curtain is also used, was presented at a Christmas celebration in the convent of Enxobregas in a year not definitely known. The actual place would appear to have been the convent chapel. The play treats of Sibilla Cassandra, who believes herself the virgin chosen to give birth to the Saviour and therefore refuses to marry. When Solomon's proposal of marriage is refused, he summons her three aunts, who in their turn call upon her uncles, to urge Cassandra to accept a husband. When she refuses to be won over by their presents, it is concluded by those present that, because of her lack of humility, she is not qualified to become the mother of the Redeemer. While the discussion is in progress the curtains are drawn back to reveal the apparatus of the Nativity scene.<sup>60</sup> The characters approach the manger amid dancing and merry-making and worship the new-born Saviour. Cassandra, overcome, wishes she had never been born. Although the plot consists of a curious intermingling of Old Testament history and Greek mythology, the time is a unit and corresponds to that required for action.

The *Floresta de Enganos* was presented in 1536 before King John. A dialogue between a *philosopho* and a simpleton who is tied to his foot forms the prologue. The former recounts the plot in prose. In the first of a series of deceptions a squire, disguised as a widow and accompanied by a servant-girl, enters the shop of a merchant and sells him a forged obligation of the king's treasury, receiving payment in coins.<sup>61</sup> The shop is equipped with chairs, and a window from which the merchant looks out.<sup>62</sup> The widow and her maid leave the scene and the maid soon returns to tell the merchant of the fraud. He replies that they must leave to make way for Cupid, who will commit an even greater deception. Cupid enters and complains that the lady he is pursuing is carefully guarded in royal palaces and must be won by means of trickery. In addressing Apollo, who comes to aid him, he refers to the place as a *floresta dengaños*. Cupid leaves, and King Telebano appears for prayer before Apollo. He is told to be brief, for his kingdom is in grave danger. Trouble can be forestalled only by banishing to the mountains his daughter Grata Celia, whom Cupid wishes to capture. Such is the deception for which Cupid has enlisted Apollo's aid. Apollo leaves, and the princess comes in. Then enters the chief justice of the kingdom, to whom

<sup>59</sup> *Ibid.*, p. 18.

<sup>60</sup> *Op. Cit.*, iii, p. 58.

<sup>61</sup> *Op. Cit.*, ii, p. 98.

<sup>62</sup> *Ibid.*, p. 96.

Telebano intrusts the administration of justice during his absence. The king departs with his daughter, telling her they will go hunting. Grata Celia remarks, as though to show that they have gone a considerable distance, that the further they go the sadder she becomes. As the learned justice is studying from a law book, a maiden enters. He agrees to decide a lawsuit in her favor in return for caresses, and they make an appointment and leave the scene. The stage next represents the interior of the maiden's dwelling. The learned doctor whistles outside and she admits him.<sup>63</sup> He removes his cassock, magistrate's robe and gloves and puts on an apron and other disguise and sets to work sifting flour.<sup>64</sup> As has been her intention from the first, the girl betrays him to her grandmother. He flees but soon returns for his belongings. In his last speech the learned man comments on his deception at the hands of one so young and announces that the king has now reached the mountains. The scene then represents the mountain spot where the king tells Grata Celia she is to remain. References to pasture ground, grove, thicket, deserted place, mountains and flocks give the desired impression of an outdoor mountain scene.<sup>65</sup> The king leaves his daughter in fetters. Soon Cupid enters, confesses that he caused her banishment, and releases her from the irons. A shepherd who appears is smitten with love for the princess. A wandering duke arrives next and announces the approach of the prince of Greece in the company of Fortune (Ventura), and five dukes. Fortune loses little time in arranging the prince's marriage with Grata Celia, and the play closes. In this play a single, simple scene represents a succession of places. Transition is indicated by means of an empty stage, and by statements of characters relative to place.

Early in Vicente's career appear plays which are complicated by the fact that a part of the action takes place within a dwelling or building, and the rest outside. Among the possibilities is that of a stage divided by a partition, with both parts visible to the audience. It seems certain that the customary window facing a street or square would not suffice for these plays. According to the needs of the action the greater part of the scene may be given over to the street outside or to the interior. The *Quem tem farelos* was presented at the royal palace at Lisbon in 1505. Two servants enter first and compare their proud but poverty stricken masters. They are then seen observing Ayres Rosado, from their vantage point supposedly before his dwelling, walking back and forth inside reading from his *cancioneiro*. Ayres is visible to the audience also.<sup>66</sup> He

<sup>63</sup> *Ibid.*, p. 107.

<sup>64</sup> *Ibid.*, p. 107, 108.

<sup>65</sup> *Ibid.*, pp. 112, 113, 117, 120.

<sup>66</sup> *Ibid.*, p. 242.



next appears in the street and sings before the house of his lady Isabel, who must live near him.<sup>67</sup> The young woman speaks to her suitor through a window, but only his side of the conversation is heard.<sup>68</sup> She warns him that her mother is to meet him in the very street:

Ayres.      Como! vossa m̃ae vem ca?  
                  Ca á rua? pera que? <sup>69</sup>

The old woman appears in the street and complains of being kept awake at night, and the lover goes his way. The daughter is rebuked for having the young man at her window at so late an hour. Darkness is mentioned in the course of the dialogue; the time represented is about midnight.<sup>70</sup> To give a realistic impression of night the barking of dogs, a cat's meow, and the crowing of a rooster interrupt the action at various points. Although there is variety in the subject-matter of the play, the time is a unit as well as the place.

In the *Auto da India*, presented in 1519 (facsimile edition bears M.DIX, or 1509) before Queen Leonor, is a marked break in time unity. The scene represents a room in the heroine's dwelling, with a bed visible.<sup>71</sup> It seems that the exterior of the building must also be seen, with a doorway for admitting visitors. The heroine explains to her maid that she is weeping because her husband is not to set sail for India as intended. The maid goes out and returns to inform her mistress that the husband has set out in accordance with the previous plan. The heroine takes up her distaff and commences to spin.<sup>72</sup> Soon a Castilian ascends a stairway (*escada*), enters the room and makes love to the lonely wife.<sup>73</sup> She sends him away but agrees to a later meeting, telling him to notify her of his approach by throwing pebbles at her window. Then a second lover, Lemos, appears before the house and asks permission to ascend. He must come up by the same stair as was used by the Castilian. Lemos has scarcely entered the heroine's bedroom and begun his conversation with her when pebbles are heard striking the window and the Castilian, outside, is requesting to be admitted. The heroine approaches the window and converses with him.<sup>74</sup> She succeeds in keeping the two lovers apart, and dismisses first the Castilian, then Lemos. A great lapse of time must be assumed at this point, for the mistress and her maid discuss the length of time since the husband's departure and conclude that it must amount to more than three years. The maid goes out and hurriedly comes back

<sup>67</sup> *Ibid.*, p. 243.

<sup>68</sup> *Ibid.*, p. 244.

<sup>69</sup> *Ibid.*, p. 247.

<sup>70</sup> *Ibid.*, p. 247.

<sup>71</sup> *Ibid.*, p. 257.

<sup>72</sup> *Ibid.*, p. 257.

<sup>73</sup> *Ibid.*, p. 258.

<sup>74</sup> *Ibid.*, pp. 262, 263, 264.

to tell of the husband's return from his long voyage. The room is hastily prepared for his welcome.<sup>75</sup> When the husband appears outside he is told to come up, and the play closes with his conversation with his wife, at the end of which they set out to view the ship on which he has arrived. Although both the interior and the exterior of the dwelling must be visible throughout, the larger part of the scene is devoted to the living quarters of the heroine. This is in contrast to the *Quem tem farelos*, in which the greater part of the divided scene represented a street. The heroine's room must be on the second floor. The three men appear in succession perhaps at the entrance, below, and come in to ascend to the room.

In the *Farça de Inês Pereira*, performed in 1523 before King John in the convent of Tomar, both the interior and the exterior of the dwelling of the young woman Inês serve at intervals as the scene. Near the beginning Inês is inside reading a letter from her suitor. That a divided scene was used appears from the fact that Pero Marquez must be visible as he arrives in the street outside, wonders which door to try, and is admitted by the girl's mother.<sup>76</sup> He makes love to Inês but is rejected. A squire sent by some Jewish match-makers wins the girl after serenading her to the accompaniment of a guitar. Again much of the action takes place before the house while the interior continues visible. Because the husband guards her after marriage almost as a prisoner in her own mother's house, Inês welcomes the news of his death at the hands of the Moors and ends by accepting her original suitor. The author seems consciously to preserve place unity by having the mother, at the time of the marriage, go to live in a cottage. As the stage is continuously occupied the passage of a considerable period of time is ignored.

The most complicated plays of Gil Vicente are the *Comedia de Rubena*, the *Amadis de Gaula*, and the *Dom Duardos*. Variety in theme, freedom from the unities of time and place, comparatively complex stage devices and apparently elaborate scenes are found in all three of these works. Perhaps the most extreme example of the unlocalized scene and the most complex problems of place in Vicente's works occur in the *Comedia de Rubena*, presented before Prince John in 1521. The play consists of three scenes. A *licenceado* recounts the plot at the beginning and later delivers a postlude to scene one and makes an explanatory statement about midway in scene two. Rubena is the cherished daughter of an abbot and has been loved and abandoned by a youthful cleric.

<sup>75</sup> *Ibid.*, p. 266.

<sup>76</sup> *Ibid.*, pp. 318, 323, 324, 325.

She is first shown in her dwelling at night where she complains at some length of her pregnancy. Her servant Benita comes in and is asked to summon a midwife. The midwife appears and blesses the young woman, whose laboring pains have already begun, telling her that her trouble is frequent among young women. The midwife then leaves to have an enchantress send spirits to take Rubena away. The facts must be concealed from her father. A spirit then appears and is followed in the scene by companions represented as tracking him in the open country; knolls, rocks, flagstone, cork tree, and meadow are mentioned.<sup>77</sup> It is perhaps the desire of the author to suggest their approach from a distant place. The spirits vanish at the call of the enchantress, and Rubena is again shown in her dwelling suffering and complaining of her fate. The enchantress reappears, now immediately before the dwelling, with the spirits, who bring an *andor*, or sort of sedan, in which to take Rubena away. The *licenceado* states that she is taken to a mountain where she bears a daughter who is to grow up to become a beautiful girl, and that the unmarried mother, after the birth, casts off her clothing and wanders over the mountain, nude and alone.

The second part opens with the enchantress in apparently the same scene as was used for the first part. She expresses surprise when the spirits return with the babe but without Rubena. They bring all of the mother's clothing with instructions that it be used as swaddling bands for the child. Rubena has requested that the girl be named Cismena, and has sent all of her jewels. The enchantress sends two spirits for a cradle, telling them to follow ministers and priests if necessary, for they all have children. The other spirits are sent for a wet-nurse. On these errands the spirits seem to go off along a street.<sup>78</sup> The nurse sings to the child in its cradle as the enchantress dismisses the spirits and tells them to send spirits to predict the child's future. The fairies arrive and prophesy a sad beginning but a glorious end for the child, who is now definitely entrusted to the nurse. The characters leave, and the *licenceado* announces that the girl is to be shown after a lapse of five years. Now is represented a place in the country where the child is shown playing with other children; she is looking for the little goats and pigs that have been committed to her care; a playmate is searching for a small donkey.<sup>79</sup> The fairies which, at the time of her birth, made predictions regarding Cismena's future, now state that she will be adopted by a woman of rank and will receive an inheritance. They point to a road to the city

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<sup>77</sup> *Ibid.*, p. 25.

<sup>78</sup> *Ibid.*, p. 31.

<sup>79</sup> *Ibid.*, pp. 35, 36.

of Crete which she is told to follow.<sup>80</sup> She goes off wondering where her mother is.

At the beginning of the third formal division of the play appears a statement that the prophecies have been fulfilled. Cismena is shown, ten years after the events of the second part, conversing in a room in her dwelling with first her servant, then successively with a bawd, several women whom she has had summoned, and through a window with various lovers, who appear outside. The companions display various articles on which they are sewing. Felicio, a dismissed suitor of Cismena, says he is going to commit suicide in deserted territory. He is then seen arriving with his page at the deserted place he has chosen.<sup>81</sup> The transition is indicated both by statements in the dialogue and by a stage direction. The page is in reality a prince in disguise who has joined Felicio because of his interest in Cismena. After feeling Felicio's pulse to make sure he is dead, the prince is almost immediately seen conversing with the heroine before her dwelling, where he reveals his identity and wins her promise to become his wife. In both the first and third parts of the play the portion of the divided scene which represents the outdoors may serve as a place remote from as well as beside the respective dwellings. In part two the scene represents the street before Rubena's dwelling, and then an outdoor place in the country. There is a lapse of time of five years within scene two, and one of ten years between scenes two and three, as shown by the changes in age of Cismena.<sup>82</sup>

The *Amadis de Gaula*, presented in Evora in 1533 before King John, deals in full with the changing fortunes of the mutual love of Amadis and Oriana. The scene represents various places. Amadis and his three brothers appear first in an unidentified place from which they go forth, the brothers in search of adventure, and Amadis to war to prove himself worthy of the princess Oriana. The scene is left vacant. Then enters King Lisuarte with his queen and other members of his court. A courier enters sounding a trumpet, informs Lisuarte that seven kings are preparing to wage war against him, and advises that Lisuarte need have no fear if he can arrange to have the Doncel del Mar (Amadis) with him. Oriana affects indifference when this name is mentioned, but draws apart from the others with her sister Mabilia to observe the fishes in a pond in an orchard, where they are immediately shown.<sup>83</sup> At Oriana's request Mabilia summons the courier. The young women converse with him, and Mabilia gives him a letter to be taken to the Doncel. The king

<sup>80</sup> *Ibid.*, p. 38.

<sup>81</sup> *Ibid.*, p. 56.

<sup>82</sup> *Ibid.*, pp. 35, 41.

<sup>83</sup> *Op. Cit.*, iii, p. 208.

leaves with his court and the scene remains vacant. This must signify a passing of time, for Amadis, who has had to come a distance of three hundred leagues in response to the letter, now appears in the orchard.<sup>84</sup> The hour is one o'clock in the morning. First Mabilia then Oriana come to converse with him. He tells Oriana of his love for her. She dismisses him for the time being and soon a dwarf comes in and tells of Amadis's affection for Briolanja. Oriana gives Dorin a letter for Amadis to be delivered on the distant *Insula Firme*. The characters leave the scene and next Amadis is shown reading the letter which Dorin has just handed him. Disappointed by its contents, Amadis decides to lay down his various arms, remove his armor, and withdraw from the world.<sup>85</sup> He accepts and puts on a robe offered him by a hermit.<sup>86</sup> Amadis consents, reluctantly, to send a reply to Oriana. The scene is left vacant, and Dorin then appears before Oriana with the letter. Oriana is grief-stricken when she learns of Amadis's decision to retire from the world. She will send Dinamarca to adjust matters. Oriana and Mabilia leave, and a momentarily vacant scene signifies a change in place to the *Insula Firme*, where Amadis and the hermit are seen at work cleaning their filthy hermitage (*ermita, casita*).<sup>87</sup> Corisanda appears with her maidens in search of Don Floristan, and then Dinamarca comes in with a letter to Amadis from Oriana. On reading it Amadis decides to abandon the life of the hermit and return to his lady. He also agrees to assist Corisanda. With this the play closes. A scene which may well actually contain simulations of an orchard and a pond is used to represent various places. The empty stage is consistently employed to signify change of place and lapse of time.

The *Dom Duardos*, the longest play of the author, was presented before King John in a year not definitely known, but certainly after 1521. Palmeirim, the emperor of Constantinople, is seated with his family and servants in a garden scene when Dom Duardos arrives to request permission to avenge the death of Periquin at the hands of the emperor's own son. After granting the permission the emperor has his daughter Florida stop the duel in order to prevent the death of two such worthy knights. Camilote, a *cavalleiro selvagem*, and his lady Maimonda speak of being on their way to visit the emperor at Constantinople, while Palmeirim himself remains in the scene. After they have come before the emperor Camilote continues extravagant praises of his lady begun on the way there. He places a wreath of roses upon her head as a symbol of her

<sup>84</sup> *Ibid.*, p. 211.

<sup>85</sup> *Ibid.*, pp. 222-223.

<sup>86</sup> *Ibid.*, p. 225.

<sup>87</sup> *Ibid.*, pp. 230-231.

unsurpassed beauty. Duardos tells the Infanta Olimba of his love for Florida. Olimba advises him to change his occupation to gardening and arranges for Florida's gardener to receive him, following which he appears in gardener's clothing and assists the chief gardener, who has entered the scene and begun work upon some plants. Duardos is to pass as his son. The numerous references to the garden and to various plants seem to show that the garden was actually shown.<sup>88</sup> Florida, coming to the garden with her maids, makes flattering remarks about the knight who has fought her brother. On being informed by the gardener's wife of the arrival of her third son, Florida asks to see him. The maids criticize his diffidence, but Duardos exchanges greetings with them. The gardener and his wife retire through a door or gate.<sup>89</sup> The action immediately preceding their exit is thought of as occurring during the evening hours.<sup>90</sup> A speech of Duardos in praise of Florida fills the interval that represents the passing of the night. He states that day has come. The gardener and his wife return and remark that Duardos has spent a dark, moonless night in the garden. Florida appears and has her maid request Duardos to work in her presence. He gives her a present and when she leaves he requests Amor to send her back to him. Duardos leaves before she returns. She admits her love to one of her maids. She suspects that the young gardener is a knight, and is sorry to hear of an illness that has come upon him. Appearing with an implement and asking where to begin work, Duardos is told to talk to the young women. He is saddened when Florida is moved to tears by certain singing. He refuses a marriage arranged by his pretended parents with a girl of the lower classes, and then complains that it seems three days since Florida's last appearance. A maid comes for roses for Florida, and is then heard telling her mistress that the sadness of Duardos seems to indicate that he is in love with her. Florida asks Duardos to pick her an apple, which means to him that she desires discord. She doubts his explanation of his identity, which he promises to reveal later under cover of darkness. She dislikes the thought of such a meeting. We are told that Camilote, who had challenged any man to a duel who believed his lady more beautiful than Maimonda, has meanwhile killed Dom Robusto and other knights who were defending Florida's beauty. Learning this, Dom Duardos arms himself and kills Camilote. A maid reports the incident, and notes the resemblance to the young gardener of the unknown foreign prince. Night has come, and with it the meeting of Duardos and Florida. He

<sup>88</sup> *Ibid.*, pp. 161, 162, 163, 168, 171, 175, 178, 184, 185, 186, 189, 192, 197, 198.

<sup>89</sup> *Ibid.*, p. 168.

<sup>90</sup> *Ibid.*, p. 168.

presents Maimonda's wreath to her, and presses his love suit. She fears deception. A ballad sung at the close of the play states that the lovers are joined and have departed, happy, for England. The time is represented as continuous but must include more than one day. The theme includes a great number of episodes. The unlocalized scene is used in depicting Camilote's approach to Constantinople. A garden would seem to have served as the actual scene of the play.

The position of Gil Vicente at the king's court enabled him to enrich his scene with large and small devices and properties. He also made generous use of costumes to show the rank or occupation of his characters. Dress appropriate to an allegorical figure, peasant, widower, courtier, pilgrim, gardener, friar, king, magistrate, shepherdess, or queen is usually specified. As is true of Encina, Vicente often shows the tools or weapons that belong to the trade or calling of a character. The multitudes of small properties used in the plays include arms, implements, musical instruments, and many other objects. A sedan and cradle are used in the *Comedia de Rubena*.

Several plays contain representations of the Nativity. An altar and sepulchre seem to be shown in the *Auto da Alma*, and a bier with an image of Christ is used in the *Auto da Historia de Deos*. The boats used in the three plays of the *barca* trilogy are so represented that passengers may embark and still be visible to the audience. The equipment of the devil's boat is mentioned in considerable detail. In the *Auto da Barca da Gloria* the angels unfurl a sail on which the crucifix is painted. A miniature boat still more elaborately fitted is used in the *Nao d'Amores*. It is equipped with sails of various sizes and with fore- and aft-castles. A small castle is brought in during the performance of the *Fragoa d'Amor*. A forge is also used in this play. In the settings of the *Auto Pastoril Portuguez* and of *O Clerigo da Beira* foliage is necessary to simulate an outdoor scene. At times, as in the *Amadis* and *Dom Duardos* plays, the trees and plants appearing may well belong to an actual outside place of presentation. A pool or pond seems to be represented in some manner in the *Amadis de Gaula*.

A *tenda* or display stand and a display counter to be carried are shown in the *Auto da Feira*. In the *Auto da Fama* a triumphal carriage is used. A curtain is shown to have been used in the *Auto da Mofina Mendes* and the *Auto da Sibilla Cassandra* to conceal the manger scene during a part of each play. This is apparently a device similar to that used by Lucas Fernández in his *Auto de la Pasión* and by Diego Sánchez in two plays in which it is called a *pabellón*.

It is not possible to establish a strictly chronological development in the work of Gil Vicente. However, as is to be expected of one whose activity extends over a third of a century, there is an extensive development in his dramatic art. He began in the primitive time of Juan del Encina. Like those of the Spaniard, his first playlets present a single episode, mostly in narration. Naturally the time and place are units. A variation occurs when there is need of a change of scene. This is generally slight, and by recourse to an unlocalized setting the dramatist keeps his stage occupied and permits his audience to follow the characters in their peregrinations. Very soon the plot becomes complicated. Action takes the place of narration and comic elements are introduced. Good examples are *O Velho da Horta* and the *Comedia do Viuvo*, where complicated plots are carried on within a single scene continuously occupied. A variant to the fixed scene with a relatively complicated plot is that into which is brought a large object of equipment, such as a miniature ship in the *Nao d'Amores* and a small castle in the *Fragoa d'Amor*. The boat and castle bring about a change of setting when introduced into the scene.

In a number of plays there is need for representing both the interior and exterior of a dwelling or building. This situation may at times be satisfied by the supposition that those inside talk from an open window or come out through a door to join in a street scene. In some cases, however, characters are represented as entering to engage in a conversation with those inside, while others continue to be visible and in action or conversation without. There are no stage directions to show whether this is solved by means of a divided stage, a recess at the back of the stage, or a window scene. A satisfactory hypothesis seems to be that of a stage so divided by a partition, through which a door permits ready passage, that the audience may follow simultaneously action both inside and outside. The use for inside scenes of a recess at the back of the scene would have been less satisfactory.

In later years Vicente's theatre extended to the most ambitious projects. To indicate even the widest changes of time and place either the scene could be left vacant, as with Lope de Vega, or changes could be stated or implied in the course of a continuous dialogue. In either case the new scenery is conjured up in the lines of the characters. Thus in a fixed place in the *Historia de Deos* the whole story of man is represented. In the *Triumpho do Inverno* change of place is indicated in the speeches of the characters from a mountain in winter to the sea, with a ship described in a winter storm, and then changes in time and place



bring a summer scene. In the *Amadis de Gaula* the scene is left vacant several times to show lapses of considerable periods of time and wide changes in place.

## CHAPTER V

### SÁNCHEZ DE BADAJOZ

The twenty-eight plays of Diego Sánchez de Badajoz appeared in print in 1554 after the author's death.<sup>1</sup> There is little evidence to throw light on the chronological order of the plays. When classified according to subject-matter the simplest are those in which an event of biblical history is enacted accompanied by an explanation of its significance. The extreme example is the *Farsa de la Salutacion*. A shepherd pronounces an introit on the subject of the Incarnation. In a brief dialogue an angel announces to Mary that she is to be the mother of the Saviour, and she accepts the mission. The shepherd then explains at some length the significance of Christ's coming, and the playlet closes with a *villancico*. Whether the sacred characters are in view throughout or enter for their parts is not indicated. Time, place, and theme are units in the strictest sense. Indications of the time and place of presentation are lacking.

Usually comic material is intermingled with the main theme, as in the *Farsa del Santísimo Sacramento*, where the humorous element is furnished by the simple questions of a shepherd, in answer to which a friar explains the meaning of the Transubstantiation, the clerical vestments which he wears,<sup>2</sup> and the mass. In the *Farsa de San Pedro* a shepherd discusses in the introit the comparative status of shepherds and fishermen. Then a satrap demands that the money due Caesar be paid him. Christ tells Peter that if he will fish he will find the necessary money in the mouth of his catch. He casts, catches a beautiful fish, finds the money as predicted, and leaves the shepherd with the fish in his hand.<sup>3</sup> Here much of the plot is acted out. In the *Farsa del Rey David* the story of David and Goliath is represented as found in the Book of Samuel, following which the scene is cleared and a Portuguese *simple* enters for a comic scene in which he is joined by a shepherd who had also participated in the first part of the play. The characters are equipped with armour and weapons.<sup>4</sup> In the *Farsa de la Natividad* the scene is first occupied by a cleric and his rustic servant, who pronounces an introit. A friar enters and engages the cleric in a discussion, to be interrupted with

<sup>1</sup> Diego Sánchez de Badajoz: *Recopilación en metro*, ed. Barrantes, vol. ii, Appendix ii, 312-314.

<sup>2</sup> *Ibid.*, pp. 44-6.

<sup>3</sup> *Ibid.*, pp. 217-8.

<sup>4</sup> *Ibid.*, pp. 168, 169, 171, 172.

questions by the rustic, as to whether the Virgin drew greater pleasure from the conception or from the birth of Christ. The churchmen are quarreling when Ciencia appears and is asked to settle their question. A cross and chair are used in the play.<sup>5</sup> The time is Christmas eve.<sup>6</sup> Near the end of the action the rustic leaves with the other characters and then returns to the scene for his closing speech.<sup>7</sup> The *Farsa del Moysen* is briefer than the foregoing but contains a comic scene at the close unrelated to the main theme, in which a negro participates with a shepherd. The body of the play consists of religious discussion in response to the shepherd's questions.

At times extensive farcical elements are introduced, as in the *Farsa Teologal*, where the shepherd who pronounces the introit questions a theologian and is told, partly in Latin incomprehensible to him and partly in Castilian, of the Redemption and such related matters as the purpose of hell, the sinning of Eve, and the coming of Christ. Then a negress enters and sings a *villancico*, beating a sort of tune on her water-pitcher. In accordance with the shepherd's suggestions she uses his crook and her pitcher, with some other small articles, to form a scarecrow with a head like a jack o' lantern. A soldier boasting of his prowess is frightened at this strange thing and offers to give up his weapons to appease it.<sup>8</sup> Then, in fear of death, he makes a confession of sins during which he brings forth a purse snatched the day before. A priest is called who explains the sacraments and, when the soldier complains of a tooth ache, brings in a dentist. After some of his teeth have been extracted the soldier admits that his pain was pretended. Largely comic also is the *Farsa del colmenero*, in which a shepherd equipped with a bee-keeper's mask and instruments,<sup>9</sup> after pronouncing the introit, is frightened by the entrance of a friar. The two characters quarrel and are separated by a peasant who wields a sickle.<sup>10</sup> Then both of the rustics combine against the friar, who is referred to as the enemy of married men. The churchman wins them over to more peaceful ways, offers each a drink from his wine-bag, preaches to them on various subjects, and has them confess and repent. In the *Farsa del Molinero* a miller whose clothing is covered with flour hears the explanations of a friar regarding a number of religious matters, following which a blind man and his boy appear in a still more comic scene.

An occasional play deals with a secular theme, as the *Farsa de la Fortuna o Hado*, where a knight discusses the subject of brotherhood

<sup>5</sup> *Op. Cit.*, vol. i, pp. 137, 199, 200.

<sup>6</sup> *Ibid.*, p. 142.

<sup>7</sup> *Ibid.*, p. 200.

<sup>8</sup> *Ibid.*, pp. 110, 112, 114.

<sup>9</sup> *Ibid.*, p. 297.

<sup>10</sup> *Ibid.*, pp. 304, 305-6.

with frequent comic interruptions by a negro and a shepherd, or such as the *Farsa del Herrero*, which consists of the recounting of the history of the blacksmithing trade with some demonstrations of the way such work is done. The shepherd here asks questions and expresses amazement to the blacksmith.

Several of the pieces are wholly comic. In the introit of the *Farsa del Matrimonio* the shepherd expresses his conviction of the superiority of men over women. His views are not acceptable to his wife, who discusses the matter with him. A friar enters and decides that the man should rule the house, while stressing, however, the value of equality and mutual understanding. He then advises them to place their daughter in a convent. When the parents go to bring the girl the friar and his servant plot against them. In response to questioning, the daughter expresses a preference to become a wife rather than a nun. The friar is about to marry her to his servant when the latter goes with the father for some clothing. Thus the churchman has an opportunity to press his own suit in their absence, and he emphasizes to the mother the fact that he is not yet professed. The mother performs a sort of ceremony uniting the girl to the friar. The shepherd soon returns, however, and runs up to the friar and gives him a blow on the head. A surgeon is brought in who has the friar taken away, and the other characters also leave. After a moment the shepherd returns to tell of his revenge upon the friar and of his daughter's marriage. Also entirely comic are the *Farsa de la hechicera* and the *Farsa de la ventera*. The first of these opens with the usual shepherd's introit, which is followed by a lover's complaint of his lady's indifference. He is prevented by a negress from taking his own life. When she leaves he again attempts suicide, but the knife-thrusts pass between his arms and body. He faints, and the shepherd returns to the scene and discovers him. The rustic ties the lover's dagger to his crook and pricks him with it.<sup>11</sup> He then ventures to touch the youth with his hands, and concludes from perspiration on the forehead of the unconscious man that he is still alive. The shepherd now twists the lover's nose and turns him over, then places garlic in his mouth in an attempt to revive him, and, finally, throws his cloak over the young man and leaves. Now a witch enters, brought by the shepherd. She does not diagnose the lover's ailments until he has praised his lady and complained of her neglect. The witch advises him to resort to the same methods as are employed by the lady. She then forms a magic circle with a cross in the center, where she goes through conjurations designed to bring relief

<sup>11</sup> *Op. Cit.*, vol. ii, pp. 223, 225, 227.

to the lover. The devil appears and attacks all the characters with his scythe.<sup>12</sup> The shepherd takes refuge within the magic circle and the devil goes off to unite the lovers. The witch makes a false charge against the shepherd and has him apprehended by a constable. The *ventera*, in the play named for her, deceives her lodgers and accuses them of thefts and indecency, for which conduct she is, in the end, punished. The scene is a single room of her tavern.

Six of the plays are allegorical. In the *Farsa racional del libre albedrío* the only comic matter is found in the introit of the shepherd. He gets up from a nap, lights a fire, and places above it a container filled with water and tallow while recommending that any who have free will should marry it to reason. Free Will enters equipped with sword and shield and boasts that he has no superior but the Creator. Body, with Soul attached, appears and complains that Soul interferes with his pleasures. Free Will urges restraint in sinful pleasures and courage in the work of God: there is a place for discipline. Soul hurries Body from the scene when Sensuality appears, and the latter, alone with Free Will, almost wins him. But he hearkens to the voice of Understanding, who speaks without appearing.<sup>13</sup> Sensuality leaves and Understanding enters, dressed as a doctor. Free Will rejects Understanding's advice, and welcomes Sensuality when she returns in the company of Indecency (*Descuido*). When these two nearly have Free Will captured, Understanding returns with a torch in one hand leading Reason dressed as a queen by the other. Free Will is wed to Reason, and the play closes with a *cancción*. The *Farsa de la Iglesia* opens with the usual shepherd's introit, after which Synagogue as an old woman in mourning quarrels with her daughter, Church, a young and beautiful woman elaborately dressed.<sup>14</sup> As he listens to their outspoken remarks the shepherd favors the side of the younger woman, and then, in a comic scene, baptizes a *moro*. A *villancico* is sung. In the *Farsa Moral* Wickedness serves as a shepherd and pronounces the introit which consists of boasting about his own accomplishments. The time of day represented is night. Justice enters dressed in red, carrying a balance and a guitar on which she plays the accompaniment of her own song.<sup>15</sup> Wickedness proposes marriage to her and is refused. An attempt to trap Justice fails when Wickedness is caught in his own snares.<sup>16</sup> Justice rejoices that fairness prevails and goes to sit in her chair. Prudence enters dressed in blue, carrying an open book and a compass and singing a *villancico*.<sup>17</sup> Wickedness has no

<sup>12</sup> *Ibid.*, p. 234.

<sup>13</sup> *Op. Cit.*, vol. i, p. 431.

<sup>14</sup> *Op. Cit.*, vol. ii, p. 187.

<sup>15</sup> *Op. Cit.*, vol. i, p. 253.

<sup>16</sup> *Ibid.*, p. 258.

<sup>17</sup> *Ibid.*, p. 262.

more success with her than with Justice. Strength, dressed in green, comes in carrying a sword and shield.<sup>18</sup> She informs Wickedness of her duties and takes her place with Justice and Prudence. Temperance enters dressed in white carrying a cup of wine and a jar of water, which she is mixing. Strength prevents Wickedness from overcoming Prudence, and aids in binding him hand and foot. Job appears in poor clothing and complains of the World. After telling the story of the loss of his family he sides with Strength in her quarrel with Wickedness and receives the congratulations of Justice, who tells him that sons and riches will be given him. Then a servant of Job enters, well-dressed and rejoicing, with new clothing for his master.<sup>19</sup> Wickedness says he would rule the world were justice to cease, then begs to be freed. King Nabucodonosor now appears, elaborately dressed, and comes to the aid of Wickedness.<sup>20</sup> Justice turns him into an ox. When his crown and vestments are returned to him he realises the great power of God. The Virgin enters with the Christ Child in her arms. The sisters offer their small properties as gifts. Wickedness asks to be unbound, then complains that he cannot now be freed and must be thrown to the wild beasts. A *villancico* is sung at the close.

The remaining allegorical plays are largely or wholly comic. In the introit of the *Farsa de la Muerte* the shepherd entreats the audience to follow the ways of God. Then enters a poorly dressed old man, representing Age, who is in turn followed by Death wearing a mask and carrying a quiver of arrows and a bow along with his harpoon.<sup>21</sup> The shepherd fears Death and hopes that one of the arrows may strike the old man, who is ready and willing to die. A well-dressed young man appears,<sup>21</sup> rejoices over his good fortune, and promises his flesh a hundred years of life. Seeing Death before him he is struck dumb with fear. Death strikes him down with an arrow. The old man grapples with Death when the latter refuses to strike him. They fall down out of the view of the audience and the shepherd states that both have met their finish. A *villancico* closes the play. The introit of the *Danza de los Pecados* includes a résumé of the plot and closes with a presentation of the dancers. It is pronounced by a shepherd who enters clearing the way with his crook.<sup>22</sup> Throughout he stands at one side and comments upon the action. Successively Pride, Anger, Envy, Avarice, Gluttony, Lust, and Sloth dance with Adam. Each causes him to fall and rejoices as he

<sup>18</sup> *Ibid.*, p. 266.

<sup>19</sup> *Ibid.*, pp. 273 and 281.

<sup>20</sup> *Ibid.*, pp. 282, 287, 290.

<sup>21</sup> *Op. Cit.*, vol. ii, pp. 253, 257, 258, 261, 262.

<sup>22</sup> *Ibid.*, p. 291.

does so. Lust displays her joy by shaking castanets.<sup>23</sup> In the end Adam feels he has learned not to be made sport of. In the *Farsa Militar*, after the shepherd's introit, the devil enters and boasts of his accomplishments. World promises to follow his ways, and to induce Flesh to do likewise. The devil has World and Flesh at either side of him when a friar enters preceded by his angel, who carries an unsheathed sword. The friar delivers a sermon in which he points out the pitfalls in the way of the righteous. When Flesh, dressed as a not too honorable woman,<sup>24</sup> seeks to become a nun, the friar, though tempted by her beautiful figure, concludes that she is unsuited for such recognition. After having given up the friar as invincible, World places coins on the ground to tempt him. The friar conceals the money and goes to summon three needy men whom he tells to take it. While the friar is absent, World removes the money.<sup>25</sup> Of the three beggars one is blind, one lame, and one maimed. The devil strikes the blind man, who blames the cripple. The friar is moved to contrition for having caused someone to steal, and the poor men are angry because deceived. He punishes himself with a cat-o'-nine-tails, and the devil shows him a noose with which to hang himself.<sup>26</sup> The angel drives the devil away, and the friar becomes proud. After conferring with his companions at one side of the scene, the devil takes World's cloak as a disguise and urges the friar to abandon his religious order. The devil leaves the scene momentarily, gives up the cloak, and returns in invisible form.<sup>27</sup> Flesh, World and the devil feel that they have subjected the friar when he consents to assist in a murder. He is relieved of his belongings, spat upon, tortured, and smeared with mud, and the devil sharpens a knife with which to remove his head. The friar's confession now puts the enemies to flight. He weeps and prepares to take back his robe. The angel supplies the materials with which to wash his face. Now the shepherd who had pronounced the introit re-enters with a deaf man whom he is trying to make understand that Christ has been born. In an alternative comic scene the shepherd attempts to tell his deaf companion that Luther is conquered. The application of the name of the play lies in the "battle" between the devil's forces and the spiritual characters.

Such is the simplicity of the majority of Diego Sánchez's plays. They cover a wide range of subjects, biblical, allegorical, and secular. The action of each play progresses continuously in a single scene. The following three works show variations of this practice: The *Farsa de los doc-*

<sup>23</sup> *Ibid.*, p. 298.

<sup>24</sup> *Op. Cit.*, vol. i, p. 353.

<sup>25</sup> *Ibid.*, pp. 379-381.

<sup>26</sup> *Ibid.*, p. 385.

<sup>27</sup> *Ibid.*, p. 394.

tores, *Farsa de Isaac*, and *Farsa de Tamar*. In the first of these the scene represents the interior of a temple.<sup>28</sup> A shepherd pronounces an introit (mainly on the uselessness of clothing), three doctors discuss the signs of the coming of Christ, and the Child Jesus explains that these signs have now been fulfilled. Mary and Joseph come in searching for Jesus and take him away. The doctors are convinced that the Child is God in the flesh and leave to follow him, singing a *villancico* that would ordinarily close the play. Then Mary, the Child, and the shepherd return to the stage for a brief scene in which the devil participates. Such a reappearance is unusual in the works of Diego Sánchez. Elsewhere in his work, in the *Farsa de la Natividad*, that of the *Matrimonio* and of the *Rey David*, one or two characters return to the scene, but only after the close of the play proper.

The *Farsa de Tamar* opens with a five-page soliloquy by a shepherd on the immodesty of covered faces. He announces Tamar, who tells of her lost husbands, of the false promise of Judas, and of her plot to trick him into relations with her. The shepherd observes and remarks on her conduct. Judas comes, is attracted, makes his bargain, gives her several tokens and accompanies her to an *espesura*<sup>29</sup> where they hide with his servant, Opilio. The shepherd remains in the scene and is soon joined by Opilio and then by Tamar. When the latter leaves the shepherd remains and pronounces a one-page soliloquy while a visible pregnancy develops. He announces the arrival of Judas, with a judge's staff, and of the court's prosecutor. The evidence is produced of the incest of Judas, who admits his guilt. The play becomes comic when the shepherd tells that he saw the first offense. He is about to be punished as an accessory (*encubridor*) when Opilio enters announcing the birth of Christ which brings the pardon of all offenses. Then the play turns into a *loa* in honor of the Conde de Feria. In this work, in contrast with the foregoing, the shepherd is in the scene throughout.

Frequent references to the Sacrament indicate that the *Farsa de Isaac* was intended for presentation at Corpus Christi.<sup>30</sup> The scene must represent a single place throughout because the shepherd who introduces the piece seems to remain visible, making comments and once entering into the action. The events involved, namely, the obtaining and preparation of food by Isaac's sons at his request, may well occupy several hours. The aged and blind Isaac must remain in the scene even while his wife and his son Jacob are arranging and carrying out their conspiracy to

<sup>28</sup> *Op. Cit.*, vol. ii, p. 53.

<sup>29</sup> *Op. Cit.*, vol. i, p. 330.

<sup>30</sup> *Op. Cit.*, vol. ii, pp. 90, 91, 98, 102.



deceive him, for no entrances and exits are found to indicate the contrary.

The *Farsa de Santa Susaña* follows closely the well-known story as told in Daniel 16 (Apocrypha). It is one of the few early plays in which ample directions are found for its presentation. The preliminary stage directions announce:

Ha de ir la carreta hecha un verjel, y á la una parte ascondidos dos viejos con sus varas como jueces; y á la otra parte, una mujer muy aderezada que es Susaña; y ha de estar á la una parte del verjel un mancebo clérigo, que es el profeta Daniel, y un Angel encubiertos, . . .<sup>31</sup>

A shepherd pronounces a long monologue, following which he converses with a gardener, who enters carrying a spade, on the merits of the latter's trade, the kinds of fruits and vegetables he raises, and the comparative advantages of work and idleness. The conversation ends with a summary of the action to follow. Thereafter they appear as spectators who comment on the action of the play without taking part in it. The play then follows closely the well-known story. The actors conceal themselves in the orchard when the action requires that they disappear from view. The time and place are units.

Of all the early Spanish dramatists Diego Sánchez makes the most use of Old Testament themes. As distinct from Encina and others whose plays treat themes known to all, Diego Sánchez seems to use his plays to educate his hearers on the less-known stories of religious history.

A single fixed scene suffices for all of the author's plays. Those that consist of narration, alone, or interspersed with comic action, by the simple nature of their plots offer no difficulties in staging. Those in which the plot is largely acted out are so arranged that the action may pass in a single place. Indications as to audience and actual or supposed place are usually lacking. There can scarcely be found in the works of Sánchez de Badajoz anything to correspond, for example, to the numerous references to outdoor places or features of the landscape often mentioned within single plays of Encina, Fernández, or Gil Vicente. Such indications as do appear are meagre and largely inconclusive. In the *Farsa de Tamar* the trial scene would not naturally coincide in place with the earlier meeting of Judas and Tamar, but the continued presence of the shepherd on the stage makes a seeming unity of place.

The most interesting of all the stage directions is that of the *Farsa de*

<sup>31</sup> *Ibid.*, p. 129.

*Santa Susaña*, where the *carreta*, or car, is described in detail. The matter-of-fact tone of this description as well as the mention of *carretas* in connection with a celebration of Corpus Christi<sup>32</sup> gives the impression that the use of cars, consisting of a stage mounted on wheels, was not uncommon in religious plays of the time.

The *verjel* of the *Santa Susaña* is only one of several pieces of large stage equipment used in the plays. After the comic introit of the *Farsa de Santa Bárbara*, in the course of which it is explained that two large pouches carried by a shepherd are for his sins, and that a much smaller one is for whatever good things he may do, Christ and Santa Bárbara are disclosed by the removal of a *pabellón*, or sort of tent.<sup>33</sup> Accused by the devil because born of pagan parents and in original sin, Santa Bárbara is defended by an angel. The play closes with Christ's decision in her favor, and the placing of three crowns upon her head. Another such *pabellón* is used in the *Farsa de Abraham*. The rather complete stage direction bears quoting:

Sara ha de estar debajo de un pabellon, y Abraham á la puerta sentado en una silla, y el Mozo delante levantado; los tres Angeles encubiertos hasta que salgan á su tiempo; ha de estar par de el pabellon una encina: . . . .<sup>34</sup>

The *pabellón* is called a *tienda*, or tent, which explains its nature:

Vuélvese á la mujer que está en la tienda . . . .<sup>35</sup>

Somewhat the same device is used by Lucas Fernández in his *Auto de la Pasión* and by Gil Vicente in the *Auto da Mofina Mendes* and the *Auto da Sibilla Cassandra*. After the introit of the *Farsa de Abraham* the three angels appear and sing a *villancico*. Abraham expresses his adoration of God and commands that the angels' feet be bathed to refresh them. When the angels are seated upon a bench beneath the *encina*, the servant brings the materials with which to bathe their feet.<sup>36</sup> A table is prepared with various foods and utensils,<sup>37</sup> and Abraham invites the angels to partake. A *canción* closes the play. Though presenting no problems, the play is interesting for its numerous large, as well as small, properties.

Another play also interesting for its specific mention of a means of concealing characters and for its other stage devices is the *Farsa del juego de cañas*. The stage direction contains one of the two references

<sup>32</sup> *Ibid.*, p. 35.

<sup>33</sup> *Op. Cit.*, vol. i, p. 209.

<sup>34</sup> *Op. Cit.*, vol. ii, p. 181.

<sup>35</sup> *Ibid.*, p. 184.

<sup>36</sup> *Ibid.*, p. 184.

<sup>37</sup> *Ibid.*, p. 185.

in the author's works to the *tablado*, or elevated stage, and the only description of it:

Son interlocutores un *Pastor*, y una *Pastora* que han de estar en un *tablado*, en parte que todo el auditorio lo vea, y una *Sibila*, en figura de Ángel, que á su tiempo se asentará en una silla que ha de estar puesta en parte alta, de manera que sojuzgue á todos y que todos la vean; delante de la cual estará un blandón o hacha ardiendo, pendiente de un hilo de hierro con su hoja de lata encima, de arte que parezca que se tiene en el aire: todas las demas figuras han de estar y representar en parte escondida, donde nadie les pueda ver salvo la *Sibila*, porque ha de dar razon de lo que hicieren: . . .<sup>38</sup>

The shepherd announces the birth of Christ, praises him, and tells of the significance of his conception and birth. The flame is lighted, which frightens the shepherd. *Sibila* enters and goes with great dignity to sit in the chair prepared for her in an elevated place. Then follows an elaborate celebration of His birth, with chants by various characters who are concealed from the audience, and responses by the choir, with great noises made by trumpets, small bells, drums, kettle-drums, tambourines and other noises resembling the sound of digging among rocks, or of striking great blows against shields, or of persons running and playing with reed spears.<sup>39</sup> The play closes with a chant by the choir. A reference to a *tablado* appears in the *Farsa de los doctores*,<sup>40</sup> and in the *Libre albedrío* Understanding speaks from off-stage,<sup>41</sup> which shows a means of concealing characters even in a play where a *¡pabellón* or other device is not described. In the *Farsa de Isaac* a table and bed are shown (ii, 98, 100).

The time represented in the plays of Diego Sánchez is usually that required for actual presentation. In the *Farsa de Isaac* the departure of Esau and Jacob is followed closely by their return with products of field or of chase. In the *Farsa de Tamar* months must be supposed to pass while a shepherd is pronouncing but a few lines. This seems to show that unity of time is the natural result of the simplicity of the author's plots rather than of deliberate intention.

Diego Sánchez keeps his stage occupied, and does not use the device of an empty stage to indicate the passing of time or a change of place. In the *Farsa de los doctores*, after the actors leave singing a *villancico* such as ordinarily ends the plays, several return for a brief closing scene.

<sup>38</sup> *Ibid.*, p. 267.

<sup>39</sup> *Ibid.*, pp. 273, 274, 276, 278, 279, 280, 281, 282, 283, 284, 285, 286.

<sup>40</sup> *Ibid.*, p. 70.

<sup>41</sup> *Op. Cit.*, vol. i, p. 431.

In several other pieces already mentioned a shepherd may return to the scene, perhaps with another character, for an epilogue or postlude.

Several of the small properties and costumes merit special notice. Besides the scarecrow of the *Farsa Teologal*, formed with a crook, pitcher, piece of black paper and a candle, we find, in the *Santisimo Sacramento*, a tube with black thread issuing from one end and white from the other;<sup>42</sup> articles of food and table service in the *Farsa de Isaac* and the *Abraham*;<sup>43</sup> and a basin and cloth to be used in the latter play in washing the feet of the angels.<sup>44</sup> Articles appropriate to the characters include the *colmenero's* instrument for extracting honey; the compass, globe, balance, sword, cross, sceptre and crown, in the allegorical plays; a forge in the *Farsa del herrero*; shepherds' effects as found in the works of Encina and Fernández; a sickle and wine-bag to indicate rustic characters; helmet, sword, shield, dagger and bow and arrows to show actual or allegorical fighters. Small properties are especially numerous in the *Farsa de la hechicera*, already discussed. More typical of the author in this regard is the *Farsa de Salomon*. In this Christmas play a shepherd eating acorns<sup>45</sup> appears first and pronounces the introit. Then Solomon makes a long speech, the principal theme of which is his own importance. He is seated on a chair, wearing his crown and holding the royal sceptre.<sup>46</sup> Now enter two harlots who are disputing the possession of a babe-in-arms. There follows the familiar description of Solomon's novel method of passing judgment, as found in the first Book of Kings. He has a page bring a sword with which to divide the child in equal halves.<sup>47</sup> Then follows a comic scene between the shepherd and a friar in the course of which a cat-o'-nine-tails, halter, goad-stick, and sheep-skin coat are used.<sup>48</sup> A *villancico* closes the play.

Diego Sánchez's representation of the devil equipped with horns in the *Farsa de los doctores* is interesting;<sup>49</sup> elsewhere (*Farsa de la Muerte*) Death, a somewhat similar figure, wears a mask and is equipped with bow and arrows and a harpoon.<sup>50</sup> The costumes of the four chief allegorical characters of the *Farsa Moral* are appropriately colored.<sup>51</sup> Tamar, in the play named for her, appears first in mourning and then changes to gayer clothing carried in a bundle.<sup>52</sup> Dress is used to accentuate the difference in age of Church and Synagogue in the *Farsa de la Iglesia*.<sup>53</sup>

<sup>42</sup> *Op. Cit.*, vol. ii, p. 38.

<sup>43</sup> *Ibid.*, pp. 96, 100; see also note 37.

<sup>44</sup> See note 36.

<sup>45</sup> *Op. Cit.*, vol. i, p. 215.

<sup>46</sup> *Ibid.*, p. 215.

<sup>47</sup> *Ibid.*, pp. 224-225.

<sup>48</sup> *Ibid.*, pp. 231, 242.

<sup>49</sup> *Op. Cit.*, vol. ii, p. 73.

<sup>50</sup> *Ibid.*, p. 253.

<sup>51</sup> *Op. Cit.*, vol. i, pp. 253, 262, 266, 268.

<sup>52</sup> *Ibid.*, pp. 324, 327.

<sup>53</sup> See note 14.

An interesting feature of Diego Sánchez's stage technique is the rôle played by the shepherd. He opens the play with a sort of introit and announces the action to come. He usually remains on the stage throughout, sometimes taking no direct part in the action, but more frequently entering into the plot, especially in the comic parts.

Although he flourished in Spain probably somewhat later than did Gil Vicente in Portugal, it is apparent that Sánchez de Badajoz shows little progress beyond the theatre of his predecessor in the matter of either elaborate stage devices or variety of stage properties. Rather does he compare in stage technique, if we leave out of consideration his rather generous use of properties and his apparent contribution of the elevated stage, with Encina and Fernández, his predecessors in the Castilian-speaking part of the Peninsula.

## CHAPTER VI

### OTHER FOLLOWERS OF JUAN DEL ENCINA

Thirty-nine plays by various followers of Juan del Encina range in date, according to the information available, from 1511 to 1554. They are arranged here according to the degree of progress shown in the matter of presentation. Works of a single episode with a fixed scene developed largely or wholly by means of narration are summarized first. Then follow plays in which the theme consists of more than one episode, to which are added the pieces developed largely by means of action. Finally appear plays unlocalized in scene and those in which two or more widely distant places are represented. Many of the works, being complicated in more than one way, could be classified with two or more groups.

"A Spanish Play on the Battle of Pavia" of about 1525,<sup>1</sup> anonymous and without title, consists almost wholly of narration and contains a single episode, which occurs in one place. The shepherd Bartolo is in a supposed outdoor scene, as is shown by the mention of hill-top, mountain, field, foliage, and a shepherd's cabin.<sup>2</sup> Toribia approaches and asks him to guess the news she has heard. Then she relates the success of the Spanish soldiers in battle and rejoices in the defeat of the French army. The play closes with a *canción* sung by Bartolo in the course of which the usual small shepherd's articles are mentioned and may be displayed.<sup>3</sup> The work is in the earliest Encina manner.

The anonymous *Tres Pasos de la Pasion*, printed at Burgos in 1520,<sup>4</sup> is in reality a single play which treats three episodes. It is stated in the introductory paragraph that a *sala* is the actual place of presentation.<sup>5</sup> Mary enters and asks David, Solomon, Isaiah and Jeremiah, her son's judges, what their disposition of his case is to be, then pleads for mercy. They successively render and justify their decisions in favor of the death of Christ. Then Christ comes to take leave of Mary, following which he seems to be briefly disclosed to the audience with a noose about his neck and a crown of thorns encircling his head,<sup>6</sup> passing on his way

<sup>1</sup> "A Spanish Play on the Battle of Pavia (1525)," ed. Gillet, *PMLA*, xlv, 1930, 516-531; p. 516.

<sup>2</sup> *Ibid.*, pp. 519, 521, 527.

<sup>3</sup> *Ibid.*, pp. 527, 528.

<sup>4</sup> "Tres Pasos de la Pasión y una Égloga de la Resurrección," ed. Gillet, *PMLA*, xlvii, 1932, 949-980; p. 949.

<sup>5</sup> *Ibid.*, p. 954.

<sup>6</sup> *Ibid.*, pp. 958-959.

to be crucified. After a shift of scene and a lapse of time Mary appears at the foot of the cross to which the body is fixed. The scene of the play thus represents more than one place, since it represents at the close of the play the spot toward which Jesus has been seen progressing. The author's division between episodes shows a practice similar to Encina's earliest, according to which separate plays would be written for each new subject treated on a given occasion.

Three *autos* of the Portuguese Jorge de Montemayor were printed in the 1554 Antwerp edition of his works, and, according to Miss F. Whyte, who has brought them out in this country, their date of presentation was between 1545 and 1547.<sup>7</sup> They formed a part of Christmas ceremonies. The editor believes that, in view of the rôle of the *cantores*, or singers, it is probable the plays were presented within the royal chapel.<sup>8</sup> A single introductory statement serves for all three and states that they were presented at the Christmas *maytines*, or matins. In one respect the plays recall the earliest manner of Encina, according to which a separate subject or episode required a separate play. The opening lines of the first *auto* deal with the story and significance of the Creation. First Time chants in Latin and is answered by a chorus of singers. Then Justice tells in Spanish the story of the original sin. Adam and Eve are informed by Hope of the Redemption to come. The playlet consists entirely of narration and explanation, of dialogue without action. The scene is fixed. As was true of the first *auto*, Time opens the second by intoning a sentence in Latin, and is answered by the singers. The characters are Time, Human Nature, and Human Understanding. They discuss the Immaculate Conception and the Nativity. This *auto* also consists largely of narration. To open the last *auto* Time intones a Latin sentence a third time and is answered, as before, by the singers. Time then tells of the birth of Christ. The shepherdess Fardina, singing, welcomes the news of his birth and praises the Virgin. There follows a comic scene in which an old man, a simpleton and Fardina participate. Fardina claims to be married to Jesus. Her father refuses to sanction the marriage. Three shepherds enter and ask about the birth of Christ, and the old man tells them that he has been born, and then explains, in response to their questions, the significance of the coming of the Saviour. The shepherds, the simpleton and the old man play a game. A fixed scene serves for each of the three *autos*. There is no indication that a *Nacimiento* is shown. The third *auto* lacks the extreme theme unity of

<sup>7</sup> "Three *Autos* of Jorge de Montemayor," ed. F. Whyte, *PMLA*, xliii, 1928, 953-989; pp. 957, 958.

<sup>8</sup> *Ibid.*, p. 958.

the other two due to the introduction of comic matter, and it also differs from them in that it contains action.

The *Comedia Tibalda* of Álvarez de Ayllón, with additions by Luis Hurtado de Toledo, was printed in 1553.<sup>9</sup> In the opinion of Crawford, it should be classed as a non-dramatic eclogue.<sup>10</sup> The fact that the play passes largely in narration and contains few indications of the sort of scene that might have been used in presenting it, appears to bear out this contention. Ylario, the first of three shepherds to participate, refers to the pasture-ground and shade in which he is lying down.<sup>11</sup> At the end of Ayllón's part of the play, the shepherds depart along a road, and in the portion added by Hurtado de Toledo is a second reference to pasture-ground, showing an outdoor scene as the supposed place of action.<sup>12</sup> The piece presents 1) the complaints of Tibaldo concerning his strong but unrequited love for Polindra, the wife of Grisenio; 2) the advice of his companions as to the best means of overcoming his passion; 3) a long defence of women; and 4) the appearance of Polindra and her husband in a brief scene at the end. The play closes with dancing and singing. It consists of narration rather than action and is localized in scene.

According to Bonilla y San Martín, the editor, the *Comedia Fenisa* was probably not written by Juan de Melgar, who must have been merely a more or less successful reworker.<sup>13</sup> Siluio, Valerio and Marcilio, shepherds, are in love with the shepherdess Fenisa. She rejects them all. The scene seems to be the typical one for the simpler pastoral plays, and appears to lie out of doors.<sup>14</sup> The play contains discussions of love and sweethearts, among which stands out a long monologue by Siluio in praise of Fenisa. Valerio sings a *villancico*. At the close is a comic scene in which a Portuguese and a page participate. The time of the events of the play corresponds to that required for presentation. The theme is not a strict unit, and it is developed largely by means of narration. The scene is fixed.

There is little action in the undated and anonymous *Égloga Pastoril nueuamente compuesta*, which consists of two incidents and is therefore not strictly unified in theme. Three shepherds, Juan, Gil Caluo, and Peranton, enter and converse of floods in the neighboring city of Valencia, of the comparative good fortune of shepherds during the flood,

<sup>9</sup> Perálvarez de Ayllón y Luis Hurtado de Toledo, *Comedia Tibalda*, ed. Bonilla, *Bibliotheca Hispanica*, xiii, 1903, Barcelona and Madrid; pp. v, vi.

<sup>10</sup> Crawford, *Spanish Drama before Lope de Vega*, Philadelphia, 1922, p. 83.

<sup>11</sup> Perálvarez de Ayllón, *Op. Cit.*, p. 1.

<sup>12</sup> *Ibid.*, pp. 68, 76.

<sup>13</sup> *Cinco obras dramáticas*, ed. Bonilla, *Rev. Hisp.*, xxvii, 1912, pp. 396-397.

<sup>14</sup> *Ibid.*, p. 488.



and of loves and love-making. Their summoning successively to the scene of a number of companions would seem to point to an outdoor spot as the place represented, since the same device is common in plays where an outdoor shepherds' meeting-place is specified. One Climentejo hears of the marriage of Ximena de Hontorio and is on the point of death from jealousy when an enchanter cures him. The scene is fixed. The play consists almost wholly of narration.

The rubric of the *Egloga Real* of el Bachiller de la Pradilla states that the play was presented in Valladolid in December, 1517.<sup>15</sup> It deals with the coming of King Charles and elaborate praise of him by the shepherds Telefo, Guilleno, Crispino, and Menedemo. Telefo, dressed in a *saya*,<sup>16</sup> pronounces an *argumento* in verse by way of introduction and speaks of himself as being at court.<sup>17</sup> In the beginning of the play proper Telefo tells what he has dreamed during a sleep from which Guilleno has had difficulty arousing him. There is an indication that all of the shepherds are in a large room of the royal palace.<sup>18</sup> After conversations among the shepherds, a *villancico* is sung in which the new king is welcomed to Spain. While the singing is in progress the Infante arrives, accompanied by characters named for the several Spanish states. At the close of the play the poet offers his work to the king.<sup>19</sup> The length of time necessary for the events corresponds to that required for the action. The scene represents a single place throughout. The play treats two episodes and consists largely of narration.

The date of Pedro Altamirano's *La aparicion que hizo Jesu Christo a los discípulos que yvan a Emaus* seems to be 1523. Moratín saw and described a copy of this year.<sup>20</sup> The print used by Professor Gillet for his recent edition of the work is dated 1553, at Burgos.<sup>21</sup> An angel appears first to pronounce the argument, and requests the attention of the audience. At the beginning of the play proper the shepherds Lucas and Cleophas are shown as though on a highway<sup>22</sup> and soon see someone approaching them whom they take to be a pilgrim, but who is really Christ himself. They tell him of the events that have been occurring in Jerusalem, and of his own crucifixion. The significance of several incidents of the Old Testament is explained together with the reason for the coming of Christ. Near the close of the play, when the shepherds sit down to take supper, they realize that the pilgrim is Christ, and ask him

<sup>15</sup> Kohler, *Sieben Spanische Dramatische Eklogen*, p. 209.

<sup>16</sup> *Ibid.*, p. 210.

<sup>17</sup> *Ibid.*, p. 210.

<sup>18</sup> *Ibid.*, p. 221, "Habla a los pastores que están en la sala."

<sup>19</sup> *Ibid.*, p. 235.

<sup>20</sup> Moratín, *Orígenes del Teatro Español*, Paris, n.d., pp. 101-103.

<sup>21</sup> Ed. Gillet, *Rom. Rev.*, xiii, p. 251.

<sup>22</sup> *Ibid.*, pp. 232, 233, 236, 244.

to share their food.<sup>23</sup> After having eaten, Christ disappears more suddenly than he came. The shepherds plan to spread the news of what they have seen. The play treats a single episode and passes largely in narration, with only a little action.

The *Égloga de la Resurrección*, printed at Burgos in 1520,<sup>24</sup> at its beginning shows David, Solomon, Isaiah, Hosea, Zachariah and a sybil in limbo. They successively prophesy the Resurrection and their deliverance. Then Mary appears and prays for the Resurrection of Christ and he appears, but at a place perhaps somewhat distant from where Mary is, for angels tell her that he has come. He then enters the limbo and, after a brief conversation, Lucifer, in command of hell, is put to flight and the captive prophets are freed and presented to Mary. Then Adam and Eve appear and ask forgiveness of the Virgin, after which David, speaking for the prophets, is blessed by Mary. The theme of the play consists of several episodes, and is developed by means of action. If this play was ever presented, a part of the scene must have been set off, by a partition or other means, to represent the limbo, while the remainder was made to stand for a rather large space.

The *Égloga de Torino* forms a part of the anonymous *Question de Amor*, published at Valencia in the year 1513.<sup>25</sup> An introductory prose paragraph states that Torino plays a *laúd*, or lute, and that a pine tree is brought to the scene, then gives the plot in some fullness.<sup>26</sup> The hour is the evening after supper and the actual place is the *posada*, or dwelling, of a princess,<sup>27</sup> which is made to represent an outdoor meeting-place of shepherds. Torino enters first and complains of his misfortunes in a love venture. He complains of love, welcomes solitude, and apologizes for neglecting his flocks. He throws away all of his small possessions except his crook.<sup>28</sup> Guillardo has appeared and observed Torino's strange conduct, and wishes to assist him by searching among the shepherds' cabins, which must not be visible, for someone to cure him. Quiral enters and discusses Torino's plight. Torino tells him of his ills, but is reticent, at first, regarding their cause, finally confessing that he is suffering with love for Benita. When she appears she refuses to return his love, whereupon Quiral advises Torino to find another shepherdess, and the play closes with the singing of two *villancicos*. The work treats of a single subject and consists largely of narration. The scene is fixed. The pine tree is mentioned in the dialogue.<sup>29</sup>

<sup>23</sup> *Ibid.*, p. 249.

<sup>24</sup> "Tres Pasos de la Pasión y una Égloga de la Resurrección," ed. Gillet, *PMLA*, xlvii, 1932, p. 949.

<sup>25</sup> Crawford, *Op. Cit.*, p. 77.

<sup>26</sup> *Orígenes de la novela*, ii, 1931, p. 81.

<sup>27</sup> *Ibid.*, p. 81.

<sup>28</sup> *Ibid.*, p. 82.

<sup>29</sup> *Ibid.*, p. 83.

The *Farsa sacramental compuesta en el año 1521* is from a manuscript of the first half of the sixteenth century.<sup>30</sup> The editor, Serrano y Sanz, gathers from the Latin prologue that the author could not have been H. López de Yanguas.<sup>31</sup> A second prologue, in Spanish, includes a brief summary of the plot and states that the play was composed for presentation on Corpus Christi day.<sup>32</sup> A shepherd, Pelayo, enters and expresses curiosity concerning the celebration that is taking place. His friend Pascual comes upon the scene dressed in his best clothes<sup>33</sup> and tells of miracles, involving angels and singing, which have been taking place. Both shepherds hope that a third named Justino, who approaches also well-dressed, may explain everything. Justino has observed the same wonders as Pascual but a short discussion shows him as bewildered as his companions. He suggests that Faith, who approaches richly dressed,<sup>34</sup> may have the explanations desired. She explains the miracles and the shepherds, impressed, listen closely and then avow their faith in God. The scene and time are unified. The theme consists of more than one episode. Whatever would be difficult to present passes in narration.

As far as may be judged from Cotarelo y Mori's discussion,<sup>35</sup> the Corpus play of Fernán López de Yanguas is similar to the above work, which followed it by one year, in that shepherds wonder about miracles and learn of their significance. From the discussion it would appear that the scene of the play is localized.

In the *Égloga hecha por Salazar de Breno y otros tres pastores compañeros suyos*, Breno enters first, complains of his loves, and prepares to destroy, before his intended suicide, his crook and the other small articles he carries.<sup>36</sup> Briseno then enters the scene and attempts to dissuade him from taking his own life, but is unsuccessful. A reference is made to the wild mountain scene.<sup>37</sup> After Breno's apparent death Tolante and Briseno discuss its cause, and conclude that it must have been due indirectly to his love for Siluana. They are on the point of interring the body when they discover that it is still warm. The play ends with rejoicing that the comrade is still alive. The scene is fixed, and represents an outdoor place. The play consists of action rather than narration.

The dates of printing and presentation of the anonymous *Égloga nueva* are not known. A shepherdess enters first singing a *villancico*. An outdoor scene is suggested by the mention of meadow<sup>38</sup> and unpopulated

<sup>30</sup> Ed. Serrano y Sanz, *RABM*, x, 1904, p. 67, note.

<sup>31</sup> *Ibid.*, note.

<sup>32</sup> *Ibid.*, p. 67.

<sup>33</sup> *Ibid.*, p. 68.

<sup>34</sup> *Ibid.*, p. 69.

<sup>35</sup> *RABM*, vii, 1902, pp. 251-256.

<sup>36</sup> Ed. H. C. Heaton, *Rev. Hisp.*, lxxii, 1928, pp. 77-78.

<sup>37</sup> *Ibid.*, p. 84.

<sup>38</sup> Cronan, *Teatro Español del Siglo XVI*, p. 386.

place (*despoblado*).<sup>39</sup> She complains of her fate at some length. A hermit (*santero*), or keeper of a sanctuary, appears, makes love to her, and asks her to accompany him to his hermitage, which is not far distant. When a taffy-seller comes upon the scene the hermit asks to be left alone with the shepherdess. Then the two men play cards for money.<sup>40</sup> As soon as the seller has gone, the hermit tries to compel the girl to accompany him. As she cries out for help a friar comes to her assistance. Following a quarrel between the two men and a reconciliation brought about by the girl, she is left to the tender mercies of the hermit, who again attempts to seduce her. A shepherd arrives and interferes, and is obliged to ask assistance against the hermit from Gil, another shepherd. After a second quarrel and reconciliation the three men play a game with equipment from Gil's pouch, following which all four lunch together, each contributing some article of food.<sup>41</sup> A *villancico* closes the play. The action occurs in a fixed place, and consists of several episodes.

Horozco's *Representacion de la historia evangelica del capítulo nono de Sanct Joan* is a play of unknown date, although it is thought by the editor of the author's *Cancionero* to have been written before 1548.<sup>42</sup> First a blind beggar appears, probably in a street or square, and asks alms of passers-by, then later directs his *lazarillo* to conduct him to another place.<sup>43</sup> He smells bacon which his young guide has stolen from him, and asks him to give it up; the boy then allows him to walk against a corner, and asks him why he did not smell the corner just as he smelled the bacon.<sup>44</sup> Lazaro now tells his master of the approach of Christ, and when the latter is before them the blind man begs to be cured of his blindness. Jesus applies mud to his face and has him go to a pool to be washed, to return later to the scene. While he is gone a solicitor comes in, tells how he makes his living, and converses with a client. The blind man now returns and tells the solicitor that he is the one who formerly did not see, and who went begging through the streets. The solicitor informs two rabbis of this miracle. They refuse to believe it, and the parents of the blind man are called to the scene as witnesses to the fact that he was born blind. The man thanks Jesus for curing him, and a *villancico* is sung. That the scene represents a street is shown by *Lazarillo's* statement that he leads his master through the streets and by the latter's saying that he begged there.<sup>45</sup> Also, the client speaks of going

<sup>39</sup> *Ibid.*, p. 370.

<sup>40</sup> *Ibid.*, p. 373.

<sup>41</sup> *Ibid.*, pp. 386-387.

<sup>42</sup> *Cancionero de Sebastián de Horozco*, Seville, 1874, p. 158, note.

<sup>43</sup> *Ibid.*, p. 157.

<sup>44</sup> *Ibid.*, p. 158.

<sup>45</sup> *Ibid.*, pp. 158, 162.

to the house of a learned man and immediately begins conversing with him, having presumably gone to the door of a dwelling facing the square.<sup>46</sup> The time of the play is a unit. Several episodes are treated.

According to Professor Crawford, a sixteenth century farce edited by him was probably written by Don Luis Margarit and should be dated between 1519 and 1522.<sup>47</sup> An introductory paragraph states that the work was to be presented before Germaine de Foix and the Marquis of Brandenburg. An introit is addressed to them. A number of characters are to visit a certain dwelling where the lady of the house has a *dueña* named Guzman and a *moça* named Catalina. A servant comes to ask Guzman if her mistress will be ready a little later to receive visitors. Guzman receives the servant at the door of the house of which the interior constitutes the scene of the play. The *señora* politely states that she will be glad to receive the visitors, but when left alone complains of the Castilian custom of frequent visits. There follows a markedly comic scene in which Guzman, Catalina and their mistress take part. The latter is discussed by the servants when she is out of the scene temporarily. She returns and asks them if they have not heard it strike three, and if they wish the callers to find her disheveled. Catalina assists her in the preparation of her toilet, in connection with which many small properties are necessary.<sup>48</sup> At the last moment before the callers arrive she asks that the furniture be equipped with cushions.<sup>49</sup> When the guests come they are graciously received. Chairs are not thought necessary by the callers, who will remain *de rodillas*. After a discussion regarding such subjects as hope and death, a game is played, following which there is talk of love among the men and women present. It is decided that music shall be played, but no instruments are named. There is dancing, first to the accompaniment of music, then to that of songs. Intermittent conversation and singing continues until the arrival of a *rey darmas*, who challenges five *caualleros* present to a contest with five other knights, whom he represents. Pages carry lances for the knights who do not have them. The challenge is accepted and the play closes. The scene represents the interior of the house throughout, and the time passes without interruption. As several episodes are treated the theme is not a strict unit.

The anonymous *Tragicomedia del Parayso y del Infierno* is dated 1539.<sup>50</sup> Two boats are mentioned in the rubric.<sup>51</sup> The influence on the

<sup>46</sup> *Ibid.*, p. 163.

<sup>47</sup> "A Spanish Farce of the Early Sixteenth Century," ed. Crawford, *PMLA*, xxiv, 1909, 1-31; pp. 1, 3.

<sup>48</sup> *Ibid.*, pp. 11, 12.

<sup>49</sup> *Ibid.*, p. 13.

<sup>50</sup> Cronan, *Op. Cit.*, p. 267.

<sup>51</sup> *Ibid.*, p. 267.

work of Gil Vicente's *barca* trilogy, and particularly of the *Auto da barca do inferno*, is very evident. Somewhat unusual for a play of the Encina school are the *introito* and *argumento* as found here. At the close of the former, the audience is requested to listen attentively. In the *argumento* the two boats are mentioned again. One of them has hell as its destination, and the other, heaven. The devil, who is to pilot hell's boat, refers to various parts of its equipment which are probably represented.<sup>52</sup> Successively a nobleman with a train, a usurer with a treasure-chest, a simpleton, a friar carrying various arms, with his *moça*, a shoemaker with his last, a bawd with small articles of her trade, probably in a pouch, a Jew with a buck-goat who attempts to bribe the devil with coins, a magistrate with his staff of authority, a solicitor, a criminal hanged as a robber, and four knights who have died fighting the Moors, scorn the devil's boat and seek to enter that of the angel, which is destined for heaven.<sup>53</sup> Only the simpleton and the knights are accepted by the angel. The scene is fixed. The boats shown are such that the characters may enter them and remain visible through the remainder of the play. The time is a unit.

The *Farsa del Mundo y Moral* of Fernan Lopez de Yanguas was printed in 1528.<sup>54</sup> Appetite enters in search of a master and is welcomed by World, who agrees to join him with Fortune. When Appetite leaves World boasts of having overcome this shepherd so quickly. World is proud of his power and authority: his sister is Flesh and no one succeeds in escaping her. Appetite is again in the scene. He rejoices at having been received by World, then comes upon a hermit with a crook, and a book from which he is praying.<sup>55</sup> The hermit lists many who have followed World and come to a bad end, and then calls upon Faith to converse with Appetite, who later informs World that he considers himself deceived and betrayed. When Appetite has left the scene World admits that he is never successful in corrupting those who clothe themselves with faith. World leaves, and Appetite returns to report to Faith, who has also been out of the scene, the results of his interview with World. Faith tells him that the Virgin has this day ascended to the place where her Son, husband, and Father are. She discusses the Assumption, and the remainder of the play consists of dialogue without action. At the close Appetite states that the moon is coming out, indicating that the play represents the evening hours.<sup>56</sup> A *villancico* is sung. The time

<sup>52</sup> *Ibid.*, pp. 274, 275, 296.

<sup>53</sup> *Ibid.*, pp. 275, 277-278, 279, 281, 282-283, 290, 291, 296, 298, 303.

<sup>54</sup> Cronan, *Op. Cit.*, p. 415.

<sup>55</sup> *Ibid.*, p. 428.

<sup>56</sup> *Ibid.*, p. 448.

necessary for the events of the play corresponds to that required for action. The scene represents a single, undefined place throughout.

The *Égloga ynterlocutoria, graciosa y por jentil estilo* of Diego de Avila is addressed to the very illustrious *Gran-Capitán*. At the beginning it carries an *argumento* in prose, which corresponds in nature to the introductory paragraphs of the plays of Juan del Encina, but is longer than most of them. According to Kohler, the play was presented before the year 1511.<sup>57</sup> The shepherd Hontoya enters the scene and calls to his son, Tenorio, who appears mounted on a *borrica*.<sup>58</sup> When told to go and care for the cattle, the youth replies that he has done so, and lies down to sleep. Alonso Benito comes to arrange the marriage of Turpina, the daughter of a neighbor-woman, and Tenorio. Hontoya has Benito lunch with him, and consents that Tenorio may be consulted about the marriage. The replies given by Tenorio when Benito attempts to awaken him contribute to the comic tone of the play. Then Tenorio, after brief consideration, consents to the marriage. They then approach Hontoya, who has been present through the foregoing episode but in a different part of the scene. Tenorio, now somewhat hesitant about the marriage, is assured that Turpina is of attractive figure. He lists the articles of which the dowry must consist. Alonso Gaitero comes to make enquiry on behalf of the bride's mother and is told to have the bride ready. Hontoya desires that she be brought to this spot for the marriage. Tenorio is sent to the village to change his clothing, and immediately afterwards Toribuelo comes in and asks for the key to the store-room so that Tenorio may get out his Sunday jacket.<sup>59</sup> That passage of time is ignored is shown by the fact that he has been searching for Hontoya for more than an hour,<sup>60</sup> and by Toribuelo's account of the excitement in the village due to news of the marriage. Enough time has not elapsed since the arrangement of the marriage for news of it to travel any distance. Just previously the bridegroom made his favorable decision and started for his other clothing. Again a lapse of time is ignored in the appearance of Tenorio fully dressed immediately after Toribuelo has left with the key to get the clothes now worn by Tenorio.<sup>61</sup> In the next scene, without an indication of the bride's arrival, we find a cleric in the midst of the ceremony which is to unite her to Tenorio. Gonzalo Ramón comes on behalf of the curate to stop the marriage, because the bride has been promised to Jil de Gregorio. He is too late. The shepherds close the play with a comic scene, and a *villancico* is sung, with dancing. The

<sup>57</sup> Kohler, *Op. Cit.*, p. 168.

<sup>58</sup> *Ibid.*, pp. 237-238.

<sup>59</sup> *Ibid.*, p. 256.

<sup>60</sup> *Ibid.*, p. 256.

<sup>61</sup> *Ibid.*, p. 257.

author appears consciously to keep the scene fixed by having the bride come to the original place for the ceremony. There are several episodes. The play consists of action rather than narration. That the supposed scene lies out of doors is shown by references to an oak grove in which the action takes place, to a *prado* and to the valleys.<sup>62</sup>

The *Farsa nueuamente compuesta* of Hernan Lopes de Yanguas celebrates peace between Spain and France. Its date of printing is not known. The introductory paragraph states that the play deals with the advantages of peace and the harm that may come from war. The costumes of the allegorical characters in the play are adapted to their rôles, and each carries some appropriate small article, such as the olive branch of Peace and the staff of authority of Justice.<sup>63</sup> The work is divided into five acts. At the beginning of act one the shepherd Time, who may be presumed to be in an outdoor place, rejoices on learning that there is to be peace. World then enters, slowly approaches Time, asks the cause of the celebration, and learns of the peace. World tells Time to play and there is dancing.

In act two Peace hears the courier play his bugle along the road.<sup>64</sup> He gives her a letter which she reads immediately; she then rejoices at the news of peace that it carries. Next Justice hears the bugle and learns from the courier that peace has come. Justice must be at one side of the scene, for she does not see Peace immediately. Soon, however, she approaches and converses with her. They see and move toward a pilgrim named War, who may be presumed to move into the scene along the road. War complains of having ascended through the mountain wilderness,<sup>65</sup> an indication of a scene conceived of as lying in the open. At the close of the act Justice approaches to capture the pilgrim, but reaches her only at the beginning of act three, showing the scene of the two acts to be the same.<sup>66</sup> Justice lists War's sins, but War claims to have done great things for many famous men. She says it is the purpose of peace to give solace, and to make people consume their lives in celebration and become indolent. Peace and Justice are about to kill her when she calls to the shepherd Time to rescue her. Although Time and World come to her aid, they cannot prevent her being bound.

In act four Time and World are won over to the view of Peace and Justice, and agree that War is an evil influence and must be extirpated. Mention in the course of the act of a *pradal* and of *estos verdes collados* shows that the supposed scene lies out of doors.<sup>67</sup> Justice strikes War

<sup>62</sup> *Ibid.*, pp. 241, 255, 256.

<sup>63</sup> Cronan, *Op. Cit.*, p. 452.

<sup>64</sup> *Ibid.*, pp. 462, 465.

<sup>65</sup> *Ibid.*, pp. 467, 468.

<sup>66</sup> *Ibid.*, p. 469.

<sup>67</sup> *Ibid.*, pp. 481, 482.



with her staff. Time is on the point of administering a blow with a club when he is prevented by Peace from doing so. War is still bound and is ordered released by Justice. When the pilgrim departs from the scene she meets Pleasure and Repose who, at the beginning of act five, congratulate Justice on having driven out War. Repose reports rejoicing in the villages and towns over the coming of peace. Harmony is now to prevail. At the close of the play Time remarks that it is growing dark, showing the supposed hour of the events.<sup>68</sup> Yanguas is influenced, in this play, by both the Torres Naharro and Encina schools. The pastoral vein and the use of allegory are characteristic of several of the later members of the Encina school. The division into five acts, the action of all of which may be supposed to occur in the same spot, is characteristic of Torres Naharro. There is indication for each act except the first of an outdoor scene. Similar entrances of the courier in the first two acts seem to show a similar scene for both and to bind act one to the rest of the play. In any event, the scene of each individual act is a unit.

The *Obra de El Pecador* of Bartolomé Aparicio seems to Crawford, who judges it from its general character, to belong to about the middle of the sixteenth century.<sup>69</sup> It deals with the Nativity, and was undoubtedly presented as a part of a Christmas celebration. An introit in which the author appears in company with two *bobos* opens the play. Near the close of the introit appears a brief summary of the plot, followed by the author's apology. Sinner enters and tells the extent of his wickedness. Successively Justice, Mercy, Consolation and Hope appear and treat him in accordance with their characters. After Justice is taken from the scene by Mercy, Consolation and Hope leave with Sinner for a place where they may rest. As they are moving along, it seems that they must be on a street or road.<sup>70</sup> The scene is cleared, and Joseph and Mary start out on their journey and progress along a road. Joseph believes they may be nearing a village, and Mary refers to the gardens she sees by the roadside, then suggests that they look for an inn.<sup>71</sup> Joseph thinks it wise to make use of a *portal* which he sees, and mentions it as though it must be visible.<sup>72</sup> They sit down, and Mary soon informs her husband that her child is born. Whether Mary is concealed from view for a brief time is not shown. A shepherd enters the scene and states that he is stopping at a knoll where he considers the pasturing suitable for his sheep and goats.<sup>73</sup> He then prepares food and goes to

<sup>68</sup> *Ibid.*, p. 489.

<sup>69</sup> Crawford, *Op. Cit.*, p. 139.

<sup>70</sup> Bartolomé Aparicio, *Obra de El Pecador* in Gallardo, *Ensayo*, i, cols. 221-245; col. 232.

<sup>71</sup> *Ibid.*, col. 232.

<sup>72</sup> *Ibid.*, col. 232.

<sup>73</sup> *Ibid.*, col. 233.

sleep, and finds it stolen when he awakens. The quarrel that naturally ensues with the guilty companion is interrupted by a third shepherd, who supplies food to replace what has been taken. The shepherds are now told that Christ has come, in succession by an angel, who is spoken of as flying and is therefore probably not visible; by a fourth shepherd, who adds mention of the clear night; and by Hope, who approaches from the distance singing a carol and, having reached the scene, tells the story of the original sin and explains that the coming of Christ will redeem the world. Sinner, who has returned to the scene, leaves with Hope and the shepherds as they start for Bethlehem to visit the Christ. Immediately afterwards they are shown to have arrived, as Hope shows the shepherds the *posada* in which Christ has just been born.<sup>74</sup> They enter the doorway and are welcomed by Joseph, who asks them to look in the *pesabrito*, or manger.<sup>75</sup> Hope tells Sinner that he may approach Christ, even though he may feel himself unworthy. The shepherds offer small possessions characteristic of their calling as presents to the Christ Child and join in a *canción* at the close of the play. Sinner offers his soul. It is clear that the scene of this play is unlocalized, as we see first the road scene, then that of Christ's birth, followed by the comic act of the shepherds, and their departure near the close of the play to adore the new-born babe, with their immediate arrival at their destination. The time is a relative unit. The fact that several episodes are treated eliminates unity of theme. In the play there is action with some narration.

The anonymous *Comedia a lo pastoril para la noche de Navidad* should, in the opinion of Professor Crawford, its editor, who bases his judgment on the language and general characteristics of the play, be dated between the years 1550 and 1575. He believes it was performed early Christmas morning in a church or just outside, either before or after the matins service. He also points out the importance of the elaborate list of properties in connection with the staging of religious plays in the sixteenth century.<sup>76</sup> A *Faraute*, or sort of announcer, gives a brief summary of the plot. There follows a scene between Humanity and Desire in which the former expresses regret that he yielded to temptation and partook of the forbidden fruit, then lies down to sleep. Desire realizes that Humanity is soon to be saved by the coming of the Messiah. This ends the introductory scene. Now Divinity enters and sends Justice to call Peace, Truth and Mercy. These three, in another part of the scene, see Justice approaching them, and soon are discussing with her

<sup>74</sup> *Ibid.*, col. 241.

<sup>75</sup> *Ibid.*, cols. 241-242.

<sup>76</sup> *Comedia a lo pastoril para la*

*noche de Navidad*, ed. Crawford, *Rev. Hisp.*, xxiv; see pp. 497, 498, 499.

whether Humanity is ready for the Redemption. Truth holds that she will be placed in a ridiculous position if God's punishment of Adam and Eve is relaxed. An agreement is reached, and the characters leave the scene. Virtue enters and attempts to rouse Humanity from his sleep. Man is expected to combat the Divine Word, but Love does so instead and is successful in overcoming the adversary, and the Redemption becomes a certainty. Angels appear and announce the birth of Christ to three shepherds, Man, Pascual and Cremente. Then Joseph is seen going for a light, a clear indication that the supposed hour is night.<sup>77</sup> The manger is mentioned, and it is stated that the Child's bed will be softened with hay.<sup>78</sup> When the shepherds come to adore the Christ Child they mention a *portal*, or doorway,<sup>79</sup> and are welcomed by Joseph. The shepherds offer as presents food and a number of small articles,<sup>80</sup> and the play closes with a song. At the close of the reprint appear detailed descriptions of the costumes of the various characters, and some indications regarding make-up and properties.<sup>81</sup> The play treats several episodes and therefore lacks theme unity. It consists of action rather than narration. The Nativity scene is actually represented. The actual scene probably lies within a chapel or hall, and represents first the undefined meeting-place of the allegorical characters, then the fields where the shepherds watch and from which they may be regarded as progressing to the point where the crib is displayed.

The *Farsa nueuamente trobada por Fernando Diaz* deals with the

<sup>77</sup> *Ibid.*, p. 533.

<sup>78</sup> *Ibid.*, p. 533.

<sup>79</sup> *Ibid.*, p. 535.

<sup>80</sup> *Ibid.*, p. 536.

<sup>81</sup> *Ibid.*, p. 537. We may perhaps think of the audience as witnessing an unusual performance. This Christmas pastoral is far more elaborate in costumes and equipment than is shown by evidence in the plays to have been the case through most of the first half of the sixteenth century. The piece may well have been written after the vogue for the genre had begun to decline. It is not to be lightly assumed from the following extensive list that there had been equally generous use of costumes in the presentation of earlier plays of the same or of related types.

LOS UESTIDOS.

El Hombre, unos uestidos que ni bien sean de hombre ni bien de muger; muy biejo, barba blanca, tocador en la cabeza.

El Deseo, uestido de verde como pastor. La Diuinidad, muy ricamente uestida,

una corona en la cabeza y un ramo de laurel en la mano.

La Justicia, uestida de azul con una espada desembainada en la mano.

La Paz, uestida de morado con su cayado.

La Misericordia, de colorado con un rramo de oliba.

La Verdad, de blanco y una regla en la mano.

El Verbo Eterno, de colorado, ni bien como hombre ni bien como muger; muy ceñido como luchador. En la mano un cayado, en la cabeza diadema.

El Amor, uestido de morado; pintados algunos coraçones; en la cabeza vna guirnalda. A de ser muy hermoso y pequeño.

El Angel, ya se sabe, con alba y estola y diadema.

Nuestra Señora, como de camino.

Joseph, como biejo, honrrado y de camino.

Los pastores como tales.

Nativity, and bears the date 1554.<sup>82</sup> An angel arrives and interrupts a conversation among three shepherds by singing a song in which she asks that they, as sinners, welcome her. She announces that God has brought about conformity between heaven and earth, and invokes peace upon the shepherds and all others who wish to avoid discord. The clothing and manner of presenting the angel are not indicated. After announcing the birth of Christ, she says she will lead them along a path to the place where the Child may be seen.<sup>83</sup> The four characters start on their way, and immediately are seen arriving at the *casilla* where they are to visit him.<sup>84</sup> It appears that they remain at the entrance to present the customary small articles as gifts to the Saviour.<sup>85</sup> A *villancico* is sung at the close. The scene is here clearly unlocalized, and the *Nacimiento* is actually represented. The play consists of action, and presents two episodes with no break in time.

Sebastián de Horozco's *Representación de la parábola de Sant Mateo* was presented in Toledo in 1548, forming a part of the festival in connection with the *Sanctissimo Sacramento*, according to the rubric or subtitle.<sup>86</sup> The argument is given in prose. A *padre de las campañas* goes out in early morning to seek helpers, apparently on a road, for his vineyard. He comes upon Toribio and Juan and sends them to his *posada* where they will be put to work.<sup>87</sup> They are promised one *real* for the day's work. Next the *padre* is seen at the *hora de la tercia* looking for workers, also later at the hour of *sesta*, at the hour of *nona*, and finally at the *ora undécima*.<sup>88</sup> On this last trip he comes upon an old man and his foolish son, who complain of hunger. The *padre* agrees to provide them with work, and leaves to take them to his vineyard. At the close of the play a foreman asks what each of the workers is to receive. The *padre* takes personal charge of the payments, and directs that one *real* be given to each worker. Toribio and Juan complain that they are receiving the same amount for a full day's work as their fellows get for part of a day. The *padre* merely points out that they are being given exactly what he promised them. The old man who was the last to begin work feels that there should be no complaints. It would appear that the author had in mind a wayside scene, but one decidedly unlocalized, for he appears at different times to be in the street moving along, then before the door of his *posada*, and later at his vineyard. Several lapses of a few hours each are ignored, although the events of only one day are included in

<sup>82</sup> Cronan, *Op. Cit.*, p. 319.

<sup>83</sup> *Ibid.*, p. 329.

<sup>84</sup> *Ibid.*, p. 330.

<sup>85</sup> *Ibid.*, pp. 331-332.

<sup>86</sup> Horozco, *Op. Cit.*, p. 148.

<sup>87</sup> *Ibid.*, p. 150.

<sup>88</sup> *Ibid.*, pp. 150, 152, 154.

the play. The play treats several incidents and contains a great deal of conversation unrelated to the main theme.

Horozco's *Entremes* was composed with a view to presentation in a convent, and was put on as scheduled on the day of Saint John the Evangelist, according to a statement at the beginning of the play.<sup>89</sup> A rustic appears first in search of the *alcaná*, which is probably a market-place or district where shops are located. He tells of his experiences with a young lady, for whom he wishes to buy some presents. Losing his way, he tries to get his bearings by questioning a town-crier. They must be, of course, in a street scene. They participate in a comic act in the course of which the rustic insists that he be shown the way to the *alcaná*, even though it may now be called by a different name.<sup>90</sup> They come upon a friar who is begging and converse with him of church and clergy. When a bun-seller appears they purchase buns and go around a corner to eat them.<sup>91</sup> They have some difficulty making the friar pay for his share of the refreshments. The characters leave at the close of the play to have a drink. They may go in through a doorway. The scene may well represent a street, with a corner shown. The theme is not an extreme unit. There are references to such small articles as the container used by the friar in begging, to the money it contains, and to the friar's habit.<sup>92</sup>

Horozco's *Representación de la famosa historia de Ruth* opens with a paragraph in which the author gives the reasons for his arrangement of the play. The action begins in early morning. Noemí has risen to take leave of her daughters-in-law before her departure for her native region. She has called her servant, who appears expressing wonder why he must rise at such an hour. Following the speech of the servant, who is the first in the scene, Noemí enters with Orpha and Ruth, her daughters-in-law, whom she advises to re-marry, since she herself is now too old to bear other sons to take the place of their husbands who have died. Orpha and Noemí embrace and Orpha leaves. Ruth insists upon going with Noemí, and the latter consents. The servant spreads his cloak and lies down to have more sleep. When Ruth goes to arouse him a comic scene occurs, at the close of which he prepares to accompany them on their journey. When he goes off to get food and wine they leave without him, and he considers himself fortunate. Now Noemí and Ruth are shown on the way as though they have gone some distance, and very soon afterwards are shown arriving at Bethlehem.<sup>93</sup> Lia and Ceturia, former friends of Noemí, see her approach and discuss news they have heard regarding

<sup>89</sup> *Ibid.*, p. 167.

<sup>90</sup> *Ibid.*, pp. 168-170.

<sup>91</sup> *Ibid.*, p. 173.

<sup>92</sup> *Ibid.*, pp. 172, 174, 175.

<sup>93</sup> *Ibid.*, pp. 199, 200.

her. As Ruth and Noemí enter the city, Lia and Ceturia meet them. Then Boaz comes in to tell of his great wealth. He is heard giving a direction that his wheat be gathered. In a comic episode a steward tries to awaken a farm-hand. Ruth's desire to assist in the harvesting meets with the full approval of Noemí, and Ruth is seen immediately in the wheatfield asking permission to take the grain she needs.<sup>94</sup> Boaz tells her to take as much as she likes. All the workers, including Ruth, go to a lodge to take lunch. It is afternoon and the sun is shining.<sup>95</sup> Soon Noemí joins them. Ruth displays three measures of wheat which she has gathered, and is told to go and lie at the feet of Boaz when he celebrates at his threshing-floor. Boaz and a steward leave for the threshing-floor, and are immediately shown arriving there. A large pile of wheat is mentioned, probably to supply its absence.<sup>96</sup> Due to the fact that leaves are missing from the end of the manuscript, the last of the action is not given. The abrupt shift of scene several times, from the original point to the road leading to Bethlehem, then to the city itself, then to the wheatfield, then to the lodge, and finally to the threshing-floor, shows one of the most marked examples of the unlocalized scene to be found. Neither is the time of the play a unit. The theme consists of a number of episodes and is developed by means of action rather than narration. Any single spot may serve as the actual scene of presentation. The several places represented are probably not simulated by means of scenery.

Esteban Martín's *Auto como San Juan fue concebido* bears the date 1528.<sup>97</sup> Professor Gillet, in his recent edition of the play, calls attention to its "stage directions and implied details of performance," and assumes an open-air stage or scene, with an altar.<sup>98</sup> A shepherd brings food and drink to the scene and pronounces an introductory speech. The words, "con el gran Sol me derrito," show that he is thought of as in an outdoor place. He states that the play recounts the begetting of San Juan by Zachariah in his old age, and the subsequent birth. Zachariah appears in the scene and asks that the People, condemned by their sins, be delivered by the Redemption. The People, whom he speaks of as assembled, are represented by a group of players in the scene and not by the audience. Zachariah puts on priest's clothing and seems to pass to a part of the scene which represents a temple and to scatter incense before an altar set up there.<sup>99</sup> He prays that his wife Isabel, old and wrinkled, be allowed to conceive despite her advanced age. An angel appears to him

<sup>94</sup> *Ibid.*, p. 203.

<sup>95</sup> *Ibid.*, p. 204.

<sup>96</sup> *Ibid.*, p. 206.

<sup>97</sup> Esteban Martín (or Martínez),

*Auto como San Juan fue concebido*, ed. Gillet, *Rom. Rev.*, xvii, p. 41.

<sup>98</sup> *Ibid.*, pp. 41, 45.

<sup>99</sup> *Ibid.*, pp. 50, 51.

and announces that she will become pregnant and give birth to a son, and that the father will remain mute until this fulfillment. Zachariah remains visible to the audience, but apparently cannot be seen by either Isabel, who appears before her dwelling and states that Zachariah "dentro en el templo esta," nor by the people, two of whom speak out to evince curiosity and impatience when the old man fails to return. When he has come out they notice that he has lost the power of speech and is employing sign language to tell of a vision. The People leave. A servant lad of Zachariah and Isabel now appears in the scene with them, states that seven days have elapsed, and makes signs to the temporarily deaf-mute master to go to their dwelling (*posada*). They move across the stage and enter the dwelling, represented by a *pavellon*. Isabel comes out immediately and rejoices in the approaching birth. She states her intention of remaining in her house and goes in, leaving the stage vacant. Next Mary, in far-off Jerusalem, is heard asking Joseph's permission to visit Santa Isabel, and is then shown departing; she progresses in the scene and arrives immediately for the visit.<sup>100</sup> Such change of place and marked unlocalization are unusual in the period of the play. Mary notes indications that Isabel's delivery is to be immediate, and recommends that swaddling clothes be made ready. A boy starts out to call a midwife and is seen arriving, apparently at her dwelling, to notify her that she is needed; she starts out, and is shown arriving at Isabel's house without delay.<sup>101</sup> A woman lights a fire, for which materials are necessary, then fries and tastes slices of bread (French toast).<sup>102</sup> Except this woman, all enter the *pavellon*, or sort of tent, which represents Isabel's dwelling.<sup>103</sup> Shortly the midwife comes out with the child and is followed by Mary. A relative asks the cause of the rejoicing *en casa de Zacarias*, and is told of the birth. A *cancion* is sung. Mary announces that, since it is the eighth day, they will proceed with the ceremony of circumcising and naming the infant. This finished, Zachariah regains the power of speech, and the play closes.

In this play wide change of place is indicated by means of a vacant scene as well as by the speeches of the characters. At so early a date this practice is characteristic only of Gil Vicente. Lapse of time is shown once merely in the dialogue, and once by the singing of the *cancion*. The entrances at Zachariah's abode and the summoning of the midwife, presumably from her dwelling, resemble a method common in the school of Torres Naharro. The ceremony at the altar, visible to the audience

<sup>100</sup> *Ibid.*, pp. 55, 56.

<sup>101</sup> *Ibid.*, pp. 57, 58.

<sup>102</sup> *Ibid.*, p. 58.

<sup>103</sup> *Ibid.*, p. 58.

but concealed from certain of the players, is peculiar to this play. A less probable alternative to our solution of the altar scene is a series of entrances and exits by the persons involved.

The apparently unique copy of the *Farsa llamada ardamisa* of Diego de Negueruela bears neither date nor place of printing. Rouanet, the editor, believes that the play belongs to the first half of the sixteenth century or that it was printed, at the latest, a few years after 1550.<sup>104</sup> At the beginning of the play stand its *introito* and *argumento* to be spoken by one of the more humble characters. He speaks of a fountain which may be shown in the scene near him.<sup>105</sup> The *dama* Ardamisa appears searching in the mountains for her lost lover.<sup>106</sup> She is singing a song when a water-carrier enters, also singing. He frankly admires her and would gladly take the place of the lover, but receives little encouragement. A Portuguese enters and quarrels with the water-carrier. Ardamisa comes to the aid of the latter and asks that he be not killed. References are made to the carrier's pitchers and to the fountain at which he intends to fill them.<sup>107</sup> The Portuguese threatens his adversary with his sword and then addresses Ardamisa in the most flattering terms. A gypsy woman comes in praying to be removed from the frightful region in which she finds herself.<sup>108</sup> She tells the fortune first of Ardamisa then of the Portuguese, who gives her a ducat. A *rufián* who enters is welcomed by Ardamisa. His sword and shield are addressed as persons: if they could but speak they might tell much of the great deeds of their owner.<sup>109</sup> He says he is Fierotrasso, the one who dashes men to pieces at every step. Ardamisa continues to yearn for her lost lover, and speaks of traveling alone in search of him. She is about to be killed by the *rufián* when her lover Gualirano comes to the rescue. After killing the *rufián*, he suggests to Ardamisa that they leave and follow along a certain short-cut.<sup>110</sup> A shepherd enters singing of having lost his sheep. Gualirano asks him the way out of this *montaña*, but the stupid shepherd merely explains the nature of passion, then comes upon the dead body of the *rufián*. When they are about to leave the scene a friar comes in. Gualirano asks him the way to a certain place in the mountains and is told to follow, of two roads which lie before them, that leading to the left. The friar discusses certain theological matters, after which he tells Gualirano not to take Ardamisa with him, but that he will conduct her to a town not far distant. The shepherd advises Gualirano not to trust

<sup>104</sup> Negueruela, Diego de, *Farsa llamada Ardamisa*, ed. Rouanet, *Bibliotheca Hispanica*, iv, p. vi.

<sup>105</sup> *Ibid.*, p. 4.

<sup>106</sup> *Ibid.*, pp. 7, 9.

<sup>107</sup> *Ibid.*, pp. 16, 17.

<sup>108</sup> *Ibid.*, p. 19.

<sup>109</sup> *Ibid.*, p. 27.

<sup>110</sup> *Ibid.*, p. 34.



the friar, and the lovers depart. As the friar is about to leave the scene he, too, comes upon the body of the *rufián*.<sup>111</sup> He is not yet dead and revives enough to tell the friar of the experiences through which he has passed. He mentions the terrible region in the course of his narrative. The Portuguese returns to the scene and the friar proposes that Gualirano be found and killed so that Ardamisa may be taken from him. They ask the shepherd to show the way to the house where the lovers may be found, offering him twenty ducats. They reach it immediately and knock at the door.<sup>112</sup> The appearance of the house in the scene, after it has been referred to as lying somewhat distant, shows an unlocalized scene. Gualirano and Ardamisa come forth from within. The play closes with a song and dance. Numerous references show a supposed outdoor scene.<sup>113</sup> We may assume that the scenery is mentioned in the dialogue merely to supply its absence. The time of day is early morning.<sup>114</sup>

The anonymous *Égloga nuevamente compuesta por Juan de Paris* is dated 1536.<sup>115</sup> A hermit appears first in a scene that represents, apparently, an unspecified outdoor place. He complains of his misfortunes. A squire then enters and complains of the cruelty of Cupid. The hermit agrees with him that love results in sadness and should not be entered upon inadvisedly. He tells him to occupy himself with holy works and to avoid idleness; the squire is impressed and leaves with him for his hermitage. Then the devil appears and complains that what is rightly his has been taken from him. When he leaves, the shepherd Vicente appears and describes the devil as shrieking and sending forth flames. A maiden comes in and asks Vicente whether he has seen a handsome young man pass this way. The shepherd Cremon, who has entered meanwhile, suggests that she accompany himself and Vicente to the hermitage to enquire for her lost lover. A moment later they reach the place for which they have started (an example of the unlocalized scene).<sup>116</sup> The squire and the maiden are married in a mock ceremony, and will be officially joined on reaching a town near by. A *villancico* closes the play. Several references to mountains, foliage, forests, meadow, and brambles point to an outdoor scene as the supposed place.<sup>117</sup> The hermitage may be represented only by a door before which the characters stand. The play consists of action rather than narration. It contains several episodes. The time is a unit.

<sup>111</sup> *Ibid.*, p. 53.

<sup>112</sup> *Ibid.*, p. 68.

<sup>113</sup> *Ibid.*, pp. 7, 9, 10, 14, 19, 30, 34, 39, 46-47, 54.

<sup>114</sup> *Ibid.*, p. 10.

<sup>115</sup> Cronan, *Op. Cit.*, p. 391.

<sup>116</sup> *Ibid.*, pp. 407-408.

<sup>117</sup> *Ibid.*, pp. 396, 401, 409.

The *Farsa llamada danza de la muerte* of Juan de Pedraza was printed in 1551.<sup>118</sup> A shepherd pronounces an introit in which he requests the attention of the audience and recounts the plot. The play is divided into ten scenes, with a new division for each change of characters. Successively, the Pope, the king, and a lady who boasts of her beauty are taken by Death, each in his appropriate surroundings as conjured up in the dialogue.<sup>119</sup> A shepherd is then shown on a *monte*, or mountain; he complains of traveling through the hills and valleys and sits down to eat, taking food and wine from his pouch. When he lies down to sleep Death enters in search of him; half awake, the shepherd tells Death to lie down beside a near-by *peña*, or rock.<sup>120</sup> Reason comes in and intercedes in the shepherd's behalf. He offers her some garlic. Anger and Understanding enter next, and Reason tells the shepherd that she is often driven out by Anger, and that Understanding is weak and allows herself to be overcome too easily. The shepherd finally goes off in the company of Reason to worship Christ. The play consists of several episodes and the scene represents a number of different places. The plot is developed by means of action.

The *Comedia de Sancta Susaña* of Juan Rodrigo Alonso de Pedraza appeared in 1551.<sup>121</sup> It is a one-act play somewhat in the manner of Encina, Fernández, and Sánchez de Badajoz, of whom the last named composed a work of similar title and subject-matter. A shepherd first pronounces an introit in which he requests close attention. His words,

"y pues señores, no llueue  
no ayays miedo que os mojeys,"<sup>122</sup>

imply that presentation takes place in the open air. Susaña, the first to speak in the play proper, tells her maids it is time to leave the drawing-room with its cushions and go to the bath among the jasmines in the garden; they are shown in the garden immediately thereafter.<sup>123</sup> Now two old men appear, evidently in the street outside the garden, and form their plans to enter it quickly and hide until the maids have left. Then they go in and lie down. There seem to be branches or bushes to conceal them.<sup>124</sup> The maids leave, being told by Susaña not to neglect to lock the door (gate). The old men come forth and threaten to state that Susaña has been found lying with a young man unless she con-

<sup>118</sup> Juan de Pedraza, *Farsa llamada danza de la muerte*, *BAE*, vol. 58, p. 41.

<sup>119</sup> *Ibid.*, pp. 42, 43.

<sup>120</sup> *Ibid.*, pp. 43, 44.

<sup>121</sup> Juan Rodrigo Alonso de Pedra-

za, *Comedia de Sancta Susaña*, *Rev. Hisp.*, xxvii, 1912, p. 393.

<sup>122</sup> *Ibid.*, p. 424.

<sup>123</sup> *Ibid.*, p. 425.

<sup>124</sup> *Ibid.*, p. 426.

sents to gratify their desires.<sup>125</sup> Susaña cries for help, and two servants of her husband come to the bathing-place. The old men tell their false story, and Susaña is taken off to prison. Her husband Joachim, presumably in his dwelling, now asks his servants where they have been, and they report the accusation against Susaña. Joachim commends his fate to God, and prepares to go to the consistory for the trial. The scene of this first part of the play contains 1) a dwelling, where two brief scenes occur and are perhaps witnessed through the windows; 2) an enclosed garden, apparently before the house, with a bathing-place shown and perhaps with branches and bushes visible; and 3) a street or public way passing the house and garden. The events in the enclosure are witnessed by the audience. Both those entering the enclosure from the house and from the street seem to use the same gate. The second part of the play consists of the trial scene. The old men who have accused Susaña come as though along a street and take their places to hold court. That the place of the court is not considered far distant from the scene of the first part is hinted by the fact that the old men are going to lunch, apparently having just left the court (*audiencia*), at the time of their first appearance. Susaña is condemned to die by the old men, who are themselves her judges. Her relatives and the child Daniel appear in her favor and bring about her acquittal and the punishment of the guilty ones. As the stage is apparently unoccupied at the close of the first part of the play, exactly the same place may be employed to represent the court scene of the second part. It seems possible, however, that Joachim sets out, at the close of the first part, from his dwelling for the court, remains in the scene and arrives at the place of the hearing. The scene either represents successively two different places, namely, the dwelling with the garden and street before it, and the place for holding court, or it represents both simultaneously. That the trial occurs on the same day as the events for the first part of the play is shown by the use of the word *oy* in referring to them.<sup>126</sup>

The *Farsa nueuamente compuesta llamada Cornelia*, attributed to Andrés Prado, was printed in the year 1603 in Medina del Campo but must have been written in the first half of the sixteenth century, for it is in the manner of the Encina school.<sup>127</sup> A comic prologue consists of the boastings of the shepherd Benitillo. He states that he is sowing in a bean patch, and mentions the approach of night.<sup>128</sup> He displays his crook and

<sup>125</sup> *Ibid.*, p. 428.

<sup>126</sup> *Ibid.*, p. 433.

<sup>127</sup> Andrés Prado, *Farsa llamada Cornelia*, ed. C. Pérez Pastor, *La Im-*

*prenta en Medina del Campo*, 1895, 330-337; p. 330.

<sup>128</sup> *Ibid.*, p. 332.

uses it in the action. Next to enter is the ruffian Pandulfo, whom Benito calls to his side from the street.<sup>129</sup> While a conversation is in progress between them the shepherdess Cornelia enters with a pitcher of water on her head.<sup>130</sup> At the close of a dialogue with Benito she apparently goes into her house, for, after making their plans to kidnap her, Pandulfo and a squire seek entrance to her abode through a door.<sup>131</sup> Benito and Anton interfere. The shepherds play a game. The time of the play is a unit. The play may be assumed to represent a wayside scene which includes a street, a bean patch, and a dwelling. Action rather than narration is employed in developing the plot.

The *Égloga nuevamente trobada por Hernando de Yanguas en loor de la Natividad de nuestro Señor* deals with a visit of four shepherds to the Christ Child. Mingo enters and rejoices at the news that Christ is born. He suggests that various musical instruments be played.<sup>132</sup> Then Gil Pata, Benito, and Pero Pança are successively summoned and told that Christ has been born. They enter playing their instruments. Hearing the news of the birth near the beginning of the play, the shepherds probably move slowly to another part of the scene where the Virgin is to be found. She and her Child are shown,<sup>133</sup> although there is no mention of a stable or manger. The shepherds offer their small articles as gifts, and a *villancico* is sung at the close, with dancing. The scene is unlocalized. The theme is not a strict unit. A manger, or *Nacimiento*, must be shown.

The date of the *Farça a honor y reuerencia del glorioso nascimiento* of Perolópez Ranjel is judged by various scholars to be about 1530.<sup>134</sup> Professor Gillet has observed that the play was probably written for performance in or about the church.<sup>135</sup> He also mentions such articles of scenery in the play as boughs, hut, and palm tree.<sup>136</sup> One is inclined to agree with his impression that a *Nacimiento* may have been set up in the scene. At the beginning of the play Juan seems to enter and address the Virgin on an altar.<sup>137</sup> On learning that Christ is born, he briefly explains the significance of the coming of the Saviour. The shepherds Juan, Bras, Benito and Domingo decide to go and worship the Child. A savage is represented as moving about the mountain and approaching a cabin, which may be the *Nacimiento*.<sup>138</sup> He refers to the palm tree in

<sup>129</sup> *Ibid.*, p. 332.

<sup>130</sup> *Ibid.*, p. 333.

<sup>131</sup> *Ibid.*, pp. 334-335.

<sup>132</sup> Kohler, *Op. Cit.*, pp. 192, 193.

<sup>133</sup> *Ibid.*, pp. 205, 207.

<sup>134</sup> Perolopez Ranjel, *Farça a honor y Reuerencia del glorioso nascimiento*,

ed. Gillet, *PMLA*, xli, 1926, 860-889; p. 860.

<sup>135</sup> *Ibid.*, p. 861.

<sup>136</sup> *Ibid.*, p. 861.

<sup>137</sup> *Ibid.*, pp. 864-865.

<sup>138</sup> *Ibid.*, p. 874.

a dialogue with the shepherds, who continue on their way to visit the Virgin. The fact that they are shown after making the visit strengthens the impression that a Nativity scene was actually represented. At one point food is brought forth.<sup>139</sup> There is a clear indication that the time of day represented is night.<sup>140</sup> Actors progress in the scene, which therefore is unlocalized. The apparent simulation within the church of outdoor scenery is of interest.

According to its rubric, the anonymous *Auto de la Quinta Angustia que Nuestra Señora pasó al pie de la cruz* was printed at Burgos in the year 1552.<sup>141</sup> At its beginning Joseph enters and expresses regret that Jesus has been called so early by death. He applies to a page for permission to speak to Pilate, and is told to enter, for the judge has just seated himself in his *tribunal*.<sup>142</sup> The fact that Joseph is heard speaking to Pilate immediately afterwards would show that the interior of the courtroom is represented in some manner. Pilate has a centurian summoned, who states that Christ is dead, and describes his last minutes on earth. Joseph secures permission to remove Jesus from the cross and bury him. He tells Nicodemus that he pities Mary, and his companion points to the weeping Mother. It becomes apparent at this point that the crucifix is shown, for Magdalen appears in the scene and addresses Christ directly.<sup>143</sup> Joseph and Nicodemus are seen approaching. Arriving at the crucifix, they join in the adoration of Jesus. The latter is directly addressed by Mary, showing again that his crucified body is visible.<sup>144</sup> In removing it from the cross, Nicodemus faints. A ladder and ropes and cords are used in lowering the body, which is shown bleeding.<sup>145</sup> Other articles used are a sheet, tongs, and towels.<sup>146</sup> It is near dark when they start to carry the body to the sepulchre,<sup>147</sup> which shows the time of day represented. After lamenting for a brief time at the sepulchre, Mary speaks of leaving for supper. She puts on mourning.<sup>148</sup> On their way from the sepulchre the characters pass the cross and pause to worship.<sup>149</sup> The play closes with a *romance* and *canción*. A sort of street scene may be used for this play to provide logically for the considerable moving about necessary in the course of the action. The scene is somewhat unlocalized, with characters progressing at different times among three different places not regarded as adjacent: 1) the courtroom of Pilate; 2)

<sup>139</sup> *Ibid.*, p. 872.

<sup>140</sup> *Ibid.*, p. 872.

<sup>141</sup> *Auto de la Quinta Angustia que Nuestra Señora pasó al pie de la cruz*, ed. Crawford, *Rom. Rev.*, iii, 281-300; p. 281.

<sup>142</sup> *Ibid.*, p. 281.

<sup>143</sup> *Ibid.*, p. 286.

<sup>144</sup> *Ibid.*, p. 288.

<sup>145</sup> *Ibid.*, pp. 289-291.

<sup>146</sup> *Ibid.*, pp. 285, 289, 290, 291.

<sup>147</sup> *Ibid.*, p. 291.

<sup>148</sup> *Ibid.*, p. 294.

<sup>149</sup> *Ibid.*, pp. 295, 296.

the place of the crucifixion; and 3) the burial place. All three are simultaneously visible. There is no interruption in time.

The *Farsa o tragedia de la castidad de Lucrecia* contains only one act but otherwise resembles but slightly the works of the Encina school. The scene represents two places separated by a great distance. At the beginning of the play the king, his son Tarquino, and Colatino are at Ardea.<sup>150</sup> We learn from the conversation that Colatino's wife Lucrecia is in far-off Collacia. The scene is cleared and she appears in the distant town and expresses the wish that she might hear from her husband. The latter has sent Tarquino, who had another errand in the same town, with a message to her. Tarquino comes with Colatino's letter while Lucrecia is engaged in a brief conversation with a *bouo*. Lucrecia and Tarquino go to take supper, the *bouo* departs, and the scene is left cleared. We are carried back momentarily to Ardea for a conversation between the king and Colatino. Then the audience sees Tarquino with his negro servant knock at Lucrecia's door at night.<sup>151</sup> He proposes that she permit him to sleep with her. Due to a treacherous threat she is obliged to satisfy his desires. He enters her dwelling, leaving the negro at the door and later coming out to join him.<sup>152</sup> Then Lucrecia comes out, and the scene is vacated. The king and Colatino are shown in Ardea, and the scene is again vacant. Lucrecia, at her house, tells of her disgrace and kills herself. The body is carried away. Espurio Lucrecio occupies the scene with his lament until the others return with the news that the wrong has been avenged. The scene alternately represents Ardea and the space before the door of Lucrecia's dwelling in Collacia. Shifts are shown by means of the vacant scene. The play treats more than one episode and thus lacks extreme unity of theme. Strict time and place unity are also lacking.

In Juan de Pedraza's Easter-Play of 1549 a shepherd and cleric appear first in a long introductory scene. The place of action must be a church. At the beginning of the play proper angels announce that soon the liberty lost by Adam will be regained. Then Christ enters and with the angels demands that the doors of the dark limbo be opened (ll. 181, 184, 192, 209). Lucifer has not the strength to resist the powerful Saviour who commands the victims: "salid ya descuridad" (l. 240). Adam rejoices. Judas soliloquizes regarding his wickedness. The three Maries take leave of the Virgin and go out to buy ointment for Christ's wounds. Angels sing and Christ appears in the Resurrection. He is not

<sup>150</sup> Juan Pastor, *Farsa o tragedia de la castidad de Lucrecia*, ed. Bonilla, *Rev. Hisp.*, xxvii, 1912, p. 440.

<sup>151</sup> *Ibid.*, pp. 446-447.

<sup>152</sup> *Ibid.*, p. 447.

in view when an angel announces his Resurrection to Mary, but appears before her immediately afterwards in the company of the prophets and patriarchs. Adam and Eve welcome their deliverance. Christ and Mary are not in the scene when the three Maries return with their ointments to go to the sepulchre. An angel announces the Resurrection to them and they lament at length while on their way to inform the Apostles John and Peter of the news. The scene is shown from this implied journey to be unlocalized. The Maries describe the sepulchre in some detail (ll. 897-901). John and Peter run their race to the sepulchre (l. 917). Mary Magdalen soon returns to it also, and is grieved at not finding Christ. In another part of the scene Jesus asks Mary for permission to go to console Mary Magdalen. While an angel is speaking to Magdalen, Christ comes to the sepulchre. Magdalen tells the other Maries of the incident. Christ next appears before Peter. The shepherd takes leave of the audience. Professor Gillet, its editor, concludes that the play was evidently performed in a church, "possibly in a chapel with a permanent stone *monumento*, or around the altar considered temporarily as the sepulchre, and in the morning, perhaps on Easter morning." (p. 476)

An anonymous pastoral play without title, but headed *Coplas*, found in Gallardo's *Ensayo* carries the statement that it was seen and examined and reprinted with permission in Alcalá de Henares in 1604.<sup>153</sup> It is in the Encina manner, and must belong to the early sixteenth century. A maiden appears in an outdoor place and complains of being lost. Then a shepherd comes upon her and offers consolation. She cannot bear his presence and asks to be left alone to die; she objects to his expression, figure, language and clothing. He determines to remedy at least one of these defects, and leaves the scene to sell his garments and buy others, returning very soon in a new frock and jacket.<sup>154</sup> He promises to protect the maiden from a savage known to be in the vicinity, should the latter come upon them. She sees the branches move above their heads, gathers that the savage is approaching, and suggests that the shepherd may have an opportunity to show his strength. The savage seems inoffensive when he appears; he offers to assist the maiden, and she welcomes him. He tells her that she alone can relieve his suffering. She pities him and prays that God may come to his aid, for she cannot remedy his sadness without destroying her nobility, and dares not risk being found alone with him in the wilderness. He wonders what will happen to her if she is left alone in the wild thicket, and suggests going to a hermitage near

<sup>153</sup> *Coplas*, Gallardo's *Ensayo*, i, cols. 703-711.      <sup>154</sup> *Ibid.*, col. 705.

by. She consents, and asks that the shepherd accompany them to show the way. He pretends to have forgotten it, but soon finds a path and tells them to follow him. They arrive immediately at the hermitage, which must be represented, and are welcomed by the hermit. This must then be considered a good instance of the unlocalized scene. The savage, maiden, and shepherd offer prayers to the Virgin at the close of the play. The action is continuous with no break in time. As several episodes are treated, the play lacks strict theme unity. That the supposed scene lies in the open throughout is shown by references to a valley, a mountain district, tree branches, mountain, craggy mountain, wilderness, thicket, dark mountain and knoll.<sup>155</sup> The piece consists of action without narration.

A marked tendency to employ the unlocalized scene is observed among the later members of the Encina school. Horozco's *Historia de Ruth* and the foregoing anonymous pastoral are typical examples. In several plays occurs the device of clearing the stage and beginning a new scene representing a widely distant place. This is found, notably, in the *Farsa de Lucrecia* and the *Danza de la muerte*. In the *Auto como San Juan fué concebido* it is also found, but in conjunction with an unlocalized scene. After the stage has been cleared and the scene has shifted to distant Jerusalem, a character is represented as in transition, without leaving the stage, from Jerusalem to the earlier scene and is shown arriving there. Such plays, then, seem to introduce a new scenic device, perhaps a borrowing from Gil Vicente, perhaps an invention of their authors anticipating Lope de Rueda, or perhaps already an example of the influence of the school of Rueda.

Unity of time is usual. Exceptional in this respect are the *Historia de Ruth* of Horozco, the *Auto como San Juan fué concebido* of Martín, and the *Farsa de Lucrecia*.

In a number of plays the scene of the Nativity is shown. A pavillon perhaps similar to that twice employed by Sánchez de Badajoz appears in the play of Martín. A pine tree of considerable size is used in the *Égloga de Torino*, which was actually presented indoors. Hermitages and shepherds' cabins are apparently shown in several of the plays.

In most cases the actual place of presentation can only be conjectured. In plays where shepherds appear the tendency is to create the illusion of an outdoor scene in the country or mountains by means of the dialogue. In a few plays the scene is clearly shown to lie indoors.

Among these works of the later followers of Encina the small prop-

<sup>155</sup> *Ibid.*, cols. 705, 706, 707, 708, 710.



erties are less numerous than in the works of Gil Vicente, but show about equal variety in this respect with the plays of Diego Sánchez de Badajoz. References to costumes are, for the most part, rare, but in the *Comedia a lo pastoril para la noche de Navidad* and the *Farsa nuevamente compuesta* of Hernán López de Yanguas they are described in some detail.

## CHAPTER VII

### BARTOLOMÉ DE TORRES NAHARRO

Bartolomé de Torres Naharro, whose *Propaladia* appeared at Naples in 1517, is the author of eight five-act plays and one of only one act; the comedies *Calamita* and *Aquilana* were printed several years later.<sup>1</sup>

In act one of his *Comedia Himenea* the hero Himeneo appears, presumably before the house of the lady Febea, with his servants Boreas and Eliso. When the master leaves them to approach Febea's window they consider abandoning him because of the danger involved in assisting in his love affair, but conclude to remain with him. The marquis, Febea's brother, and his page Turpedio appear on the scene, whereupon Boreas and Eliso hurriedly make their escape. The marquis decides not to spy upon his sister for the moment. The hour is shortly before dawn.<sup>2</sup> In the second act Himeneo and his servants are again before Febea's house. They summon *cantores* who sing in her honor. In conversing with Himeneo through a screen (*gelosía*), Febea promises to welcome him to her apartment. As he leaves with his servants the marquis and Turpedio approach. Although they notice the departure of Himeneo they decide not to pursue him but to trap the lovers the following night.<sup>3</sup> The *cantón* mentioned need not be shown.

In a conversation at a window in act three Boreas asks the maid Doresta to admit him as she opens for his master the coming night, when Himeneo is to visit Febea. There is then a conversation without consequence between Doresta and Turpedio. The time of the action is during the day preceding that of the fourth act.<sup>4</sup> The fourth act treats of Himeneo's visit to Febea. He warns his servants to be on the alert while he is inside, then disappears into her house.<sup>5</sup> As the marquis and Turpedio arrive on the scene Boreas and Eliso make their escape, leaving behind a cloak, the first damaging evidence against Himeneo.<sup>6</sup> The act

<sup>1</sup> Bartolomé de Torres Naharro, *Propaladia*, vol. i, ed. Cañete, Madrid, 1880, pp. vii, ix; the *Calamita* and the *Aquilana* appeared in later editions of the *Propaladia*, the former in that of Seville, 1520, and the latter in that of Naples, 1524; the *Aquilana* also appeared in a separate edition of about 1520; see Gillet, *Torres Naharro and*

*the Spanish Drama of the Sixteenth Century*, in *Homenaje a Bonilla*, ii, pp. 439, 441.

<sup>2</sup> *Op. Cit.*, vol. ii, ed. Menéndez y Pelayo, Madrid, 1900, p. 25.

<sup>3</sup> *Ibid.*, p. 37.

<sup>4</sup> *Ibid.*, p. 47.

<sup>5</sup> *Ibid.*, pp. 51, 52.

<sup>6</sup> *Ibid.*, pp. 55, 56.

closes as the marquis is about to enter to surprise the lovers. At the beginning of the fifth act the marquis intercepts Febea and tells her to prepare for death as punishment for her illicit love affair. Febea's famous justification of her love follows. Himeneo then enters to save Febea, the marquis forgives all, and the characters depart singing. The situation of act five is not clearly indicated. While logically the action might take place within the house of Febea, it is more in accordance with the practice of Torres Naharro elsewhere to assume that Febea comes outside to escape from her brother. Thus the place of action would be that of the preceding acts. The words "No nos tome el sol aquí"<sup>7</sup> may give added support to this assumption. The time of the last act is just before dawn, and the action of the whole play seems to extend through at least two days.

The complicated intrigue of the *Comedia Calamita* is all brought out in action or in narration before the door of Torcazo's house. The characters are, Floribundo, the hero; Iusquino, his servant; Torcazo, husband of Libina; Libina; Escolar, her friend; Euticio, father of Floribundo; Fileo, servant of Euticio; Trapaneo, father of Torcazo; and Calamita, a young woman of noble rank, ward and supposed sister of Torcazo. In the first act Torcazo setting out for the mill meets Iusquino, who, in order to make love to Libina and obtain her services as a go-between for Floribundo, convinces Torcazo that he is his cousin.<sup>8</sup> Torcazo calls Libina out to greet the newly found cousin and departs, leaving them to plot together. She mentions her poor dwelling, before which they are standing,<sup>9</sup> and tells him to have his master be very careful in his courting of Calamita. As the latter lives at Torcazo's house as his ward he feels responsible for her virtue. Libina withdraws into the house<sup>10</sup> as Floribundo appears with a letter for Calamita.

In act two Iusquino suggests to Libina that they remain outside for their conversation,<sup>11</sup> then asks her to drop Floribundo's letter where Calamita will find it. Libina arranges a meeting with Iusquino and then with Escolar, a second lover who has appeared. Fileo interrupts them, and warns Torcazo, who has returned from the mill,<sup>12</sup> to be on guard against Floribundo. In the third act Iusquino, concealed *tras una esquina*,<sup>13</sup> overhears the confidences exchanged by Calamita and Libina on their way to mass. Calamita reveals that her conduct has not been exemplary. Torcazo appears and learns from Iusquino of Libina's affair

<sup>7</sup> *Ibid.*, p. 70.

<sup>8</sup> *Ibid.*, pp. 137-8.

<sup>9</sup> *Ibid.*, p. 143.

<sup>10</sup> *Ibid.*, p. 148.

<sup>11</sup> *Ibid.*, p. 156.

<sup>12</sup> *Ibid.*, p. 168.

<sup>13</sup> *Ibid.*, pp. 133, 172.

with Escolar. Libina is charged with her infidelity on returning and promptly faints. On coming to she is left with Iusquino before her dwelling.<sup>14</sup> He promises to bring about a reconciliation. In a conversation at the close of the act Fileo tells Iusquino of the conflict between duty and desire when he is made to spy upon Floribundo and Calamita.

In the fourth act Euticio remonstrates with his son against his love affair. Torcazo tells how Escolar, disguised as a woman, has slept with Libina. She prevents vengeance on Escolar and faints when charged with infidelity. Calamita is called out from inside the house.<sup>15</sup> Floribundo reappears, approaching as though along a street,<sup>16</sup> and his secret marriage with Calamita is arranged for. Libina reminds them that they will be *sin Torcazo* and they enter the house.<sup>17</sup> In act five Floribundo, rejoicing over his marriage, retires as he sees his father approach. Euticio tells his servants to await Floribundo's coming out,<sup>18</sup> and kill him as punishment for marrying beneath his station. A comic scene between Torcazo, Libina, and Escolar follows in the same place.<sup>19</sup> As Euticio awaits the appearance of his son,<sup>20</sup> an old friend arrives and tells him that Calamita is of noble rank and a suitable match for the son. The events of act two follow immediately those of act one, while a day elapses between acts two and three.<sup>21</sup> Then follow in consecutive order, with no break in time, the happenings of the last two acts.

The *Comedia Jacinta* offers little complication in setting. Pagano, servant of the noble Divina, stops in turn three travelers on a highway. The resulting conversation of each forms an act. The fourth is given over to praise of women, and in the fifth Divina appears with the travelers, offers to share her fortune with them and to take one as a husband. A *villancico* is sung at the close. The time of the play's happenings corresponds to that of presentation. There are several references to the highway and to a castle, which is at hand but need not be visible.<sup>22</sup> The mention of Divina at a window may mean, however, that she is seen there throughout the first four acts. Her references to the beautiful outdoor surroundings may be for the purpose of supplying the absence of scenery.<sup>23</sup>

The king's garden apparently serves as the scene of the *Comedia Aquilana*.<sup>24</sup> Owing to the darkness, Aquilano and his servant Faceto

<sup>14</sup> *Ibid.*, pp. 177, 180.

<sup>15</sup> *Ibid.*, p. 198.

<sup>16</sup> *Ibid.*, p. 199.

<sup>17</sup> *Ibid.*, p. 203.

<sup>18</sup> *Ibid.*, pp. 212-213.

<sup>19</sup> *Ibid.*, pp. 218-219.

<sup>20</sup> *Ibid.*, p. 220.

<sup>21</sup> *Ibid.*, p. 173.

<sup>22</sup> *Ibid.*, pp. 78, 85, 94, 96, 100, 101,

113.

<sup>23</sup> *Ibid.*, p. 112.

<sup>24</sup> *Ibid.*, pp. 238-239, 240, 248, 253-254, 266, 282, 305, 330-331, 333.

have difficulty in reading a letter from Felecina, in which she asks him to appear in the garden *so las parras* between one and two in the morning. She then appears for the interview and tells him to return next day by way of his secret *escalas*,<sup>25</sup> which implies that there may be a wall at hand. Aquilano and Faceto withdraw after she has left. In act two the gardeners Galterio and Dandario are going about their usual tasks. They see footprints which they suspect are those of thieves, and believe they should tell their master about them. A comic scene follows in which food is displayed. Dileta, Felecina's servant, calls from a window to ask that Faceto be told to wait.<sup>26</sup> At the close of their conversation she tells him to have his master come early and alone for his midnight meeting with Felecina. Her statement that she wishes to keep her distance from him may indicate again that she is speaking from a window.<sup>27</sup>

To open act three Felecina first tells her servant that she has no serious interest in Aquilano, then admits some fondness for him. He appears for only a brief interview during which, according to Felecina, things progress with too great rapidity. She dismisses him and he collapses near an apple-tree. The gardeners find him and summon aid. In the fourth act Dandario takes the king to the suffering Aquilano, who states that he entered the garden *como loco perdido*. The king's physicians are summoned. One of them has several women pass before the sick man. Among them are his own wife and the daughter of the king. The king is told that Aquilano has great affection for the doctor's wife, as evidenced by a quickening of the pulse when she passed. It is the king's opinion that no offense should be felt by the doctor against his honor. He says that even if it were his own Felecina he would not be offended. It is then at once revealed that the loved one is Felecina instead of the wife, whereupon the king becomes angry. Aquilano wishes to be sentenced to death. When the king learns from Faceto who the young lover is, he is willing to forgive the whole affair.

In the fifth act Felecina appears with Dileta and states her determination to commit suicide. A tree, rope, and knife are necessary for her preparations.<sup>28</sup> Then she is told that her lover is of royal birth, and we learn that the wedding will occur on the following day. The first act represents a supposed darkness between one and two in the morning, and arrangements are made for a meeting the following night. The second act occurs during the day following the first. The lovers' interview in the third must occur at about one o'clock the next morning.

<sup>25</sup> *Ibid.*, p. 258.

<sup>26</sup> *Ibid.*, p. 272.

<sup>27</sup> *Ibid.*, p. 279.

<sup>28</sup> *Ibid.*, pp. 330, 331, 334.

The remainder of the play must, by the nature of the content, go off without great delay.

The characters of the *Comedia Trofea* are Fama, who appears with wings;<sup>29</sup> five shepherds; a page of the king; Ptolomeo and Apollo. In the course of the *argumento* the shepherd pronouncing it refers to his poor clothing.<sup>30</sup> In act one Fama discusses the greatness of the Portuguese king, Emanuel, and Ptolomeo remains convinced of it at the close of the act. In the second act two shepherds and a page of the king appear in a room the shepherds are sweeping.<sup>31</sup> They are preparing for a celebration which must be that of the following act, for which the scene would accordingly remain unchanged. In act three a number of kings enter and voluntarily give over their kingdoms to Emanuel. In act four the shepherds bring appropriate gifts for the Prince Don Juan.<sup>32</sup> They draw straws to determine who shall present his gift first.<sup>33</sup> In act five Apollo tells Fama to spread broadcast the news that the Prince has been born. Through much of the act Fama is attempting to teach Mingo, a shepherd, to fly. The action progresses without interruption in time. The scene of the entire play must be a room in the king's palace.

The characters of the *Comedia Serafina* are, Floristán, the hero; Lenicio, his servant; Serafina, sweetheart of Floristán; Dorosía, her servant; Teodoro, friar; Gomecio, his servant; Orfea, Floristán's wife; Bruneta, her servant; and Policiano, Floristán's brother. In the first act Dorosía is going in search of Floristán, having been sent by her mistress. While on her way to his house she meets Lenicio, who asks her where she is going.<sup>34</sup> Gomecio and his master are the next to appear. When they leave Floristán and Lenicio enter and discuss the master's predicament: he is married to Orfea but loves Serafina. At the close of the act Lenicio goes off in search of Gomecio. In act two Serafina appears with Dorosía, who urges her not to kill herself on account of the affair with Floristán, as she has planned. Teodoro comes upon them and goes to bring Floristán, who arrives and tries to console Serafina. The friar makes an effort to bring about a solution of the problems, which he and Floristán are still discussing when the third act opens. Bruneta, Orfea's servant, looking for Floristán in behalf of her mistress, comes upon them. Orfea appears and the husband reveals his decision to kill her and thus settle his difficulties. Teodoro dissuades him from making good the threat.

The fourth act is largely comic. Lenicio and Gomecio are followed to

<sup>29</sup> *Op. Cit.*, vol. i, p. 282.

<sup>30</sup> *Ibid.*, p. 227.

<sup>31</sup> *Ibid.*, p. 245.

<sup>32</sup> *Ibid.*, pp. 271, 272, 273, 274.

<sup>33</sup> *Ibid.*, p. 270.

<sup>34</sup> *Ibid.*, pp. 143, 144.

the scene by the friar, then by Serafina and Dorosía. Floristán appears and is ridiculed by Serafina. After she leaves Bruneta asks Floristán to come to the aid of her mistress, and they depart, apparently along a street.<sup>35</sup> Teodoro goes with them. In act five Lenicio informs Teodoro of the arrival of Policiano, the brother of the hero. Floristán refuses to marry Serafina while Orfea is alive. Policiano is overcome with love for Orfea, furnishing a solution for the hero's problem. The five acts go forward without interruption in time. The numerous chance encounters throughout the play, together with the mention in the fifth act of a *portal*, or doorway, point to a fixed outdoor scene before a dwelling as the place of the events of the play.<sup>36</sup>

A shepherd pronounces the *introito* and *argumento* of the *Comedia Soldadesca*, displaying as he does so certain small properties characteristic of his calling.<sup>37</sup> At the beginning of act one the soldier Guzmán discusses war as an occupation. His reference to the streets of Rome shows the supposed place of action.<sup>38</sup> He discusses with his captain the recruiting of a company for the service of the Pope. The captain asks that Mendoza, who is seen some distance away, be sent to him. Then a drummer appears with his instrument and is received into the service. He is recruiting soldiers at the beginning of the second act. When Mendoza asks to see the captain he is apparently sent along a street to find him.<sup>39</sup> A friar is induced to withdraw from his order and join the army. In the third act the captain discusses the dangers of war and the need for bravery. Soldiers quartered in the house of an Italian named Cola stage a quarrel in the street before the house.<sup>40</sup> Then they discuss what they are to be given to eat. They are told to go inside,<sup>41</sup> and presumably enter the Italian's dwelling for their meal.

The fourth act consists of conversation without action until near its close, when Juan Gozález appears soaping or oiling his breastplate.<sup>42</sup> An indication regarding the scene of this act occurs in the *argumento*, where it is stated that the actors return for the act.<sup>43</sup> It would appear that they come back to the scene that served for the third act, having been inside for supper between the acts. In act five Juan's soaping or waxing continues, which leads to the assumption that the scene is the same and that there has been no break in time.<sup>44</sup> After a comic scene the soldiers are led out three by three under the command of the

<sup>35</sup> *Ibid.*, p. 205.

<sup>36</sup> *Ibid.*, p. 211.

<sup>37</sup> *Ibid.*, p. 290.

<sup>38</sup> *Ibid.*, p. 297.

<sup>39</sup> *Ibid.*, p. 308.

<sup>40</sup> *Ibid.*, p. 294.

<sup>41</sup> *Ibid.*, p. 323.

<sup>42</sup> *Ibid.*, p. 333.

<sup>43</sup> *Ibid.*, p. 294.

<sup>44</sup> *Ibid.*, p. 335.

captain, singing a *villancico*. The scene of the entire play may be a street with a dwelling visible.

It is stated in the *argumento* of the *Comedia Tinellaria* that the servants will soon come to dine "en este sancto tinelo," showing the scene to be the dining hall in the cardinal's house.<sup>45</sup> In act one Barrabás, the cardinal's butler, is inconvenienced by the tardiness of the laundress Lucrecia in bringing the linen to be used in setting the table.<sup>46</sup> After a comic scene she is sent away with some of the cardinal's belongings. Barrabás and a companion, Escalco, ask the cook to reserve the choice foods for them. Then Barrabás and the servant Matia spread the table linen and set the table, using various dishes.<sup>47</sup> Carelessness, waste, and dishonesty in the management of the dining-room are revealed. At the beginning of act two Matia makes the statement that it is about noon.<sup>48</sup> The events follow closely those of the first act, with the characters in or near the room represented there.<sup>49</sup> Portuguese, Valencian, Biscayan, French, Italian, and Castilian servants boast in their respective languages of their native regions. The scene of the third act is again the *tinelo*.<sup>50</sup> As the various servants sit down Godoy enters to say grace. There is much criticism of the food.<sup>51</sup> An apple is divided with a knife so as to serve as many as possible. Godoy invites those in the scene (*tabla*) to his house if each of them will give him a portion of liver.<sup>52</sup> A door must be shown.<sup>53</sup>

In act four the steward and *maestro de casa* discuss the food. The squires Ossorio, Moñiz, and Godoy then roundly criticize it. The suggestion that the room be cleared so that the officials may enter to dine shows that the dining-room is still the scene.<sup>54</sup> Near the close of the act trumpeters appear. In the fifth act the officials dine.<sup>55</sup> They are pleased that the wine is plentiful.<sup>56</sup> The door is not to be opened.<sup>57</sup> When it is feared that they may be discovered they make haste to light a candle so as to make it appear that the wines are being used in connection with prayer. The scene of the entire play seems to represent the cardinal's dining hall. There is no appreciable break in time.

The *Diálogo del Nacimiento* opens with an *introito* and *argumento*. Patrispano and Betiseo, pilgrims, meet on a highway, as far as may be

<sup>45</sup> *Ibid.*, p. 348.

<sup>46</sup> *Ibid.*, pp. 350-351.

<sup>47</sup> *Ibid.*, p. 363.

<sup>48</sup> *Ibid.*, p. 366.

<sup>49</sup> *Ibid.*, pp. 367, 368, 381.

<sup>50</sup> *Ibid.*, pp. 382, 383, 390.

<sup>51</sup> *Ibid.*, pp. 384, 385, 386, 387, 389,

390, 393.

<sup>52</sup> *Ibid.*, p. 385.

<sup>53</sup> *Ibid.*, pp. 386, 394.

<sup>54</sup> *Ibid.*, p. 415.

<sup>55</sup> *Ibid.*, p. 418.

<sup>56</sup> *Ibid.*, p. 425.

<sup>57</sup> *Ibid.*, p. 422.



judged from the character of the action. The former is coming from Jerusalem and the latter from Santiago. They discuss the political situation in Spain as well as various religious and theological matters, among them the approaching birth of Christ. Then enter two shepherds to announce that Christ has been born. They ask various questions of the pilgrims. That the scene represents an outdoor place is shown by the mention of a fountain and a bush.<sup>58</sup> The shepherds exchange food. The work treats two episodes but passes largely in narration with very little action. There is no break in time.

The plays of Torres Naharro are classed as follows: *Comedias a fantasía*, which are based upon fictitious or imagined, though not impossible, situations; they include the *Himenea*, *Calamita*, *Aquilana*, *Serafina* and *Trofea*. The *comedias a noticia*, based on observation, are the *Tinellaria* and *Soldadesca*. The *Dialogo del Nacimiento* is a short play in the manner of Encina and belongs rather to his school than to Naharro's own. The discussion at the close of the chapter on the Encina followers applies in part to this play.

Numerous references in the plays show that the stage of Torres Naharro represents a fixed spot which is regarded as the scene throughout the entire play (rarely scenes have no indication of place, but these do not require logically a different setting from the rest of the play; the intention of the author to keep within a single setting is scarcely open to question); that it is characteristically an outdoor place with doors and windows opening on the scene to represent the dwellings of the various persons concerned in the action; that the characters either meet by chance in the street, are summoned from the houses for interviews, or are addressed through a window (as is especially true in the case of women); and that the time is a unit, although the author is not greatly concerned with the exact limit of twenty-four hours. The time of action may be consecutive or may be interrupted by one or more nights. In no case does a considerable lapse of time occur. The *jornada* is occasionally the part of the action which corresponds to a single day.

The *Comedia Himenea* and the *Comedia Calamita* contain the most conclusive evidence of the type of scene described. The scene of the *Comedia Jacinta* is the road before Divina's castle, which need not be visible. The play shows no break in time. The king's garden is the place for the *Comedia Aquilana*. There is conversation through the windows of the palace. While the evidence is not conclusive for the *Comedia Serafina*, it appears from the numerous chance encounters and from the

<sup>58</sup> *Op. Cit.*, vol. ii, pp. 353, 374.

mention of a doorway that the scene of the play is fixed and lies before a dwelling. In the *Comedia Soldadesca* the mention of the streets of Rome near the beginning shows the apparent scene of the action. The scene is here perhaps less definitely fixed than is usually true with Torres Naharro. The scenes of the *Comedia Trofea* and of the *Comedia Tinellaria* are, respectively, a room in the royal palace and the dining hall in the house of a cardinal.

Torres Naharro is in no way distinctive among the early writers of plays in his use of either costumes or properties. There are few indications to throw light on either. Fama is shown with wings in the *Comedia Trofea*. Cloaks and swords are in evidence in the *Comedia Himenea*.

## CHAPTER VIII

### IMMEDIATE FOLLOWERS OF TORRES NAHARRO

According to Professor R. E. House, its editor, the *Comedia Radiana* of Agustín Ortiz is to be classed among the earlier imitations of the work of Torres Naharro. He dates the play between 1533 and 1535.<sup>1</sup> The shepherd Juanillo pronounces an *introyto* in which he summarizes the plot and relates his deception by a woman of the street. In act one Lireo, a widower, enters and converses with Ricreto, his loyal servant, regarding his misfortunes. The act contains no references to scene or time. In the second act the hero Cleriano tells Turpino, his servant, of his love for Radiana and discusses finding a way to visit her. She is carefully guarded by her father, Lireo. Turpino will arrange his master's love affair and his own, as well, if he can but find Marpina, the lady's servant, in the garden.<sup>2</sup> Immediately afterwards Marpina asks him whence came his permission to enter it, and then tries in vain to have him leave.<sup>3</sup> This shows that Cleriano and Turpino have been very near the garden. As planned, Turpino promotes his own affair with the maid and also that of his master with Radiana. Marpina promises to speak to her lady on Cleriano's behalf and report her progress if he will return *de mañana*.<sup>4</sup> Marpina leaves, and Turpino reports his success to Cleriano, who has returned to the scene. Throughout the act the scene is in or near Lireo's garden.

In act three Lireo tells Ricreto that he has overheard Marpina pleading with Radiana the case of a lover unknown to the father. The servant is then sent to Lireo's house, which must be at hand but is not shown at this point to be visible to the audience.<sup>5</sup> The widower is on the point of killing himself when shepherds enter and prevent it. They converse as though in appropriate outdoor surroundings. In a comic scene the old man is abused and bound with a cord. When the shepherds learn his rank, they untie him. Ricreto enters to call his master to dinner; he states that the lovers are planning to abandon the widower the following

<sup>1</sup> Ortiz, *Radiana*, ed. R. E. House in *Mod. Phil.*, vii, 507-556, pp. 508 and 509.

<sup>2</sup> *Ibid.*, p. 525.

<sup>3</sup> *Ibid.*, p. 526.

<sup>4</sup> *Ibid.*, p. 529.

<sup>5</sup> *Ibid.*, p. 532.

day.<sup>6</sup> When the old man and his servant leave the scene the shepherds decide to play a game before going to sleep.<sup>7</sup> The scene may be in the garden, as it is in the second act. Lireo's house is near, and may be visible.

In the fourth act Turpino informs Cleriano that his noble sweet-heart will interview him in the most obscure part of the garden.<sup>8</sup> They leave to prepare for the adventure. Lireo and Ricreto then appear and discuss again the misfortunes befalling the former as a result of his daughter's conduct. The shepherds, still in the scene, remark that Lireo is the person who fled previously, presumably from the same spot, showing the place to be that of the preceding act.<sup>9</sup> In act five the meeting of the lovers occurs as arranged for in act four, between two and three o'clock, probably in the morning.<sup>10</sup> The weather is cool. The lovers are about to escape when Lireo appears. A *sacerdote* begs that Radiana be allowed to marry, and the father agrees. The shepherds Pinto and Juanillo serve as witnesses. Pinto speaks of the rich flowers of the garden, showing that the scene is still in the garden in accordance with the arrangements made in act four.<sup>11</sup> The garden is probably, then, the scene of the entire play. Where indicated, the scene is the garden, and the action in the unidentified places may be assumed to take place in the same spot. The succession of events seems to carry the action into the second day.

The *Comedia intitulada Tesorina* of Jayme de Güete opens with an *introito* in which the view is advanced that woman is more affectionate and knows more about love than man. To open the first act Tesorino tells of his love for Lucina and upbraids his servant Pinedo for failing to deliver a letter to her. A street scene is shown to be used from the fact that the master and servant are shown on their way to mass.<sup>12</sup> In the second part of the act Citeria, Lucina's maid, appears before the house of her mistress for a comic act; she mentions the street.<sup>13</sup> Lucina calls her in.<sup>14</sup> Another brief comic act ensues inside the house, but within the view and hearing of the audience. The characters are either inside and seen through a window, or are at a doorway. In the third part of the act Gilyracho, a shepherd in the employ of Lucina's father, appears before the house and converses with Citeria, who is inside but soon comes out.<sup>15</sup> Indications of the hour of the action do not appear.

<sup>6</sup> *Ibid.*, p. 537.

<sup>7</sup> *Ibid.*, pp. 538, 539.

<sup>8</sup> *Ibid.*, p. 541.

<sup>9</sup> *Ibid.*, p. 545.

<sup>10</sup> *Ibid.*, p. 541.

<sup>11</sup> *Ibid.*, p. 553.

<sup>12</sup> Cronan, *Teatro Español*, p. 91.

<sup>13</sup> *Ibid.*, pp. 93-94.

<sup>14</sup> *Ibid.*, pp. 94-95.

<sup>15</sup> *Ibid.*, pp. 98, 99, 100.

The lisping Fray Vegeçio and his boy appear in a comic scene at the beginning of act two. The friar is calling to hear Lucina confess, and knocks at the door of her house.<sup>16</sup> Citeria asks him to return later because it is so early that Lucina is not yet dressed.<sup>17</sup> The time is thus probably still the early morning. In the second part of act two Tesorino appears and tells again of his love for Lucina. Then she and her servant are shown within the house, being seen through a window.<sup>18</sup> Lucina needs little urging from her maid before deciding to converse with Tesorino, who remains outside. Lucina acknowledges her love and consents to a secret meeting, the arrangements for which are interrupted by the return of Fray Vegeçio. Citeria admits the friar and Tesorino remains outside to rejoice in his good fortune, then converses with Vegeçio when the latter comes out.<sup>19</sup> They exchange their clothing, the various articles of which are mentioned, and Tesorino, disguised as the friar, gains admission to the house, pretending to have forgotten his Psalter.<sup>20</sup> Pinedo and Fray Vegeçio close the act with a comic scene. The former accuses the friar of disguising himself as a layman to ensure success in his amorous adventures. He then recognizes the clothes and calls the friar a thief. He compels him to undress, and beats him with the sheath of his sword.

To open the third act Gilyracho lies down to sleep, using his pouch as a headrest and his cloak as a blanket.<sup>21</sup> He talks disconnectedly in his sleep and awakens thinking he has lost his donkey. Perogrillo, another shepherd, has appeared and reminds him that he is holding the beast by a rope.<sup>22</sup> The remainder of the shepherds' scene consists of horseplay, games, and obscene conversation. The scene seems to be before the house, for the lovers appear at the door to say their farewells after their experience inside.<sup>23</sup> The shepherds jest with Tesorino about his priest's garb. The scene of act three must be the same as for act two, for the same door is used in both acts. As no great length of time could elapse between the entrance and return of Tesorino, the events of act three must follow consecutively those of the preceding act.

At the beginning of act four Pinedo appears in a blind street, to which repeated references are made in the course of the act,<sup>24</sup> and complains of being obliged to stay out at night.<sup>25</sup> He is before Lucina's house to arrange with Citeria the meeting of the lovers which is to take place before dawn.<sup>26</sup> Citeria, at the window, judges the hour to be about two

<sup>16</sup> *Ibid.*, p. 105.

<sup>17</sup> *Ibid.*, pp. 105, 106.

<sup>18</sup> *Ibid.*, p. 108.

<sup>19</sup> *Ibid.*, pp. 112-113.

<sup>20</sup> *Ibid.*, p. 116.

<sup>21</sup> *Ibid.*, p. 120.

<sup>22</sup> *Ibid.*, p. 122.

<sup>23</sup> *Ibid.*, p. 129.

<sup>24</sup> *Ibid.*, pp. 133, 136, 140, 145, 146,

147, 148.

<sup>25</sup> *Ibid.*, p. 133.

<sup>26</sup> *Ibid.*, p. 136.

o'clock and complains that there is no worse *callejon* in the city.<sup>27</sup> Fearing that he may be discovered, Pinedo mounts a wall.<sup>28</sup> He wishes he were with Citeria. In the next part of the act Tesorino appears in company with Fray Vegeçio. Still afraid, Pinedo remains on his perch. Lucina comes down into the street in response to a request given to Citeria at the window. Tesorino tells the friar to hurry with the ceremony as day is approaching.<sup>29</sup> After the marriage ceremony Lucina's coat and hat are brought by her maid, and Tesorino is on the point of leaving for his home with Lucina and Citeria. Then Gilyracho expresses alarm at seeing Lucina and Citeria in the street at night.<sup>30</sup> Pinedo is ordered to take charge of him, but swears to let them alone. The hour of the action included in the fourth act is between two and three in the morning, as in the course of act five three o'clock is given as the time of the events at the close of act four.<sup>31</sup>

In act five Timbreo, Lucina's father, and his servant Sircelo return from a journey and seek entrance to the house.<sup>32</sup> By knocking vigorously the servant succeeds in arousing the negress Margarita. Although she speaks an almost incomprehensible dialect, they understand that Lucina and Citeria have disappeared. Feeling his dishonor deeply, Timbreo is only prevented by Sircelo from taking his own life. Then the servant is sent to get information from Lucina's aunt, and Timbreo discourses on the difficulty of guarding young women. Sircelo returns and advises that the aunt knows Lucina has left, but does not know with whom. Gilyracho, questioned by Timbreo, is reluctantly giving some confused explanations when Fray Vegeçio appears. Timbreo and the friar enter the house.<sup>33</sup> Sircelo continues the questioning of Gilyracho, and the negress comments upon the accuracy of the shepherd's replies. Then Timbreo and the friar come out, and the father expresses approval of the marriage. When the characters of the last part of the act are before the house and about to start away Sircelo is commanded to close the doors.<sup>34</sup> From a remark of Gilyracho we learn that a day passes between the events of the fourth act and those of the fifth.<sup>35</sup> The author centers all of the action before the house of the heroine with the possible exception that one episode may occur immediately inside, at the door, or be witnessed through a window.

The introductory paragraph of Jayme de Güete's *Comedia llamada Vidriana* states that the play deals with the love of a *caullero* for a lady

<sup>27</sup> *Ibid.*, p. 136.

<sup>28</sup> *Ibid.*, p. 137.

<sup>29</sup> *Ibid.*, pp. 140-141.

<sup>30</sup> *Ibid.*, p. 146.

<sup>31</sup> *Ibid.*, p. 161.

<sup>32</sup> *Ibid.*, pp. 150-151.

<sup>33</sup> *Ibid.*, p. 164.

<sup>34</sup> *Ibid.*, p. 168.

<sup>35</sup> *Ibid.*, p. 161.

of Aragon. Vidriano, the hero, opens the first act with a discourse on his love for a certain lady. He must be in his house but within the view and hearing of the audience.<sup>36</sup> Vidriano's two servants, Carmento and Secreto, are outside; Secreto advises his companion not to enter because his master is praying. Carmento finally goes in; the master asks that his horse be made ready, and, while Carmento is bringing it, tells Secreto of his love for Leriana. The servant promises to assist in winning her. Carmento returns to report that the horse is saddled and then brings his master's hat and cloak.<sup>37</sup> Vidriano leaves, and Secreto tells Carmento of his own love for a young girl. By assisting in Vidriano's affair with Leriana he will have the opportunity of meeting his own sweetheart. Carmento is also interested in the same girl, Rosita, who is in the employ of the heroine's father, Lepidano.

The scene of act two is before Lepidano's house.<sup>38</sup> The shepherd Gil Lanudo appears in a comic scene. He knocks at the door and is answered by Cetina, who appears at a window and remains there through most of the comic act.<sup>39</sup> Then she is outside and speaks of sweeping the doorway.<sup>40</sup> The shepherd leaves. Carmento appears and asks Cetina to assist Vidriano in the wooing of her mistress. She reluctantly consents. He makes advances to Cetina during the conversation, and then leaves. Leriana appears and confides in her maid Oripesta her strong love for a man who passed her house the day before. This evidently refers to the ride which Vidriano was about to take in the first act in order to pass her house and get a glimpse of her. Thus a day elapses between the first and second acts.<sup>41</sup> For the sake of her lady's honor, Oripesta considers secrecy obligatory in the conduct of the love affair. Oripesta's suggestion at the close of the act that they ascend must mean that they are to go inside.<sup>42</sup> The happenings of the act are shown by two speeches of Cetina to take place during the morning hours.<sup>43</sup>

The third act must take place near the scene of the second. A *rexa* is mentioned by Secreto, the first to enter, as being at hand, and as the place where Leriana is to appear.<sup>44</sup> In the preceding act Oripesta advised her mistress to come regularly to this grating because Vidriano was known to pass it each day.<sup>45</sup> It must, then, face the street. A *laurel* hinders Secreto's view as he tries to identify the woman at Leriana's window.<sup>46</sup> When Gil Lanudo is about to enter the house, Secreto asks

<sup>36</sup> *Ibid.*, p. 179.

<sup>37</sup> *Ibid.*, p. 185.

<sup>38</sup> *Ibid.*, p. 193.

<sup>39</sup> *Ibid.*, p. 193.

<sup>40</sup> *Ibid.*, p. 196.

<sup>41</sup> *Ibid.*, pp. 185, 208.

<sup>42</sup> *Ibid.*, p. 210.

<sup>43</sup> *Ibid.*, pp. 193-196.

<sup>44</sup> *Ibid.*, p. 211.

<sup>45</sup> *Ibid.*, pp. 208, 209.

<sup>46</sup> *Ibid.*, p. 211.

him to tell Oripesta that her cousin is outside and wishes to speak with her.<sup>47</sup> Vidriano then joins his servants. He regrets that so little progress has been made. He speaks of the grating, which seems to be visible, and wishes that the windows might reveal the figure of his lady.<sup>48</sup> Leriana then appears at the grating for a conversation.<sup>49</sup> She is accompanied by Oripesta and he by Carmento. When Leriana tells Vidriano to continue on his way he tells her of his great love. She at first refuses to listen for fear of being deceived, then asks him, for the sake of her honor, to speak in a low voice. When Secreto and Carmento become involved in a disturbance she begs him not to go near the scene of the trouble. He tells her to close her two windows and goes in spite of her.<sup>50</sup> The servants tell Vidriano that they have driven away six persons who stopped to eavesdrop. The lover and his servants leave the scene, happy because successful. It appears that the time of the third act must be the night following the day of the second. The scene clearly lies before the dwelling.

At the beginning of act four Lepidano and his wife Modesta are in their house but are visible to the audience, probably through the windows.<sup>51</sup> They talk of descending to the garden and are seen there immediately afterwards.<sup>52</sup> The scene thus contains street, dwelling and garden. The father and mother agree on the desirability of an early marriage for Leriana. Cetina appears and replies impudently to a question of Modesta. Lepidano reprimands his gardener for failure to give suitable care to the plants.<sup>53</sup> They enter the house, where the gardener is to be paid and dismissed.<sup>54</sup> Carmento then enters the garden and stands near the door of the house. Cetina appears almost immediately. When he asks permission to accompany her inside she refuses it and goes in alone.<sup>55</sup> This scene closes the fourth act. The time of the act is early morning.<sup>56</sup>

In act five Modesta tells Leriana that her marriage is much to be desired, but the daughter remains unconvinced. In a comic scene Gil Lanudo prepares to become a soldier, converting his small shepherd's articles into the necessary equipment.<sup>57</sup> Perucho, the discharged Basque gardener of Lepidano, enters and asks Gil the way to Vilbao. They do not understand each other, and on departing the gardener deals the shepherd a vigorous blow. Cetina, when asked to dress the bruises, takes

<sup>47</sup> *Ibid.*, p. 215.

<sup>48</sup> *Ibid.*, pp. 221, 222.

<sup>49</sup> *Ibid.*, p. 223.

<sup>50</sup> *Ibid.*, p. 229.

<sup>51</sup> *Ibid.*, pp. 229, 231.

<sup>52</sup> *Ibid.*, pp. 232, 234.

<sup>53</sup> *Ibid.*, p. 237.

<sup>54</sup> *Ibid.*, p. 240.

<sup>55</sup> *Ibid.*, pp. 241, 244, 245.

<sup>56</sup> *Ibid.*, pp. 231, 237.

<sup>57</sup> *Ibid.*, pp. 250-251.



him into the house.<sup>58</sup> The scene is, thus, unchanged and still lies before Lepidano's dwelling, probably in his garden. Vidriano and Secreto appear and are discussing the master's love affair when Secreto sees Oripesta at the grating.<sup>59</sup> She informs him that Leriana is to be placed in a convent because she refuses to marry in accordance with her parents' wishes, and that both the mother and the daughter are opposed to this solution. Oripesta then says that they will leave for the convent through the garden gate. Vidriano appears, asks Secreto to kill him with a dagger, then musters the courage to attempt the kidnapping of his sweetheart on the way to the convent. Oripesta, Vidriano, and his servant conceal themselves in a *callejón* for this purpose.<sup>60</sup> When Leriana appears at the garden gate with her parents Vidriano comes out of his hiding place to take possession of her. The father is offended at first, but when the lover's identity is disclosed he is happy and rejoices that Leriana is to be married.

The *Vidriana* is more complicated than most of the plays of the Torres Naharro school. In the first act it must provide for both the interior and exterior of Vidriano's house. In subsequent acts it provides for both the garden and the street before the house of the heroine as well as for the interior of her dwelling. A day elapses between acts one and two. Acts two, three, and four must occupy at least two consecutive days with the intervening night.

The *Comedia llamada Tidea* of Francisco delas Natas bears the date 1550.<sup>61</sup> The hero Tideo, to open act one, complains that his lady does not share his love. He decides to confide in his servant, Prudente, whom he calls forth from his house.<sup>62</sup> Fileno, his other servant, appears and says he is coming from the market.<sup>63</sup> Tideo now tells Prudente of his great love for Faustina, and the servant advises him to enlist the services of an old woman to serve as a go-between, in view of the impossibility of dealing directly with the young lady herself. A bawd approaches. When Tideo asks her where she is going along the strange streets she replies that she is going to pray.<sup>64</sup> Tideo praises his lady and gives her name to the old woman. The scene is clearly the street before the hero's house.

The second act opens with a shepherds' scene in the course of which a *floresta* and *pastos* are mentioned to create the illusion of a scene in the country.<sup>65</sup> A dwelling is mentioned.<sup>66</sup> The shepherd Damon displays a

<sup>58</sup> *Ibid.*, pp. 256, 257.

<sup>59</sup> *Ibid.*, p. 257.

<sup>60</sup> *Ibid.*, p. 262.

<sup>61</sup> *Ibid.*, p. 1.

<sup>62</sup> *Ibid.*, p. 10.

<sup>63</sup> *Ibid.*, p. 11.

<sup>64</sup> *Ibid.*, p. 21.

<sup>65</sup> *Ibid.*, p. 27.

<sup>66</sup> *Ibid.*, p. 27.

number of small articles. Experiences are recounted. Fileno discourses on the nature and relative strength of love and virtue. Prudente informs the others of an agreement between his master and the bawd. Near the close of the act she approaches, and the shepherds withdraw. The scene is probably the same as that of the following act, in which the bawd Beroe appears before the house of the heroine Faustina and seeks entrance.<sup>67</sup> To open the third act Beroe is met at the door by Faustina and her maid Justina.<sup>68</sup> The bawd compliments Faustina on her beauty and tries to sell her a thread. By remaining at the door of the house they avoid being noticed by the heroine's *señora*.<sup>69</sup> Beroe arouses the curiosity of the young lady, and succeeds in arranging a midnight meeting for Tideo. The shepherds have remained in or near the scene and now arouse one another from sleep for a brief comic act preliminary to the arrival of Tideo, at the beginning of act four. The time is during the evening preceding the midnight meeting of the fourth act, arrangements for which have been completed.<sup>70</sup> The night time is near.<sup>71</sup> The scene is in the street before the house of Faustina.<sup>72</sup>

The hour of the events of act four is about midnight.<sup>73</sup> The scene lies in the street near the window of Faustina's chamber, as for act three.<sup>74</sup> After a brief conversation through the chamber window Faustina consents to descend and join her lover. People are heard approaching. A constable appears and orders the arrest of Tideo, stating that he will deliver Faustina to her father with a report of her conduct. She faints, and he orders her placed in her house.<sup>75</sup> Tideo is arrested. In the fifth act Rifeo, Faustina's father, complains at length of the stain on his honor. Trecia, the mother, recommends moderation and asks that the family and rank of the offending youth be learned with a view to eventual marriage. She calls on Prudente for information regarding his master. The father and mother find Tideo's birth and status satisfactory and send word to the constable to bring his prisoner before them. The offended father and the lover reach an agreement. Trecia goes inside to bring her daughter, left there during act four.<sup>76</sup> The time of the last act must be soon after the midnight meeting and discovery of the lovers. Not more than twenty-four hours are necessarily involved in the events of the play.

In the first act the scene represents the street before the dwelling of the hero, and in the following four acts the scene lies before the house

<sup>67</sup> *Ibid.*, p. 40.

<sup>68</sup> *Ibid.*, pp. 40, 41.

<sup>69</sup> *Ibid.*, pp. 42, 43.

<sup>70</sup> *Ibid.*, pp. 50, 51, 53.

<sup>71</sup> *Ibid.*, pp. 50, 51.

<sup>72</sup> *Ibid.*, p. 55.

<sup>73</sup> *Ibid.*, pp. 50-51, 56-57.

<sup>74</sup> *Ibid.*, pp. 50, 51, 56, 57.

<sup>75</sup> *Ibid.*, p. 65.

<sup>76</sup> *Ibid.*, pp. 65, 79.

of the heroine. Although the play does not indicate the relative position of the two houses, evidently both are in the same scene.

The *Farsa llamada Salamantina* is one of four extant plays by Bartholomé Palau.<sup>77</sup> The title-page bears the date 1552. A student appears at the beginning of the first act with his servant, who is in reality only a companion serving as *moço* temporarily, before the house of Mencia.<sup>78</sup> She is a tripe-seller with whom they bargain for a blood pudding. Although the actors seem to be inside for a moment, the major part of the action takes place before the door.<sup>79</sup> The students ask her to warm the pudding for them, and when she leaves to do so the *moço* goes inside to steal whatever he can find. The hour is not shown. A number of small properties are used.

At the beginning of the second act the shepherd Beltrán is before the house of Salamantina, the heroine, conversing with the maid Teresa and demanding permission to enter.<sup>80</sup> During the conversation they seem to remain at or near the door of the house. Beltrán and Teresa leave the scene, and the student, his servant Soriano, and Salamantina appear. The student dismisses Soriano and engages in a conversation with Salamantina, probably through a window. They talk of love and the lady insists that the talk must be of marriage if it is to interest her. She dismisses him, saying that her father is coming. Soriano joins the student and remarks that Salamantina is still looking out of her window.<sup>81</sup> Salamantina, within the house, calls to Teresa and asks her to find out through her *servidor* who the student is. Three comments show a street scene for the act.<sup>82</sup>

In act three Beltrán seems to be calling from the street to Teresa, who is in Salamantina's house.<sup>83</sup> The scene is thus the same as for the preceding act. He asks for a pouch, which she hands to him. She apparently remains in the street before the house, for she is there during a conversation with Beltrán and Soriano. Teresa questions the latter regarding his master's identity, then agrees to assist in making a match between the student and Salamantina, and to carry on, incidentally, an affair with Soriano. When Teresa and Soriano have left the scene, the Bachiller Tripero calls upon Mencia, presumably at the door of her establishment. After a conversation during which she boasts of an illustrious past as a prostitute, she asks that her son, the *bouo* Anton,

<sup>77</sup> A. Morel Fatio, intro. to ed. of *Farsa llamada Salamantina*, *Bul. Hisp.*, Paris, 1900, vol. ii, pp. 237-304.

<sup>78</sup> *Farsa Salamantina*, ll. 874-875, 887.

<sup>79</sup> *Ibid.*, ll. 887, 921-922.

<sup>80</sup> *Ibid.*, ll. 991, 995, 998, 1079.

<sup>81</sup> *Ibid.*, l. 1208.

<sup>82</sup> *Ibid.*, see notes 80, 81.

<sup>83</sup> *Ibid.*, ll. 1254-1255, 1266.

be allowed to accompany him. When they have left together, Anton asks the purpose of a book the Bachiller is carrying. Beltrán has a burro at his disposal which may be visible in the scene.<sup>84</sup> It appears that the events of the third act pass in the street before the dwellings of Mencia and of Salamantina. The place is thus the same as for acts one and two.

In act four Leandro, Salamantina's father, takes leave of her with a warning to be careful of her conduct during his absence. The conversation seems to take place at the door of the house while Anton, who is selling blood puddings, and a constable carry on a discussion in the street near by. This connects the house of Mencia with that of Salamantina. The constable leaves and Soriano and the student appear. The servant tells his master of his conversation with Teresa in which she asked, on behalf of her mistress, about the ancestry and position of the student. The latter converses at length with Salamantina, who must be first at her window,<sup>85</sup> then in the street. Salamantina again tells the student that his wishes can be fulfilled only after promise of marriage. Soriano and Teresa, from another part of the scene, witness and comment upon the actions of the lovers. All four then enter the house for lunch.<sup>86</sup> Beltrán is then shown with his burro, to which he gives food and drink when it refuses to stir.<sup>87</sup> Salamantina and the student come out of the house with Soriano and Teresa. They have a little bag of money. Beltrán, moved by jealousy and a desire for revenge, annoys them. Soriano strikes him, and a constable is called. The student threatens the constable, and weapons are drawn. The four lovers escape. Beltrán tells the constable who they are. Because the action has occurred under cover of darkness, the constable doubts whether Beltrán can be sure of his information.<sup>88</sup> The lovers must have entered the house when they escaped, for Salamantina and Teresa are there and pretend to be abed when the constable and Beltrán come for them. Reference is made to the street as the place where the lovers were earlier in the act. Beltrán and the constable are before the house, at the door, for the constable tells Beltrán to knock, and the latter urges Teresa to open the door and permit him to enter.<sup>89</sup> As she is getting cold, she lets him in.<sup>90</sup> He promises not to report to her master.

Soriano and the student seem again to be in the street before Salamantina's dwelling at the beginning of the fifth act. Soriano asks where they borrowed the clothing used during the night. Leandro appears at the

<sup>84</sup> *Ibid.*, ll. 1300-1322.

<sup>85</sup> *Ibid.*, l. 1953.

<sup>86</sup> *Ibid.*, ll. 2040, 2044.

<sup>87</sup> *Ibid.*, l. 2055 ff., 2095, 2096.

<sup>88</sup> *Ibid.*, l. 2233.

<sup>89</sup> *Ibid.*, ll. 2247, 2252.

<sup>90</sup> *Ibid.*, ll. 2282-2296.

door of his house and demands that his daughter come down. Beltrán appears and reveals what happened the night before and the women deny everything, stating that he arrived drunk at midnight. The constable tells Leandro to rest at ease, since it is all a mistake. Leandro invites him in to have a drink.<sup>91</sup> Mencia and Anton join with the constable for a final comic scene. Some small properties are used. The scene of the entire play lies in the street before the door of Leandro's house and other adjacent buildings. The time is limited to a single day.

The immediate followers of Torres Naharro contribute only certain elaborations of his typical scene. Garden and street scenes before the dwellings of the principal characters were already used by Torres Naharro. The scene of the *Comedia Radiana* of Ortiz consists of the garden before the house of Lireo, the heroine's father. Throughout the *Comedia intitulada Tesorina* of Jayme de Güete there is abundant evidence that the scene lies before the house of the heroine, which lies on a blind street. The first act of the *Comedia llamada Tidea* of Francisco delas Natas represents a place before the dwelling of the hero, while the remaining four acts show that of the heroine. In Jayme de Güete's *Comedia llamada Vidriana* and in Bartholomé Palau's *Farsa Salamantina* the above type of scene is used but becomes more complex.

In the *Vidriana* the scene of the first act lies before the house of the hero, while that of each of the following acts is shown to lie before the house or in the garden of Lepidano, the heroine's father. It would appear that the scene of the *Vidriana* and a number of later plays must show a garden, more than one building, and a street. The corner of a public square is a possibility, with streets leading at an angle from both the right and left of the audience. In such a case a number of dwellings would be visible, some of which would face others as is sometimes possible in the action of the plays. Houses on two different streets could also be shown. Several doors and windows would be available for the action, the characters in the street addressing those inside. The interior of one or more of the houses would be partly visible through double windows. A small garden might lie before one of the dwellings. A scene of this kind is shown in a wood-cut in the first edition of the *Celestina*, and is reproduced in Ángel Valbuena's *Literatura dramática española*.<sup>92</sup> Two dwellings are clearly shown at one time in the *Farsa Salamantina*.

The time of the plays seems generally to include two days and the intervening night, and may extend over several days.

<sup>91</sup> *Ibid.*, l. 2607.

<sup>92</sup> Barcelona, Buenos Aires, 1930, p. 39.

## CHAPTER IX

### LATER SCENIC DEVELOPMENTS

New departures are evident in several plays which follow the system of Torres Naharro to some extent. The *Auto de Clarindo* of Antonio Diez is divided into three acts instead of the conventional five. It is suspected that the piece was printed at Toledo in about 1535.<sup>1</sup> The following characters are named in its rubric: Clarindo and Felecin, knights; Clarisa, *donzella*; Floriana, servant; Florinda *dama*; Antonica, servant; Estor and Coristan, servants; Aliano and Raimundo, fathers, respectively, of Clarisa and Florinda; and Vidal, a shepherd. The last named enters first and sings a ballad, which serves the purpose of an introit. To begin act one Clarindo appears with his servant Estor, apparently before the house of Clarisa. He tells Estor of his strong love for this lady, and learns that Felecin is equally attached to Florinda. Clarindo asks for his guitar (*vihuela*) to serenade Clarisa.<sup>2</sup> With the singing of a song he seems to leave. Estor makes comic remarks concerning his master, and leaves the scene to Clarisa and her servant Floriana, who must have been visible at a window of their dwelling while Clarindo was singing his song, and must now remain there for their conversation. They talk of their sewing, and Clarisa suggests sending for her cousin Florinda to have her join them, and decides to send the *bouo* Pandulpho. He appears, apparently outside, but before going insists on having food. This he receives from Floriana, probably at the door of the house, in the course of a comic scene. He goes along a street and stops at a door, wondering if it is the right one.<sup>3</sup> When he knocks Florinda first tells Antonica to see who it is and then has her admit him.<sup>4</sup> The women must be visible, and the door of the house has to be shown. A brief conversation follows within the house. Florinda is glad to comply with her cousin's request, and asks the *bouo* to take along a cushion.<sup>5</sup> Coristan appears, seemingly on the street, and complains of his master's treatment of him. On meeting Pandulpho, he asks to whom the cushion belongs. Informed that it belongs to Clarisa's cousin, Coristan asks on which of

<sup>1</sup> Antonio de Diez, *Auto de Clarindo*, ed. Bonilla, in *Rev. Hisp.*, xxvii, p. 395.

<sup>2</sup> *Ibid.*, p. 451.

<sup>3</sup> *Ibid.*, p. 461.

<sup>4</sup> *Ibid.*, pp. 461, 462.

<sup>5</sup> *Ibid.*, pp. 462, 463.

these streets she lives, for he is looking for her.<sup>6</sup> Estor, now appears and exchanges confidences with Coristan. It is pointed out that the sweethearts of their respective masters are cousins, just as their masters are, and that the young women are sometimes together for two or three days at a stretch. Florinda and Antonica pass on their way to visit Clarisa. Inside her house, Clarisa is heard getting them settled for sewing after they have come in.<sup>7</sup> Estor and Coristan close the act with a conversation in which they seal their agreement to co-operate in managing their masters' love affairs.

In act two the fathers Aliano and Raimundo appear before the house of the former and discuss the misfortune of having unmarried daughters in their homes. Aliano must guard Clarisa carefully from Clarindo, while Raimundo realizes that Felecin is his potential offender. To protect their honor the fathers decide to place the daughters in a convent. When it is concluded to inform the young women of the decision, Aliano knocks at the door of his own house.<sup>8</sup> The young women are together inside as they were left in the preceding act. The fathers join them. After a comic scene in which Pandulpho reveals something of the girls' habits, Aliano tells the *bouo* to go away while he and Raimundo confer with them. The daughters learn that, although they have not been guilty of offense, they are to be placed in a convent to remove possible danger to the honor of their families. The young women will retain their servant-girls. No serious objections are offered to the plan. The fact that the fathers intend to retire to bed shows that the hour represented is evening.<sup>9</sup> Now Felecin appears in the street outside to explain to Coristan his strong love for Florinda. Coristan advises him to coöperate with Clarindo as the lovers are interested in young women who are cousins. Felecin accepts the advice, and leaves. Coristan sees Estor approaching, and reports Felecin's decision to him.<sup>10</sup> The hour of this meeting is noon, showing a lapse of time since the preceding scene.<sup>11</sup> The servants see Raimundo and Aliano approach and hear them express their comfort, on reaching the scene, in the knowledge that Clarisa and Florinda are safe in the convent. They send Pandulpho to carry bread to the daughters.<sup>12</sup> He stops along the way to rest and consume some of the food. He reaches the convent, which must be represented by one of the doorways on the street, and, hearing no response to his ring, decides to eat the remainder of the food.<sup>13</sup> A lapse of time within the act is shown not only by the

<sup>6</sup> *Ibid.*, p. 463.

<sup>7</sup> *Ibid.*, p. 466.

<sup>8</sup> *Ibid.*, p. 469.

<sup>9</sup> *Ibid.*, p. 474.

<sup>10</sup> *Ibid.*, p. 476.

<sup>11</sup> *Ibid.*, p. 476.

<sup>12</sup> *Ibid.*, p. 477.

<sup>13</sup> *Ibid.*, p. 477.

shift from evening to noon of a later day, but also by the fact that the daughters are already in the convent.

At the beginning of act three Estor issues to Clarindo a threat to leave his service. They must be in the street in the same scene that served for the previous acts, for Pandulpho meets them as he returns from a visit to the convent, and is induced to tell where Clarisa is.<sup>14</sup> The hour is about one o'clock in the afternoon.<sup>15</sup> In preparing to rescue the young women Clarindo takes up his cloak and sword.<sup>16</sup> Estor learns that the young women leave the convent for prayer at a shrine each afternoon at two, and is struck with the necessity for immediate action. Felecin and Coristan appear and plans are laid to kidnap the sweethearts while they are praying. When Coristan is sent to secure the services of a bawd he is seen at her door and is asked to come in.<sup>17</sup> He requests that she come at once. She brings with her a great many small properties characteristic of her trade.<sup>18</sup> Estor tells her that Clarisa and Florinda have been in the convent about a month, showing the length of time elapsed since the events of the first part of act two.<sup>19</sup> The bawd invokes the devil, and has the lovers disguise themselves as pilgrims before approaching the young women, who are now seen coming in a prayerful mood. Florinda speaks of the *camino* along which she is progressing. She and her companion are seen by the audience as they enter the shrine to pray.<sup>20</sup> The young women ignore the lovers when first approached, but in the closing scenes of the play are won by the combined efforts of the lovers and the bawd. Pandulpho, dancing, tells the audience that Florinda is married to Felecin and Clarisa to Clarindo. The time of the play clearly extends through several days. While the play conforms in general, as regards scene, with the practice of the Torres Naharro school, the scene must provide for both the interior and exterior of two houses: the interior of that of Aliano must be spacious (five actors); the convent, shrine, and house of the bawd must be represented at least by doorways.

The *Comedia Florisea* of Francisco de Auendaño is dated 1553.<sup>21</sup> Like the *Auto de Clarindo* of Antonio Diez, it is divided into three acts. The characters are, Muerto and Floriseo, two courtiers in love; Fortuna and Blancaflor, their ladies; Salauer and Pedruelo, shepherds; and Listino, a page. Pedruelo opens the play with an *introito* and *argumento*. Muerto appears in act one, in a supposed pastoral setting, with his ser-

<sup>14</sup> *Ibid.*, pp. 479, 480.

<sup>15</sup> *Ibid.*, p. 478.

<sup>16</sup> *Ibid.*, p. 479.

<sup>17</sup> *Ibid.*, p. 483.

<sup>18</sup> *Ibid.*, p. 483.

<sup>19</sup> *Ibid.*, p. 484.

<sup>20</sup> *Ibid.*, p. 485.

<sup>21</sup> Francisco de Auendaño, *Comedia Florisea*, ed. Bonilla, *Rev. Hisp.*, xxvii, p. 398.



vant Listino and complains of his treatment at the hands of Fortuna. Then enters Floriseo to object to the unfairness of Cupid. Both think of committing suicide and are dissuaded by Listino and Salauer from doing so. Several small articles are used.<sup>22</sup> With act two the scene and action assume a definitely pastoral tone. Blancaflor is searching through the wild brambles for her lover Floriseo.<sup>23</sup> She comes upon Listino and then Salauer, who jest about her situation. Next Muerto appears, and later, Floriseo. The lovers rejoice at being brought together. The illusion of an outdoor scene is created by the mention of craggy ground, forests, and brambles.<sup>24</sup>

Fortuna appears in the last act and impresses all the characters with her authority. Blancaflor and Floriseo are married by Salauer in a mock ceremony. Swords and a sling are displayed.<sup>25</sup> In reply to questions by Salauer, Fortuna explains that a wheel she carries is the ruler of people and kings, and that it casts down these latter when it turns.<sup>26</sup> A *villan-cico* is sung at the close of the play. The action may move forward in a single place without interruption in time. The place of action is not indicated in acts one and three, but may be assumed to be the same as in act two.

The *Farça a manera de tragedia* is a work of unknown authorship of which the only known edition was printed in Valencia in 1537.<sup>27</sup> A shepherd opens the play with an introit. Statements that he is arriving in the city, that he is a traveler, and that it is St. John's day, and a reference to the market-place, lead to the assumption that the scene represents a public square in Valencia on this day.<sup>28</sup> The last lines of the introit connect it with the place of the first act, in which Torcato appears and is followed by Roseno, to whom he confides the fact that he loves and is loved by Liria, the wife of Gazardo. When she approaches, Roseno is told to conceal himself in the foliage in order to hear her love complaints.<sup>29</sup> She comes in and describes the outdoor garden scene where she is.<sup>30</sup> When she sees Torcato she tells him that her husband suspects their affair and that they must be somewhat careful. She leaves, and Roseno congratulates Torcato and warns him not to carry out his plan to meet Liria in the house of Frosina, and they depart. The scene represents a garden, probably Gazardo's.

Liria, Carolino and Gazardo appear in the second act. Liria leaves

<sup>22</sup> *Ibid.*, pp. 408, 410.

<sup>23</sup> *Ibid.*, pp. 412, 414.

<sup>24</sup> *Ibid.*, pp. 412, 414, 415.

<sup>25</sup> *Ibid.*, p. 417.

<sup>26</sup> *Ibid.*, p. 422.

<sup>27</sup> *Farça a manera de tragedia*, ed.

Rennert, Valladolid, 1914; pp. 7, 8, 13, 63.

<sup>28</sup> *Ibid.*, pp. 13, 21.

<sup>29</sup> *Ibid.*, p. 20.

<sup>30</sup> *Ibid.*, p. 21.

with the statement that she is going off through the hills.<sup>31</sup> Her brother Carlino, a cleric, puts Gazardo on his guard against Torcato. The place is unspecified, but may be the same as for act one. In act three Frosina promises Torcato the use of her house as a meeting-place through the window of which he may converse with his married sweetheart. They are before the house during this dialogue.<sup>32</sup> Carlino and Gazardo seem to watch them from another part of the scene. The actors seem to be in the street before the houses of Liria and Frosina, which are adjacent.<sup>33</sup>

In act four Gazardo discusses with Toral (his uncle and Frosina's husband) the feasibility of killing their wives. Carlino invents a stratagem by means of which it may be learned whether or not the lovers are sufficiently guilty to be punished with such severity. A letter supposed to be from Liria is written to Torcato, telling him that all is over between them. Frosina's daughter, Seriola, delivers it. In act five Torcato kills himself with a knife. Roseno discovers the body, along with a note to Liria. Following a conversation between Toral and Carlino, Liria enters the scene and decides to kill herself. Gazardo, on discovering his wife's body, thinks of taking his own life with his *caneuete*, but concludes not to do so. The lovers are to be buried together, since they sinned together. The scene of acts four and five is unspecified, but the garden scene of the first act would suffice. One may safely infer that the scene represents the same place throughout the play. It consists of a garden with two dwellings visible. The time of the play is a unit. This play differs from those of the Torres Naharro school in that it consists almost wholly of pastoral subject-matter.

Juan vzeda de Sepulveda's *Comedia llamada grassandora* is mentioned in Cañete's list of plays printed before 1540; it has been reprinted recently by Professor H. C. Heaton.<sup>34</sup> While it contains only four acts, it is, in general, constructed in accordance with the principles of the Torres Naharro school. At the beginning stand the typical *introitu* (*sic*) and *argumento*. To open act one Grassandor appears, presumably in a garden before the dwelling of his lady, tells of his strong love for her, and then lies down to rest. The garden seems from evidence in act four to have been actually simulated, but in the present act apparently represents, as also in act three, an unspecified pastoral setting in the country. Grassandor's servants, Rodano and Calfurnio, enter and discuss the strange actions of their master. Rodano believes Grassandor needs

<sup>31</sup> *Ibid.*, p. 32.

<sup>32</sup> *Ibid.*, p. 36.

<sup>33</sup> *Ibid.*, p. 41.

<sup>34</sup> Cañete, ed., *Farsas y églogas de*

*Lucas Fernández*, p. lxiii; H. C. Heaton, "Two Sixteenth Century Dramatic Works," *Rev. Hisp.*, lxxii, pp. 1-101.

the services of a bawd and of a physician and surgeon. Awakening, the master asks that Doctor Brassandel be called at once. Aguilar, who has come to the scene, goes to summon Brassandel and returns with him. The illness is diagnosed as love. In act two Grassandor has a letter written which is to be sent to the sweetheart Florisenda. Calfurnio and Rodano start out to deliver the letter and appear almost immediately before Florisenda's house, wondering at which door to knock.<sup>35</sup> Florisenda's servant Sabina appears at the door and converses with Rodano.<sup>36</sup> Within the house, Florisenda tells Sabina to have Rodano ascend at once to converse with her. Rodano apparently enters and gives the letter to Florisenda, who is not pleased with its contents. She asks Sabina for ink and paper to be used in preparing her reply, and then has Sabina read the letter and give it to Rodano. The action in the house must be seen and heard. Rodano and Calfurnio are immediately shown to have returned to their master. The act closes with a discussion between the servants.

In act three Grassandor grieves over the contents of Florisenda's letter. Tristan encourages him with the remark that hearts are changeable. One Grisendo, apparently a shepherd, then appears. That he is assumed to be in the open country is shown by the mention of brambles.<sup>37</sup> After a brief comic scene he and a companion come upon Grassandor, are afraid of him at first, then converse with him. In act four Cupid enters and boasts of his authority over all men and animals. Grassandor asks his aid, and Cupid takes his place beside a lily plant in Florisenda's garden with the intention of subjecting the lady on her arrival there; she appears and mentions the plants.<sup>38</sup> Overcome by Cupid, she complains of being lost in the brambles and ready in this solitude to give herself up to animal or man.<sup>39</sup> She comes upon a hermit. Grassandor then joins their company. As it is growing dark the play is stopped and the wedding is announced for the following day.

The scene of the play represents a dwelling with a garden before it. The garden serves, when necessary, as the open country. In the last act the heroine, without leaving the scene, passes from her garden to a lonely place in the country. The interior of the house is visible.

The anonymous *Tragedia de los amores de Eneas y de la Reyna Dido* is to be dated, according to Professors J. E. Gillet and E. B. Williams, its editors, about the midpoint of the sixteenth century.<sup>40</sup> The close

<sup>35</sup> Heaton, *loc. cit.*, p. 39.

<sup>36</sup> *Ibid.*, p. 41.

<sup>37</sup> *Ibid.*, pp. 50, 51, 61.

<sup>38</sup> *Ibid.*, pp. 66, 67.

<sup>39</sup> *Ibid.*, pp. 70, 71.

<sup>40</sup> *Tragedia de los amores de Eneas y de la Reyna Dido*, ed. Gillet and E. B. Williams, *PMLA*, xlvi, p. 355.

imitation of Torres Naharro in matters of language and organization, which these editors emphasize,<sup>41</sup> scarcely holds true in connection with staging. In act one Dido appears, presumably before her dwelling, informs her sister Ana of her passion for Aeneas, and is advised to satisfy it, without regard for considerations of honor and of respect for her dead husband. Dido and Ana leave and Aeneas comes in with his comrades and rejoices over his good fortune in having found a suitable haven of refuge. Then Juno and Venus appear and Juno is told to hold Aeneas in Carthage, provided only that he secure the consent of Jupiter, who wants Italy to be built up by Aeneas and his followers. The act contains no indications of the actual place or of the exact time of its events.

In a comic scene in the second act two servants of Aeneas discuss their loves. Then one of them relates that Aeneas and Dido were forced to spend six hours together in a cave during a storm, and gives his own conclusions as to what took place there. The servants seem to be before a tavern where they enter to take a drink.<sup>42</sup> Aeneas then appears and rejoices over having won the love of Dido. He lies down beside a jasmine in her garden, and she enters and mentions foliage, plants, and a fountain.<sup>43</sup> She asks her servant Dorestia to bring two lutes on which she and Aeneas then play the accompaniment to their songs. They discuss their love. When Aeneas hesitates to go forward with it Dido encourages him. At the close of the act they leave the scene to seek shelter in an orange grove near by. The scene seems from this act to represent a street or square, the buildings facing which could serve as the tavern and as Dido's dwelling. Before the latter a small garden would be seen.

At the beginning of the third act Jupiter tells Mercury to go below and have Aeneas continue on his way toward Italy. From this it may be inferred that the two meetings of the gods occur on Mount Olympus. Immediately afterwards Mercury comes before Aeneas and carries out the instructions.<sup>44</sup> Now Aeneas and his attendants occupy the scene, and Aeneas asks his ship-master if it will be possible to set sail tomorrow or next day.<sup>45</sup> After some discussion during which the ship-master says a week will be required for preparations, Aeneas asks if in any way everything can be made ready by Monday.<sup>46</sup> It is now probably Saturday. Aeneas coöperates with his ship-master by supplying helpers to prepare the fleet. He wants to slip away without Dido's knowledge. His father, Achates, in a long conversation expresses approval of the plan to leave. The news of the impending departure of Aeneas reaches Pindamor, one

<sup>41</sup> *Ibid.*, pp. 357-358.

<sup>42</sup> *Ibid.*, p. 386.

<sup>43</sup> *Ibid.*, p. 387.

<sup>44</sup> *Ibid.*, pp. 390, 391.

<sup>45</sup> *Ibid.*, p. 393.

<sup>46</sup> *Ibid.*, p. 393.

of Dido's followers, who communicates it to another named Thediseo in the closing scene of the act. All of the action in act three, with the exception of the meeting of the gods, could logically be brought to the street or square we suppose for act two.

Aeneas and Dido open act four with a scene in the course of which she vigorously protests his departure. Then Aeneas tells his followers to hasten the preparations. The scene is left vacant and Dido and her sister Ana appear. Dido requests first Ana and then Ascanio, son of Aeneas, to beg Aeneas to remain. Dido leaves with Ascanio and speaks of going *dentro a la sala*, which would show that the scene lies before her dwelling. In the last part of the act an oarsman of Aeneas converses with a friend regarding the continuous poverty connected with his employment, and points to his worn cloak to prove his point. He resents being obliged to leave his sweetheart, and expresses dissatisfaction over his wages. The events of the act would appear to take place on Sunday, for Cloanthe states that by Tuesday Aeneas and his followers will already be some distance away, and both Dido and the ship-master say that the fleet is expected to leave on the morrow.<sup>47</sup> It seems, then, that a day has elapsed since the events of act three. Again the action could all be brought logically to the scene which served for the two preceding acts.

In act five Aeneas appears first seeking a place to be alone and pity himself over his misfortunes. Then Cloanthe comes to inform him that everything is in readiness for his departure. Dido appears and in three long speeches begs Aeneas to remain. She leaves and the ship-master tells Aeneas that they are ready to set sail. As the fleet, not visible to the audience, moves from the shore Dido mounts a tower and, after a long farewell speech addressed to her sister Ana, plunges to her death to clear her honor.<sup>48</sup> Ana closes the play with a lament. The departure was previously planned for Monday,<sup>49</sup> showing the probable time of the happenings of act five to be that day, about twenty-four hours after those of act four.

Clear evidence as to the nature of the scene of this play is found in the second and fourth acts, and the action of all of the remaining parts could be brought to the same place, except for the two episodes in which gods appear. An elevated place is necessary to be used as a tower in act five, and could conceivably serve as Mount Olympus where necessary in the earlier acts. The scene is, then, a street or square before Dido's

<sup>47</sup> *Ibid.*, pp. 402, 404.

<sup>48</sup> *Ibid.*, p. 409.

<sup>49</sup> *Ibid.*, pp. 402, 404.

dwelling where it seems natural that both of the main characters and their followers should appear.

Of the *Farsa de Constanza* of Cristobal de Castillejo only extracts are available, the original manuscript having been lost through being loaned to Gallardo from the Escorial library.<sup>50</sup> It bore the date 1552.<sup>51</sup> The play is divided into seven acts. Based on available synopses and excerpts, the summary and comments given below show about all that may be said with certainty of the play's staging. In the first act Marina complains that her husband Antón has, in his old age, become impotent. He threatens to deal her a blow with a club.<sup>52</sup> In act two Constanza, a woman *entrada en días*, accuses Gil, her husband, of amusing himself with the young women of the town. In act three a priest enters and announces the arrival of a friar, who later presents himself. The priest praises him for his doctrine and eloquence, and asks him to preach a sermon. The friar reluctantly consents to do as requested. Act four consists mainly of the sermon, in which it is pointed out that all animals, man included, are subject to sexual love. In the fifth act Gil and Antón decide to secure divorces through the priest and, if possible, to exchange wives. In act six the priest and friar discuss the arrangement proposed, and conclude that it must be well paid for. In the seventh act the exchange is carried through against the wishes of Constanza. The scene of the entire play could represent a single place throughout in accordance with the general tendency of the school of Torres Naharro. The action would progress without interruption in time.

The *Farsa llamada custodia del hombre* of Bartholomé Palau was printed in 1547.<sup>53</sup> On the title page two roads are mentioned and must be assumed to serve as the scene of the entire play.<sup>54</sup> An *introito* and *argumento* are pronounced first, following which Satan and Bethzebu appear and state their plan to watch the road so that possible victims will not escape them.<sup>55</sup> Man comes in and asks Satan which way to go,<sup>56</sup> showing that a cross-road or forking of the way must be shown. Satan and Appetite advise him to go one way, while Understanding tells him to go the other. He accepts the advice of the latter and soon is found at an inn of which the keeper is called Church. Man, Understanding, and the Guardian Angel engage in conversation before the door.<sup>57</sup> In act

<sup>50</sup> Foulché-Delbosc, "Deux oeuvres de Cristobal de Castillejo," *Rev. Hisp.*, xxxvi, pp. 489-620; "Farsa de Constanza," p. 490.

<sup>51</sup> *Ibid.*, pp. 495, 498.

<sup>52</sup> *Ibid.*, p. 496.

<sup>53</sup> Bartholomé Palau, *Farsa llamada*

*custodia del hombre*, ed. Rouanet, Paris, 1911, p. 11.

<sup>54</sup> *Ibid.*, p. 11.

<sup>55</sup> *Ibid.*, p. 20.

<sup>56</sup> *Ibid.*, p. 24.

<sup>57</sup> *Ibid.*, pp. 34, 35.

two Church takes leave of Man and asks her shepherd to direct him. Against the Guardian Angel's advice, Man takes the road to hell, for he sees many obstacles along that which leads to Paradise. He arrives very soon at the inn of Lust, where he enters with her.<sup>58</sup> Appetite and Understanding remain outside and discuss whether the love instinct should be followed.

In the third act we find evidence that the Guardian is shown with wings.<sup>59</sup> When the angel sends a shepherd to find his lost sheep he comes upon Lust and tells her that she has in her inn a sheep stolen from his folds.<sup>60</sup> The scene is the same as for the preceding act. Man is soon before the inn ready to start again, and a little later he is in the street in front of Avarice's inn, where he enters to enjoy her company.<sup>61</sup> The fourth act opens with an argument between the angel and man regarding Avarice. Satan then appears and expresses his wish to take Man on his way. Man wishes Appetite and Understanding to accompany them. Appetite offers to lead Understanding, who is blindfolded, but Understanding believes Appetite does not know where he is going, and refuses permission. Then the Guardian Angel and Understanding urge Man to renounce Satan. Appetite becomes unruly and is bound. After being seen traveling toward it, at the close of the act the characters reach and enter the inn of Penitence.<sup>62</sup> At the opening of the fifth act Satan, Man, and the Guardian Angel are shown in the street.<sup>63</sup> Satan gives up bringing Man into his flock and goes away. Understanding leads Man to the inn of Pardon, who greets them. Pardon presents Man before the court of Christ, which seems to be represented in some way within the house since the characters enter to reach it.<sup>64</sup> Incense is burned. Christ reads Man's two testaments. In the first of them Man wills his soul to the devil but in the other, his last, the soul is willed to heaven. Christ is seated between Justice and Mercy. The former favors condemning Man, and the latter asks that he be forgiven. Christ makes peace between them, and forgives Man and delivers him to the angel.

Besides the corner or forking from which the two streets diverge there must be buildings in the scene to represent the inns of the various allegorical characters. The doorways alone of the inns will suffice except in the case of the inn of Pardon, in the last act, of which the interior seems to be visible during the court scene. As Man is shown

<sup>58</sup> *Ibid.*, pp. 46, 47.

<sup>59</sup> *Ibid.*, p. 73.

<sup>60</sup> *Ibid.*, p. 81.

<sup>61</sup> *Ibid.*, p. 101.

<sup>62</sup> *Ibid.*, pp. 123, 124.

<sup>63</sup> *Ibid.*, p. 128.

<sup>64</sup> *Ibid.*, pp. 133, 136, 138.

several times moving toward and arriving at places regarded as somewhat distant, the scene could be considered unlocalized.

Fernández-Guerra, its editor, concludes that the *Historia de la gloriosa Santa Orosia* of Bartholomé Palau was written about 1524, probably to be presented at a ceremony in a temple; but Léo Rouanet found that all of the author's works belonged to the middle of the sixteenth century, probably none of them being printed later than 1570.<sup>65</sup> The characters are more numerous than in most of the plays of the same general class. In act one Rodrigo, the king of Spain, in a scene which we may suppose to represent the interior of his abode, is urged by his tutor Firmiano to marry. Orossa, a Bohemian princess, is suggested as a suitable prospect. It is decided to send an ambassador to her with a message which the tutor is to prepare. Beginning act two Orossa is discussing with her servant the proposition that all unmarried persons would like to change their condition. We may assume that the setting used for the first act now represents another royal dwelling-place. The ambassador from the king of Spain arrives and is welcomed. Orossa asks for time in which to consider the offer of marriage. Lodging is to be provided for the ambassador. Freedom is shown with both time and place, for since the first act the ambassador has reached distant Bohemia. In act three, with no change, presumably, in the scene, Orossa asks her brother's advice regarding the marriage proposal. The letter brought by the ambassador is shown him. The brother and sister leave to consult their uncle, the bishop. King Rodrigo appears in a soliloquy in which he tells of his passion for La Caba and announces his decision to satisfy it. Orossa and her brother again appear, this time with the ambassador. The latter is to give his master a chain and a ring in token of Orossa's affection. Within this act freedom is shown again with the time and place elements, as attention is transferred to Rodrigo in distant Spain for a short space in the middle of the act. The marriage is to take place in the spring of the year. In act four La Caba tells her father, Count Julian, that she has been wronged by the king. The scene may now be supposed to represent the count's abode. He decides to call the Moors to Spain to assist him in wreaking vengeance on Rodrigo. Orossa, represented as en route from Bohemia to marry the Spanish king, learns from a shepherd of the country's ruin at the hands of the Moors. He mentions a thicket to give the impression of an outdoor scene.<sup>66</sup>

<sup>65</sup> Bartholomé Palau, *Historia de la gloriosa Santa Orosia*, ed. Fernández-Guerra, Madrid, 1883; Leo Rouanet, "Bartholomé Palau y sus obras," intro.

to his ed. of *Farsa llamada custodia del hombre*, Paris, 1911, pp. 4-6.

<sup>66</sup> *Santa Orosia*, p. 156.



A number of Moors are in the scene at the beginning of act five. The killing of Orossa's brother and uncle, who are traveling with her, takes place outside the scene but is directed by Muza, a Moorish leader who is before the audience. Orossa and her company probably appear on one side of the scene, with the group of Moors on the other, moving toward them. Orossa is told that she must abandon Christianity and become the wife of a Moorish king. When she refuses, Muza orders her beheaded and mutilated. The killing takes place off-stage (*fuera del recitáculo*).<sup>67</sup> An angel, not visible, sings couplets welcoming Orossa to the celestial kingdom. The Moors continue on their journey to do more killing. To open act six a shepherd boasts of what he will do to the Moors if attacked, but when an angel appears he is stiff with fear. Mention of a *cabaña* gives the impression of a pastoral scene.<sup>68</sup> The angel directs the shepherd to pick up the body of Orossa where he finds it. He leaves and returns with the *Guerpo santo*, apparently something to represent her body, in his pouch.<sup>69</sup> The bishop receives the body and asks the audience to rise and sing in unison.

The closing scene accords with the view that the piece was presented in a temple. One end of a church could have been used to represent successively the different places mentioned. The method used in the play, by which succeeding scenes may represent widely separated places, probably without any attempt at scenery, constitutes a technique that is unusual in this type of work. It differs from the unlocalized scene employed in such contemporary plays as the *Comedia Josephina* of Carvajal and the *Comedia Pródiga* of Luis de Miranda in that the stage is left vacant to signify lapse of time and change of place. It is possible that Palau could have borrowed this device from such a play as the *Amadis de Gaula*, composed mostly in Castilian by the Portuguese Gil Vicente. But in view of the relations between Palau and Lope de Rueda already established by R. E. House and Morel-Fatio,<sup>70</sup> it is more likely that Palau is employing a technique introduced by his contemporary. This method of Lope de Rueda is illustrated in his *Comedia Eufemia*.

The *Comedia* written by one Sepúlveda was printed from a manuscript dated 1547.<sup>71</sup> Though a prose work of four acts, its staging is somewhat like that of plays by Torres Naharro and his followers. In the prologue two friends discuss the play and its author. Escobar enters

<sup>67</sup> *Ibid.*, p. 168.

<sup>68</sup> *Ibid.*, p. 170.

<sup>69</sup> *Ibid.*, p. 177.

<sup>70</sup> R. E. House, "The Sources of Bartholomé Palau's *Farsa Salamantina*," *Rom. Rev.*, iv, 1913, pp. 311-

322; Morel-Fatio, intro. to *Farsa llamada Salamantina*, *Bul. Hisp.*, ii, Paris, 1900, pp. 237-304.

<sup>71</sup> Sepúlveda, *Comedia*, ed. Cotarelo y Mori, Imprenta de la Revista Española, Madrid, 1901, p. 5.

first and looks for the house at which the presentation is to take place.<sup>72</sup> Becerra agrees to direct him, and speaks at the close of the prologue of accompanying his friend inside.<sup>73</sup> Previously Becerra has recounted the plot of the work, including also the events that lead up to the material of act one, which, he explains, must be told if the time of the play is to be kept within the limits of one day.<sup>74</sup> A rich nobleman named Montalbo believes that his daughter was burned to death on his estate, whereas in reality she was saved by a traveler who named her Violante and has brought her up as his own. Alarcón, who is really her brother, has fallen in love with her. He is loved by the aristocratic Florencia de Figueroa, in whom he is in no way interested. She has entered a convent, and the rumor has spread that she is dead. Florencia's brother Ossorio, like Alarcón, loves Violante, who has thus far rejected both of them. This is the situation at the beginning of the play.

To open act one Violante, probably inside her dwelling and heard through a window, points out that beauty in a woman is a liability rather than an asset because it is a menace to her honor. The remainder of the act consists of several conversations, of which some are comic, and in one of which a magician participates. There are no indications of the nature of the scene, which must consist, as in the next act, of the space before Violante's house, with the house in the background. In act two Florencia, who has become the squire of the man she loves, is seen in her disguise delivering a letter from her master to Violante. Natera, the old man who has brought up Violante, has recognized the squire as a woman and fallen in love with her. Appearing outside his own house seeking entrance, he enquires if she is there.<sup>75</sup> Both the interior and the exterior of the house must, then, be shown. At the close of the act Florencia comes out to return to her master with a message from his sweetheart.<sup>76</sup> In act three appear several cases of mistaken identity due to exchanges of clothing.<sup>77</sup> Florencia foresees difficulties when she learns that her father and Alarcón's are to meet. The first of two indications in the course of act three that the scene lies before a house is a stage direction that Parrado, a servant, is to knock at his master's door.<sup>78</sup> The other is the dismissal of a magician by closing a door and leaving him outside.<sup>79</sup>

In the final act Montalbo has come to visit Figueroa, and he learns

<sup>72</sup> *Ibid.*, p. 11.

<sup>73</sup> *Ibid.*, p. 19.

<sup>74</sup> *Ibid.*, p. 17; "El primor destas comedias es que parezca que pasa en un día para acabarse, porque no se puede fingir noche, ni otro día. . . ."

<sup>75</sup> *Ibid.*, p. 75.

<sup>76</sup> *Ibid.*, p. 80.

<sup>77</sup> *Ibid.*, pp. 114, 116, 118, 120.

<sup>78</sup> *Ibid.*, p. 107.

<sup>79</sup> *Ibid.*, p. 124.

from Florencia that Alarcón is paying court to Violante. When the story of the latter is told to him he realizes that she is his own lost daughter and the sister of Alarcón. Violante and her foster father, Natera, are shown inside their house speaking through a window.<sup>80</sup> Ossorio appears outside and enters to take Violante away, and Natera summons help. It is agreed in the end that Ossorio may marry Violante, and that Florencia and Alarcón may be brought together. The scene of the last act lies before the house of Natera. The outdoor scene before the house with a part of the interior visible corresponds to that of the preceding two acts, and of the prologue, and is to be assumed for act one. The time of the play is one day.

The *Comedia Pródiga* of Luis de Miranda was published in Seville in 1554.<sup>81</sup> It traces, roughly, the parable of the prodigal son and is divided into seven acts. In act one Pródigo, desirous of leaving his father's house, is attracted by soldiers who are recruiting with the aid of a drum, apparently in a public square.<sup>82</sup> He asks his father to give him his share of the estate and let him go his way. The father gives him two thousand ducats and an order for three thousand more.<sup>83</sup> Pródigo gives the money to his servant, Felisero. Represented as on a road,<sup>84</sup> these two come upon Silvan and Orisento, soldiers who plan to fleece Pródigo of his belongings so that they will have enough to enable them to give up their occupation. All four start for an inn supposed to be a league distant and immediately afterwards have arrived there.<sup>85</sup> They have a lunch which Felisero pays for.

At the beginning of act two the innkeeper directs his servant-girl to sweep and sprinkle the doorway, seeming thus to show that the *portal* is shown,<sup>86</sup> and that the inn is that of act one. Pródigo, Silván and Orisento enter in search of the maiden Sirguera. Felisero tries to dissuade his master from attempting to win the maiden, and from spending money so lavishly, in spite of which Pródigo lays out a thousand ducats for chains and medals.<sup>87</sup> The soldiers plan to take a medal Pródigo has about his neck. These characters then leave through a doorway.<sup>88</sup> Alfenisa and Grimana, two public women, enter the scene and sit down in chairs. Olivenza and Pródigo reappear, and the latter loses his cap and medal when they quarrel. When Pródigo is injured the mother of the two women has him placed in her house.<sup>89</sup> As the scene is regarded

<sup>80</sup> *Ibid.*, pp. 136, 137.

<sup>81</sup> Luis de Miranda, *Comedia Pródiga*, Seville, 1868; p. 21.

<sup>82</sup> *Ibid.*, p. 28.

<sup>83</sup> *Ibid.*, p. 34.

<sup>84</sup> *Ibid.*, p. 37.

<sup>85</sup> *Ibid.*, pp. 37, 38.

<sup>86</sup> *Ibid.*, p. 41.

<sup>87</sup> *Ibid.*, pp. 44, 45.

<sup>88</sup> *Ibid.*, p. 46.

<sup>89</sup> *Ibid.*, p. 57.

by the author as an outdoor place before different houses, the square assumed for act one will serve satisfactorily for act two also.

As the door of the mother's home is being closed a constable appears in the street and demands that it be left open.<sup>90</sup> The events of act three thus follow those of act two immediately and occur in the same place. The mother and Pródigo are arrested. The attention of the audience is then drawn to a prison where Felisero comes with Alfenisa to rescue his master. The window of the prison is shown with Pródigo behind it.<sup>91</sup> Felisero must spend all the money he has left in order to secure Pródigo's release. Pródigo, while still at the prison window, tells his servant to cash an order or bill of exchange and meet him at a fountain which is pointed out nearby.<sup>92</sup> Pródigo is sauntering back and forth before the house of a beautiful woman whom he saw during his imprisonment when a servant of the lady appears. Pródigo plans to give her a ring to secure her assistance in arranging an affair with her mistress, whose name is Alcanda. The time is morning.<sup>93</sup> The servant suggests that a serenade might prove enjoyable to Alcanda. Felisero appears to inform his master of his various losses, and to point out his deception at the hands of those with whom he has had dealings. The servant fears further deception, and discourages the master from continuing his attentions to Alcanda. Pródigo refuses to heed him and asks that his guitar be brought; finding it out of tune, he is tuning it at the close of the act.<sup>94</sup> His mention of a *canton* and street shows the nature of the scene.<sup>95</sup> The events of the act might all be expected to occur in a public square on which the various buildings face.

At the beginning of act four Pródigo is playing his instrument outside Alcanda's house, of which the window and garden are mentioned.<sup>96</sup> The scene is thus the same as that of the preceding acts. The lady, inside her dwelling, tells the servant Florina to close the door, reprimands the girl when shown the ring given as a bribe by Pródigo, and dismisses the suitor.<sup>97</sup> Florina advises him now to seek the services of a procuress and directs him to old Briana, before whose door he appears immediately.<sup>98</sup> Alcanda's house is opposite that of Briana, which fact would show that the scene contains a street of which both sides appear.<sup>99</sup> Pródigo has asked for the money which Felisero was carrying for him, and seems to give it to Briana when the old woman approaches Alcanda's dwelling

<sup>90</sup> *Ibid.*, pp. 57, 58.

<sup>91</sup> *Ibid.*, p. 62.

<sup>92</sup> *Ibid.*, pp. 63, 64, 68.

<sup>93</sup> *Ibid.*, p. 69.

<sup>94</sup> *Ibid.*, pp. 73, 74.

<sup>95</sup> *Ibid.*, p. 73.

<sup>96</sup> *Ibid.*, p. 74.

<sup>97</sup> *Ibid.*, p. 75, 76.

<sup>98</sup> *Ibid.*, p. 82.

<sup>99</sup> *Ibid.*, p. 82.

at the close of the act with the hope of arranging the prodigal's love affairs.

In the brief fifth act Felisero expresses pity for his master for having been so largely deceived by women in love matters. Next Alcanda, inside her dwelling, directs her servants to drive out Briana. The old woman, in the street, complains of having lost her money and of having been driven out by blows with clubs. Pródigo gives her twice the amount she has lost. Alcanda now summons him to her door or window,<sup>100</sup> arranges a meeting for the following night, and tells him to bring a ladder to be used in climbing to her chamber.<sup>101</sup> Briana arranges with her two servants to upset the ladder and take his valuables as Pródigo leaves the lady's house. At the close of the act the servants are planning the details of the attack.

The sixth act consists of the visit of Pródigo to Alcanda's house in the company of Lizán and Cervero, Briana's servants. Pródigo finds the window he believes leads to her chamber, and has them place and hold the ladder for him.<sup>102</sup> While he is inside, they complete their plans to attack him as he comes out. When he begins to climb down they upset the ladder and Cervero snatches his purse. Immediately afterwards Briana receives Pródigo and her servants into her house,<sup>103</sup> and the servants leave quickly. Pródigo discovers the theft, and displays the cord by which his purse was fastened. Now Briana realizes that she has been deceived by her young men. Because Pródigo has no more money she refuses him lodging and turns him out at night in the rain.<sup>104</sup> A gentleman gives him a loaf of bread and employs him as a swineherd.

In the last act Pródigo travels homeward. In a desert he comes upon a hermitage where he finds his old servant, Felisero.<sup>105</sup> The latter accompanies him and almost immediately they come upon Pródigo's father, who welcomes his lost son. Garments are ordered brought forth so that Pródigo may be properly clothed. The scene of this act, and of the first, is unlocalized.

A considerable lapse of time is represented between the beginning and end of the play, for the prodigal has been given up as dead by his father and Felisero has had time to become a hermit with an established abode. The greatest lapse occurs between acts six and seven, as the events of the earlier acts are relatively consecutive. The scene of acts two to six, inclusive, represents a single place and is like that of the plays of Torres Naharro and Güete. It shows a public square with the various buildings

<sup>100</sup> *Ibid.*, p. 90.

<sup>101</sup> *Ibid.*, p. 91.

<sup>102</sup> *Ibid.*, p. 99.

<sup>103</sup> *Ibid.*, p. 101.

<sup>104</sup> *Ibid.*, p. 104.

<sup>105</sup> *Ibid.*, pp. 114, 115.

visible that are necessary to the action. A garden is represented, as must be also, in some way, the hermitage of the last act.

In Micael de Carvajal's *Tragedia Josephina* (1545) the *Faraute*, a messenger or interpreter for the author, appears first in a public square to pronounce a prose *prólogo y argumento*.<sup>106</sup> The same figure reenters before each of the remaining four parts of the play to deliver a prologue and request close attention. He makes several references to the dazzling sun and the sweltering heat. Invidia opens part one of the play with the indication that she is inspiring envy in Joseph's brethren, whom she points out in a shepherd's hut.<sup>107</sup> She leaves and they are seen, presumably in the hut (*cabaña*), where they put off eating lunch to discuss Joseph's preferred position with their father. Having agreed to kill Joseph, they proceed with lunch. They have the equipment and presumably the dress of shepherds,<sup>108</sup> and they create the impression of pastoral surroundings by mentioning flocks grazing near by.<sup>109</sup> They leave the sheepfold (*majada*) to return to their flocks,<sup>110</sup> and Invidia returns to boast of her success. Jacob and Joseph now appear, evidently at the other side of the scene. The father takes leave of the young son. Joseph, as he progresses across the scene, creates imaginary mountains and plains which he traverses in going to meet his brothers; he asks his way of a shepherd, who also mentions the outdoor scenery.<sup>111</sup> The hour is about noon.<sup>112</sup> Presently the brothers see Joseph approaching. When he reaches them they seize him, tie a rope about him,<sup>113</sup> and cast him into a well or pit, which must be shown.<sup>114</sup> The brothers now see merchants approaching through what is referred to as a dale,<sup>115</sup> and decide to remove Joseph from the well and sell him to them. The merchants are stopped by Gad and brought to the spot where negotiations are undertaken. After Joseph has been sold and as he is traveling along with his owners he notices the tomb of his mother, Rachel, and approaches it to pray. The tomb must be shown.<sup>116</sup> Represented, without indication of leaving the stage, as having arrived in Egypt, the merchants sell Joseph to Potiphar as the latter appears, apparently before his dwelling. Now attention returns immediately to the well, from which Ruben is seeking to rescue Joseph but finds him missing. Following Ruben's rebuke for their treatment of Joseph, the brothers slaughter a goat and use its blood

<sup>106</sup> Micael de Carvajal, *Tragedia Josephina*, ed. Gillet, Princeton and Paris, 1932; p. 7.

<sup>107</sup> *Ibid.*, l. 34.

<sup>108</sup> *Ibid.*, l. 476.

<sup>109</sup> *Ibid.*, l. 75.

<sup>110</sup> *Ibid.*, ll. 499-500.

<sup>111</sup> *Ibid.*, ll. 594, 630, 646.

<sup>112</sup> *Ibid.*, ll. 66-68, 646-648.

<sup>113</sup> *Ibid.*, ll. 765-766, 774, 790, 870.

<sup>114</sup> *Ibid.*, l. 751.

<sup>115</sup> *Ibid.*, l. 829.

<sup>116</sup> *Ibid.*, ll. 1069, 1072.

to stain Joseph's garment.<sup>117</sup> Jacob next sees his sons approach from afar. When they reach him they report that they have not seen Joseph, and then produce his blood-stained cloak. Invidia reappears for her second boast, following which songs and a *villancico* by a chorus of three maidens close part one of the play. The remaining four parts close in the same way.

In part two, following the *Faraute's* remarks, Zenobia, Potiphar's wife, appears first and summons Joseph. She reveals her passion for him as he feigns failure to comprehend her meaning. They seem to be within a dwelling and visible to the audience outside. Joseph leaves, and Zenobia talks at length of her glowing passion. Potiphar appears and converses with her briefly, then with Joseph, who has returned to the scene. The husband departs and Zenobia renews her advances to Joseph. Potiphar returns, asks for his wife, and learns from Joseph that she has just entered her chamber; as Potiphar is about to follow her, she comes out by another door.<sup>118</sup> The interior of the chamber is not shown, and its two entrances may be merely implied and not be visible, as the characters are presumably within a dwelling. When Zenobia feigns illness Potiphar instructs her to remain at home with Joseph, and leaves for a festival. Zenobia, in a final appeal, tells Joseph that she will accuse him of assault if he fails to accede to her wishes. As he flees she seizes his garment and cries for help. She sends a page for Potiphar, who comes in and states that Joseph is to be thrown into prison. A *moço* is then seen arriving at a prison with Joseph. A building on the square may be used as the prison. The action that takes place there must be seen and heard through the windows. Joseph, in the prison, interprets the dreams of a baker and a cup-bearer of Pharaoh.

After the *Faraute's* speech part three opens with Pharaoh present. Another building on the square, possibly the same as has served previously as Potiphar's dwelling, must represent Pharaoh's palace. He sends a chamberlain to summon the prophets Zarahán and Framech to interpret certain dreams. The prophets arrive and refuse to attempt such interpretations. The cup-bearer tells Pharaoh that Joseph explained dreams in the prison some days before.<sup>119</sup> Pharaoh has him go to the prison at once and bring Joseph. Joseph comes and reveals, to the amazement of all present, that Pharaoh's dream means that seven years of plenty are to be followed by seven of famine. It is commanded that Joseph be proclaimed the saviour of the people. After the proclamation by the

<sup>117</sup> *Ibid.*, ll. 779, 1273-1280.

<sup>118</sup> *Ibid.*, ll. 2192-2199.

<sup>119</sup> *Ibid.*, l. 2722.

chamberlain the third part ends, except for the usual chorus and *vil-lancico*.

Following the introduction by the Faraute part four opens with the brothers of Joseph arriving at a building which they take to be the palace of the saviour, or custodian of grain:

dan. este palacio labrado  
deue ser del saluador.<sup>120</sup>

The structure on the square used previously as Potiphar's dwelling and as Pharaoh's palace must be referred to here. A porter has the brothers wait outside, and presently comes to inform them that the "chief" will receive them. They are presumably shown into Joseph's presence within the palace, where they may be seen and heard as they negotiate with him for grain. He demands that a hostage be left with him, and then orders the servants secretly to place in the bags of grain the money his brothers have paid. Judah remarks as they depart for home that "las bestias van delante"<sup>121</sup> — probably a device to avoid showing beasts of burden in the scene. Joseph expresses his joy over the good news of his family that he has heard. Next Jacob is seen welcoming his sons back in Canaan. He rages on learning that Benjamin must be sent to Egypt before Simeon, left there as a hostage, can be released. When Daniel tells of finding the bags of money in the sacks of grain, Jacob regards it as a bad omen. As the characters leave for Egypt it is noted that the "recuaje va buen rato ya de aqui."<sup>122</sup> The author may thus avoid a second time showing beasts in the scene. Next the brothers are in Egypt greeting the porter as he looks out from the palace.<sup>123</sup> A steward, presumably also inside, announces to Joseph the arrival of the brothers. After a brief conversation before the palace, the steward shows them in:

El señor me ha mandado  
que en llegando entreys aca . . .

\* \* \* \* \*  
entralde luego a hablar.<sup>124</sup>

After hearing news of his father from Ruben and Judah, Joseph seems to show his brothers to another part of the house, and they disappear from view:

entremonos a comer . . .<sup>125</sup>

Joseph remains to request his steward to place a gold cup in the sack of

<sup>120</sup> *Ibid.*, ll. 3029-3030.

<sup>121</sup> *Ibid.*, l. 3244.

<sup>122</sup> *Ibid.*, l. 3647.

<sup>123</sup> *Ibid.*, l. 3476.

<sup>124</sup> *Ibid.*, ll. 3495-6, 3533.

<sup>125</sup> *Ibid.*, l. 3573.



grain to be carried by Benjamin, and orders a captain to have soldiers search the grain bags when the brothers depart and arrest the one in whose possession the cup is found. The steward reports his instructions carried out, and states that the brothers are already crossing the fields on their return trip to Canaan. The captain is immediately shown stopping them, and a soldier finds the cup. Joseph appears and explains the trick, and the brothers leave to bring their father.

At the beginning of part five Jacob welcomes his sons as they arrive joyously from Egypt. The sons and their wives and Jacob's other kinsmen leave for Egypt, are shown on their way creating imaginary scenery as they go,<sup>128</sup> and then arrive at the palace, where Joseph and Pharaoh welcome them.

The scene of the *Josephina* must be a public square. A part of the action takes place within buildings but is observed by the audience outside. A single building may serve at different times as the dwelling of Potiphar and as the palace. Frequently characters move across the square to a supposedly remote destination and announce their arrival, or are welcomed there. The unlocalized scene is thus used most freely. The events of many years in places remote from each other are represented. There is no concern with unity of time or place. That the scene may be left vacant to indicate change of place and lapse of time is a possibility, but is shown clearly in no instance. Where many persons are supposed to be in the scene, as in part five, it is well to assume that a very few suffice to represent many. The play may be regarded as showing late manifestations of medieval multiple staging. This work is the only public spectacle among the plays we have treated.

Several plays of this group follow rather closely the stage technique and scene divisions of Torres Naharro. Although they may vary from the typical five acts, such plays differ from his method rather in their content. The use of pastoral subject-matter and suggested but not simulated pastoral settings occurs in the *Comedia Florisea*, the *Josephina*, the *Farça a manera de tragedia*, the *Grassandora*, and the *Santa Orosia*. In only the *Florisea* is a pastoral setting implied throughout. In their use of pastoral material these later playwrights reflect the influence of the school of Juan del Encina.

As a further development several of the plays show a marked tendency toward unlocalization in scene. Extreme examples are the *Pródiga* and, especially, the *Josephina*. Along with the tendency toward the unfixed scene comes an increase in the number of places that may be represented by a given setting. No progress in costumes and properties is shown,

<sup>128</sup> *Ibid.*, l. 4085.

except in the *Josephina*, beyond the earlier writers of the Torres Naharro and Encina schools.

In the case of the *Santa Orosia* of Palau it is quite likely that we are finding the technique of Lope de Rueda, according to which scenes widely separated in time and place may succeed one another with no other indication of setting than the speeches of the characters.

The *Comedia Josephina*, in a class by itself, consists of a public spectacle presented in the public square of Plasencia. Buildings facing the square are used in the action of the play. Several large scenic devices are necessary for the performance. The play contains perhaps the most marked examples of unlocalization to be found in any play we have considered.

While in most of the plays time is in no way limited and may even extend through several years, Sepúlveda in his *Comedia* states his intention to limit the action to the events of one day. In this play, then, the time is even more definitely limited than by Torres Naharro and his followers, who are not concerned with the exact limit of twenty-four hours.

## CONCLUSION

The earliest playlets of Juan del Encina treat a single episode and unity in time and place comes about naturally from the simplicity of the subject-matter presented. The plays consist almost wholly of the narration of past events. Encina soon has recourse to the unlocalized scene where it may be needed to show action at a point distant from the original place. The plays usually represent an unspecified outdoor meeting-place of shepherds, and the actual place of presentation is a room or chapel. The dress and small properties of the actors are such as belong to their occupations. In his later pieces Encina includes two or more episodes, and in the *Plácida y Vitoriano* he allows the scene to represent a spot in town before the dwellings of the characters and later an unlocalized place in the country. Lucas Fernández, Encina's follower and imitator, adds only the curtain to conceal an image of Christ.

The Portuguese Gil Vicente begins with simple playlets like those of Encina's first period, but very early expands his plots and brings a relatively complicated series of events logically into a single scene. He makes more extensive use than the others of the setting in which both the interior and the exterior of a dwelling are shown. The interior must be more spacious and more fully open to view than could be true, of a simple window setting. Vicente also employs the unlocalized scene with some frequency. In a few of his later plays he indicates the passing of time or a change of place by leaving the scene momentarily vacant. In the *Amadis de Gaula* widely different places are represented in succeeding scenes. The Spanish contemporaries of Vicente seem not to have accepted this innovation. Vicente enriches his scene with numerous properties, both large and small.

The plays of Diego Sánchez de Badajoz call for fewer properties than those of Gil Vicente. This author apparently contributes, however, the elevated stage. He employs, as well, a means of concealing players and choruses off-stage. He continues the *pabellón* as employed by Fernández and Gil Vicente to conceal the Nativity and other religious scenes and images. Sánchez de Badajoz's *Farsa de Santa Susaña* contains references to the *carreta*, or stage on wheels, of a type which may well have been used extensively in the presentation of Corpus plays in the early sixteenth century.

The other followers of Encina contribute little of importance. The plays of this group seem, in general, to parallel the development of Encina and his principal followers from simple narrative to relatively complex pieces. Freer use comes to be made, as time goes on, of the unlocalized scene.

With Torres Naharro the fixed scene is the rule. The action occurs before the dwelling of one or more of the principal characters. Women inside are addressed through the windows, and the doors of the dwelling are used in summoning characters to the scene. Casual meetings occur in the street before the house. The cloak and sword are characteristic small properties. The plays are regularly divided into five jornadas. Torres Naharro's immediate successors followed his principles of staging with such adaptations of the characteristic street and window scenes as a complicated arrangement of streets and the addition of a garden scene, as in Güete's *Vidriana*.

The technique of Torres Naharro did not suffice for the more complicated plots of the later part of the period here studied. The number of acts varied from three to seven. There was a marked tendency to extend the supposed place of the events by using the unlocalized scene. Plots were introduced that necessarily implied the lapse of considerable periods of time. As far as staging is concerned the school of Torres Naharro can be considered as ended when, some years after the middle of the sixteenth century, the practice became general of leaving the scene vacant to indicate changes in time and place.

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