

## IV

## THE CHARACTERS

The theatre, of all art forms, is the one most bound by convention, even at its most realistic, and we are dealing here with a kind of theatre which is remarkably stylised. We have seen how this affects the choice of subject, and in that field it is not too difficult to make the necessary allowances. But with the characters of a play it is another matter. We are accustomed to find in modern literature, especially in a genre such as the novel, representations of human beings about whom we may with some justice make the same kind of deductions as we make about ourselves, and with whose reactions it is possible for us to identify. We cannot take this attitude towards the characters in a comedia; their situations range from the absurd to the impossible, and the obligation to act out these situations has the effect of depersonalising them. We must see them not as imitations of human beings but as something more nearly resembling animated puppets. 'Animated' because the puppets have both vitality and charm: this gives them the power to please and amuse us, and sometimes to move us, but we can establish no kind of communion with them. Neither could their original spectators. To them the people in a play - even more than in a form of literature intended to be read - were almost a separate kind of being, whose salient characteristics might be familiar but whose essence was alien. To return to the example of Felisardo, attempts to explain the characters' actions in terms of motive, or their personal inter-reactions, must inevitably fail. This much was suggested in the discussion of the love story, with regard to Elisa's behaviour at court: her refusal to acknowledge her identity could be

attributed to distrust of Felisardo or the natural caution of someone out of her element, but its primary function is to make Felisardo's situation more complicated. This is not the only occasion on which the characters in this play fail to act as natural human beings. There is for example Jacinto's renunciation of Elisa at the end of the play: this happens so often, in so many final scenes, that it seems almost platitudinous to make the observation, but his willing and even grateful submission is clearly not natural. Neither is it natural that he should feel so much malice towards the woman he intends to marry, to the extent of betraying her presence at court and causing her to be arrested. The ill-will he bears Elisa is stated very deliberately in the short scene in which they each accuse the other of having all the faults of their sex (249). From the first moment of the play he and Elisa are seen to be in a state of hostility which never diminishes, and yet we are to believe that he loves her and wishes to spend the rest of his life with her. Moreover even Elisa and Felisardo, whom we must believe to be truly in love, are obliged at one point to adopt antagonistic positions: such behaviour, though not consistent or even rational, does not go against the essential type. One could continue with examples from other plays, but this is unnecessary. Most of Lope's commentators make exactly this kind of observation, especially in the introductory pages of both Academy editions. There it is intended as adverse criticism, and is advanced to indicate lack of verisimilitude, faults of structure and such. Our present purpose is to look upon the unrealistic characterisation of the comedia not as a defect but as an essential and explicable fact.

In the creation of his dramatic types and situations Lope was not a totally free agent. He was limited by a number of literary, and especially dramatic, conventions, some of which he inherited and some of which he himself

created. In the Italian novelle which so often provided him with sources, in the plays of Terence and Plautus, and in the earlier indigenous drama we can see characters, inter-relationships and situations which appear frequently in the comedia. A particularly significant influence must have been that of the commedia dell'arte, which enjoyed great popularity in Madrid in the 1570's and 1580's, during Lope's youth and early manhood. The Italian comedy consisted of the actions and inter-reactions of a number of stock types. Some of these are so stereotyped as to be masked: the Dottore, Pantalone, Arlecchino, Pulcinella, Brighella, etc. Of these masked figures a few are old men, fathers or decrepit suitors, who usually belong to a specific profession and come from a specific region of Italy; others are servants of an extraordinarily athletic, resourceful and individualistic kind. The unmasked figures are nearly as stereotyped as this; principally they are the two lovers, whose names are not fixed (although they are selected from a small repertoire) but whose characterisation shows little variation. Other unmasked figures are the female servant, often called Colombina, the Capitano and one or two other types who often belong to the servant class. The most important of these figures occur in every play, and there is little variation in their roles. Moreover the same actors always played the same parts; although cases are known of actors who moved from one role to another, what tended to happen instead was that an individual actor modified his role to suit his own talents. The structure of the company was so rigid because the actors improvised, and if they were to inter-react successfully they needed to know exactly what kind of sentiments, personalities, speech habits or actions were associated with every role.<sup>1</sup>

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<sup>1</sup> 'To be a good Italian actor means to be a man who possesses a rich store of knowledge, who plays more from fancy than from memory, who, while he plays, invents all he says; who seconds his colleagues on the stage, that is,

The Spanish comedia did not deploy stereotypes to the same extent that we find in the Italian commedia, but the comparison is meaningful not only because of the possible influence of the one upon the other, which must always be a matter for conjecture, but because it draws our attention to the acting companies of the day, and to the way in which Lope was bound by their requirements. It is an established fact that Lope was on terms of great intimacy with several acting companies and that he wrote plays for them. This implies far more than his occasionally promising a play or a part to a friend or a mistress. It seems that plays were written which contained roles designed to display the specialities (and if necessary obscure the deficiencies) of the principal actors of a specific company, and that plots were chosen which could accommodate these, either naturally or with a little judicious contortion. There is evidence that some playwrights were contracted to acting companies.<sup>1</sup> Whether or not Lope himself was ever bound in this fashion, it is certain that he associated himself for lengths of time with a number of companies. Wilder has shown that some plays grouped together in the Peregrino list of 1603 were sold to a number of different autores de comedias: Ríos, Porrás, Granados, Vergara and Pinedo.<sup>2</sup> The factors which varied according to the company Lope was writing for were such things as references to the appearance of the primer galán (laudatory when this was Morales, non-existent when this was the less glamorous Pinēdo), the

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matches his words and actions so well with those of his comrades, that he enters at once on all the movements to which the other invites him, and in such a way as to make everybody believe that all has been settled beforehand.' These are the words of an Arlecchino, Evaristo Gherardi, quoted in K. Mantzius, A History of Theatrical Art in Ancient and Modern Times, translated by L. von Cossel, London , 1903, Vol. II, 213-214.

<sup>1</sup> H.A. Rennert, The Spanish Stage in the Time of Lope de Vega, chapter 8.

<sup>2</sup> T. Wilder, 'New Aids towards dating the early Plays of Lope de Vega'.

nature of the comic element (in general entrusted to a number of unimportant rustics or servants since none of these companies had an established gracioso), and the importance of parts given to elderly actors or to women. In another article Wilder has examined in greater detail the relationship between Lope and Pinedo's company.<sup>1</sup> For Pinedo Lope wrote mad scenes, for Juana de Villalba there were roles as a mujer varonil, there were parts written for one and later two child-actors, and even three scenes for a lion which the company was understandably proud of and anxious to display.

Although the requirements of individual actors or companies may be regarded as special cases, not radically affecting Lope's entire output, the same is not true of the impositions made by the structure common to all companies. Several of the contracts between actors and autores survive and give us some idea of what this structure was:

Memoria de la compañía de Avendaño para los Autos del Corpus de este presente año de 1633.

María de Candau, representa primeros y baila  
 María de Çaballos, representa segundos y baila y canta  
 Beatriz la niña, representa terceros y baila y canta  
 Catalina Carbonera, representa quartos y baila y canta  
 Luisa de Ribera, representa, baila y canta  
 Antonia de Candau, representa y baila  
 Cristóbal de Avendaño, primeros  
 Antonio de Rueda ) segundos y terceros entre los  
 Alonso de Bota ) dos, y entrambos bailan  
 Juan de Montemayor, quartos y baila y canta  
 Bernardo de Medrano, graciosos y baila y canta  
 Juan Vicente Cucarella, barbas  
 Juan Matfas, canta  
 Pantaleón Borja, canta y toca el arpa  
 Diego de Guevara, canta  
 Juan Cano  
 Todos estos representan

Concierto de Pedro de Valdés, autor de comedias, por un año con los representantes que han de entrar en su compañía:  
 Alfonso de la Paz para representar lo que se diere  
 Bernabela de León, su mujer, para los pimeros papeles de damas, y cobrarán 16 reales de parte

<sup>1</sup> T. Wilder, 'Lope, Pinedo, some child-actors and a lion'.

Francisco García, Sevillano, para cobrador  
 María de Quesada, su méjor, para terceros papeles, y cobrarán 10  
 12½ reales de parte  
 Bartolomé de Robles, para lo que se le mandare hacer  
 Alfonsa de Haro, su majer, para cuartos papeles, cantar y  
 bailar, cobrando ambos 10½ reales de parte  
 Juan de Malaguilla, para la graciosidad, y ganará 8 reales de parte  
 Juan González para los segundos y terceros papeles, cobrando 7 reales  
 Juan de Henao para hacer los barbas, y glosas, ganando 7 reales  
 Juan Román para cantar, bailar y representar, cobrando 7 reales  
 Manuel de Silva para cantar y bailar, ganando 6 reales de parte  
 Madrid, 7 marzo 1635 (B)

Unfortunately these contracts date from the end of Lope's career rather than the beginning; nevertheless this kind of company probably differs very little from those which performed his early plays. It is partly a case of the chicken and the egg, of course: if Lope was guided by the structure of the companies he found, the nature of his plays also contributed towards their standardisation.

The four standard roles were the galán and the dama, often in love with each other, the old man or barba who might be father to one of the lovers or else a figure such as a king, and the gracioso. In Lope's early plays these roles are not entirely fixed: this is particularly true of the gracioso who was developing and evolving at precisely this period of Lope's career. Each role had a repertoire of attitudes and relationships attached to it, all held to be characteristic of each type. The four types all occur in Felisardo. This play has nineteen speaking parts of which only eight extend through all three acts. Since a company usually numbered about twelve actors, there must have been a fair amount of doubling of the minor roles.

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<sup>1</sup> C. Pérez Pastor, 'Nuevos datos acerca del histrionismo español', BH, XIII (1911), 48-49, 56.

The dama

The profession of an actress was encumbered with a number of restrictions, some of them more effective than others, but certainly it existed and we may take it that Elisa's part was played by a woman and not by a boy. This fact in itself goes some way towards characterising the dama; her effect on the audience would be compounded of the richness - apparent or real - of her clothes and jewellery, of the degree of beauty, grace and youth possessed by the individual actress, of her reputation, and of the scandalous fact of her very presence in the public eye. As she affects the audience merely by appearing on-stage, so also it is the fact, and only secondarily the nature, of her intervention in a play which matters most. Her function is to be a love-object; her power to inspire love is such that the galán does not have to know or even to see her to fall in love with her. The classic method of falling in love is 'at first sight', which means that one puts one's trust in beauty rather than in character; many men even fall in love with a dama from her portrait. Bernardo describes the process in Casamiento:

Ha sido su estampa hermosa  
 la luz de mi pensamiento;  
 pasó un pintor por León,  
 que iba a Santiago ...  
 y enseñóme su retrato,  
 en que vi su cara honesta,  
 cara por lo que me cuesta,  
 y por el precio, barato.  
 Y por lo que su pincel  
 quiso figurar allí  
 pienso que el alma le di,  
 y que de hoy más vivo en él.  
 Y es más llano que la palma,  
 que cuando el retrato vía,  
 como era cosa vacía,  
 se pasó a vivir al alma. (273 a)

Other plays in which men fall in love with a woman from her portrait are Infanta and Favor. Or they may fall in love not with the image but with the report of her beauty: Leal, Fabia, Justas. On one occasion it is even

the dama's voice which has this effect: Traición. Essentially the dama's role is to embody her portrait or her reputation, and thereby to inspire love. As a consequence the relationships which she forms with the other people in a play are in general aspects of a love-situation: she is loved by the galán, she competes with another woman for the galán's love, she may be married, or she has a father to whom her marriage is a preoccupation. There is probably no primera dama (the rules apply less rigidly to the lesser roles) who is not involved in one and probably more of these relationships. In this obsession with marriage and the relationships between the sexes she has some relevance to her real-life contemporary, whose character was judged by the standing of her male connections and who was conversely the most visible manifestation of their honour. She is invariably a lady of good - sometimes very good - family; in about fifteen plays she is an aristocrat, sometimes a princess or a queen. In the early plays there is not a single primera dama who is a peasant, in the sense that Laurencia (in Fuenteovejuna) or Lisarda (in El villano en su rincón) are both peasants. The nearest approach to a rustic heroine is in the four pastoral plays, but the pastoral is an aristocratic genre and the shepherdesses are not peasants in any real sense of the word. Elisa is typical of this; we have already seen that her supposed peasant origins are spurious. She tells Felisardo that she is not clever or educated, but the form of words in which she tells him this denies their content:

Si gastáis ese lenguaje  
 con mi ignorancia, estad cierto  
 que es dar voces en desierto;  
 por eso, decid que baje  
 el instrumento la prima  
 dese ingenio cortesano;  
 que mal podrá el que es villano  
 levantarse a tanta estima.  
 Si a responderos me obligo,  
 bajadla para templarme;  
 no queráis, por entonarme,  
 romper las cuerdas conmigo. (229 b)

The dama, in brief, possesses all the qualities which matter and possesses them to an extreme degree: she is refined, beautiful, upper class and loved, and as such she is an idealisation of the woman of her day.

Although it is true that a dama can pull her weight in a play merely by virtue of her existence (consider the role of Drusila in Felisardo) she is not usually a neutral figure. She may have the ideal feminine qualities of virtue and a sense of duty, but her repertoire also includes passion, jealousy, vanity, flirtatiousness, wit and resourcefulness. It has to be said, however, that there are few female characters in the early plays who are really interesting or colourful. The exceptions to this prove the rule by being not quite human. There are for example the wicked ladies. The eponymous heroine of Fabia is unfaithful not only to her husband but also to her lover. She demonstrates her power over the former by killing a slave (we are in Imperial Rome) with poisoned wine which he had himself been prepared to drink from her hands; on another occasion she threatens, like a pale echo of Medea, to throw their children from the top of a tower if he will not let her have her own way. Harmony is restored in this play by a strictly relative return to virtue when, her husband having killed himself, Fabia marries her lover. Although the play is a farce (a genre not often practised by Lope) Fabia herself is meant to epitomise the libertine atmosphere of Nero's court, and the farcical treatment implies not a mitigation of her excesses but rather an exaggeration of them. In Carlos Casandra, the wife of the Duke of Burgundy, falls in love with one of her husband's attendants and when she fails to seduce him resorts instead to slander. The play is a dramatisation of one of Bandello's short stories<sup>1</sup> and in the transition from the printed page to the theatre Casandra has been characteristically

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<sup>1</sup> See Tutte le novelle, Milan, 1934-5, pp.655-83.

softened, by a dramatist anxious not to repel or disturb his audience. For all that she is a fairly classic example of the unchaste and lustful wife married, or so we infer, to a man older than herself. These are the only two of Lope's damas who seem vicious by nature. The would-be faithless Feliciana in Maestro, and the much put-upon Fortuna in Castrucho, are both too feckless to belong properly to this category. It is true that Feliciana's attempt to seduce Bandalino is precisely the factor which makes Maestro momentarily more thoughtful than the average comedy of intrigue. Nevertheless the play remains a comedy, and Feliciana figures in it as a hazard placed in the way of the hero and the heroine and not as a force in her own right. Her plotting is of course quite ineffectual, and she herself is more ridiculous than immoral. Fortuna is little more than a camp-follower, at present attached to Castrucho; however his treatment of her is so callous that she impresses us as 'more sinned against than sinning'. It is again characteristic that although most of the male characters in Castrucho have in common the wish to sleep with Fortuna, and she herself is not unwilling, her only lover during the course of the play - and thus, in effect, ever - is Castrucho; he is her protector and, despite his abuse of her, stands in the same relation to her with regard to other men as would a husband.

Another exceptional type of heroine is the mujer varonil. In the present context the term is used to mean not any dama who dresses in man's clothes, while her femininity remains obvious to the audience and even to other characters in the play, but one whose habits, achievements and to some extent instincts are those of a man. Lope found such a type ready to hand in the legend of the 'Serrana de la Vera', which he dramatised in a play of that name. Here the situation is that a woman, living in the wilds, waylays travellers, sleeps with them and then kills them. In Lope's play (and in Vélez's of the same name) the serrana's hatred of men is given some motive.

Lope's Leonarda leaves civilisation because she believes herself to be betrayed by the man she loves, and because she wants to escape from a marriage with another man which her brother has arranged for her. Vélez's Gila, who is a peasant, is seduced and then abandoned by a captain who has been billeted in her village.<sup>1</sup> Leonarda, beautiful and indeed vulnerable though she may be, is frequently characterised as a marimacho, especially in the early part of the play. It does not follow that in Lope's view Leonarda becomes an outlaw and a murderer because she is by nature unfeminine. On the contrary she finally accepts the destiny of her sex with no great reluctance, and marries the hero. Her frame of reference is essentially that of the conventional dama; she deviates from that norm, but does not establish a new one. Her masculine habits do not explain her subsequent history; this explanation lies in the simple fact that her history is already known. What Lope has done is no more than to seek to make her reaction less abrupt.<sup>2</sup>

The protagonist of Justas also combines great beauty with a masculine way of life. Adberite is an Amazon queen and this being so the only use she makes of men, and of her own sexuality, is to perpetuate her race. In Lope's eyes she was a lusus naturae, and in this play he submits her to the civilising experience of falling in love, and wishing to be married. The succeeding episodes of the play take their piquancy and force from the juxtaposition of Adberite's beauty and her militancy. Thus she fights in a joust, defeating all comers, and actually wins the hand of a princess in marriage. Conversely, although she falls in love as rapidly as any other

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<sup>1</sup> For a discussion of the literary versions of the legend see the 'Observaciones y notas' to Luis Vélez de Guevara, La serrana de la Vera, edited by Ramón Menéndez Pidal and María Goyri de Menéndez Pidal, Madrid, 1916. For the origins in folklore see Julio Caro Baroja, '¿Es de origen mítica la 'leyenda' de la Serrana de la Vera?!!

<sup>2</sup> For an opposing view see Melveena McKendrick, 'The bandolera of Golden-Age drama: a symbol of feminist revolt'.

dama, it is for her a matter for shame and reproach:

Pirene:        Cuanto ha que te conozco no me acuerdo  
                   verte con tal intento,  
                   que abominabas siempre el casamiento.  
                   Perdona, Reina, si el respeto pierdo.  
                   Que ese mortal cuidado  
                   es locura o veneno que te han dado.  
 Adberite:      No es sino de amor piadoso celo.  
 Pirene:        No es sino pesadumbre  
                   que rompas de tu tierra la costumbre  
                   contra la ley que te promete el cielo.  
                   Busca otro ayuntamiento;  
                   sin obligarle a firme casamiento:  
                   haz lo que han hecho siempre tus pasados.   (260 b)

This does not make Adberite an unfemine heroine; instead we see her escape from an unfemine situation. But there is just one detail which seems to be a question of character rather than situation. Ardenio, whom Adberite loves, is himself in love with Drusila, the princess whom Adberite wins in the joust. Adberite clearly cannot marry her but, taking upon herself the right to bestow Drusila's hand in marriage, she offers her to Ardenio. Women in love generally submit themselves to temporary separation for the sake of the beloved, and may even be willing to die for him, but Adberite is the only woman in the early plays who is willing to see the man whom she still loves marry another. Adberite does not even have the mental reservations that we observed in Traición. It is conceivable that this impressive act of generosity, which Ardenio responds to by renouncing Drusila and marrying the Amazon, is something which she has absorbed from her masculine way of life; Lope may possibly have thought that a woman who has not been brought up conventionally would be without the sophisticated triviality which so afflicts the average dama. But this is speculation; the play itself, a confused and possibly very early work, neither supports nor contradicts it.<sup>1</sup>

A third heroine with masculine habits has already been mentioned in the

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<sup>1</sup> See MB, p.248: 'La comedia parece ser muy temprana'.

discussion of the success story; she is Doña María Pérez in Varona. María carries her masculine pose to extraordinary lengths in a series of scenes in Act II, in which she climbs into Celia's bedroom like any young man about town. They are disturbed by Celia's former lover, whom María chases away, and a witness to the encounter gives a description of Celia's night attire. It is difficult to see quite how Lope means us to take this. The intention is evidently to give, as in Justas, the spectacle of a woman playing a man's role not only in battle but also in sexual matters, and perhaps we should simply accept it as a grotesque piece of humour. The episode also serves the purpose of baffling Don Vela, an admirer of María's. But Varona also gives us something which we find in neither of the other two plays, which is the sight of a woman discovering her femininity through love. Adberite's falling in love with Ardenio has some resemblance to this, but in Justas we have a sudden passion and in Varona the slow growth of love (it seems moreover that Adberite is a stranger to chaste love but not to love itself). When María first sees Vela she is stirred without fully understanding his effect on her.

Altos montes nevados, que aun apenas  
 la verde hierba descubris tres meses,  
 de cuyos jabalifes y monteses  
 cabras tengo estas altas puertas llenas;  
 pinos, que mientras sois del mar entenas,  
 de alba escarcha os vestís blancos arneses;  
 fuentes, que por los pies de estos cipreses  
 corréis en jaspes y laváis arenas;  
 selvas oscuras, donde sólo el nombre  
 de aquella que Narciso amar solía,  
 hace al pastor que su respuesta asombre,  
 muy buenos sois para gozar un día;  
 mas para la mujer, fuera del hombre,  
 no ha hecho el cielo alegre compañía. (211 a)

When he later renounces her for a while, and pays court to the Queen, she is jealous and it is this which teaches her that she is in love. She is never properly speaking love-sick, as the heroine of La dama bobá is in a similar situation. Although she fights a duel on Vela's behalf she does not set

herself the task of winning him back; in general it is patriotism rather than love which inspires her, and when she finally marries him it is as a reward for the former impulse and only secondarily a justification of the latter.

In another play Lope expresses very well one essential difference, in sixteenth and seventeenth century Spain, between a man's life and a woman's:

Aquella gran libertad  
de andar, hacer y decir;  
aquel gallardo seguir  
la luz de la voluntad,  
aquel gozar su albedrío  
sin seguir dueño tirano;  
aquel estar en su mano  
su condición, gusto y brío,  
no puede dejar de ser  
imperfección el faltar,  
ni dejarle de envidiar  
la más honesta mujer. (1)

Above all else a woman lacked freedom, and the right to make her own decisions. It is in just this respect that Lope may allow the dama, in general and not only in the exceptional types just mentioned, to part company with her actual contemporary. She may desert the passive role of submission and obedience, either by refusing a suitor she does not love, or by resisting a father or a guardian who has arranged a match which is unwelcome to her. A dama who asserts herself even in this limited way has achieved a kind of heroism. But she is not so stirring a figure as the girl who, like Elisa in Felisardo, actually leaves home, either to be with the man she loves, or to bring him back if he has deserted her. Disguise is the usual recourse of such ladies, and the dama who dresses as a man has in particular attracted a fair amount of critical attention. But there is no real difference between dressing as a soldier or a page, and dressing as a servant girl or a peasant.

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<sup>1</sup> In La campana de Aragón, not studied in this thesis but probably written at about the same time as Varona. The quotation is from Acad VIII, 259 b.

The one achieves in terms of sex what the other achieves in terms of class; sexual equivocations are more provocative than those of class, but ultimately they have the same effect and the disguise risks being penetrated in rather the same way. Thus the scenes where for example Clavela in Francesilla and Marcela in Torneos are courted by women are not unlike those in Serrana and Galán in which Diana and Ricarda respectively are approached by men of their assumed social status. What is really involved is a change of role rather than of dress. In Ganso Belisa and Lisena, Arcadian shepherdesses, leave home and the one cares for geese and the other for goats. This cannot have involved much change of dress and neither do the two girls change their manner. (It is true that Belisa speaks to the Count with a touch of rustic familiarity, but not to Belardo). Nevertheless Belardo, although he is reminded of Belisa, fails to recognise her. This must be not because of any external change, but because he sees her in an unfamiliar context. Neither does Belisa recognise Belardo when she first sees him on horseback and dressed as a king. This act of taking someone out of his habitual surroundings, or of putting him into a situation which obliges him to act untypically, is at the heart of much of Lope's drama. Thus bold young men, often soldiers, become the slaves of love, while women are made bold by it; servants outwit figures of authority; the impossible becomes possible (that is, a woman is simultaneously a widow, a wife and a virgin in Viuda, or a man marries the bride instead of witnessing her marriage to someone else in Padrino); the galán (and occasionally the dama) spends some time in a Moorish community, or flies from court to the country, or takes a menial position. The common element is that someone has been taken away from his habitual surroundings and forced to appear to be what he is not, or is at least brought into contact with people or situations which are unfamiliar. (In the same way, tragedy may represent the private disasters of a man whose

public life has been triumphant). The contrast can be frankly comic, but more generally it is piquant or ironic. One suspects moreover that the juxtaposition of different modes stirred Lope as much as it did Cervantes, and that this is why he delights in disguise and in the spectacle of people moving from one ambience to another. We are not to suppose that Lope makes so many heroines run away from home, and survive in an alien context, because he thinks that such acts of rebellion are inevitable, desirable or even likely. It is the situation which interests him rather than its causes. This much is apparent in Felisardo, where Elisa is not abandoned by her lover and, though invited by him to court and welcomed on her arrival, yet behaves as if she were the classic victim of a seduction and betrayal. At the same time she has run away from her father's home, in a costume which most fathers would deplore, yet in fact there she is there with his connivance. Having thrust his daughter into the world of men, Doristeo leaves her there without his assistance so that she should resemble those other damas who are in more active and justified rebellion. To the audience she is in a class with any other breeched heroine in pursuit of an errant lover.

Runaway or abandoned lovers do tend to create attractive plays. In some the heroine is merely movingly pathetic. Laura provides the archetype for this, since the entire subject of the play is the harrassment of the heroine, who is imprisoned, separated from her children and accused most unjustly of infidelity. Other examples of the 'patient Griselda' type are found in Amor and Bella. In the former Isabel, the wife of the king of England, has to give way to his mistress Rosa and is actually forced to wait on her as Griselda is upon her husband's supposed second wife.<sup>1</sup> In Bella

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<sup>1</sup> Lope dramatises Boccaccio's story more directly in El ejemplo de casadas, also a fairly early play (MB: 'probablemente 1599-1603').

Lisbella's husband neglects her for other women and for gambling, and so exposes her to the attentions of Count Escipión. He, seeing her neglected, hopes that she will follow the example of her ballad prototype:

Sácame tú, el caballero,  
 tu sacásame de aquí....  
 que a este mi marido  
 ya no le puedo sufrir;  
 que me da muy mala vida  
 cual vos bien podéis oír. (1)

It is not perhaps surprising that in each play rather more time is given, in Laura to Oranteo's more vocal suspicions; in Amor, to the love affair between the King and Rosa, together with his repentance and her brutal punishment; and to the heroine's husband and would-be lover in Bella. It is the heroine's situation rather than her personality which holds our attention. In all three cases the wives, though pathetic and appealing, lack passion and the will either to protest or to resist. They concentrate rather on surviving to the end, by which time Laura's innocence has been revealed to Oranteo by a third person, Isabel's husband has repented, and Lisbella's husband (though he makes no formal renunciation of his past) has rebuffed Escipión and is assumed to have returned to his wife. Other damas are more positive in their reaction to being abandoned. There is a good example of this in Felisardo, when Felisardo pretends not to recognise Elisa. Her response to this was quoted in the second chapter, when the plot was given in outline, and on that occasion it was also suggested that this was the actress's most important speech. The passionate reproachful Elisa who reminds Felisardo of the sacrifices she has made for his sake is not the woman who at the beginning of the play prudently declined to commit herself, and who in the second act even more cautiously refused to acknowledge him. The only other occasion on which she allows love to overcome caution is in the

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<sup>1</sup> Durán, Romancero general, II, No. 1459 (BAE, XVI).

night scene at the end of Act I, and this too is a stereotype.

In Felisardo Elisa's recriminations are less powerful than they could be because the situations are artificial; Felisardo has deliberately provoked Elisa into a vehement declaration of her feelings, and in any case there is nothing with which she can properly reproach him. (His provocation has of course just made her suffer unnecessarily, but this somewhat callous teasing, which is quite common in Lope's plays, is not a character trait in the speaker but a means of inducing emotions of despair, rage and fear in someone for the sake of its spectacular effect. It is Lope and not the teaser who is being callous). When the scene is better motivated it can be quite powerful. A striking example is in Burlas. Ricardo is a student and Jacinta a shepherdess. They meet and are attracted to each other; Ricardo, with his mind on an easy conquest, says he would marry Jacinta if he were not in actual fact a nobleman (he claims later to be the son of the king of Greece) and she replies in kind, saying she is an empress. They agree that if they can both prove their claim they will marry, and for a time both in fact succeed in doing so. Jacinta's peasant relations then claim her and take her away with them and Ricardo, quite undisturbed, embarks on a courtship of the queen of the country they are in. When his disguise is in turn penetrated he is cast into prison, mocked by his fellow prisoners, robbed and stripped. He is visited by Jacinta, who has not come to bring him sympathy or comfort but instead to make him aware of the consequences of his actions. She is the voice of his conscience, and speaks with a moral force which we do not often find in Lope. The scene is worth quoting at length. Jacinta begins by quoting back at Ricardo the words with which he greeted the announcement (made by his own servants in disguise) that he was indeed a prince; his attitude towards her had changed from this point, even before her own disguise had been penetrated:

- Jacinta: "Cuando yo escudero fui  
era tiempo de humildad;  
mas ya que soy rey, es justo  
representar lo que soy."
- Ricardo: Por darme la muerte estoy.  
¡Qué dura afrenta y disgusto!
- Jacinta: ... es burla de amor aquésta.
- Ricardo: ¿Estas son burlas de amor?
- Jacinta: ¡Plugiera a Dios que lo fueran  
y que a tanto no llegaran,  
que el reposo me quitaran  
y el corazón me encendieran!  
A veces burlas se tratan  
que veras suelen volver;  
ellas pueden burlas ser,  
mas, como veras, me matan.  
Porque fue burlas tu fe,  
de veras, triste me mato;  
burlando me amaste, ingrato,  
mas yo de veras te amé. ...  
Dejáronme desta suerte  
tus palabras lisonjeras.  
¡Oh, burlas, para mí veras!  
¡Oh, veras, para mí muerte.
- Ricardo: Si aquesas palabras son  
de veras y no burlando,  
haz cuenta que vas rasgando,  
Jacinta, mi corazón. ...  
Rey soy, Jacinta; rey soy,  
por más que el tiempo lo impida.  
Tú verás do oro ceñida  
mi frente aquí donde estoy,  
y aunque en ese traje estás,  
conozco tu nacimiento,  
que con solo un pensamiento  
bustantes indicios das.  
No dejes, por Dios, de verme  
mientras que me veo así,  
que la honra que perdí  
no está perdida, que duerme.  
Para verme te apercibe,  
que aunque este traje me afrenta,  
el alma que te aposenta  
rica y limpia te recibe.
- Jacinta: No me rompas mis entrañas,  
que con el alma me llevas;  
con esas palabras nuevas,  
de nuevo, cruel, me engañas. ...  
Hasta el último y postrero  
punta que tu vida aguardo;  
te quiero bien, mi Ricardo,  
no más de porque te quiero.  
Que te has de volver a ver  
en riqueza, no lo creas;  
bien puede ser que rey seas,

mas tienes perdido el ser.  
Solo una cosa te digo,  
y ésta me puedes fiar,  
que no te pienso dejar  
hasta que muera contigo. (60 b - 61 b)

This sacrifice is not exacted from Jacinta and the play ends happily, with the discovery that both she and Ricardo are indeed what they had claimed to be.

In Serrana Alejandro is sent to Salamanca by his father, who hopes that his studies will make him forget Diana. This end is achieved but not in the expected manner; Alejandro falls in with a number of other students, spends his time in idling rather than in study, and is quickly seduced by Narcisa. Diana has followed him to Salamanca dressed as a serrana, and he has recognised but only half acknowledged her. It seems incredible that, knowing she is able to observe him and aware moreover that she has abandoned respectability for his sake, he should nevertheless sleep with Narcisa, but this is in fact what he does, entering her house at the end of a prolonged scene of nocturnal academic revelry. Inevitably Diana sees him, and is heartbroken:

Diana: ¿Qué te parece de aquesto?  
Tarreño: Hermana, viene a buscar  
lo que en ti no puede hallar,  
que aquí negóciase presto.  
Diana: Dime, ¿ha de dormir aquí?  
Tarreño: ¿Quién lo duda?  
Diana: ¡Cielo santo!  
¿que no me deshago en llanto  
cuando tal palabra oí? ...  
Salga la voz de mi pecho  
y diga quién soy a voces.  
¡Villano, Alejandro injusto,  
desconocido, cruel,  
contra el pecho más fiel,  
más puro, inocente y justo!  
Yo soy la misma Diana,  
que tu mujer solía ser;  
quizá por ser tu mujer  
ha venido a ser villana.  
No soy villana, traidor,  
sino aserrada por medio  
de este dolor sin remedio  
y deste insufrible ardor.

Dejé a mi patria y mi tío  
 y aquel mi engañado esposo;  
 desvarío fue forzoso  
 y ya inútil desvarío.  
 Vine en traje de soldado  
 a buscarte lastimada,  
 y después vine a soldada  
 de quien la fe me ha quebrado.  
 Pero ya que estoy aquí,  
 sin ser, sin alma y sin nombre,  
 aguarda, que he vuelto a ser hombre  
 para vengarme de ti!  
 Hice bien, si había de ser  
 tan insufrible el tormento,  
 porque tanto sufrimiento  
 matara cualquier mujer,  
 Esa que estimas agora  
 goza, traidor, muchos años,  
 porque ha de ser de tus daños  
 y de mi venganza autora,  
 y quédate en esos brazos,  
 que ya de los tuyos huye,  
 hasta que algún trufián suyo  
 entre ellos te haga pedazos. (468 b - 469 a)

Diana is, at this moment, probably more pathetic than Jacinta. She is alone except for the capigorrón Tarreño, and the expression of her grief is unadulterated by the necessity which we find in Burlas for making an impression on the errant lover. In Serrana Diana is seen at the terrible moment of discovery, whereas in Burlas Jacinta knows her position before she begins to speak and it is only later in the scene, when Ricardo has repeated his discredited claim to be a king, that she begins to lose control over herself. On the other hand the scene between Jacinta and Ricardo is the more memorable of the two. Burlas has many elements typical of the comedy of intrigue: disguised noblemen, happy encounters and comic servants. But it has in addition a weightiness of execution - one hesitates to pronounce on its purpose - which sets it apart. Ricardo is one of the few characters in any of Lope's plays who is punished for his sins, and punished not by temporary frustrations but by physical sufferings, the fear of death and the knowledge of having done wrong - though characteristically his realisation is never complete, and the scene quoted above gives evidence of his capacity for

self-deception. Within this scheme of things the prison scene is vital; everything in the play leads up to it, and once this moment is passed the happy ending begins to approach. Serrana seems a very rambling play beside this, and the scene just quoted by no means heralds the end of the play. Alejandro hears Diana's cries and goes in search of her, which at least signifies a rejection of triviality, but when he finds her she is with a rustic lover whose comic interpolations so enrage Alejandro that he stabs him. Alejandro is imprisoned and Diana duly releases him, but this stirring act of loyalty is overshadowed by a vigorous and chaotic scene in which Alejandro's jailers are persuaded that he has disappeared by magic. Diana and Alejandro are now united, but before the end is reached there is yet another comic scene, this time of reconciliation between the two lovers and her uncle and his father. In Lope's plays the presence of the older generation at the end is not superfluous; in general no match is final until it has been ratified in this way. But Lope could, if he had wished, have brought the happy ending about more economically. That he did not shows the play to be a series of episodes relating the adventures sometimes of Diana and sometimes of Alejandro, connected not only by the presence of one or both of these characters but also by their love and their separation. Serrana, like most of Lope's plays, is not a well-integrated fable; Burlas is exceptional in this respect and it is because it is exceptional that we have hesitated to claim for it a weightiness of purpose. More to the point, neither in these two plays nor in other plays with a persecuted heroine, does the dama invite our compassion for long. The scenes which have been quoted from, and other scenes of the same type, are first and foremost scenes and should be judged as pieces of theatre, not examined for the clue to a character's personality; the heroine's passionate words spring from the general nature of the spectacle rather than the facts of any specific case.

In other words a person is characterised by the situation he or she appears in, his character changing from scene to scene; he does not have a consistent or developed personality.

What we have been dealing with so far are minor breaches against respectability. Runaway damas always return to the fold and their fathers usually find that the husbands their daughters have chosen for themselves are quite acceptable; the marriage which usually concludes the play signifies that they have been reincorporated into society, and are henceforth to be one of the props on which it rests. The daughters have sinned against obedience rather than morality; in some circumstances disobedience is of course a sin but not in the comedia, where a little innocuous anarchy is quite in place. Thus the dama does not in the long run sacrifice her reputation in the pursuit of love, and only temporarily forgoes her modesty. This being the case it is with surprise that we learn that in a significant proportion of early plays a prominent female character is no longer a virgin at the end of the play. Excluding both married women and courtesans we are left with sixteen plays in which the unchaste lady is of good class and where her conduct usually invites admiration or, failing that, is at least not condemned.<sup>1</sup>

The least exceptional examples of this occur in plays such as Francesilla, Laura or Leal when the galán and dama are willing to marry each other but are prevented by a need for secrecy, fear of parental opposition or because the idea does not occur to them. In such cases it is common for them to refer to each other as esposo and esposa, and indeed a marriage in which the contract

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<sup>1</sup> Benavides, Carlos, Casamiento, Celauro, Francesilla, Infanta, Ingratitud, Ingrato, Laura, Leal, Mesón, PríncipeI, Rodamonte, Torneos, Ursón and Venturoso. In Burlas, Felisardo and Reduán there is an illegitimate person whose mother is characterised in similar terms, but who does not appear. In each case her lover was a king.

was merely verbal and not written or witnessed had in real life a measure of legality. In Carlos the secret marriage between Carlos and Leonora is virtually in this category, since they have to resort to the same strategies to be together or to communicate and are treated by other people as if they were unmarried (thus Carlos is pursued by Casandra, and Leonora is courted by Ludovico and Feliciano). The fact that they are united in this way does not make them immune to jealousy and mutual misunderstanding, and Leonora even renounces Carlos at one point. Exceptionally the marriage takes place years after the couple first became lovers. This is the intention of the King in Felisardo, and we see it happen in Venturoso. In Casamiento Bernardo's parents are also married long after the hero's birth, and despite the fact that his father is dead; his mother has been living in a convent. In Burlas Jacinta's marriage is to be accompanied by that between her father, King Ascanio, and her mother, who has been residing until that moment in a Vestal temple.

There are also those men who seduce a woman, abandon her, but are finally obliged to marry her. Only in Ingrato does the dama take active steps to make her seducer marry her. Here Florela disguises herself as her own brother and follows Albano from Rome to Florence to reclaim him. There is never any doubt that Florela means to marry Albano; her brother comes with her to Florence, she is followed by a former suitor who joins forces with them to restore her honour, and she is in any case pregnant. Albano's treatment of Florela is abominable: he lets her be sent to prison, once she has been released he contrives to have her turned out of his friend's home, and he tests her endurance to the limit by forbidding her to tell anyone the truth about their relationship, at the same time carrying on what he claims to be a chaste courtship of his friend's wife. As the play proceeds Albano gradually loses favour with everyone, until at the end he is forced to grovel

before the woman he had earlier treated so cruelly:

- Florela: ¿Acuérdate, falso ingrato,  
que bien creo que te acuerdas,  
de mi prisión, de tu injuria  
y de otras cosas como estas,  
que callo por lo que sabes?
- Albano: ¿Quién lo que dices te niega?  
Pero buena quedarás  
si viendo a tus plantas bellas  
del ingrato arrepentido  
la vida, matar le dejas.  
¿Qué haras deste tierno infante  
que al mundo sin padre entregas?  
¿No quieres que me conozca?
- Feliciano: Aquí es bien que te enternezcas.
- Florela: Llega, ingrato de mis ojos;  
llega, arrepentido, llega,  
llega a quien hoy te perdona. (553 a-b)

It is not love which makes Florela relent. More abstract instincts are satisfied; a sense of justice and, even more than this, the wish to preserve the institutions of society, symbolised here by the family unit created by the birth to Florela of Albano's son. Florela's forgiveness connotes triumph rather than yielding.

In two other plays an action of the damas has the effect of uniting them to their seducers, but to describe this as an 'active step' would perhaps be an overstatement. In Rodamonte Celaura's first impulse when she has been abandoned by Ferragut is to try to drown herself, and Alhama in Garcilaso declares that her reason for coming before Tarfe in male disguise is that in the fight she means to start with him he may kill her. Celaura is prevented from suicide by Rugero and it is he who finally makes Ferragut say he will marry her. By this time she has been attacked by Rodamonte, and seems to have been killed, though the play is imprecise about this; at any rate, Ferragut's promise is as effective as an actual marriage in the context. In Garcilaso Alhama uses Florela's tactics; disguised as a young man she tells Tarfe that her sister was seduced two years earlier by a man who is now in love with someone else (Tarfe is currently courting Fátima) and that

because of her youth she cannot avenge her sister alone; therefore she asks Tarfe to undertake this for her. The idea is evidently that Tarfe should find that he has agreed to fight himself, even though Alhama has already said that she wants to fight Tarfe herself, knowing she would lose. It is the spoken word rather than the plan which comes into effect; Tarfe enters in a rage and begins to fight her spontaneously, is told by his friend who his opponent really is, and agrees to marry her.

The abandoned dama can be even less determined than this. In Venturoso Clara certainly pleads with Mauricio to marry her, making the last of her attempts just before Venturoso is born, but after this she resigns herself to spinsterhood. It is Venturoso, anxious to prove himself a gentleman, who reunites them. In Infanta Lavinia, though made pregnant by Doristán on their first meeting, is not in fact the victim of a conventional seduction since he had no intention of abandoning her; instead they are separated by the darkness of the forest when they try to run away together, and he is persuaded not to look for her. For the next seven years Lavinia brings up her child and makes no attempt to look for Doristán until by chance she discovers that he is nearby. She goes to him and at first is not recognised; she despairs, tries to kill herself, and her story then becomes known. The lack of interest in finding one another, shown first by him and then by her, is poorly motivated and clearly artificial; it seems to have been designed to bring about just the kind of situation we are discussing. Neither is Doristán's failure to recognise her evidence that he has forgotten her, though this is naturally how she interprets it; instead it is a ritual situation, like the one in Ganso described earlier. In Torneos Arnaldo kidnaps Estela while she is on her way to marry Carlos, and then leaves her when the French King summons him to Paris to marry the Infanta. In fact he intends to kill Estela but she is saved by one of his servants. There follow a number of

rather disordered incidents, of which the most significant fact for our present purpose is that none of them is directed towards Estela's finding <sup>Arnaldo</sup> ~~Carlos~~ (even though she travels from Germany to Navarre and must presumably have passed through France). She goes so far as to fall in love with a young man, who is in fact the Infanta in disguise. She learns from the Infanta that Carlos is in Zaragoza and reacts as if she expected to marry him. However it is Arnaldo whom she marries, with the casual lack of explicitness which is typical of most marriages contracted in the last hundred lines; we may deduce that Arnaldo had not merely abducted but raped her, though this is not certain. What is certain is that though Lope has contrived to bring Estela and Arnaldo together in the end by exceptionally devious means, he does not even attribute to Estela the wish to bring this about herself.

Nine plays conclude with the marriage of a widow. In two cases this need not surprise us greatly. In Leal it is a minor character who is concerned; the galán's servant marries a woman who lives opposite the dama's house and had acted as go-between in the early stages of the love affair. From the little we see of her husband he is both a fool and a brute; his death takes place outside the action of the play and is only referred to in passing, but in dying he makes it possible for the play to end with the double marriage of galán and servant. In Fabia the nature of the play is such that Fabia's virginity has long since ceased to be an issue. In two, more serious, plays there are extenuating circumstances. The impact of Violante's second marriage in Ferías is softened by the fact that her first husband had been suspicious and unfaithful; moreover her second husband imposes a year's mourning on her before they marry. In Carlos Leonora's husband has died long before the start of the play; this makes her seem less of a widow in the eyes of the audience, which attached more importance to what was performed before its eyes than to the more problematical questions

of what had happened before the play (or would happen after).

Even without these four plays, however, there remain another four in which a woman is seen married to one man, then left a widow, and then preparing to marry again, and a fifth play in which she is not married but has a lover, and despite this marries someone else. This is because the wife's marriages are not real; in the last analysis neither of her two marriages exists in the play simply as a love match, being more important for what they signify than for what they are.

Verdadero begins with a marriage between Amaranta and Doristo which, we learn later, was arranged for her by her father and made against her will. She and Jacinto had been in love with each other and, to soften his sorrow, he pays court to Belarda and rapidly falls in love with her. The day after the wedding Doristo dies and Amaranta returns to the amorous fray, expecting to reclaim Jacinto and naturally upset to find she now has a rival. There is no reason for us to suppose the marriage was not consummated, although it was brief. Moreover she does not let it fade from our memory. Instead she uses her husband's death as a lever to force Jacinto to marry her; first she says that Jacinto murdered him so that he will be sentenced to death, and then she steps forward as the injured widow and pardons him, counting on his feeling obliged to marry her. She is never regarded by anyone as ineligible for marriage; she is simply another shepherdess, less pleasant than Belarda because her role requires her to try to separate lovers, who happen to have the power to annoy Jacinto. She is the equivalent of Menalca, who is also trying to separate Jacinto and Belarda because he is in love with Belarda, and at the end of the second act the two join forces. When Jacinto and Belarda are finally united and their marriage sanctioned, Amaranta and Menalca marry, united by a certain lack of scruples which make her a suitable wife for Menalca:

En pago de que son testigos falsos  
casamos a Menalca y a Amaranta. (622 b)

The love between her and Jacinto was not a matter of mutual affection and sympathy, so much as an attitude. It follows from this that Amaranta's first marriage did not exist as a real thing, as a sacrament, or as a rite in any way affecting her virginity, but served instead to put her out of the way for a time so that Jacinto could be set free to fall in love with Belarda.

In Marqués the heroine's first marriage also lasts for only one day. The play is a retelling of the story, familiar from ballads, of how Valdovinos marries the Moorish princess Sevilla, who has become a Christian for his sake. She is courted by Charlemagne's son, Carloto, and when she refuses him he kills Valdovinos treacherously. Charlemagne sentences Carloto to death and, as reparation, marries Sevilla to his other son. Certainly Sevilla married Valdovinos for love (although possibly for love of Christianity as much as for love of him, if we are to judge by some other Moorish converts). However, though she bears the name of a devoted wife, she is not often seen with her husband; her most important scenes are that in which she rejects Carloto and, later, the one in which she claims justice from Charlemagne and is then shown Carloto's corpse as proof that it has been done. Although she is important in the first act, the most fully developed parts of the play are Valdovino's death scene and the Marqués de Mantua's famous vow, and the situation in which Charlemagne finds himself, forced to choose between having his son executed or flouting justice. Within this context Sevilla represents justice, but less forcefully than the Marqués and in a more personal aspect. Therefore the Marqués's honour is satisfied by the mere fact of Carloto's execution, whereas personal recompense is made to Sevilla in the form of a second husband who is moreover heir to the throne. Since the dead cannot be brought back to life Charlemagne restores justice in the only way open to him, by giving a husband to one whose husband was unjustly taken from

her. To describe this arranged marriage as personal recompense is true within the context of the play but not as an objective fact, since it is hardly to be expected that the prospect of becoming an empress is immediately sufficient to take away Sevilla's grief. Although the play is at times very moving it is clear that the events have an exemplary as well as an emotional significance; with Sevilla's second marriage the emotion has given way to the symbol.

Although Luciana in Ingratitud is characterised as a woman of constancy and virtue, especially as opposed to Lisarda, she is apparently Octavio's mistress. Although she is ill-treated by him and repeatedly abandoned for Lisarda she makes no attempt to leave him; on the contrary she gives him presents and buys him out of prison. She is courted for a time by a prince; the presence of a rival to Octavio is useful in provoking an uneventful night-scene at the end of Act I, but once Octavio has killed a man in Luciana's house and she has become notorious, the Prince takes on the role of protector (at this point beginning to refer to his grey hairs) and promises that Octavio shall marry her. In the event she marries the Prince's servant, Tancredo. The primary function of this marriage is to complete the punishment which Octavio receives, for his treatment of her and for his behaviour in general. At the end he comes to her naked, having been thrashed by Lisarda's protector and only saved from death by her intervention. He returns too late; Luciana is now married and for that reason in a position to scorn him, and the play concludes with his own pronouncement of the moral:

Veisme aquí tan sin favor  
 que no tengo unos zapatos,  
 hecho un ejemplo de ingratos,  
 que es el pecado mayor.  
 Que aunque cual pródigo vengo  
 no hallo perdón ni salud,  
 sólo porque ingratitude  
 es el pecado que tengo.  
 Mi vida desventurada  
 vino a acabar en tragedia,  
 y en mí acaba la comedia  
 de La ingratitude vengada. (487 b)

It is Octavio rather than Luciana who is the central character of the play; for this reason it is more important that his humiliation should be total than that Luciana should be subject to the customary scruples. To relieve her of the charge of inconstancy Lope makes her promise to marry Tancredo after he has saved her from killing herself. In this way she marries him out of a sense of obligation, not because she is naturally changeable. Of course she is not a widow, but neither is she a prostitute, as Lisarda is; essentially she makes the same move from one man to another as does Sevilla.

In Alfreda the dama's first marriage is for a time a weighty threat to her happiness. Alfreda meets her first husband Godofre at her father's court, where he has been sent by King Federico to see if she is as beautiful as her portrait and, if she is, to arrange for him to marry her. Godofre falls in love with her himself and, hiding his real purpose in being there, becomes betrothed to her. He tells Federico that she is ugly and three months later he returns to marry her; by this time Federico has fallen in love with Godofre's own mistress. Godofre conceals Alfreda in a forest for six years, waiting until he feels that he can take her to court without angering the King. She has two children by him, but is never fully reconciled to her unwanted husband or to the necessity for her to live as a peasant; moreover she feels a secret love for a man she once saw a portrait of, who is in fact Federico. Finally she meets the King, while he is out hunting. He falls in love with her and, abandoning his mistress without more ado, takes Alfreda to court. Federico decides that if he is to marry Alfreda he must first kill Godofre, but Godofre makes this unnecessary by appearing before them both with his children; he pleads with her to return to her family, and then faints away from a mixture of despair and madness. Alfreda relents, but Godofre has died and she is free to marry the King. This is all highly improbable (although, if we can overlook this fact, very

moving) but everything that happens, especially in this last scene, has its motive. The most significant point is that, from the beginning, Alfreda and Federico were meant for each other, although they hardly rank as star-crossed lovers. Each is attracted by the other's portrait, and when they meet they fall in love on the instant. Their marriage is therefore something which has to happen, and to which Federico's affair with Lisandra and Alfreda's marriage to Godofre are to be considered obstacles of an equal weight and nature. For the purposes of Lope's argument Alfreda's virginity and widowhood are irrelevant; when at the end she and the King are finally united it is as if her first marriage were no more than an obstacle that has been overcome, as in other plays one triumphs over a father's rage or a rival's malice.

There is a similar situation in Venturoso, in which Venturoso's love for Florinda has an obvious symbolic force. It runs side by side with the story of how he discovers the secret of his birth, and is closely linked with it. To make the ending complete he has to marry the woman who first gave him a sense of what he was, and therefore her first husband is wounded in battle and dies in Venturoso's arms. Florinda evidently loved her husband, and for her to be grieving in one scene and remarried in the next is not altogether pleasing. Lope does not involve her in the last scenes of the play, in which Venturoso's honour is at last formally restored to him; it may be that he hopes in this way to draw a veil over her quick transition from widow to bride.

#### The galán

The dama's equivalent is the galán; he is honourable, well-placed in society, has a handsome presence and a high degree of susceptibility towards beauty and breeding equal to his own. He is assumed to be a cultivated

person, whereas for a few of Lope's damas reading and writing are hard-won accomplishments. He may even be a poet or a musician; in Traición Antonio is able to extemporise a ballad when he first meets Policena, to gain her interest. This description of the contents of Belardo's pockets in Matico gives some idea of what the average young man carried around with him:

La carta de marear.  
 Memoria de lo que vi  
 en Roma, que fue notable.  
 Forma del monstruo espantable  
 que de Francia vino aquí.  
 Cuarenta estancias del Dante.  
 Curiosa quiromancia  
 que compré en Bolonia un día  
 de un preceptor nigromante.  
 Papel que escribí a la Infanta  
 sobre el premio que gané  
 cuando en la plaza jugué. (721 a)

Evidently the galán has also travelled over Europe. Unlike the dama he may have a profession. In GalánE Celio has just returned from a battle in the island of Terceira in the Azores (where Lope also served), in Maestro Aldemaro has come from fighting in Flanders, and the Comendadores were present at the taking of Granada; as for on-stage combat, Bernardo and the Peers fight at Roncesvalles in Casamiento, Astolfo relieves the besieged Sardinia in Favor, Venturoso is prominent in the taking of Milan by French troops in Venturoso, and in Felisardo Primislao is killed in battle against a mythical Scotland. There are also several plays with a military setting: Diego García, Castrucho, Chaves and, occasionally, Traición. Felisardo himself is a member of another profession; he is a student, like Alejandro in SerranaT and Ricardo in Burlas. There are however no scholars and, in principal roles, no priests. There are a few galanes who serve in aristocratic households as Lope himself did.<sup>1</sup> These are the eponymous hero of Carlos, Godofre in Alfreda and, in smaller roles, Uberto in Ursón and Severo

<sup>1</sup> He was gentilhombre to the Duke of Alba (1590-5).

in Burlas. Finally there are a few reigning kings, such as Enrico in Amor, although it is usually the heir to a throne whom we see as the lover.

Falling in love interferes with all these activities; few men exercise their professions while they are in pursuit of the dama, except in plays like Chaves where the action takes place during a war.

The responsibility of achieving a happy ending seems to rest upon the galán. In a love story, we think of the dama as being a prize which he must strive to win; she inspires action, and he acts. In a success story it is even simpler; the galán has merely to perform one deed, winning a fight or killing a villain, or solve the riddle of who he is, and the purpose of the play is achieved. This kind of task is rarely laid upon the dama. It has already been suggested in the discussion of the success story that the reality is not much like this. In Felisardo the galán has no curiosity about himself; when he is in danger of losing the dama he does not put up a struggle (although in Act I, when the danger was slight and easily overcome, he gives a display of bravado); and it is Tristán who gets him out of trouble. The gracioso not only works out the statue plan, but is able to improvise when necessary, first accomplishing a meeting between Elisa and Felisardo, and then the former's release from prison; Felisardo's part is reduced to that of playing the fool. Elisa does not compensate for Felisardo's inactivity; she is at times courageous and passionate, but her only positive contribution towards the happy ending is again made on Tristán's instructions, when she pretends to be a statue. Certainly Tristán is not the central figure of the play. He has no separate existence; everything he does is for his master, in imitation of him, or in contrast to him. It is Felisardo and Elisa who are the centre of interest; both of them as lovers, and Felisardo alone as someone who starts life without an identity. They matter most of all since it is their happiness which is at stake. But although the

play is nominally about them they are only the pretext for the play.

Passing to other plays, Oranteo, in Laura, is an average example of the galán as he appears in a love story which, as far as he is concerned, has nothing of the success story about it (instead it is the dama's virtue and constancy which triumph). Oranteo is a prince; he is apparently the only child, and certainly the heir, of the king of a nameless country. He has no particular servant or friend. Apart from Laura and his own father, the only two people he comes into significant contact with are Count Rufino and the secretary Octavio, in both of whom he occasionally confides. Both, however, owe allegiance to the King rather than to him. For six years Laura has lived with him in the palace and they have two sons. This is her description of the origin and conduct of their love affair:

Bien sabes el cuidado  
con que las noches y días  
siempre a mi lado vivías,  
que era ofenderte excusado.  
Y de ti me maravillo,  
pues aun del sol me guardaste  
desde aquel día que entraste  
a forzarme en el castillo.       (144 b)

That this is true is borne out by the fact that the King has never seen her. Laura is the Prince's inferior in birth and wealth, but she is the daughter of a nobleman.

The crux of the play is that the King wishes Oranteo to end his relationship with Laura, whom he calls an enchantress, and marry the Princess of Hungary. He shakes Oranteo's confidence in Laura's absolute fidelity by a trick which Octavio, himself in love with Laura, engineers at his request. Both Oranteo and Laura are thus the passive pivots of the drama, since they are for the most part ignorant of the plotting against them and helpless in the face of it. If they emerge triumphant it is because of their joint role as 'the lovers', rather than anything which they do. Laura is less of a dupe but, because of her position, is the more helpless

of the two. She is also the more constant; Oranteo never ceases to love her, but once he is convinced of her infidelity he refuses to have any kind of contact with her. Thus Oranteo is the weak link in the love affair, the vulnerable point which makes an intrigue directed against it likely to succeed.

The King seems to regard Oranteo principally as a means of securing the succession:

Deje ya, pues es razón,  
Oranteo esta mujer,  
y quiera la que ha de ser  
para darme sucesión. (112 b)

Oranteo's refusal to marry the Hungarian princess is, on the surface, their only quarrel but it is sufficient to outweigh all other considerations; the King even threatens to kill his son, although he never seriously plans to carry this threat out:

Aunque el castigarte fuera  
cosa tan justa y pudiera  
satisfacer de tu muerte  
al reino, que ha de perderte  
y tu maldad vitupera,  
quiero por loco dejarte  
y hacer contigo un partido. (118 a)

Nevertheless he does have him imprisoned at the beginning of the play. He attributes his anger to his great love for Oranteo:

El ser su padre asegurarte puede  
que quiero más su vida que la mía,  
y que de aqueste amor nace la causa  
de lo que ahora contra él te pido. (120 a)

However he is never affectionate towards him; what finally makes him reconciled to his son's marriage to Laura is the fact that he cannot bring himself to kill his grandsons. He is revealed, therefore, as hot-tempered, inconsistent and unjust.

Oranteo's reactions are equally violent. He too threatens his father's life:

¡Dame, ingrato padre mío,  
 a mi Laura, o, vive Dios,  
 que hemos de probar los dos  
 la fuerza de un desvarío:  
 yo lo que puede el veneno  
 y tú el efeto que hace! (115 b)

But, again, when it comes to it he does not carry this out:

Si no fuera tu hijo  
 no hubieras tan libre hablado;  
 que si he tenido la espada  
 en mi deshonra envainada  
 es porque fuiste mi padre. (117 b)

Likewise his first reaction when he thinks that Laura is unfaithful is to say:

Si verla muerta deseas,  
 Rey, déjamela matar. (126 a)

He is very conscious of his position, and of the superiority which this gives him in the eyes of all men. Thus he can say:

Si Laura sólo tuviera  
 haberla tratado yo,  
 que ya, en fin, menos perdió  
 que con otro hombre perdiera ... (140 a)

He is very proud of Laura's beauty, and devises an elaborate plan by which to impress her principal detractor, the King, with it, at the end of Act I.

This is the only plan he makes and carries out during the play. It seems, however, that the reason why she has to have every perfection is so as to be worthy of him:

Quien a Laura ha de nombrar  
 ha de ser con el respeto  
 debido al justo conceto  
 de lo que yo puedo amar.  
 Lo que es digno que lo ame,  
 Conde, un hombre como yo,  
 ¿por ventura mereció  
 que tu boca nombre infame?  
 Si acaso bien me estuviera,  
 hoy a Laura te mostrara,  
 porque con más bella cara  
 como otro Medusa fuera ...  
 Cuando nombrarla permita  
 será con el mismo celo  
 que suele nombrarse el cielo  
 a quien Laura tanto imita. (111 a-b)

The notion of status is very closely bound up with his love for her; when he believes he sees her soliciting Octavio's love what hurts him most is not her infidelity but that she should have been spurned by Octavio, who is his inferior:

¿Mejor es que yo Octavio? ¿Cómo a Octavio  
ruegas? Y Octavio, infame, te desecha;  
que desto más que mi mal me agravio,  
pues ruegas, y tu ruego no aprovecha ...  
¡Ay de mí, triste!,  
que una mujer que ayer me regalaba  
hoy ruega a un hombre que a su amor resiste,  
y le desecha como a vil esclava. (127 a)

It is his pride, and an element of self-indulgence, which lets him be so easily persuaded that Laura is unchaste, even when he knew that his father was going to try to prove this to him, and when he should have known that in view of Laura's obvious chastity this would have to be done by a trick. He should have been on his guard, but, because he is hot-tempered and self-centred, he is easily fooled. It is presumably also his pride which keeps him from seeking a reconciliation with Laura, despite the fact that he has what must have been conclusive proof of her innocence (at the end of Act II). He does not seek an explanation, nor even bid her farewell. Laura more than once points out that his treatment of her is unjust:

Por Dios, para ser discreto  
muy ignorante has entrado,  
aunque te hubieran contado  
que te disfamo en secreto;  
que un hombre que quiere bien,  
cuando alguna cosa sabe,  
entra solo, aguarda grave  
que satisfacción le den,  
y hasta saber bien lo que es,  
la gente se ha de excusar. (128 b)

Early in the play he sees himself as Laura's protector:

Anda, que eres temerosa;  
mas dejándolo de ser  
dejaras de ser mujer,  
que es en ellas ley forzosa.  
¡Vive el cielo que primero  
veas resolverse en nada

esta máquina estrellada  
 hasta el Antípoda fiero ...  
 que el Príncipe desampare  
 a Laura mientras viviere,  
 ni viviere ni rey fuere  
 donde Laura no reinare! (116 a - b)

In the event she is stronger than he. Her estimate of their relative worth is this:

Dices que has estado loco,  
 y eso no puedo negar,  
 que menos no pudo estar  
 hombre que me tuyo en poco. (145 a)

The ease with which Oranteo gives himself up to his grief is further proof that he is self-indulgent:

Aborrézcola en extremo,  
 aunque llore y se desangre,  
 y escucharla o verla temo;  
 quisiera beber su sangre,  
 y por hablalla me quemo.  
 Pero no; yo he de morir  
 y el alma se ha de sufrir. (128 a)

He sees himself caught in a struggle between love and honour, but he has neither the wit nor the humility nor the self-control to get himself out of this situation, and continues thus for a whole year, during most of which time Laura is in prison. His tears while she is imprisoned are for his plight rather than for hers, but they do show him the extent of his love for her:

Hasta que salga el alma  
 no me podrá salir della,  
 que el amor que vive en ella  
 llevará al tiempo la palma.  
 Y decirme hombre viviente  
 que a Laura quiere gozar,  
 y más quien me vio llorar,  
 y llorar tan tiernamente,  
 es obligarme a perder  
 el seso, pues para Dios  
 casados somos los dos:  
 Laura sola es mi mujer. (140 b)

Like Ricardo in Burlas, Oranteo learns something about love by being made to suffer for it.

This has deliberately been a destructive portrait, so as to make the point that being a man, and having the essential qualities of a galán, is in itself no guarantee of potency. It is also intended to make us look more closely at galanes who make a more positive impression, such as those in success stories. In Garcilaso and Cerco, neither portrait of Garcilaso de la Vega makes him out to be a man whose entire history and personality are those suited to a national hero. Indeed the essence of both plays is that the change from youthful and inexperienced onlooker to participator is a sudden and unexpected one. The defeat of Tarfe is not a typical act but one which is wished upon him. Doubtless Oranteo would have reacted in just the same way; what distinguishes Garcilaso is that he is destined to fight Tarfe, and that the opportunity is therefore put in his way. Lope even externalises the impulse to be a hero by making Fame articulate it rather than Garcilaso himself. In other success stories Lope is more subtle than he is here, and a few of these contain reasonably convincing character studies: Casamiento, Remedio, Bamba, Comendadores (these plays are all taken from other works of literature). In general, however, it tends to be a character's situation rather than his personality which is developed. We have already seen that in Amigo Turbino and Astolfo become friends in unlikely circumstances but that, once this has been achieved, they behave as if they had always been friends. A very similar situation occurs in Enemigo: here Gerardo is totally opposed to his sister's marrying Pinabelo, but becomes the friend of Feliciano. When it is suggested that he forgive Pinabelo he says that only a request from his dear friend Feliciano will make him do this, and then learns that Feliciano is Pinabelo in disguise. He is not angered by the trick. In Burlas Ricardo is made to endure a period of suffering and deprivation so that he can learn the extent of Jacinta's love for him, and so be in a position to marry her. But although this might be

effective in performance, a reading of the play gives the impression that Ricardo has followed a pattern without being essentially altered.

Thus it is circumstances which make a person; if he is called upon to act he will do so, and if he is called upon to love and suffer he will be almost totally passive. Both galán and dama are frequently at the mercy of the people who surround them, and a disloyal servant or friend can impose upon them to an amazing extent. These lesser people are often more vivid than the principals; the father is tense with anger, the rival with jealousy, and the gracioso with self-importance. The relatively flexible galán and dama are the sounding-boards for these more strongly characterised figures with a more limited range. The characters may purport to be the agents of the drama, but in fact they are overwhelmed and moulded by events. Change is a vital part of the structure of Lope's plays - from harmony to disharmony, from disharmony back to harmony - and this naturally alters the relationships between characters. However the characters themselves do not evolve; their undeniable changes of attitude and feeling erase all previous attitudes or feelings, and it is unusual for them ever to confess to having been other than they are at the moment of speaking. When we see them at the beginning of the play they lack a past; by the end of the play they have a past, and we have seen it, but they themselves display no memory of it. Neither do they have a future; the part of their life which we see is all the life that they have.

#### The barba

The barba is the name given to the role of the old man in a play, and to the actor who played him. Typically he is a father, a king, or a substitute for either ( for the one, an uncle, guardian, or foster-father, for the other, a prince, duke or general). He may sometimes be both father

and king, a conjunction which emphasises his right both to exercise authority and command respect. The authority he possesses makes him a force which has to be reckoned with by the lovers, especially when it topples over into tyranny; however, anyone with enough determination can overcome him. At the same time his advanced age, which connotes wisdom, can also be exploited to make him seem ridiculous. These two aspects of the barba, the powerful and the impotent, are not infrequently found in the same person, though at different moments of the play. Possibly the only father-figure in any of these plays who is intrinsically dignified is Belardo in Burlas:

Subiendo ayer la escala del palacio,  
 un hombre viejo hallé sentado en ella  
 leyendo en un borrado cartapacio.  
 La cara honesta, aunque arrugada, bella;  
 que es la vejez alguna vez afable,  
 tal, que obligaba a detenerse a vella.  
 La barba, blanca, larga y venerable;  
 el vestido, mediano, y la presencia,  
 con un respeto y gravedad notable.  
 Piséle, y él sufriólo con paciencia. (62 b)

Belardo is the galán's guardian, and not a blood relation. Other foster-fathers are also disinterestedly affectionate; their foundlings may distress them, but the absence of a blood tie seems paradoxically to engender a greater tenderness between the two. In Venturoso the relationship between Venturoso and Belardo is an example of this. Belardo is torn between delight in his foster-child and alarm at his grandiose ambitions. In this scene Venturoso is on the point of running away and Celio has interceded on Belardo's behalf:

Celio: Volved ...  
 Venturoso: ¿Atreviérame yo a tanto  
 si no me echaran los dos?  
 ¿Voime yo? ¿No me echan ellos?  
 Belardo: ¡Mientes, que yo fui no más!  
 Y ¿cuándo, di, pagarás  
 a Belisa? Hartos cabellos  
 por ti los ha de arrancar.  
 ¿Esa es la leche que debes  
 a sus pechos? ...

- Venturoso: Bien sabéis vos, padre mío,  
que por no daros enojos  
me sacaré yo estos ojos  
y que pagaros confío.  
Pero cuando airado os veo,  
¿qué culpa tengo en dejaros?  
¿No es mejor que no enojaros,  
pues que serviros deseo?  
Que mi madre tenga pena  
me allega al alma, en verdad ...
- Belardo: ¡Qué presto me mueve a risa!  
Tiene hechos de gitano.
- Celio: Dalde la mano.
- Belardo: Ea, pues,  
veisla aquí. Dios te bendiga.
- Venturoso: Y a mí, señor, me maldiga  
si no respeto esos pies.
- Celio: Vamos a ver a tu madre,  
que está llorando por ti.
- Belardo: Soy tu padre.
- Venturoso: Señor, si,  
que yo no tengo otro padre. (203 a-b)

In Lope's plays natural fathers are more often alarmed than they are delighted by their offspring. Antandro, father of Alejandro in Serrana, is slightly exceptional; certainly he is tyrannical, but he also risks his life offering to fight a duel on behalf of his son against a man younger and stronger than he:

¿Quién deja de hacer jamás  
lo que el amor le conseja?  
Viértase esta sangre vieja  
y dure la nueva más. (443 a)

Father and daughter occasionally converse in quasi-amorous language:

- Pinardo: Huélgome de que a solas vengo a hallarte,  
¡oh, mi amada sobrina, en quien el cielo  
tanta gracia y valor pone y reparte!  
Que para sólo verte no recelo  
que el calor de la Libia pasaría,  
y de la Scita riguroso el hielo.
- Jacinta: Debes aquese amor al alma mía,  
donde es lo menos ser tu sangre, y tanto,  
que ya del parentesco se desvía. (Belardo, 67 0 b)

The father sees himself as a symbol of unfaltering rectitude and responsible social conduct. But he is conscious that it is through the more active figures of his son and daughter that the family's reputation is

made known to other people. He finds them weak and unreliable; although in times of crisis they may suddenly spring to the defence of their honour, in general their actions seem selfish, anti-social and potentially destructive. He expects and invariably receives absolute obedience from his children.

In Albanio Ismenia says to her father:

Ya sabes que a tu gusto no replico,  
y que le sigo en cuanto puedo sabes. (193b)

He can afford to go through a charade of consulting his daughter's opinion on her future husband:

Hoy, para tan justo 'sí',  
pudiendo mandarte, pido,  
no sólo pido, mas ruego,  
porque el tuyo y mi sosiego,  
hija, consiste en que des  
este dulce 'sí' a los tres,  
y pues es justo, sea luego. (Difunta, 549 b)

She is bound to agree with him, and his request is little more than a command.

The fundamental situation in the love story is that a hitherto submissive child falls in love and refuses to allow his father to make his decisions for him any longer. At this point the father can become a tyrant.

Incapable of realising that his own way of arranging matters is not the only way, he becomes both frantic and merciless as he tries to impose his will upon such intractable material. He resorts to abuse and violence:

Felicio: ¿Ansí, traidor, infamia de los hombres,  
tal libertad me respondéis tan presto? ...  
¿Es posible que el mundo te defiende?  
¿Que te consiente el cielo? ...

Coridón: ¿Por qué le maltratáis?

Felicio: Porque es un loco,  
desvanecido, inobediente, y tiene  
mi mandamiento paternal en poco. (Verdadero, 611 a)

We are reminded by Venturoso that the father and son relationship can, very occasionally, cut both ways. When Venturoso eventually finds his mother he refuses to acknowledge her as such:

Madre: si queréis ser madre,  
dadme padre; si no, adiós;  
que, aunque os quiero mucho a vos,  
no quiero madre sin padre. (220 b)

He relents only when Maurico, persuaded not only by simple justice but also by the authority of Venturoso's presence, finally agrees to marry Clara:

Ahora soy Venturoso  
y ahora os llamaré madre,  
pues tan justa cosa es,  
y me echaré a vuestros pies,  
padre, pues ya sois mi padre. (222 b)

Thus, feeling himself to be a man of honour by instinct and because of his achievements as a soldier, he will only acknowledge his parents when they guarantee his honour in a social sense, and legitimise him. The implication is that one is a father, or is not, not by virtue of a natural relationship but in a more formal sense. This is because father and son are bound tightly and intimately together; either side can break the bond, and the consequences of such a break are an abrupt and violent alienation of affection. When the bond is fast the two partners 'love' each other and when it is broken they 'hate'. The father-child situation is a two-dimensional, static relationship. There is no middle path: one obeys or disobeys, one loves or hates, one is a father or one is not. And if one is not, one threatens violence, imprisonment, exile or death. The threat of death, which seems disproportionate, is more comprehensible when we consider that the tie between father and son is one of blood, and that the dissolution of this bond is inevitably symbolised by the spilling of blood; thus the abstract notion of family discord is put into dramatic, visual terms:

¿Y no os parece justo que derrame  
la poca sangre que éste tiene mía? (Difunta, 561 a)

In the circumstances it is not relevant to talk of affection; the relationship swings sharply from the pole of love-union to that of hate-disunion, and what we see is in fact a legal contract, of a peculiarly passionate kind,

being made and broken, rather than a human relationship waxing and waning.

When the barba is ridiculous it is not usually in the context of his relationship with his children. He does nevertheless have moments of discomfiture when he is with them. At the beginning of Act III of Felisardo the King is no longer the thunderer of the second act (and he no longer talks in octavas reales):

Felisardo, ¿has descansado? ...  
 ¿Cómo estás? No me responde.  
 ¿Qué tienes? ¿Quieres salir  
 por la ciudad? Dime adónde.  
 Fiestas haré prevenir. (256 a)<sup>1</sup>

But old men, both fathers and kings, most expose themselves to our laughter when they fall in love. This is the January-May situation, though Lope, aware that dramatic action makes a deeper impression on the spectator than the printed page on the reader, spares us its more ribald implications.

Belardo and Francelo, in Mesón, describe in this way their love for Juana:

Francelo:	¡Yo me abraso!	
Belardo:		¡Yo me ardo!
Francelo:	¡Yo me fino!	
Belardo:		¡Yo me muero!
Francelo:	¡Yo me alargo!	
Belardo:		¡Yo me estiro!
Francelo:	¡Yo lamento!	
Belardo:		¡Yo suspiro!
Francelo:	¡Yo la adoro!	
Belardo:		¡Yo la quiero!
Francelo:	¡Yo soy rosa!	
Belardo:		¡Yo, clavel!
Francelo:	¡Yo estoy asado!	
Belardo:		¡Yo, frito!
Francelo:	¡Yo destilo!	
Belardo:		¡Yo derrito!
Francelo:	¡Yo soy dulce!	
Belardo:		¡Yo soy miel! (289 b - 290 a)

In Laura the King says that Laura is ugly, and Oranteo makes Laura come to him as an unknown woman seeking help; the King's respectability collapses and he makes an assignation with her, thereby proving Oranteo to be in the

<sup>1</sup> Acad reads 'respondes', which does not rhyme.

right. In Francesilla Alberto, who has been told that his son's page is a woman, has the gracioso arrange for him to sleep with her, not knowing that she is pregnant by his son. In no case does the barba succeed in his seduction of a dama; on the contrary, the object of the exercise is that he should fail. All these barbas have of course been eloquent on the subject of their sons' improper conduct. They are not conscious hypocrites; we must not think of them as individuals but as a single character type ritually exposed to two kinds of situation, which reveal contrasting aspects of that type.

As a footnote it should be noticed that the galán does not learn from the mistakes of the barba. His attitude towards his offspring can be callous, and in certain circumstances he is prepared to discard them:

Críense como huérfanos los hijos  
de una mujer tan mala como Laura;  
calcen abarcas, vístanse pellejos. (Laura, 132 b)

At the end of Leal Leonardo, who has suffered long years of parental injustice, has no hesitation in betrothing his son at the tender age of seven.

### The mother

The absence of the mother from the comedia is a commonplace which has been disputed by Templin.<sup>1</sup> He identifies some 145 mothers, duly classified, in Lope's plays; his statistics refer to Lope's entire output, and in the early works there are about fourteen. Templin does not, however, succeed in establishing the mother as a separate character type, as different from the dama as the barba is from the galán, with the exception of what he calls 'the widow-type' (a group which comprehends the quasi-Celestinas, not properly

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<sup>1</sup> In 'The mother in the comedia of Lope de Vega'.

speaking mothers). The mothers who figure in Lope's plays appear, with very few exceptions, in the situations typical of the dama. Like the dama, the mother has a leading role in the love story, and is equally liable to its contingent hazards. Thus she is exposed to the courtship of men she does not love, and is in danger of separation from the man she does love whether through malice from outside the relationship (Celauro, Ursón) or through betrayal from within (Ingrato). The mother is a dama with a child, in rather the same way as the widows described earlier in this chapter are damas who have been married; both motherhood and widowhood modify a dama's circumstances but not her nature. If she has borne the galán a child the usual amorous vexations still occur - separation from him, rejection by him - but now they are doubly distressing.

There are three damas who appear on stage with their fully-grown children. In Casamiento Doña Jimena makes a very brief appearance at the end of the play, summoned by her son Bernardo del Carpio from the convent where she has been since his birth, so that she may marry Bernardo's father and thus legitimise the hero. It is rare for a female character to make her only appearance in a scene of this kind, and it is probable that Lope's adherence to his source is responsible. Marriages between a king and a woman he had earlier seduced, and who has spent the intervening years in a convent or temple, are referred to in Felisardo and Burlas, but in these plays the lady is not brought on stage; Jimena is one of the few mothers who is not a conventional dama. The heroes of Ursón and Venturoso are also reunited with their parents at the end of Act III, by which time they are young men, but in these plays we have also seen the mother as a young woman in Act I. An actress who has appeared as a young woman is not likely to make a serious attempt to add years to herself and Lope does not require her to. Both the Queen and Clara have suffered age as they have suffered other tribulations,

and discard one as easily as they discard the other under the influence of the happy ending. Indeed the Queen in Ursón, though unrecognised by her husband at the moment of their reunion, is nevertheless desirable in his eyes.

Clara is obviously a pathetic figure in Venturoso when she is rejected by Mauricio just as she is about to bear his child, but her grief is not essentially different from that of Diana when she learns that Alejandro is now Narcisa's lover (Serrana), or that of Jacinta when she sees Ricardo's interest in her disappear as soon as it is known that she is not a princess (Burlas). It is the same picture in each case, but in Venturoso it is painted in brighter colours. Where one might expect motherhood to make a real difference is in the question of the dama's ultimate fate. In as decorous a form of theatre as Lope's a woman tied to a man in this way seems bound to marry him, and this is indeed the case in all but Fabia and Alfreda which are untypical not only in this respect. Even here, however, the fact of being a mother does not differentiate one dama from another. For the purposes of the theatre mutual love binds a dama and a galán as strongly as shared parenthood, and their ultimate union is always inevitable whatever the precise nature of the previous relationship between them.

Lope was not unaware of the possibilities afforded by the intervention of a mother in a love story. He held Elena Osorio's mother to be at least partly responsible for Elena's rejection of him in favour of a richer lover, and at the end of his life portrayed her as Teodora in La Dorotea. The Dorotea-Teodora pair reappear in La niña de plata (MB 1610-12) and Teodora is the heroine's aunt in El acero de Madrid (MB 1608-12). Teodora in Castrucho clearly belongs to the type, although she is Fortuna's procuress rather than her mother (they call each other madre and hija). But in his

early treatments of the Dorotea situation, Belardo and Verdadero,<sup>1</sup> the heroine's uncle takes on the Teodora role in the former play and in the latter there is no exact parallel. In Verdadero mention is made of the fact that the consent of the mother of Belarda (Elena - Dorotea) must be obtained before she can marry Jacinto, but she never appears and there is no suggestion that she is likely to withhold it.

The Teodora in Castrucho, mentioned above, is one of the few Celestinas in Lope's early plays. Other go-betweens are Belarda in Leal and Dorista in Francesilla. Belarda, who is not especially old, keeps a small shop opposite Serafina's house and facilitates her first meeting with Leonardo; she is a hedonist rather than a bawd. In Francesilla Dorista is Clavela's dueña and urges her to enjoy her youth and beauty:

No sé qué esperan tus años  
 porque el tiempo y sus engaños  
 Mercurio y sus alas son.  
 Goza del oro que llueve  
 la mina de ese cabello  
 antes que vengas a vello  
 convertido en plata y nieve.  
 Goza esas rosas que enjugas  
 sin afeites y martirios,  
 antes que las buelvan lirios  
 los años y las arrugas;  
 y esos ojos, maravilla  
 del mundo y de amor vendado  
 sin que su cielo estrellado  
 se vuelva el tiempo en tortilla;  
 y esa boca, que no deja  
 que sangre o coral la adorne,  
 antes que la edad la torne  
 como faltriquera vieja;  
 y esos dientes, que ahora son  
 nácar, primero que sean  
 tales, que cuando los vean  
 parezcan corcho o carbón;  
 y ese cuello, y ese pecho,  
 y esas manos, y ese todo ... (Act I, 7 v<sup>o</sup>)

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<sup>1</sup> This implies acceptance of Morby's interpretation of Verdadero as an early working of the Dorotea story. See his 'Reflections on El verdadero amante'.

In Fabia the servant Camila momentarily takes a similar attitude, encouraging her mistress and her new lover to shake off their caution:

¿Para qué son embarazos  
de "yo os quiero más a vos"?  
Si os parecéis bien los dos,  
¡que os deis quinientos abrazos!  
Mi señora es un cordero:  
tiene aquesta condición. (98 a)

### The gracioso

Although Felisardo commands the respect and admiration of everyone who sees him, even of his enemies, his most positive qualities reside in his appearance and manner. The most vital person in the play is Tristán. Felisardo is very rarely seen without him, although he himself has an occasional scene without his master and often remains on stage for a few moments after Felisardo has left it. The gracioso, or figura del donaire, has attracted a great deal of critical attention. In a most exhaustive article<sup>1</sup> Arjona lists thirty characteristics which he detects in Tristán in Francesilla, which Lope said was the first gracioso part he wrote.<sup>2</sup> Arjona hoped in this way to establish a standard against which other graciosos or would-be graciosos could be judged and thus go some way towards assessing the date of the plays in which they appear. These characteristics are, for example, that he drinks, fancies himself as a polyglot, is greedy, indiscreet, uses refranes, is a coward, and is loyal within limits. To paralyse the gracioso in this way, reducing him to a list of immutable qualities, is to take altogether the wrong approach. If even half these characteristics were always to be found, in every gracioso, his success would be inexplicable.

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<sup>1</sup> 'La introducción del gracioso en el teatro de Lope de Vega'.

<sup>2</sup> In the preface to the first edition of the play in Parte XIII (1620).

The best study of the subject is still Montesinos's article.<sup>1</sup> His argument is that the gracioso is bound fast to the galán.

Toda una manera de concebir el alma humana y las sollicitaciones de la actividad por un mundo exterior encarnan en esta pareja ideal, cuyo símbolo sería un hermes bifronte o la cruz de dos ramas bifurcándose sobre un tronco. La literatura española dio a esta antítesis un contorno acusado y procedió con un criterio harto exclusivo <sup>a</sup> el intentar asir y realizar por modo artístico los dos órdenes de conatos elementales vivos en todo corazón: los de la carne o el espíritu. El teatro ha hecho una psicología analítica que cristalizó por último en dos tipos ejemplares. (22)

The gracioso is both echo and parody. To return to another Tristán, in Felisardo, we can see this quite clearly. In his role of echo, Tristán parallels Felisardo's love affair with one of his own, and the vows of love between him and Finea come directly after those between Felisardo and Elisa, and like them take the form of sonnets:

Felisardo: ¡Plega a los cielos, adorada Elisa  
de aquestos ojos, que su luz me falte,  
y en tierna juventud me sobresalte  
la triste nueva del morir precisa ...!

Elisa: ¡Pues si yo te olvidare eternamente,  
no dejare de estar agradecida,  
caiga desta montaña combatida  
del mar, en el rigor de su corriente ...!

Tristán: ¡Denme de noche por detrás un tajo,  
que sin serlo, me hagan de corona;  
háganme dos gigantes la mamona,  
y muérdame un alano del zancajo ... !

Finea: ¡Tope mil sombras y ánimas en pena  
de noche, si por agua fuere al río;  
aráñenme seis gatos de un judío;  
contra mí se conjure una colmena ...! (235 a-b)

Tristán's passion at least has in common with Felisardo's the fact that it is constant; if Finea does not appear after the first scene of Act II it is not because he has abandoned her for someone else. But his feeling for her

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<sup>1</sup> 'Algunas observaciones acerca de la figura del donaire', first published in 1925 in the Homenaje a Menéndez Pidal, and reprinted with a few revisions in his Estudios sobre Lope de Vega, pp.21-64.

is not intense, and she matters less to him than Elisa does to Felisardo. Tristán parodies Felisardo when they move to court; Lope demonstrates the astonishing ease with which the galán adapts himself by showing through Tristán how awkwardly a common man contrives to make adjustments:

Tristán: ¿No vengo gallardo?  
 Felisardo: Mira que en Balacio estás.  
 Tristán: Solía yo ser gorrón,  
 y en gorra me convertí,  
 pues a fe que hay pluma aquí  
 del gallo de la Pasión.  
 Las calzas están al uso,  
 sino que jurarte puedo  
 que, para entrar en Toledo,  
 el rey Vamba se las puso.  
 Pues para mí ámbar es  
 todo el colete unas flores;  
 que ya usamos los señores  
 el ámbar por el envés.  
 Finea me hizo el cuello ...  
 Felisardo: Necio, ¿eso mientas aquí? (243 a)

It is because Lope becomes interested in making this kind of contrast that Finea disappears; the point Lope was using her to make he now makes by other means, and in effect she ceases to exist.

In the matter of how Felisardo is to marry Elisa Tristán is neither echo nor parody, but instead complements his master. Felisardo wills and Tristán acts:

Tristán: ¿Quiéreste fiar de mí,  
 y contaré lo que sé?  
 Felisardo: ¡Ay, Tristán! ¿Qué harás por mí?  
 Tristán: Un remedio te daré  
 con que el Rey te ruegue a ti  
 que hables y quieras a Elisa. (252 b)

Once Tristán's plan has been formed, Felisardo is forced to act, and he performs the role of madman with some skill. His becoming an active rather than a passive figure is the principal cause for the difference already noted between the final act and the other two.

Tristán has another function, not necessarily a comic one, which also follows on from Montesinos's observations. He is Felisardo's most intimate

audience. Without him Felisardo would have no choice but to express himself in monologue, or not to express himself at all. The latter course of action is inconceivable; in the comedia very few things are left to our imagination, and anything that is not said in our hearing or performed before our eyes has not in fact taken place. Tristán has not saved us from long speeches altogether; there was a taste for these, probably fostered by pulpit oratory, and lengthy narrative accounts occur in every play. The presence of Tristán is nevertheless evidence of a technical advance. His function as audience is served by others: with regard to Elisa, by Finea, and, with regard to the King, by the Admiral, Aurelio and the Secretary. It is only Jacinto, the rival, who expresses himself in monologue (except in the first scene of the play in which he and Elisa between them set the scene for us). If we did not find rivals in other plays taking their friends or servants into their confidence, we might have deduced from this that envy and malice isolate a man from his fellows; as it is, Lope may have had some notion of this kind at the back of his mind on this particular occasion. Tristán and his fellow confidants are both sounding-boards and advisers, depending upon whether their companion is expressing an opinion or discussing a problem. We see the master and servant at their most complementary when there is in fact no problem for them to discuss; the principal's mind is already made up but Lope chooses this way of telling us his reasons. On such occasions the scene may be stylised to such an extent that we feel that each knows what the other is about to say and is not going to be affected by it (see the first scene of Molino for an example). From one point of view this is an exact description of the situation, since neither character has an independent existence and the intelligence at work is not that of the individual characters but Lope's own.

To say that Felisardo is unaware of 'reality' or that Tristán incarnates

it (with the implication that a realistic point of view is a virtue in itself) would be mistaken; Tristán is as much below the reality of passion, ecstasy, and despair as Felisardo is above the reality of making plans. Fundamentally the gracioso is a reaction: his approach to a subject is conditioned by the varying situation. There are moments at which the play is better served by intensifying the galán's mood than by mocking it. The first conversation between Felisardo and Tristán is not comic at all, but instead agrees with the lyrical context:

Músicos: No corráis, ventecillos  
con tanta prisa,  
porque al son de las aguas  
duerme la niña.  
Felisardo: Allí está Elisa, Tristán.  
Tristán: Ya, señor, a Elisa veo,  
y aun aquella a quien deseo  
decir que soy su galán.  
Felisardo: ¿Quiéresla?  
Tristán: Los pájarillos  
desta selva lo han cantado,  
y aun los grillos deste prado  
saben que traigo sus grillos.  
Músicos: No corráis, ventecillos ... (228 a)

Yet at a later stage, he expresses a very different attitude towards Finea. He has been trying to dissuade Felisardo from marrying Elisa by describing at length the disadvantages of matrimony:

Felisardo: Luego ¿no te casarías  
con Finea?  
Tristán: ¿Qué la debo?  
Felisardo: Débesla el haber entrado  
mil noches a este jardín,  
adonde la has requebrado.  
Tristán: No sentenciara un rocín  
mejor sentencia que has dado. (234 a)

In the same way Finea is characterised by her relationship with her mistress. She is comforting when Elisa despairs, encouraging when she is shy, and expert in closing one subject and opening another so as to prompt Elisa's changes of mood and topic of conversation:

Elisa:           ¿Cómo quieres tú que intente  
                  amor con este desvelo?  
                  A quien yo no sé quién es,  
                  y sé que ha de ser ajeno ...

Finea:           No lo apruebo ni condeno.  
                  ¿Qué es del papel? ...

Elisa:                               Jacinto  
                  de celoso le rompió,  
                  y en la mitad que llevó,  
                  con ser tan breve y sucinto,  
                  vio que era de Felisardo.

Finea:           ¿Celoso estaba?

Elisa:                               Y perdido  
                  de suerte, que no ha querido  
                  satisfacción.

Finea:                               Es gallardo.  
                  Ya bajan los labradores ... (227 a)

She promotes the display of the dama's qualities not only by giving her this kind of opportunity for self-expression, but also by being occasionally like her. Her first words in the play could be spoken by any dama:

Vuelve a esta gente los ojos,  
y los pasos a la fuente,  
ansí Dios tu vida aumente,  
y perderás mil enojos;  
que a coger agua descenden,  
llenos de verbena y rosas,  
mil aldeanas hermosas  
y algunos que las pretenden,  
con música y regocijo. (227 a)

It is implied that she is a servant and not Elisa's friend only when Lope wishes her to be a contrast to her mistress; in the night scene she is not only a contrast, but a reinforcement to Tristán, emphasising the latter's function in the play.

The comedia was among other things a deliberate attempt to combine two kinds of drama that had hitherto been kept separate:

Lo Trágico y lo Cómico mezclado,  
y Terencio con Séneca - aunque sea  
como otro Minotauro de Pasife -  
harán graue vna parte, otra ridícula,  
que aquesta variedad deleyta mucho. (1)

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<sup>1</sup> From El arte nuevo de hacer comedias en este tiempo, 174-8. This and all subsequent quotations are taken from the edition by Juana de José Prades, Clásicos Hispánicos, Madrid, 1971.

This in itself was not Lope's innovation, but it was he who found that the most effective way to combine humour with romantic passion, and so to give the impression that a wide range of human beings and activity was present on stage, was to unite them within the plot. In Felisardo humour and romantic passion are inseparable. Humour follows romantic passion wherever he goes, apes his emotions, refuses to be impressed by him, but nevertheless materially assists him; the two are mutually dependent. They do not interact; Felisardo and Tristán are not aware of each other in any real sense, and the portrayal of this mutual awareness was to be Cervantes's achievement. However it seems likely that Lope, like Cervantes, was interested in the joint presence in a work of art of different kinds of existence.

This is the only point at which one would wish to modify Montesinos's argument. It is possible that he gives too much attention to the pair formed by the galán and the gracioso, and that the real contrast is between the gracioso and the play as a whole. This contrast is created by Lope's constant awareness that any topic has several aspects. The comedia thrives on multiple statements. A man declares his love with a number of images, declaring that if he is rejected he will suffer several different fates; similarly expectation breeds complex fears and hopes. This is not only a linguistic habit. It is rare for a play to be divided neatly into a main plot and subsidiary action; instead the main plot is supported by numerous lesser stories, very few of which are developed and carried to a conclusion. To take an example: in Ferías the love between Leandro and Violante which first appears two-thirds of the way through the first act has been prepared for by flirtations between Eufrasia and Alberto, and Eugenia and Claudio, neither of which is developed beyond this act. During the rest of the play Leandro's friends are involved in subsidiary actions which only occasionally involve Leandro himself, and which serve to create a busy background which

attracts more of our attention than the main plot until very near the end. In a later play such as Ingrato although the main action, Florela's pursuit of the errant Albanio, in general dominates, the stage is often held by the relationships between Albanio and Fulgencia, Florela and Horacio, Leonida and Albanio, Leonida and Florela, and Fulgencia and Florela. Moreover there are no less than five servants in this play. Their inter-relationships are not developed (there is for example no female servant). Instead Lope was drawn to the idea of placing beside the kind of community, represented by the principal characters, which is the conventional milieu of literature, another community with different interests. This second kind of community is certainly not unknown to literature; it is the juxtaposition of the two within the same work which is new. The theme of the occasional clash between peasant and aristocratic values may be a descendant of this awareness of two different kinds of people, although it is altogether absent from the early plays.

### Belardo

It is an established fact that Lope made his own life the occasional subject of his writings. He gives an account of his love-affair with Elena Osorio and the unknown 'Marfisa' in Belardo and Verdadero. In a few other plays he introduces himself and his first wife as Belardo and Belisa, and in 1599 he begins to refer to his love affair with Micaela de Luján, who is Lucinda. Belardo is the most constant of Lope's pseudonyms, and is found in twenty-four of the seventy plays here studied (including one of doubtful authenticity, Difunta). The topic has been studied fully by Morley,<sup>1</sup> who makes the point that even in plays such as Verdadero, which

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<sup>1</sup> In Pseudonyms and Literary Disguises of Lope de Vega. The passage quoted below is on p.484.

is undoubtedly about Lope, identification is only sporadic:

From a study of Lope's pseudonyms one learns to take cognizance of a certain coyness in his personality. He seems to show his hand, and then withdraw it. Or, to make a feminine comparison, he wears a veil, he peeps from behind it occasionally and then covers his face again. He was by nature unsystematic; one may even say that his mind was disorderly. This natural bent has advantages in novelty and inventiveness. Its weakness lies in irregularity and lack of formal perfection.

Morley is undoubtedly right to reject the facile identification of Lope with Belardo on every occasion.<sup>1</sup> However it is possible to detect in Belardo a certain consistency of another kind, belonging to the figure in its own right, and only secondarily attributable to the connection with Lope. One would not wish to overstate this, but there are one or two features which Morley has overlooked.

In the first place Belardo is frequently a peasant, or, in a different kind of play, a shepherd. He is a peasant in Celauro, Reinaldos, Rodamonte, Ursón and Venturoso; he is a shepherd in Belardo, Ganso and Jacinto; in Laura he is a farmer and in Soldado a gardener. In all these plays there is at least the possibility of there being an autobiographical reference. In a number of cases Belardo is united to the woman he loves, be she Belisa or Lucinda, but in Rodamonte and Soldado he is lamenting her loss. Another thing they have in common is that, being connected with the countryside, they are just outside the main area of the play's action: the comedia generally has an urban tone. This is not quite true of Belardo and Ganso in which Belardo is primer galán, but it could be said that a pastoral play differs from plays with a court, town or military setting in rather the same way as a peasant differs from an aristocrat, a gentleman or a soldier: they are separate not by reason of social status, but because they are different kinds of being.

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<sup>1</sup> But see José María de Cossío, Lope, personaje de sus comedias, Madrid, 1948.

Secondarily, Belardo is often a protector. In Ferías and Mesón he is a father, and in Venturoso and Burlas a foster-father. The protection is more temporary in Laura, Reinaldos and Rodamonte. In Bella he is a protector of a different kind, being an elderly squire in the dama's service. In Ingratitud he is a page and in Maestro the hero's personal servant, but here the protective function is reduced. In Infanta he is a confidant and in Jacinto he is brought in to help Jacinto and Albania. In Ursón Belardo enters the play at the moment at which the Queen is forced to take refuge in the countryside, and he is on stage while she, off stage, is giving birth to her twins. He does not himself take her into his care, but his presence is not likely to be coincidental; he does at least express in words the sympathy which others with his name express in action. With some of these Belardos there is an autobiographical reference, but not with all. What is constant, however, is that they are all sympathetic to a principal character, or at any rate involved with him. (The squire in Bella is not in a position to identify with Lisbella, but he identifies himself closely with her honour). These Belardos, like the country-dwelling Belardos, are again just outside the action, connected to events and affecting them slightly without themselves being affected.

It is apparent from this that even when a specific Belardo makes no reference at all to any aspect of Lope's life, in the cases mentioned above it is not by chance that he is named as he is. There remain to be considered some half dozen plays where Belardo has no autobiographical relevance and where he cannot be accounted for by either of the categories just described. If we were to follow Morley we would have to accept that in these plays the name is employed quite casually, with no special meaning. However, if at least part of his audience formed certain expectations when it heard the name, and if Lope had identified himself with it on other occasions, he can

never have used the name casually. In such plays as Justas, where Ardenio is forced to conceal his identity from Adberite and takes the name of Belardo, we have not a casual but an insignificant - one might say, deliberately insignificant - use of the name. In other words the name is thrown in as a tease, provocatively attached in Fabia and Castrucho to insignificant soldiers, in Jorge to a captive bearing an important message from the hero, and in Matico to a faithful but unexciting gentleman who marries the heroine.

Part of the joke must be that at the best the resemblance between Lope and any specific Belardo is only a partial one. Lope himself had nothing in common with a peasant, and the comparison between himself and a madman in Locos is even more fanciful. Moreover the contrast between a benign protective Belardo and the volatile man Lope was in the last years of the century must have been great.

This use of the name Belardo in contexts where it can have no special meaning warns us against attributing a fixed personality to the figure. There is also the fact that the roles which he habitually plays are occasionally taken by people with different names. Certainly a rustic scene is no guarantee of the presence of a Belardo (he does not, for example, appear in Felisardo). The protective function is also taken by other people. Neither are autobiographical references always attributed to him. There is no hard-and-fast rule, and Belardo must be assessed anew each time he appears.

Lope seems to have been interested, like Cervantes, in reminding the audience that it was watching a work of fiction. An example is this self-conscious remark in Fabia, addressed to the audience by a servant:

Cerca llegué por aquí;  
 éste es Palacio; acá sale  
 Nerón, nuestro emperador,  
 que lo permite el autor  
 que de esta industria se vale;  
 porque si acá no saliera,  
 fuera aquí la relación  
 tan mala y sin razón,  
 que ninguno la entendiera. (99 a)

Anything as obvious as this is in fact rare. We should consider instead the fact that Lope devoted a great deal of time and energy to convincing the audience that the fanciful creatures who moved through his plays were real, and that what they did mattered. One of his greatest achievements was precisely this: to make a type of imagined being not only acceptable to his audience but even sufficiently influential for contemporary critics to talk of the dangerous effect of his plays. Yet at the same time Lope introduces a figure who carries with him something of his own experience, or who at least reminds the audience of the existence of the playwright, and thus delicately questions the reality of the fiction. The effect is not to destroy the illusion but to create yet another, of an ambiguous and open-ended kind, very proper to the theatre, which is the most artificial of art forms and at the same time uniquely compelling.

Lope did not create strong individual characters; he created instead dramatic and suggestive situations, adapted to the display of a constant but limited number of people. These are characterised in terms of sex, age, and role in the play. Such a technique of characterisation implies that the qualities of being male or female, young or old, lover, rival or servant produces in each case a specific range of characteristics. Each characteristic is felt to be proper to one type of person and to no other, except that a principal's friends and companions may share some of his own qualities to a lesser degree. The presence of any of these defining traits in a person to whom it is not apparently suited is the strongest possible indication that the person is not what he seems, and is a hint that the audience had become conditioned to respond to.

Some of the characteristics of a type may be mutually contradictory

in point of detail; with only a few exceptions all damas or all galanes are very like each other, but they are never carbon copies. An individual may moreover be unlike himself from one moment to the next. The varying demands not only of each play, but also of separate scenes within a play, will require the placing of emphasis on different aspects of the type. The actors would have adapted themselves to suit the words they had to say and the actions they had to perform, but not according to any concept of the character as a whole. No character is meant to be a faithful representation of a human being, and some of Lope's portraits of historical personages who do not conform to type can be flat (in Segundo and Otón). Instead each character is the sum of his parts. Elisa is first and foremost a dama, and her individual predicament is secondary to this fact. The difference may perhaps be illustrated by reference to the difference between the two verbs ser and estar: to the former verb correspond the stereotypes, the figures of dama, galán, barba or gracioso; to the latter correspond the individuals, the stereotypes as they appear in any one play. All but a few female characters are (son) damas, with a range of potential characteristics at their command; the individual dama is (está) composed of a selection of these. As long as the characteristics she possesses are suited to her role, contradictions within an individual will be less noticeable, and this is how inconsistencies become harmonised.

Inconsistency in characterisation can be illustrated on a larger scale by the Carolingian plays. The clearest example is the case of Galalón. In Reinaldos it is he who is chiefly responsible for the injustices done to the hero and eventually he and his brother Florante, who appears only in this play, are banished. However he turns up again in Marqués as Carloto's evil counsellor, and here he is killed as he escapes from his captors; his death makes a pointed contrast to Carloto's exemplary end. Undeterred,

Galalón makes a final appearance at Roncesvalles in Casamiento, where he misinforms the French about the strength of the Spanish army. It would be impossible to reconstruct his biography from these mutually conflicting facts, but there is a consistency of another kind: he is always the villain, he is always believed, and always found out. Similarly Roland is always the most important of the Peers, though never at the centre of events. In Casamiento the rivalry between two equally romantic nations is focussed upon the antagonism between Roland and Bernardo. In Reinaldos Roland is the protagonist's cousin (the relationship is not mentioned in any other play); it is he who is the most reluctant to believe in Reinaldo's guilt, and his eventual acceptance of it and decision to kill Reinaldos himself is a clear sign of the success of Galalón's plots. In Marqués he is pushed into a slightly antipathetic role, claiming that Carloto's murder of Valdovinos was nothing more than the action of a headstrong and enamoured young man. This echoes Charlemagne's own reluctance to bring his son to trial, much as he knows it is his obligation to do so; the Emperor's predicament is made more acute by there being someone to argue with him, and it is only Roland who has enough authority to do this. As to Charlemagne himself, in Marqués, where he has this critical decision to make, he is interestingly developed. In the other two plays he is less important and consequently less developed; probably as a consequence of this he seems rather weak. Certainly he is over-credulous; the plot of Reinaldos depends upon his acceptance of Galalón's slanders against one of the noblest of his knights, and when he surprises six of the Peers fighting among themselves in Casamiento he is too quickly persuaded by Roland that they are only practising.

The Carolingian plays also draw our attention to another aspect of characterisation. The play is always the spectacle and not the plot. There is a short scene in Marqués in which Doña Alda, Belerma and Sevilla

watch the men they love from a window. There are references to the interview Sevilla has just had with Carloto, and they unite in praise of the Marqués, but otherwise the plot is not served by the scene. On the other hand the play itself is enhanced by the presence of two such famous ladies as Doña Alda and Belerma. The reasons for their presence on stage are manufactured so as to bring these ballad-personages into the play (Doña Alda has a small part to play in the intrigue, but Belerma has none). They are the personification of their beauty, their picturesqueness and, above all, of their fame, and this is sufficient justification for their presence. The same principles operate, in a lower key in a play such as Felisardo in which all the characters are fictitious. The principals all correspond to the stereotypes already described; they are expected to appear, and this expectation gives them a little of the fascination which Doña Alda or Roland more obviously possess.

An important consequence of this is that the characters' most meaningful relationships are with the audience, and not with each other. On the whole what is said is intended for the instruction and entertainment of the spectator. An example in Felisardo is Jacinto's long account, near the beginning of the play, of Felisardo's presumed points of superiority to himself, and how these have affected Elisa's attitude; he then summarises the effect of all this on his own relationship with Elisa (277 a). The reader looks for Elisa's response to all this, and finds: 'Vase Jacinto', doubtless to a round of applause. The debate has come to an arbitrary end, and Elisa is left talking to an empty stage. Since there has already been an exchange of opinions between him and Elisa, there is not in fact much more to be said on the subject, but it is different with the quarrel between the King and Felisardo at the end of Act II. Everything in the act leads up to this moment, by which time it has become clear that father and son cannot possibly agree over Felisardo's marriage. We might feel justified

in expecting a scene of some intensity, but what Lope gives us is very brief. The King is alone on stage, Felisardo comes to him, the King makes his position clear and then leaves abruptly; Felisardo's brief remarks can hardly have made the scene anything other than a monologue (251 a). This kind of scene makes the assumption that no character will ever be influenced by what another has to say, although the plot, over-riding psychology, may oblige him to adopt another attitude. Instead it is the audience which reacts, and the audience which makes a response.

## V

## THE STRUCTURE OF THE PLAY

Elements in the play as a spectacle

The subject of a comedia does not have a decisive influence over its contents, and there are a number of scenes which do not make a direct contribution towards the galán's success or the good and evil fortunes of the lovers. Things may happen to the primer galán, or to the primera dama, which, though nominally related to the plot, do not greatly contribute towards it. This helps to explain inconsistencies not only of fact but of tone; the galán is not always in the dreamlike state which Montesinos describes,<sup>1</sup> but may occasionally condescend to be a farçeur. When Felisardo deserts his princely gravity, which makes him (in Tristán's words) 'más tieso / que si comiera el montante' (241 a), and adopts the antic behaviour of a madman, he too is ridiculous and the tone of the play changes noticeably. But we are mistaken if we look upon inconsistencies or irrelevancies as matters for adverse criticism. There is every likelihood that the audience would have remembered Felisardo's mad scenes with as much approval as his dashing and romantic behaviour in the first-act night scene; neither could it fail to have been delighted by the semi-pastoral scene in the first act, which is far more than a lyrical setting for the first meeting in the play between Elisa and Felisardo. We must make a distinction between the play

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<sup>1</sup> 'El héroe se cierra a las realidades cotidianas, perdido en anhelos y ensueños ... ve la vida a través de sus sueños ... ha soñado perfecciones ideales y a cada paso cree verlas realizarse.' Estudios, p.38.

as an argument, whose appeal is to our reason, and the play as a spectacle, whose appeal is to our imagination. Although ideally any play would be a compound of both, with the spectacle supporting the argument, in nearly every play (and, one suspects, in the majority of Lope's total output) it is the spectacle which predominates. Things happen in the comedia - above all, in the love story - because they became customary, because they were of proved success and, eventually, because no dramatic performance was complete without them.

(a) Song and dance scenes

After the stormy opening scene of Felisardo, Elisa is left alone on stage. She is joined by her maid Finea, and the entry of this new character brings not only a new scene but a new topic and a new dramatic idiom. A number of villagers come in and perform some dances. After each dance they sing a brief song; the dance and the song between them divide the spoken part of the scene into what is effectively three stanzas. Although most of the first act is set in Elisa's village, there is no other scene quite like this. Elisa is a peasant girl because this makes it more difficult for her to marry Felisardo; one presumes her dress reflects her status (though even this is not certain) but in every other way she resembles a town-bred girl. Thus, though she is the excuse for this scene, she has not herself set the tone for it; it exists in its own right.

The excuse is gladly taken advantage of in other plays. In Act II of GalánE Celio, disillusioned with the women he has met living in the capital, goes to the countryside and witnesses this scene: 'Salen el Alcalde, Costanza, Pinardo, Galerio, Armento y Mirena dando voces, con un tamboril y bailando y hablen' (136 a). At a wedding in Albanio this song is sung in honour of Ismenia:

A la gala de la madrina,  
 que nadie la iguala en toda la villa.  
 Esta graciosa zagala  
 vence a todas en la gala,  
 y ella a sí misma se iguala,  
 porque es de suerte divina  
 que nadie la iguala en toda la villa.  
 Fue tal su valor divino,  
 que en algún modo convino  
 que la igualase el padrino,  
 porque era tan bella y linda  
 que nadie la iguala en toda la villa. (5 a)

In Locos the madmen perform 'una máscara de locos' at the mock wedding in Act III; this is one of the few occasions where a song or dance is not found in a rustic setting.

In the third act of Felisardo there are two more songs, not in popular vein, which are part of the King's attempt to distract Felisardo from his melancholy (253-4). Both fail, since Felisardo contrives to relate them to his own supposed infatuation with the statue. This more formal lyric diversion is comparatively rare, and there are not many examples of it in the early plays. Not unlike it in its effect are the loa which an actor recites after the two songs just mentioned have been sung, and the interrupted pastoral solloquy which entertains guests at a feast in Otón. This is a /c debate about love, which is the proper topic for a pastoral scene, but although it is spoken by a man and a woman it is not personalised in the same way as the argument in Felisardo between Ergasto and Flérida.

(b) Wedding and Christening scenes

Nearly all Lope's plays end with marriage, but not with a wedding. Once the dénouement has been reached the play runs forward to a very speedy conclusion; a more leisurely final scene ran the risk of leaving the actors playing to the backs, and certainly to the commentaries, of a departing audience. Moreover those weddings which take place during a play, important though they may be, are seldom performed on stage. Ingratitud is the

history of a man who takes advantage of other people, above all of his mistress Luciana, but who is frustrated and then actually rejected by all his victims. Left alone naked after a beating, he says:

Volverme quiero a Luciana,  
que tengo sus brazos ciertos,  
como, en fin, de madre abiertos,  
y casaréme mañana.  
¡Y qué dulce alojamiento  
que tendré luego en sus brazos!  
¡Con qué gusto, con qué abrazos!  
¡Parece que ya los siento!  
¡Ah, Luciana, que tú eres  
el bien que mi alma desea,  
ansí es justo te posea,  
firme ejemplo de mujeres!  
Voy a darte mil abrazos,  
que ya aborrezco a Lisarda.  
¡Oh qué cama que me aguarda  
y qué regalados brazos! (485 a)

As the audience already knows, Luciana has agreed to marry someone else; scenes of preparation for the marriage are inserted into the main action, and when Tancredo arrives the celebrations are at their height. However the banquet is off stage, and the only evidence we see of it is a servants' quarrel. In the same way the two crucial weddings in Viuda are performed off stage, and we see the aftermath.

It is only when the marriage is in some way picturesque that it is brought on stage, and developed into a scene in its own right; that is, when it has more to offer than an advance in the plot. In Rodamonte a Moor is to marry a Christian, and the wedding service is preceded by his baptism:

Salen al bautismo, Rugero, Carlos, Bradamante, un sacerdote,  
un sacristán, dos niños con velas blancas, otros dos con fuentes,  
el padrino y la madrina, y los demás que pudieren salir al  
acompañar: ha de haber un altar muy bien aderezado, y Rugero  
ha de ir vestido de blanco; ponen en el altar velas y fuentes.  
(410 a)

This comes very near the close of the play, going against the general rule; it is an early play and Lope may not yet have learned to be wary of the

audience's restlessness. In Marqués there is the description of another marriage between a Christian and a converted Moor. A wedding is sometimes staged when it is a sham, since the element of deception increases its power to entertain. The mock-wedding between Fedra and Feliciano in Locos is very showy, with a large number of on-stage spectators. In Molino (as in Felisardo) the mock wedding is part of a deception practised against someone, to induce him to convert the pretence into fact. It is in fact a double-wedding, held in a rustic setting; for one of the couples it is quite genuine. This song is sung:

Esta novia se lleva la flor,  
que las otras no.  
Bendiga Dios el molino  
que tales novias sustenta;  
muela su harina sin cuenta  
a costa de tal padrino.  
Estas muelas muelen de lo fino  
del trigo, que muele amor;  
que las otras no. (200)

In Albanio the dama and galán meet for the first time during a christening at which they are the godparents. The play begins with this scene: 'Salen a un bateo los pastores que sean menester para las fuentes, rosca y aguamanil y niño, y luego Albanio, padrino, y Ismenia, madrina ...' (1 a). There is a formal exchange of compliments, during which it becomes obvious that Ismenia and Albanio have fallen in love and that two other shepherds are consumed with rage and jealousy; then a name is chosen for the child, and the company enters church. There is not much rustic simplicity about this scene. However, in the last act the Countess Leriana, wife of the shepherds' landlord, gives birth to a child and the celebrations for this are more lively, being organised by two comic mayors. They consist of 'un volteador en camisa y calzones, con una espada', 'dos botargas en dos caballitos de caña con reguileros', and a gypsy dance (36-7). All this is performed before an on-stage audience consisting of the Count, the Countess,

and their household. The fact that the name of Albanio should have been given to the primer galán suggests that the play was written to be performed before the Duke and Duchess of Alba, possibly to celebrate the birth of a baby to the Duchess; the Duke and Duchess might well have amused themselves by taking the unexacting roles of their counterparts. The play concludes with a sofiza, a mock-fight between cristianos and moros, who are rival groups of shepherds in disguise; these suddenly begin to attack each other in earnest, and so save the ending from being completely static.

(c) Night scenes

The most important episode in Act I of Felisardo is the meeting between Elisa and Felisardo at night outside her window. This is not a brief lyrical passage but has a much more complex structure. The romantic passion of the lovers is offset by the comical vows of their servants; if the scene has a fault it is that Lope is over-indulgent towards Tristán and Finea and gives them too much to say. There are also two watchers, Doristeo and Jacinto, who give by their reactions another view of what is happening. The scene is also an excellent example of how Lope holds his audience by rapid changes of mood. It begins with Tristán's long speech on the virtues of a single life, which is a fine piece of comic writing. The love scene follows, in which the three contrasting couples already described take part. As Doristeo goes forward to argue with Felisardo the two servants fade into the background, and the stage is left to the three men, with Elisa making a few brief but decisive contributions. As Felisardo manages to appease Doristeo the scene becomes gradually quieter, until suddenly Felisardo says that he will take Elisa away with him and they and the servants depart, leaving Doristeo and Jacinto to bring the scene to a close.

It was suggested earlier, in the discussion of Jacinto's role in the

love story, that this scene's inevitability makes Lope forget to show us Jacinto learning that it will take place; instead Lope endows him with a miraculous foreknowledge. Rather as the galán speaks of his love in terms of 'pearls' and 'coral', so will he show his devotion by going to her window at night; the dama, whose repressed upbringing has not taught her how to express passion, will say instead 'venid esta noche': it is part of the vocabulary of love. One reason for the suitability of night as a setting for such a meeting is somewhat concealed by the great propriety of what is usually said and done, but the unvarying suspicions of any observer give us the clue. It is not exactly that two lovers who meet by night are playing with fire, and that the audience is kept in suspense wondering whether they will eventually sleep together: the audience, better informed than the observer within the play, can deduce from the context the probability or otherwise of this happening. Rather it is the case that the connection between night and love has been consecrated by literary tradition to such an extent, that for Lope the one inevitably suggests the other, whether the lovers are to talk together or to sleep together.

In those plays in which the couple does make love, it usually happens at some distance from the action, between scenes, and not just off stage at the same time as something is happening on stage; the latter would suggest that we had, so to speak, been led up to the bedroom door, and Lope does not indulge in quite this kind of innuendo. Characteristic exceptions are found in PríncipeI and Mesón. In the former Hipólita spends one whole night refusing to sleep with Alejandro until she has her sister's permission, at the same time feverishly knocking at her sister's door; Rosimunda is in bed with Torcato, and makes no answer. In Mesón an alguacil raids the inn and finds no less than five of the beds irregularly occupied:

Alguacil: Mirar quiero primero este segundo.  
 Mesonero: Entre en buen hora, y hallará un anciano.

Entra, y saca a Rodrigo y Juana

Alguacil: ¿Ve cómo se engañaba, hermano güésped?  
 ¿Qué hace aqueste mozo con su hija?  
 ... En el tercero  
 entro con su licencia ...

Sale el alguacil, y saca a Belardo y Belariso

¡Peor está que estaba este negocio!  
 Que amancebado puede aún sufrirse;  
 mas un hombre con otro ...  
 Entrar quiero en el cuarto, quinto y sexto.  
 Belardo: ¡Hideputa, bellaco! ¿Esto se sufre?  
 Muy tendido en la cama reposando  
 y cuando, descuidado, entré a acostarme  
 os hallo a brazo abierto recibiendo.  
 Belariso: Hamme engañado, que, por Dios, os juro  
 que esperaba la dama que os a hecho  
 la misma burla, pues con más blandura  
 llegábais vos a darme boca y brazos ...

Torna a salir el alguacil, y sácalos a todos

Alguacil: De dos en dos los hombres en las camas.  
 ¡Castigue Dios tal casa con el fuego  
 que las cinco ciudades abrasaba! (305 a-b)

Night is the pretext for scenes of less intimate pleasure-seeking, in which groups of friends (all men, and usually young men) spend the night in the streets, amusing themselves - often by annoying others. Such scenes, which are often very entertaining, are found in Ferías and Bella (where the setting is Madrid), in Grao (Valencia) and SerranaT (Salamanca). Love has its place in these scenes, but as a diversion rather than a passion:

Roberto: ¿Adónde iremos a tener un rato  
 donde se gaste en gusto y pasatiempo?  
 Adrián: Brisena vive allí.  
 Roberto: ¿La del retrato,  
 por quien acuchillaron al amigo?  
 Claudio: Téngola por mujer de hidalgo trato. ...  
 Adrián: Leandro, vamos  
 en casa de Rufina.



and draws them on Jacinto and Doristeco. Plays in which rivals do fight are Traición, Favor and Celauro. In Maestro the scene is given a comic turn when a jealous husband, guarding the honour of his house, is mistaken for his sister-in-law's suitor and given a thrashing, suitable treatment for one whose suspicions make him almost as ridiculous a figure as the cuckold he fears he might be.

(d) Scenes of deception and misunderstanding

This kind of scene is very popular, and takes many forms. The simplest kind of deception occurs when two people are talking together, and are misunderstood by an observer. (With very few exceptions, no watcher can ever hear what is being said). Thus Doristeco mistakes the nature of the meeting between Elisa and Felisardo. These mistakes can be quite accidental; in Enemigo Laurencia watches her lover, Pinabelo, talking to Cintia without realising that he is giving her some papers to hide:

Pinabelo: Mételos dentro del pecho,  
 porque es sagrado lugar  
 donde no te han de mirar.  
 Cintia: Bien has dicho.  
 Pinabelo: Bien has hecho.  
 Cintia: Ayúdame, por que estén  
 bien escondidos.  
 Pinabelo (ayudándola a ponerlos en el pecho): Están  
 tan bien, que no los verán  
 los linceos, que tanto ven.  
 Cintia: ¡Cuál vienen al pecho estrechos!  
 Laurencia: ¿Qué he visto? ¿Hay mayor maldad?  
 ¿Que con tanta libertad  
 osó tocarle los pechos? (137 a-b)

This kind of accidental misunderstanding is not frequent, and it is more usual for the deception to be contrived. It is not by chance that Doristeco sees his daughter talking to Felisardo; moreover Jacinto deliberately misinterprets Felisardo's intentions to him, so that he fears the worst. A more elaborate deception is practised in Laura. Octavio, in love with Laura, tells her husband Oranteo that she has sought his love. He then

persuades Laura's maid Leonarda to receive him at her window wearing her mistress's clothes. Oranteo watches them and thinks he has seen proof of Laura's infidelity. The deception is a double one since Leonarda thinks she is helping Laura and Oranteo, rather than the reverse.

This scene depends greatly on Leonarda's disguise, and anyone who disguises himself immediately creates a scene of deception. Lope's use of disguise was considered earlier, and need only be mentioned here to make the point that it is sometimes adopted only for the length of a scene, to create 'a scene of deception' rather than to exploit the idea of disguise in any more fundamental way. In Carlos the Duke of Burgundy borrows Carlos's hat and cloak for no very good reason, and while he is wearing these is set upon by one of Carlos's enemies. As a result of this the Duchess's malice, which is already all but obvious, is finally exposed, but a large part of the scene's effect must lie in the sight of a head of state's being attacked in error. Early in Laura the heroine makes a brief appearance as a page, speaking with the pertness often found in women disguised as men; this scene has no effect at all on the plot. A variation of the idea of disguise is found in Ganso in which Silvero and Pradelo can become invisible to the other characters, though of course they are still visible to the audience. Knowing that they are on stage while the characters remain in ignorance, the audience is in much the same position as when it knows the identity of someone who is unknown to the persons within the play. Whereas someone in disguise runs the risk of having his anonymity penetrated, the danger here is that the other characters should begin to suspect, because of some words that have been let slip by the unseen watchers, that they are not alone.

Another kind of deception is for someone to speak the truth in a manner intended to deceive: 'El engañar con la verdad es cosa / que ha parecido bien' (Arte nuevo, 319-20). In Justas Ardenio has to hide his

identity from Adberite and calls himself Belardo. She asks him for information about himself and he replies:

En lo que es el talle y gesto ...  
yo le parezco en extremo. (258 a)

He amuses himself by adding:

Es el hombre más cobarde  
que se ha calzado acicate. (258 a)

Later in the play he kills her brother and, needing to account for his wounds, tells her he received them while attacking her brother's murderer. He arranges that she should surprise him fighting off the 'murderer', and when she goes to rescue him he tells her:

Y aunque pagado os habéis  
de la vida que me dais,  
mi muerte, Reina, lloráis  
porque no me conocéis;  
mas en sabiendo quien soy,  
quedaréis arrepentida  
de que dejastes con vida  
a quien por quien tal estoy.

Ebandro: Con las verdades la engaña. (269 a-b)

Ardenio's servant takes care his master's cleverness does not escape us.

In Ferías one of the characters tells the truth and is not believed. A number of young men are standing in front of a stall; Claudio has rashly offered to buy Eugenia a present:

Lucrecio: ¿Qué quiere, señor galán?  
Ladrón: Mirar, señor.  
Adrián: Mire, amigo.  
Claudio: Roberto, mirad que os digo,  
¡vive Dios! que es un caimán.  
No sé qué tengo de hacer;  
de mal se me hace pagar,  
que éstos me pueden gritar  
si la acertasen a ver.  
Es un demonio,

Roberto: ¡Por Dios,  
que me habéis hecho refr!

Ladrón: Yo hice mi lance: a huir.

Vase

Lucrecio: ¿Qué están hablando los dos?

- Adrián: Pedirále algún dinero.  
 Roberto: Dos remedios serán buenos.  
 Decidle que echastes menos  
 la bolsa ...
- Claudio: Tomo el primero,  
 que sin falta es el mejor.  
 Tomá, que os la quiero dar;  
 que vos la podéis guardar,  
 no nos entiendan la flor;  
 porque yo sacaré el lienzo  
 y haré que me la han hurtado.
- Roberto: Mostrad.
- Claudio: Si está en este lado,  
 haced cuenta que comienzo.  
 Pero esperad, ¡por Dios vivo,  
 que no parece!
- Roberto: ¿Qué, qué?  
 Claudio: Aquí la metí, y no sé ...  
 Roberto: Cosa que os suceda al vivo.  
 Claudio: ¡Por Nuestro Señor, Roberto,  
 que ha sido al pie de la letra!
- Lucrecio: Mucho el gabacho penetra;  
 que os ha de ver, estoy cierto.
- Claudio: ¿No es bueno, señor Lucrecio,  
 que en este punto me han dado  
 golpe a la bolsa y sacado  
 dinero y cosas de precio?
- Lucrecio: ¿Cómo, cómo?  
 Claudio: Treinta escudos  
 y dos sortijas me lleva.
- Eugenia: Apostaré que me prueba.  
 Adrián: Habéisnos dejado mudos;  
 aunque, si digo verdad,  
 pienso que os arrepentistes  
 de las ferias que le distes.
- Claudio: ¡Qué graciosa necedad!  
 Juro a Dios solenemente  
 que me llevan lo que digo.
- Roberto: Agora, estando conmigo.  
 Lucrecio: ¡Roberto estaba presente!
- Claudio: ¡Alto!, esto es hecho; reíos.  
 ¡Veis que me estoy yo ahorcando  
 y estáis riendo y burlando! (22-4)

Another kind of equivocation is found in Justas. Dêlbora is talking  
 at her window to Ardenio while Jelando, whom she loves, is hiding nearby:

- Ardenio: Suspenso estoy en miraros.  
 Dêlbora: Y a mí me tiene suspensa  
 ver que por ajena ofensa  
 deja el alma de gozaros.
- Ardenio: ¿Por ajena ofensa a mí?  
 ¿Quién de mi bien me retira?
- Jelando: Conmigo habla y me mira,  
 ella lo dice por mí. (253 b)

In Carlos Feliciano asks Carlos to give a sonnet to the woman he loves, Leonora, not knowing that she and Carlos are secretly married. He then watches her reactions to the sonnet, and taking all the favours which Leonora bestows on Carlos to be given on his own account, urges Carlos on. In Argel Aureliano also acts unconsciously against his own interests. He asks Leonido to intercede with Flavia on his behalf, but Leonido instead urges her to marry Rosardo. Aureliano, who has been watching them, steps forward:

Sin duda la habla por mí.  
 ¿Si llegaré? ... Llegar quiero.  
 Por parecerme que aquí  
 habláis en el bien que espero,  
 me atrevo a llegar aquí.  
 ¡Haz, dulce señora mía,  
 lo que Leonido te ruega! (493 a-b)

Like Adberite in the scene mentioned above, people often fail to realise that they are talking to someone who for some reason or another is important to them. Thus in Ferías Alberto meets a woman in disguise and pays court to her; like so many men in his position he talks to her about his wife:

ella me enfada;  
 creed que verla no puedo;  
 donde estoy la tengo miedo;  
 es muy necia y porfiada;  
 razonable talle tiene,  
 pero es muy soberbia y loca. (39)

The veiled lady is in fact his wife. There is one popular form of deception which Lope does not employ; none of his early plays contains a pair of identical twins.

(e) Scenes involving children

Children cannot really be discussed as a character type; there is not much to say about them as personalities, except that Lope usually portrays them with great tenderness. In this field he had fewer literary or theatrical precedents than he did for situations involving adults; it is natural to suppose that he drew children from life, for example from

observation of his own children (he was a devoted father). This special attitude does not create individuals but it produces moving scenes. Stage children are always wise beyond their years, and at the age of six or seven are quite articulate. They are however innocent and defenceless, and it is the unique combination of these qualities which most characterises the scenes in which they appear. In Infanta Lavidoro is seven years old:

Lavinia: Mirad, hijo Lavidoro,  
que me habéis de regalar  
con lo que hoy ha de cazar  
ese arco y flechas de oro.  
Decid: ¿qué habéis de traerme?

Lavidoro: Un ciervo, madre, muy grande.

Lavinia: Esto, aunque el valor lo mande,  
lo que es fuerza, agora duerme.  
Por ahora me contento  
que un conejuelo matéis,  
el más pequeño que halléis.

Lavidoro: ¿Qué es uno? Mataré ciento;  
y aun a fe que estoy corrido  
que por niño me tengáis.

Lavinia: Hijo, el valor que mostráis  
ya os le tengo agradecido.

Lavidoro: Pues yo iré y os le traeré,  
y entramos le cenaremos. (241 b - 242 a)

Later in the play Lope uses the child to increase the pathos of Lavinia's situation, when she has just been rejected by his father, who has failed to recognise her:

Lavidoro: Madre, ¿qué quieres hacer?

Lavinia: Hijo, quiérome matar.

Lavidoro: ¿Por qué, madre? ¿Qué le han hecho?

Lavinia: Hanme quitado la vida.

Lavidoro: Pues dígame el homicida  
y romperéle aquel pecho.

Lavinia: No podrás, hijo, que es Rey.

Lavidoro: ¡Rey! ¿Qué importa?

Lavinia: Y vuestro padre.

Lavidoro: ¿Rey mi padre y vos mi madre? ...

Ciudadano: ¿Qué hace aquella mujer?

Alguacil: Escucha, y podremos vello.  
Una liga tiene al cuello;  
algún mal se quiere hacer.

Ciudadano: Un niño está porfiando  
que se la quiere quitar.

Lavinia: Deja, hijo, el porfiar,  
que estoy la muerte aguardando.

Lavidoro: Pues, madre, ¿quiere dejarme  
aquí solo en tierra ajena?  
Lavinia: ¡Hijo, no me des más pena!  
Lavidoro: Con vos tengo de acabarme. (245 a-b)

Children can be effective even when they take no active part in a scene.

In both Laura and Celauro the heroine's sufferings are at their most intense when they are parted from their children:

Fulgencia: Llevaos a Esteban, señor.  
Lupercio: Aunque él mismo lo suplique.  
Vete, infamia de mi honor.  
Fulgencia: Dejadme, señor, a Enrique,  
que me costó más dolor.  
Dejádmele, señor mío,  
porque un retrato me quede  
de esa cara, talle y brío;  
que éste consolarme puede,  
ya que os vais con tal desvío.

Sabino entre con los dos niños

Sabino: Aquí los niños están.  
Lupercio: Vente conmigo.  
Sabino: Yo iré.  
Fulgencia: Espérate y me verán;  
que verlos yo no podré,  
según mis lágrimas van.  
Hijos, yo soy la mujer  
del mundo más desdichada.  
Vuestra madre solía ser;  
ya soy madrastra culpada,  
y que no os tengo de ver.  
Si acaso vivís, y acaso  
sabéis por quien esto paso,  
vengadme dél, hijos míos. (Celauro, 97-8)

(f) Scenes involving appeals to the king, and judgements

Although these two types of scene are not always found together they are to some extent complementary, since both bring out the wisdom and discretion possessed by figures of authority, in particular a king. In a society in which justice was held to be the inalienable attribute of a monarch, the remedy for injustice - in the ideal world of the comedia - was either supplied or sanctioned in a direct and formal manner by the king, or by someone similarly placed in the community in question: a general, a mayor, a duke.

It is because the monarch has a direct responsibility for justice that he is more accessible in a play than he would be in real life. In the early plays there is in fact very little in the way of a formal appeal to a king, in which the narrator recounts his misfortunes and implores the king to intercede. In Casamiento almost everything which Bernardo says to Alfonso el Casto takes the form of an appeal, but here the author of the injustice is the King himself, both in making Charlemagne his heir and in refusing to let Bernardo's parents marry. Nevertheless he invokes an abstract concept of justice, in the manner proper to the type, even though he also demands personal recompense. In Comendadores the Veinticuatro's speech, part of which was quoted in the discussion of the success story, is not an appeal for action since it describes the action that has already been taken. Instead it is an appeal for approval, which, when it is given, has the same effect as if the King himself has acted; without this scene the play would be incomplete. In Felisardo there is a scene which bears some resemblance to the type, when Doristeco asks permission of the King to take Elisa back to the village, and gives not only the history of his daughter's relationship with Jacinto and Felisardo but also his own history. More is accomplished here than Elisa's release from prison: the speech contains a certain amount of information which is quite new, and makes it clear for the first time that Elisa is not a peasant but a distant relation of the King himself. The King is not required to act on this, but the effect of Doristeco's address to him is that of suddenly taking a short / but through the complex obstacles / c in the lovers' path, and this is just the way in which a formal appeal works.

A somewhat comic version of the scene is found in Ganso. Naples is ravaged by a plague and all those citizens whose habits are thought to be vicious have been held responsible for it and expelled. They appeal to Count Rodulfo against their exile, and here we have the elements of a scene

of judgement, since he listens to the excuses of each one and in two cases confirms the sentence individually, the remainder being condemned en masse:

Conde:           ¿Quién eres?  
 Ramera:           Una mujer  
                   que ha vivido libremente.  
 Conde:           Bien te puedo responder  
                   tan libre y públicamente  
                   si es público tu pecado  
                   y has públicamente errado.  
                   No hierra el castigo en ser  
                   para tan libre mujer  
                   tan público y declarado. (166 a)

Essential features of scenes of judgement are the wisdom of the judge, the peculiar aptness of his sentence, and his elasticity: he is able to assess each case afresh, finding a suitable punishment on each occasion, and does not operate with the rigidity of established legal systems (or with the rigidity which we find when the subjects of some of the judgements, such as adultery, is the theme of a whole play). In several plays these scenes take place in Act III, as a pause between the increasing complications of Act II and the approaching conclusion. Some, like Camila's judgements in Burlas, are connected with the conclusion; the last prisoner to be brought before Camila is the primer galán. This scene is a good example of the type. The first prisoner had made love to a young woman with her consent, and they wish to marry:

Relator:       El padre pide la muerte  
                   por el honor de su casa.  
                   Es intratable y cruel;  
                   ya le ruegan que se aplaque,  
                   pero no hay razón con él  
                   que de aqueste mal le saque.  
 Camila:       Aquí lo haremos sin él.  
                   Los hombres cuerdos y ancianos  
                   de crédito y cortesanos,  
                   de nobleza y pundonor,  
                   a los casos del honor  
                   ponen delante las manos.  
                   ¿Quieres tú casar con ella?  
 Estacio:       Sólo deseo la vida  
                   para servilla y querella.  
 Camila:       No quiera Dios que lo impida.  
                   Que goces mil años della. (66 a)

The second prisoner had killed his wife at the instigation of his mistress:

Que se casen, y casados  
por medios tan desdichados,  
será rigurosa y fuerte  
que ella temerá al traidor  
cuando por otra le acabe,  
y él, viendo que hechizos sabe,  
tendrá ese mismo temor.  
¿Qué muerte más dura y grave? (66 b)

The third is a student:

Soy hombre de buen humor;  
soy reo, soy relator,  
y entrando en un melonar  
una mañana a estudiar,  
descalabré a un labrador.  
La hambre es cara de hereje;  
vuestra majestad me deje,  
que no es bien que esta ciudad  
pierda tal habilidad  
porque un villano se queje.  
Camila: A risa me ha provocado.  
Echalde luego de ahí. (66 b)

The fourth appeals to the Queen's compassion:

Relator: Ha hecho un grave delito;  
que la imagen y trofeo  
de Alcestes, tu agüelo invito,  
arrancó del coliseo  
y a su casa la llevó,  
y dicen que la quemó.  
Confiesa un gran desvarío,  
que era pobre, y que el gran frío  
a quemalla le obligó.  
Camila: En muy poco le difama. (66b - 67 a)

And the fifth is Lope himself:

Relator: Este es un mozo que amaba  
una mujer por extremo,  
que su afición le pagaba.  
Es su nombre Polifemo.  
Camila: Prosigue.  
Relator: Es el caso ...  
Camila: Acaba.  
Relator: Que después de muchos celos  
le ha escrito muchos libelos.  
Camila: ¿Pruébase que se han querido?  
Relator: Y que su nombre ha subido  
otras veces a los cielos. (67a)

Similar scenes occur in Segundo and Favor. In the former San Segundo

dispenses charity to two poor people by performing separate miracles, each one suited to the needs of the individual; the Saint assesses the beggars' claims just as a king assesses a criminal's guilt. In Favor Astolfo, disguised as a Moorish prince, is asked to decide between four gentlemen who claim to have killed Astolfo himself. Each in turn gives his description of Astolfo's death. One has brought signed declarations from witnesses, the second a confession signed by the dying man, another has brought his clothes and the fourth his mummified head; he is moreover said to have been killed in Aragón, Paris, Galicia and Brussels respectively. What makes this resemble a scene of judgement is the way in which the four give their evidence one after the other, and the unchallengeable soundness of Astolfo's decision:

Astolfo: ¿Qué señas trae Raimundo?  
 Raimundo: Yo, bastante información.  
 Clarideno: Yo su firma.  
 Astolfo: ¡Tales son  
 las pretensiones del mundo!  
 ¿Y tú?  
 Leardo: Traigo su vestido.  
 Esferio: Yo su cabeza, que es más  
 Astolfo: Y tú, Reina, ¿qué darás  
 a quien el Duque ha traído?  
 Rosaura: Prometí ser su mujer.  
 Astolfo: Pues yo mejor seña doy,  
 porque el mismo Duque soy  
 y el que me vengo a traer. (508 b - 509 a)

(g) Other recurrent scenes

There are in addition a number of other types of scene, occurring more sporadically. These are, for example, mad scenes, which are generally comic even when, in Belardo, Lope portrays himself driven mad by the betrayal of Jacinta (i.e. Elena Osorio). In Rodamonte both Mandricardo and Rodamonte run amok, and the famous madness of Roland, here called Orlando in accordance with the Italian source, is described. Locos is naturally full of mad scenes, some real but most of them feigned. In a feigned mad scene the madmen are more literary than in a real one, and it is usually clear that they are

making fun of the sane; they are also less likely to turn violent, but their appearance is equally comic. In the following scene from Locos the references are to scenes from Orlando furioso and Orlando Innamorato:

Erffila: Ea, denme un palafrén,  
que me aguarda Mandricardo.  
Floriano: Denme a mí caballo y lanza,  
y un vestido de mudanza  
hecho de todos colores ...  
Erffila: Tenme tú de aquese estribo.  
Floriano: ¡Y cómo si te tendré!  
Que eres alma por quien vivo.  
Erffila: ¡Oh, ladrón!, ¡muérdeme el pie?  
Floriano: Ladrón no; que soy cautivo.  
Erffila: ¿Sabes que soy Doralice?  
Floriano: Tu hermosura me lo dice.  
¿Seré yo tu Mandricardo? (114)

There are a few scenes involving magic, or the supernatural, and some Christian miracles. In Justas Jelando is preparing for a joust in which he will die:

Va subiendo como por reja, y asómase a la ventana una  
sombra a modo de Muerte, con su calavera, y Jelando  
cae desmayado.

Jelando: ¡Ay de mí! ¡Amargo fin, duro portento! (263 b)

In Bamba the peasant hero has just been appointed mayor, and will shortly be elected king:

Berrueco: Bamba, andad acá, seréis  
a un hijo mío compadre;  
con él sale la comadre,  
yo os ruego que le toméis.  
Bamba: Dámelo acá: ¡qué bonito  
que sois, niño venturoso!  
Luego estaréis más hermoso,  
que estaréis de Dios bendito ...

Habla el niño en los brazos

Niño: Bamba es Rey.  
Mollorido: ¿Habló el muchacho?  
Morcón: Bamba es Rey, ¿no oísteis?  
Bamba: ¿Cómo todos los sentistes  
y no lo he entendido yo? (49 b)

Recognition by means of a ring also occurs. In PríncipeI Torcato tells Rosimunda that Alejandro will come to her at night and that she will know

him by his ring; he manages to get the ring into his own possession and is admitted in Alejandro's place. In Garcilaso Tarfe gives Alhama a ring with which she is to claim a promise from him on a later occasion. Although Alhama comes to make him fulfill his promise the ring is never mentioned again; later in this chapter it will be suggested that Lope frequently prepares for a scene which never takes place. In Celauro Lope employs another of those traditional aids to recognition by which people are, on the contrary, so readily deceived. Fulgencia has taken shelter with Leonela and shared her bed; Leonela's brother, Celauro, is in love with Fulgencia and begs his sister to describe her, which she does at first unwillingly and later with more enthusiasm:

Leonela: Basta decir que es bien hecha,  
limpia, conforme e igual ...  
Debajo del pecho izquierdo  
tiene un lunar peregrino.

Celauro: Luna en cielo tan divino,  
¿por qué no hará loco un cuerdo?  
¿Qué color tiene?

Leonela: Muy buena  
que parece en su blancura  
como sangre en nieve pura,  
el clavel en azucena.  
Sale un cabello sutil  
de enmedio por tanto trecho,  
que pueda dar vuelta al pecho. (76-7)

Celauro uses this information later in the play to make Fulgencia's husband think she is unfaithful, claiming to have intercepted a letter from her lover which mentions the birthmark. The situation just described in Príncipe I, in which a person thinks he is sleeping with one person and has in fact made love to another, occurs also in Mesón, Castrucho and Bella. In Príncipe I Alejandro denies having slept with Rosimunda:

Rosimunda: ¿Negarás que es tuyo aqueste anillo  
por quien tan grandes cosas prometías?

Alejandro: Este ha sido, Duquesa, tu cuchillo,  
que ayer me le pidió Celindo.

Rosimunda: ¡Ay triste!

Alejandro: Delante de éste.

Tacio: Yo le vi pedillo.

Rosimunda: Acabóse, no más.  
 Tacio: ¿Qué le dijiste?  
 Alejandro: La verdad, y cayóse desmayada.  
 ¡Qué de un hombre tan vil, burlada fuiste!  
 Tacio: ¡Qué de un hombre tan vil fuiste burlada! ...  
 Alejandro: ¿Para engañarla me pediste anillo?  
 Celindo: Pedí tu anillo, y no para engañarla ...  
 Culpa tuve, señor, culpa en pedillo,  
 mas era para dárselo a Torcato  
 para una burla.  
 Alejandro: Aquese es tu cuchillo.  
 Rosimunda: ¿Torcato?  
 Alejandro: El mismo.  
 Rosimunda: Suelta, yo me mato.  
 ¿Hay una infamia igual? (70-1)

Finally there are those scenes in which a lion appears; a few of these at least must owe something, if remotely, to the disgrace of the Infantes de Carrión in the Poema de mio Cid. In PríncipeI the lion threatens to attack the Duke of Cleves and is killed by Torcato, amid the terror of frightened huntsmen. (There is a similar scene in Matico in which Sancho kills a serpent, and another in Casamiento in which Bernardo kills a bear, both men saving the life of a head of state). The scenes in SerranaV and Varona were written for the same lion.<sup>1</sup> Part of the lion scene in Reduán was quoted above in the account of the success story.

### Stylistic and metrical elements

#### (a) Lope's theory and practice

Stereotyped scenes have the effect of drawing the spectators' attention to themselves rather than to their context, that is, to the spectacle rather than to the plot. The same effect can be produced not only by making the action of a scene somewhat self-contained, in the way just described, but also by using a special language to isolate them. Lope's words on the

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<sup>1</sup> See Wilder, 'Pinedo'.

relationship between metre and subject are well known:

Acomode los versos con prudencia  
 a los sujetos de que va tratando:  
 las décimas son buenas para quejas;  
 el soneto está bien en los que aguardan;  
 las relaciones piden los romances,  
 aunque en octavas lucen por extremo;  
 son los tercetos para cosas graues;  
 y para las de amor, las redondillas.  
 (Arte nuevo, 305-12)

Certainly at this early stage of his career Lope's practice does not correspond to the theory he was later to enunciate, and it is open to question whether it ever did. What this quotation does show is the important principle of variety: the fact that metre is used to distinguish one part of a play from another, and often to make it stand out. A new topic will frequently bring a new metre. A narration will often be in one metre, and the surrounding dialogue in another; however it is also common for a metre introduced in this way to be maintained after the narrator has finished speaking. The change from one metre to another is often a more accurate indication that we have moved from one scene to the next, and from one subject (and its corresponding tone) to another, than the method of scene-division so often observed in printed texts, which depends upon someone's coming to or leaving the stage. In Remedio Narváez, having conquered Abindarráez, now notices his melancholy:

Pero holgárame en extremo  
 saber tu pena importuna;  
 que esto de guerra es fortuna,  
 que mañana por mí temo.  
 Alza ese rostro, noble caballero,  
 porque a la libertad pierde el derecho,  
 perdiendo en la prisión el prisionero  
 el ánimo que debe al noble pecho ... (75)

The move from redondillas to octavas reales, while they are still in the company of others, prepares us for what will be the most important scene of the play, in which Narváez agrees to release Abindarráez for three days; this scene is written entirely in the hendecasyllabic octaves except for

Abindarráez's long passage in romance. The variation of pace and idiom is one of the several ways in which the comedia resembles opera.

(b) Narrations and tirades

Long passages in which an event is described (or predicted), or an emotion or opinion expressed, occur in every play. They are not confined to any single metre; although the octosyllable is most frequent - romance, redondilla and quintilla - there are also hendecasyllabic passages, in tercets and octaves reales. In Celauro there is an unusual passage in which Lupericio bewails Fulgencia's death in octosyllabic couplets. These passages are in general too long for modern taste, but they must have been very popular when first written. Tristán's account of the advantages of a bachelor's life in Felisardo is an example of a passage only loosely related to the play, and seems designed to let the gracioso hold the stage.

(c) Sonnets

Most sonnets are spoken by a person alone on stage, and their subject is usually love. In general the speaker is not, to use Lope's word, 'waiting', in the sense that he expects someone to arrive; it would be more accurate to say that the play itself is expecting a new development, since the speaker's solitude must, in the nature of things, be interrupted. The sonnet is thus a pause, expanding upon some aspect of the scene that has just finished or the situation in general, before the play moves on. Occasionally a character leaves the stage at the conclusion of his sonnet, in which case the sonnet itself is not quite the same kind of transition. Montesinos has shown that a number of sonnets included in plays were printed out of context (for example in the Rimas humanas of 1602); in general these were first written for the play, and then - sometimes adapted for Lope's personal use -

printed elsewhere, although the reverse also happens.<sup>1</sup> In view of this it is not surprising that the sonnets are usually quite self-contained, sometimes having only a tenuous connection with the play. Examples of sonnets which are not amorous occur in Garcilaso, in which the hero's prayer before battle takes the form of a sonnet, and in Casamiento, in which the King speaks two sonnets.

Sonnets occasionally come in pairs. One such occurs in Ganso, on the occasion of the lovers' first appearance. Belardo and Belisa enter separately and, before they have seen each other, speak one sonnet each. Belardo speaks first, and Belisa takes the same rhyming words but contradicts his sentiments:

Belardo:      Hermosas plantas de encarnadas rosas;  
                  doradas y extendidas clavellinas ...  
                  Aquí debe de estar la prenda mía,  
                  que aquese resplandor es de sus ojos  
                  y aquese aljófár de su dulce boca.

Belisa:         Marchitas plantas, ramos, fruto y rosas,  
                  fe de los hombres, tiernas clavellinas ...  
                  Ni soy tu prenda, ni eres prenda mía;  
                  sólo me pesa que a tan buenos ojos  
                  el cielo diese tan fingida boca.      (156 b - 157 a)

In Felisardo and GalánE the second sonnet is in each case comic. In Felisardo there are of course two pairs as the galán and dama, and then their servants, vow eternal love. In GalánE Celio is successively disillusioned by several classes of women, whom he renounces formally in each case:

Celio:         Adiós, doncellas fáciles y blandas ...  
                  que ya me voy a las casadas bellas,  
                  que pagan lo que deben de contado.

Roberto:       Adiós, adiós, virgíferas fregantes ..  
                  adiós, que voy a las casadas bellas,  
                  donde, entre puertas, como perro, pague  
                  a puros palos el bocado ajeno.      (125 a-b)

Celio:         Adiós, casadas; piélagó de engaños ...  
                  adiós, fruta sabrosa en huerto ajeno;  
                  que yo me voy a las solteras libres,  
                  que no engaña quien vende con sus tachas.

<sup>1</sup> See Estudios, passim.

Roberto: Adiós, Elvira, adiós, esposa y dueña ...  
que desde aquí me voy a lo guisado:  
que eso, y el paño pardo, dicen todos  
que siempre es lo mejor, lo más barato. (128 b - 129 a)

Celio: Adiós, solteras de embelecocos llenas ...  
Labradora del alma, que me labras  
de nuevo a mí con esas manos bellas;  
ya voy a oír tus rústicas palabras.  
¡Adiós, casadas, libres y doncellas!;  
que más vale querer quien guarda cabras  
que no imitar los que proceden dellas.

Roberto: Adiós, atolladeros y honduras  
de la fragilidad del carro humano ...  
Labradora más bella que unas natas,  
sin botana o parchíferos portillos,  
que hueles más que Coca y Alaejos;  
muestra los quince puntos de tus patas;  
que ya voy a cogerte los tomillos,  
y quédense a curar los cueros viejos. (133 b)

His experience with the country girl leave him bereft even of poetry:

Celio: ¡Ay!  
Roberto: ¡Ay!  
Celio: ¡Ay! ¡No más amor! (140 b)

(d) Paronomasia

Puns are very frequent, used both for comic effect and to denote intense feeling. The following examples are taken from Felisardo:

Basta este medio papel  
para saber que hay en él  
medio para no perderme. (227 a)

Haráos el Rey cardenal,  
gozaréis la renta,  
y a mí, si el golpe me afrenta,  
me dejaréis la señal.  
Pues más vale llevar palma  
que rendirse a vuestro amor;  
que hace un golpe del honor  
cardenales en el alma. (230 a-b)

Felisardo: Padre mío, oíd aparte.  
Doristeo: Aparte será por fuerza.  
¿Quién me aparta, quién me fuerza  
para que de vos me aparte?

Aurelio: Todos te dan parabién  
deste supremo lugar.

Felisardo: Paramal me pueden dar  
después que perdí mi bien. (243 a)

¡Ah, corte! Bien me lo dijo  
mi madre: "Guárdate, hijo,  
de estar cerca de los reyes,  
que están más vivas las leyes;  
no hay corte como un cortijo". (254 b)

Rey: Denle tormento al villano.  
Tristán: Sin él lo diré, señor;  
con potro, y vara en la mano,  
soy maldito picador. (254 b)

Antithetical statements are also frequent. As in traditional courtly and Petrarchan modes, the concepts most often opposed are heat and cold, and life and death, but there are many more. The following examples are again all from Felisardo:

Músicos: El fuego de amor a veces  
abrasa también las piedras. /α  
Felisardo: ¡Y cómo si las abrasa! ...  
Abrásome todo:  
ven, mármol frío de brasa ...  
¿qué piedra sois, que abrasáis?  
¿Sois pedernal, que encerráis  
en vuestras entrañas fuego? (253 b)

... me dice el temor  
que viene mi muerte en ellos.  
Mas dame esotra mitad,  
ansí los cielos te den  
vida ... (226 a)

Donde se ofrece un mozo tan robusto,  
hijo de tu valor, y que profesa  
las armas en teórica, no espere  
si en práctica las pone cuando quiere. (232 b)

Decid que baje  
el instrumento la prima  
dese ingenio cortesano;  
que mal podrá el que es villano  
levantarse a tanta estima.  
Si a responderos me obligo,  
bajadla para templarme. (229 b)

Other plays on words are less easily classified, although many involve parallelistic or balanced structures:

Mi vida, ¿que podré veros?  
Mi alma, ¿que podré hablaros?  
Mis ojos, ¿que he de gozaros  
y en estos brazos teneros? (Remedio, 57)

Si el conde Próspero fuera  
 el que la Duquesa amara,  
 ¿a qué efecto te engañara,  
 ni tanto favor te hiciera? (Molino, 27)

Este dolor que muere por matarme  
 verás que entre honra y fama se atraviesa.  
 Verás que yo no puedo remediarme;  
 verás que vanamente me fatigo  
 y que es honor del mundo fatigarme.  
 Verás la vida que muriendo sigo;  
 verás que fue la causa de este reto  
 la misma causa que a buscar me obligo. (Justas, 263 a)

Hostalero: Mill veces vengan norabuena, Príncipes,  
 quí esta es posada de famosos Césares. /e  
 No pasen adelante, que en el término  
 no le pueden hallar más a propósito.  
 ¿Qué es del cavallo? ¿Es posta? ¿Es corcel de Africa?  
 ¿De Frisia o Francia? ¿O es bridón de Nápoles?  
 ¿Vayo de España, natural de Córdoba?  
 ¿Tordillo, obero, rucio, blanco, rígido?  
 ¿Queréis cevada, cardos, zanahorias,  
 sopas en vino, alfalfas, henos fértiles,  
 pajada, alcazer?

Feliciano: Paso, ¡tanto estrépito!  
 Tristán: ¿Así son por aquí todos los huéspedes? /A  
 Señor, no andéis ahora tan solícito,  
 que no ay cavallo aquí, freno, ni jáquima;  
 la posta se bolvió con una epístola  
 y los dos caminamos a lo rústico.  
 Haya sustento honrado y limpias sácanas. /b  
 (Francesilla, Act II, 2 v<sup>o</sup> - 3 r<sup>o</sup>)

Si tú, si tus soldados, si los hombres,  
 si las aves, los peces, si las fieras,  
 si todo sabe amor, si todo teme  
 perder su bien, y con sus celos propios  
 defiende casa, nido, mar y cueva,  
 llora, lamenta, gime y brama ... (Remedio, 65)

Leandro: Son cinco los sentidos.  
 Claudio: De todos estoy ajeno.  
 Leandro: Apliquemos cada uno  
 algo agora entre vosotros ...  
 Sea Roberto

el gusto.  
 Roberto: Téngole muerto;  
 matóle mi voluntad.  
 A Leandro le daréis  
 y a mí daréisme el oído,  
 por donde siempre he sentido  
 los desdenes que sabéis.

Leandro: ¿Pues a mí me dais el gusto?  
 Roberto: Sí, que le tenéis en todo.

Leandro: Vos lo sentís de ese modo,  
pero márame el disgusto.  
Lucrecio: A Adrián le cabe el ver,  
que sabe todo el lugar.  
Adrián: Mas porque en sólo mirar  
me dejan entretener.  
Leandro: ¿Y el tacto?  
Lucrecio: A Claudio se quede,  
que cuanto topa y no topa ...  
Claudio: Topo no más de la ropa.  
Leandro: Cuando otra cosa no puede.  
Lucrecio: Los cuatro habéis escogido;  
ya no tengo qué escoger:  
a mí me cabe el oler,  
¡por Dios, bellaco sentido!,  
si por la noche, a las diez,  
va a la calle de Santiago. (Ferías, 71-2)

Felisardo: Conde eres.  
Tristán: ¿Conde? ¿De adónde?  
Felisardo: En heredando, te alcanza  
el lugar que ahora se esconde.  
Tristán: ¿Conde de buena esperanza?  
Nunca vi tan verde conde.  
Al fin soy conde alcacel,  
conde alfalfa y toronjil,  
verdolaga y verdebel;  
soy condado de perejil. (Felisardo, 259 a)

Celauro expresses the essence of his nature thus:

Ya sólo de mi engaño me sustento,  
ya no tengo más vida que mi engaño,  
con este engaño, mi tormento engaño;  
que es verdad el engaño en mi tormento.  
Con engaño se alienta el pensamiento,  
engañando su mismo desengaño;  
y aunque este engaño ha sido por mi daño,  
el mismo engaño en engañarme sienta.  
Mas ¿qué me quejo del engaño, ¡ay triste!,  
si deste engaño tengo el alma asida,  
engaño que de muchos me divierte?  
Porque con este engaño se resiste  
la fuerza del engaño de la vida,  
porque todo es engaño hasta la muerte. (Celauro, 81)

(e) Stichomythia

Durandarte: ¡Adiós, dulce gloria mía!  
Belerma: ¡Adiós, mi tierno soldado!  
Durandarte: ¡Tan triste día ha llegado!  
Belerma: ¡Qué llegó tan triste día!  
Durandarte: Pues adiós.

Belerma: El cielo os guarde.  
 Durandarte: ¡Grave mal!  
 Belerma: ¡Grave dolor!  
 Durandarte: ¡Ay, Belerma!  
 Belerma: ¡Ay, mi señor!  
 Durandarte: ¡Ay, muerte!  
 Montesinos: Vamos, que es tarde. (Casamiento,  
 271 b - 272 a)

Pradelo: Mira mi bien, que te adoro.  
 Lisena: Mira, mi bien, que te quiero.  
 Silvero: Mira que suspiro y lloro.  
 Belisa: Pues yo por Belardo muero,  
 muerto, le guardo el decoro,  
 Silvero, a quien presumo.  
 Por Belardo me consumo.  
 Silvero: Lisena, aquí me resuelvo;  
 por Belisa arder me vuelvo,  
 aunque me deshaga en humo.  
 Lisena: Pradelo, yo me resuelvo  
 en que de Silvero soy.  
 Pradelo: Pues, Lisena, yo me incito.  
 A darme la muerte voy  
 para tu infierno precito.  
 ¿Que, en efeto, no me quieres?  
 Lisena: ¿Que no me quieres, Silvero?  
 Silvero: ¿Que a Belardo me prefieres?  
 Belisa: ¡Ay, Belardo, por quien muero;  
 moriré, pues que tú mueres!  
 Deja, Silvero enemigo,  
 de estar burlando conmigo.  
 Silvero: Déjame, Lisena amiga ... (Ganso, 170 a-b)

In the first scene of Casamiento four knights come on stage and each speaks one octava real. At the end of the scene they divide another octave between them, two lines each.

(f) Literary reminiscences

From Gardilaso:

¡Ay, dulces prendas por mi bien halladas! (Laura, 139 b)

Bellas prendas perdidas  
 fueron, por mi bien, halladas. (Fabia, 102 a)

... aquella prenda por mi mal perdida.  
 Y cuando por mi bien hallado sea ... (Burlas, 63 b)

The first four lines of this famous sonnet are glossed in Alfreda:

¡Ay, prendas de mi vida,  
 las lágrimas me ciegan sólo en veros,  
 que ya de mi afligida  
 tragedia sois los actos postrimeros!  
 ¡Ay, joyas despreciadas!  
 ¡Ay, dulces prendas por mi mal halladas!  
 Hijos, ya estáis sin madre,  
 no porque es muerta, aunque nos deja a todos:  
 yo soy el triste padre  
 que olvida y que deshonra de mil modos.  
 ¡Hijos del alma mía,  
 dulces y alegres cuando Dios quería,  
 llorad todos mi queja,  
 pues nos deja sin honra y sin sentido,  
 ya que Alfreda nos deja!  
 Mas aunque seso y honra se ha perdido  
 en este amargo día,  
 juntas estáis en la memoria mía.  
 ¡Habladme, ángeles bellos,  
 dulces prendas del alma que os adora;  
 dadme esos tiernos cuellös,  
 sangre de Alfreda, bárbara y traidora,  
 si no es que estáis trocadas  
 y con ella en mi muerte conjuradas! (242 a-b)

An anonymous couplet is quoted in Bella:

Teodora: 'Amor loco, amor loco;  
 yo por vos y vos por otro'.  
 Leonardo: Algo vienes divertido.  
 Teodoro: Bien dijo Montemayor  
 esta canción. (612 a)<sup>1</sup>

It is quoted again, with a slight alteration, in Justas:

¡Cuáles estamos los dos!  
 Todo es mucho y todo es poco.  
 ¡Ay, amor loco, amor loco!  
 Vos por otro y yo por vos. (273 a)

Reminiscent of oral rather than written poetry is a passage which seems to foreshadow Casilda's 'Más quiero yo a Peribáñez':

Más me agrada tu capote  
 lleno de harina y salvado  
 que su sayo ajironado  
 de damasco y chamelote. (Molino, 96)<sup>2</sup>

<sup>1</sup> Montemayor's gloss of the couplet is in Los siete libros de Diana, p.57, of the Clásicos Castellanos edition.

<sup>2</sup> See García de Enterría, 'Función de la "letra para cantar"' for a direct quotation of Casilda's quatrain in another play written before Peribáñez itself.

## (g) The 'cortejo rústico'

This is Montesinos' term for a type of passage whose source he claims to be 'the Song of Polyphemus' (in Ovid's Metamorphoses). He refers to:

un motivo poético, frecuente en la lírica y en el teatro de Lope: las largas enumeraciones de frutas, de flores, de animales, adornadas de gráficos epítetos, rebosantes de color. En las comedias, ... como en la primitiva fuente, se trata de un "cortejo rústico": el enamorado procura suavizar con sus ofrecimientos las asperezas de una pastora esquivia. (Estudios, 173)

The passage in question begins:

sunt mihi, pars montis, vivo pendentia saxo  
antra, quibus nec sol medio sentitur in aestu,  
nec sentitur hiems; sunt poma gravantia ramos,  
sunt auro similes longis in vitibus uvae,  
sunt et purpureae: tibi et has servamus et illas.  
(Book XIII, 810-14)

An example of how Lope imitates this is found in Belardo:

Poned los ojos, mi bien,  
en ese campo extendido,  
y veréis como habéis sido  
señora de cuanto ven.  
Vos tendréis aquí en invierno  
la liebre, el pato y paloma,  
que el hurón o el lazo toma,  
y el perdigón nuevo y tierno;  
la leña de aquesas sierras,  
que vendrá vertiendo nieve,  
y el vino mejor que bebe  
algún príncipe en sus tierras.  
Tendréis dentro del erizo  
la castaña sazónada,  
la avellana coronada  
con el membrillo pajizo,  
la seca nuez en sazón,  
del alto pino la fruta,  
la camuesa medio enjuta,  
el níspero y el melón. (679 b)

In Burlas the dama has already enjoyed these benefits (the passage is spoken by the father of the galán):

¿Qué no te ha dado?  
Apenas el pardo vello  
al palomino cubrió  
cuando ya gozaste dello.  
Y apenas perdiz cazó  
que no le torciste el cuello.

¿Qué panal en sus colmenas  
 cubrió de miel las casillas  
 que fuese a manos ajenas?  
 ¿De qué frutas sin pedillas?  
 ¿De qué rosas o azucenas?  
 Más presto que tú la hallaste,  
 no nació la verde almendra,  
 ni más flores que pisaste  
 Flora por el campo engendra  
 cuando por tu choza entraste.  
 Lo verde pera en sazón  
 con el escrito [sic] melón,  
 el durazno blanco, el higo,  
 y cuando madura el trigo,  
 el rubio melocotón. (57 a-b)

The enumeration of the beauties and products of the countryside is not always intended to persuade a reluctant lover; it is the prescription for a cure from melancholy or disappointed love, frequently spoken by a father. A possible source for this is mentioned by Salomon;<sup>1</sup> it is Ovid's Remedia Amoris, in the passage beginning:

Rura quoque oblectant animos studiumque colendi:  
 quaelibet huic curae cedere cura potest. (169-70)

A version by Lope is:

Ve a matar el conejuelo  
 con ballesta o arcabuz  
 cuando de su hermosa luz  
 el sol desapare el suelo.  
 Sigue la cobarde liebre  
**hasta cansalla y matalla,**  
 que aquel rato de batalla  
 es justo que se celebre.  
 O podrás volar la cuerva  
 con el sutil baharí,  
 o seguir el jabalí  
 que se esconde entre la hierba.  
 Podrás pescar con redaya  
 las truches de aqueste río,  
 o en cosas de mayor brío  
 tener la tristeza a raya. (Laura, 126 b)

Both types of passage have in common the enumeration of the riches of nature, and the fact that one person is offering them to another, for whatever purpose.

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<sup>1</sup> In Recherches sur le thème paysan dans la 'comedia' au temps de Lope de Vega, pp.181-2.

One cannot be sure of how conscious Lope was of following a source, especially in view of this passage in which the same technique is applied in the opposite direction (again spoken by a father):

No sales deste jardín,  
que aunque es tanta su hermosura,  
variedad y compostura,  
todo es soledad, en fin.  
Deja un rato su belleza,  
fuentes, cuadros y colores,  
que estar siempre entre agua y flores  
es indicio de tristeza.  
Ponte una tarde al balcón,  
mira la antigua París,  
la gran gente y San Dionís  
y el palacio de Borbón;  
mira el famoso terrero,  
que es bien digno de mirallo;  
tanto famoso caballo,  
tanto galán caballero;  
manda hacer fiestas, disfraces,  
máscaras, justas, torneos,  
porque con estos deseos  
muestras que mi gusto haces. (Torneos, 7 b - 8 a)

(h) 'Beatus ille ...'

Of all motives derived from the Classics this, from Horace, was probably the most popular generally in the Golden Age:

¡Cuán bienaventurado  
es el que vive en su sabroso oficio,  
remoto y apartado  
del traje y del bullicio,  
do las maldades hacen su ejercicio!  
Entre ellas no se ofusca,  
sino la soledad dichosa busca.  
No ve del gran Monarca  
los vestidos famosos de escarlata,  
sino una tosca abarca  
que al pie le liga y ata;  
no sabe qué color tiene la plata,  
por más que al Rey le sobre,  
ni señas sabrá dar del bronce o cobre ... (Bamba, 51 a)

Another brief version is in Rodamonte; spoken by Belardo:

¡Oh soledad dichosa!  
¡Dichoso el que te tiene  
apartado del tráfico y bullicio  
donde alegre reposa,  
alegre se entretiene,  
ocupado en su rústico ejercicio! (397 b)

General considerations on structural elements

The tendency of this account of the component parts of a comedia has been to suggest that they are liable to be developed beyond the demands of the plot. The relationship between each succeeding scene is not one of strict cause and effect; instead the scenes are separately related to a constant thread, which may be the play's theme - the success of a hero or of the lovers, and the confusion of all rivals and enemies - but whose intention it certainly is to entertain. The comedia is thus a string of loosely connected scenes before it is a coherent whole; the two are not mutually exclusive, if the relationship between individual scenes is carefully worked out, but it has to be said that in the early plays this is not generally the case. (However, Remedio is an example of a play with very little superfluous action). The priority given to scene over plot is found also in the commedia dell'arte and in Lope de Rueda's plays. In the commedia dell'arte there was not a script but a scenario, which gave the outline of a story and indicated points at which individual members of the company could improvise additions which they had previously studied or devised for themselves. Such additions were the comic lazzi, the concetti or dialogues; all these were part of the actors' professional equipment. In his book The Commedia dell'Arte, Oreglia quotes examples:

Lazzo of the O: Coviello asks Pulcinella what is the name of his beloved; Pulcinella says that it begins with an O and that he must guess it. Coviello says: 'Orsola, Olimpia, Orcana'. Then Pulcinella says that her name is Rosetta. Coviello protests that this name begins with an R and not with an O. Pulcinella replies: 'And if I want to begin it with an O what business is that of yours?' (p.14)

Dialogue of scorn and reconciliation between two lovers:

He: Go! ...  
 She: Disappear! ...  
 He: ... from my eyes.  
 She: ... from my sight.  
 He: Fury with the face of Heaven.  
 She: Demon with the mask of love.  
 He: I curse ...  
 She: I shudder ...  
 He: ... the day that I set eyes on you.  
 She: ... at the thought that I ever adored you ...  
 (p.119)

In Lope de Rueda's plays the interpolations were all comic and, like the lazzi, could be isolated from the body of the play. Indeed when Timoneda published the plays (Valencia, 1567) he included a list of 'los pasos graciosos que se pueden sacar de las presentes comedias y colloquios y poner en otras obras'.<sup>1</sup> The concluding speech of a paso from Medora shows how abrupt the transition from diversion to plot can be:

Ea, vecinos, los que andáis haciendo cercos y conjuros por hallar los escondidos tesóros, acudí al venturosísimo Gargullo, el cual hoy sin cerco ni conjuro y sin hábito de nigromante descubrirá un tal tesoro con que remanezca rico para todos los días de su vida. Agora entretanto quiero pensar qué tengo de hacer unas casas en lo mejor desta ciudad; hacellas he pintar ... Ora no puedo más deternerme aquí en palabras, sino sacar el venturoso tesoro ... ¡Ea, Gargullo, hela, hela donde asoma! ¡Ay, bendito sea Dios Todopoderoso! ¡Ay, escorias son y carbones son, por los santos de Dios! ... Verdaderamente yo he merecido hoy la principal cadena de los locos. Ora, ¡sus!, yo quiero tornar a los amores de mi amo Acario, que yo espero antes de mucho tornar la piel como la eulebra. Pero ¿qué digo? Helo aquí do viene.

Defending the comedia's right to entertain the audience as it chose, Ricardo del Turia makes this reference to Lope de Vega:

El príncipe de los poetas cómicos de nuestros tiempos, y aun de los pasados, el famoso y nunca bien celebrado Lope de Vega, suele, oyendo así comedias suyas como ajenas, advertir los pasos que hacen maravilla y granjean aplausé, y aquéllos, aunque sean impropios, imita en todo, buscándose ocasiones en nuevas comedias, que, como de fuente perenne, nacen incesablemente de su fertilísimo ingenio. (2)

<sup>1</sup> Quoted on p.24 of his Pasos completos, edited by F. García Pavón, Temas de España, Madrid, 1970. The quotation from Medora is on pp. 206-7.

<sup>2</sup> In the Apologético de las comedias españolas, quoted in Poetas dramáticos valencianos, edited by E. Juliá Martínez, 2 vols, Madrid, 1929, I, 625.

Of these two conjectural antecedents Lope's technique more closely resembles that of the commedia dell'arte in that his pasos are of every kind, and not only comic; there is of course the important difference that his actors were not expected to improvise, although they too must to a smaller extent have accumulated habits suited to the role they generally played.

Lope's plays are directed at his audience's imagination, not at its reason; the spectator listens to and watches the play but is not invited to judge its events. This places a premium on the spoken word and the performed action, with two consequences which at first sight seem contradictory. One is that, as far as the audience is concerned, nothing happens that is not seen to happen. In Príncipe Hipólita loves Alejandro; he is in love with her sister Rosimunda, who is indifferent to him:

Hipólita: Sabe, hermana, que el cruel  
de ti enamorado está.  
¿De qué te ríes?

Rosimunda: ¿No quieres  
que de escucharte me ría?

Hipólita: Yo lo he visto, hermana mía,  
yo lo he visto.

Rosimunda: No te alteres.  
¿Dónde o cuándo?

Hipólita: Ayer le vi  
mirarte con afición ...

Rosimunda: Te prometo  
de que en público o secreto  
jamás con él me verás;  
y que delante de ti,  
tratándole con desdén,  
ruegue que te quiera bien  
si quiere obligarme a mí. (31-2)

The sisters make the assumption, very common in the comedia, that a promise between two people is not sufficient guarantee that it will be fulfilled, and that one must see the other keeping his word, or appearing to keep it. This is ironic; it is because people tend to misinterpret what they see (not hearing it, or hearing it only in part) that mistakes are so often made. The characters in Lope's comedias are nearly all in love, and literary tradition condemns them to being jealous, unhappy and suspicious. They will therefore believe

the worst. If someone is told, or if he sees what he takes to be proof, that the beloved is unfaithful he will believe this, although his direct knowledge of her should suggest that this is unlikely. The dama and galán will readily suspect each other, but it does not occur to them to suspect the means by which their suspicions are aroused. Such gullibility is essential if the play is to proceed; we might call it a structural necessity.

The spectator does not share the characters' delusions; on the contrary their errors and misunderstandings are displayed for his enjoyment. He has the advantage of superior knowledge, not because he is necessarily more intelligent than the people he is watching but because Lope takes great pains to see that nothing should confuse him. The Arte nuevo suggests the opposite:

En el acto segundo ponga el caso,  
 en el segundo enlace los sucesos  
 de suerte que, hasta el medio del tercero,  
 apenas juzgue nadie en lo que para. (298-301)

But what is left uncertain is how the plot is to be resolved, and what sleight of hand will be practised by a character within the play, or by Lope himself, to bring about the conclusion; the conclusion itself is not open to doubt.<sup>1</sup> In Felisardo it is no surprise that Felisardo and Elisa should marry each other; what is surprising is the means they employ, that is, the marble statue. An example of how matters are made clear to the audience occurs late in the play, when Doristeco tells the King that Elisa is distantly related to him; the information is only nominally directed at the King, and is intended to reassure the audience that no anti-social marriage across class barriers is about to take place. Another example is in Carlos: Lope wishes to impress upon the audience Casandra's guilty love for one of her husband's

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<sup>1</sup> 'The first rule of suspense is to tell the audience everything', Alfred Hitchcock in an interview on BBC 2, 27 May 1972.

courtiers, to which she is at first reluctant to yield. He does this not only by letting Casandra speak her feelings, in the usual way, but by enacting her indecision: she calls Carlos to her presence, dismisses him, and then calls him again, in a way that is representational rather than natural. When one character is going to deceive another he usually says so. Tristán does not say to Felisardo, at the end of Act II, 'come with me and I will tell you what to do'. Instead he tells him on stage that he must pretend to be mad, so that when, in Act III, we see Felisardo rave we know it is a pretence. Celauro tells first Leonela and then Alfredo what his plans are, in Celauro, so that the audience may be prepared. In Molino Valerio explains the significance of the scene which is to follow; this is intended to dissuade Celia from persisting in her love for Count Próspero so that she should favour the Prince, to whom Valerio is talking:

Es mejor que con industria acabes  
lo que no pueden fuerzas ni derecho,  
y en ver que has admitido mi consejo,  
te juzgo en pocos años cuerdo y viejo.  
Venga el Conde fingido, y por la puerta  
de Celia pase con sus guardas preso;  
que si aquesta prisión tiene por cierta,  
no hay duda que de pena pierda el seso.  
Y como a veces el rigor concierta  
lo más dificultoso de un suceso,  
finge matarle. (102)

The audience shares none of Celia's distress when the promised scene is enacted, and even derives unmalicious entertainment from it.

The other consequence of the dominance of spectacle over plot is that, by the way he fits events together, Lope is able to suggest connections which do not in fact exist. This can be illustrated by the references to Celio in Felisardo. When Elisa comes to court claiming to be her own brother Celio, Felisardo does not say 'I know Celio and you are not he'. Neither does Jacinto, who has known Elisa for longer than Felisardo, when she makes the same claim to him. The assumption is that Celio does not exist. In



to be the equal of Felisardo and Drusila, it does not follow that Jacinto is a suitable husband for Drusila. Therefore Lope has to take advantage of his own stratagem, and bring Celio to life. The name of 'Celio' is already a reality for the audience; Lope feels able to take advantage of the spectators' consciousness of the name to create a character to bear it.

Lope relies on suggestion to provoke the audience, and sometimes the characters, into anticipating something which never happens. In the discussion of the love story it was said that he indicates the presence of a greater number of rivals than ever make their enmity felt. In the same way the passage quoted above from Príncipe I suggests that Hipólita might misunderstand the conversation between Rosimunda and Alejandro, though this in fact does not happen. Later in the play Alejandro, having discovered that Torcato has slept with Rosimunda, extracts from the Duke a sentence of death:

- Alejandro: De una carta, Señor, de una respuesta  
 he sabido un suceso de una hermana  
 que tuve por mi mal, bien poco honesta.  
 Dicen que ésta, oh condición liviana,  
 amaba un rey su igual para casarse;  
 mas tuvo estrella fiera e inhumana,  
 que habiendo concertado de gozarse  
 antes del matrimonio prometido,  
 yerro de amor que puede perdonarse,  
 un simple, un inocente, revestido  
 sobre un alma engañosa, tuvo modo  
 con que, al fin, la gozó desconocido.  
 Mirad si es justo, que se lllore todo,  
 y lo que vos hiciéradés en esto.
- Duque: A todas las desdichas me acomodo,  
 y cual estoy entre las desdichas puesto  
 jamás me tuerce el rostro la fortuna,  
 que no es a un noble lícito y honesto.  
 Y pues ella no tiene culpa alguna  
 mata al villano, y encerradla a ella,  
 que harto castigo le es vida importuna.
- Alejandro: Tú has firmado sentencia, que por ella  
 tu negocio, Señor, has confirmado:  
 Torcato ha sido y la Duquesa bella. (75)

At this point the king of an invading country enters, Torcato's identity is discovered, and the obligation he is under to marry Rosimunda is scarcely mentioned; there is of course no question of his being killed. In Felisardo

Doristeo talks of appealing to the King at the end of Act I, but does not go, and Elisa and Felisardo lead us to expect a night scene which never takes place (245 b). The comedia is full of unsuffered consequences: it is these false starts which help to give it much of its movement. More is promised than actually happens, but since a sense of anti-climax is usually avoided, the promises count for a good deal.

Lope does not only use suggestion to deceive the audience. We can see it at work in his way of putting a play together. As he characterises someone by accumulating a number of traits appropriate to the type, though not always agreeing with each other, so his plays also accumulate events which are not always linked causally. It may help to demonstrate this if we examine closely the action of Celauro. This play relates the difficulties encountered by Fulgencia and Lupercio, who have been secretly married for ten years and have two small sons. Virtually every adventure to which they are liable, within the conventions of the love story, befalls these two lovers. Fulgencia is given proof of Lupercio's infidelity and Lupercio is given proof of Fulgencia's infidelity; Fulgencia twice appears in disguise, once as a man and once as a peasant girl; both are told that the other is dead; Lupercio threatens to kill Fulgencia; both abandon the other on different occasions, and Lupercio is given to understand that his wife is about to marry his own father. The play is naturally rich in scenes of farewell and reconciliation, in tirades of grief, anger and joy. In the account given earlier of the archetypal love story it was said that lovers tend to meet with opposition from three sources: from a rival, from a father, and from within the relationship itself. In this play all three are present but the principal opposition comes from Celauro, who is Lupercio's most intimate friend but himself in love with Fulgencia. That he is to dominate the action is implied by the title. It is he who in Act I arranges the scene

which makes Fulgencia think that Lupercio is courting another woman, and it is he who in Act II writes the letter which makes Lupercio think Fulgencia has another lover. Act III provides a climax to Celauro's life of crime when he is wounded by some peasants and, convinced that he is about to die, makes a lengthy confession to Lupercio. The implication of this is that in Celauro we have the familiar combination of a love story and the success theme (which is here reversed, since we see the punishment of a sinner) and that it is Celauro's rivalry which determines the course of events. This is evidently how Entrambasaguas sees the play, since in the introduction to his edition of it he summarises the plot thus:

En Los embustes de Celauro, merced a los enredos del protagonista, llega un matrimonio a la dramática sospecha de su mutua felicidad, y sólo tras imprevistos acontecimientos, tan casuales como sorprendentes, puede manifestarse la doblez de Celauro y la inocencia de sus víctimas, concluyendo la fábula con el apacible requerido desenlace en tales casos. (17)

Later in his introduction he praises the play's symmetry, but here we must part company with him:

La trama va formándose en una perfecta expansión angular que alcanza su cuadrante en el centro mismo de la acción para volver a cerrarse armoniosamente, sin dejar nada suelto, olvidado, como una visión de la época secentista que se ofreciera con vitalidad luminosa ante nuestros ojos, durante el espacio en que transcurre la comedia. (19)

Ochoa is far nearer the truth when he says, in his own introduction to the play:

Si el interés fuera el único mérito que una crítica juiciosa debe buscar en una acción dramática, la comedia de Los enredos de Celauro sería ciertamente un modelo del arte; pero lejos de serlo, sólo la presentamos a nuestros lectores como una prueba más ... de la insuficiencia del genio para alcanzar el verdadero mérito, cuando no tiene más norma que el capricho de una imaginación rica y vagabunda, ni busca más recompensa que los aplausos de una efímera popularidad ... Hay un desbarajuste tal en el plan y en la sucesión de las escenas, que más que partes de una comedia parecen cuadros de una linterna mágica las varias situaciones, que sin dar un momento de tregua a la atención del espectador, se deslizan ante sus ojos como las figurillas negras sobre fondo blanco en una representación de sombras chinescas. (1)

<sup>1</sup> Tesoro del teatro español, Vol. II, Teatro escogido de Lope de Vega, Paris, 1838, 616. Quoted in Entrambasaguas' edition, 137-8.

Celauro is in fact an extremely complicated play, full of illogical and contradictory events: full, that is, of embustes and enredos. Events follow each other in rapid succession, but only apparently as a consequence of each other, and that they should all be attributed to Celauro is questionable.

In Act I Celauro tells Fulgencia that Lupercio has another mistress and that it is for this reason that he has not visited her recently. In fact the first minutes of the play make it clear that Lupercio has not been to see her because he has no money to give her. This first scene takes the form of an argument with his father over whether or not he has married Fulgencia; we see him manipulate his father's two archetypal paternal passions - possessiveness and over-indulgence - and the scene concludes with Lupercio's being given all the money and freedom he could possibly desire. He immediately rushes joyfully to Fulgencia's house but, because of what Celauro has told her, the first scene in which we see them together is an equivocal one, in which both slightly misunderstand each other (40-2)). Celauro has thus prepared the ground for his first attempt at separating Fulgencia and Lupercio, but it is evident that he has not done this by his own efforts alone. That Lupercio has neglected Fulgencia is a fact vital for Celauro's plan to succeed, but something for which he is not responsible. Lope attributes to Lupercio a certain fecklessness in his behaviour towards Fulgencia, and in his handling of his father he is undeniably an opportunist. This does not imply lack of love for her, nor does it detract from his character (implying that he has less sense of responsibility than the average galán). Its main purpose is to sow the seed of suspicion in Fulgencia's mind: it is a stroke of drama rather than of psychology. It might also be added that Fulgencia and Lupercio, being lovers and in a difficult situation, and being characters in a love story, are ripe for a disagreement of some kind. Celauro need not be denied the merit of making the most of his opportunities, but he did

not create these. To proceed to Celauro's plan: it is a simple one. He arranges that Fulgencia should see Lupercio talking by night to another woman. Much of the plan's simplicity rests on the fact that precisely this scene, or something closely resembling it, occurs in a large number of Lope's plays and the audience has been conditioned to accept that the characters will allow themselves to be manoeuvred into participating in it. In fact the reason which Celauro gives to Lupercio to persuade him to talk by night to an unknown lady (in fact it is Celauro's own sister, Leonela) is not over-convincing:

Por la que yo me abraso en vivas llamas,  
celoso el padre pierde su sosiego;  
yo por guardar sus honras y sus famas,  
a su ventana disfrazado llego;  
el padre me conoce, y se ha corrido  
de que la ofenda quien su amigo ha sido.  
Ella con el castigo ha confesado  
que es otro y no soy yo, y en esta prueba,  
queda para esta noche concertado  
que como no sea yo mejor lo lleva.  
Llegad a la ventana disfrazado;  
que engaños en amor no es cosa nueva,  
y como el viejo vea el desengaño,  
no temeremos de su enojo el daño. (48)

Lupercio's reply to this is fair comment: 'Casi os entiendo' (49); but naturally he agrees to go and is duly watched by Fulgencia, who has been taken to the place by Celauro's servant. As night scenes go this is a good one, since no fewer than seven people take part in some capacity or other, most of them standing at street corners and muttering to themselves or to each other. It is replete with amorous speeches and asides, building up to the point at which the disguised Fulgencia challenges Lupercio and they begin to fight. Therefore the immediate result of Celauro's plan is an actual hand-to-hand struggle between husband and wife, and in visual terms Celauro has already achieved his first success. But there exists of course the danger of Lupercio's penetrating Fulgencia's disguise if the struggle is allowed to continue, and it is easily stopped; Celauro and his servant separate the two and lead them home by different routes.

At the beginning of Act II we are told the long-term results; Fulgencia accused Lupercio of adultery, he struck her, and she left him. This is exactly what Celauro had wished for and he apparently takes advantage of the situation to tell her he loves her:

Celauro:	Fulgencia
	dejó su casa y sus queridos hijos, y como huyendo vino a la de Andronio, que, como sabes, es mi tío, adonde he comido y cenado aquestos días....
Alfredo:	¿Hasla hablado?
Celauro:	Hela hablado y persuadido.
Alfredo:	Y ¿qué responde?
Celauro:	Que a Lupercio adora.
Alfredo:	¡Muy adelante estás!
Celauro:	Hice a mi hermana que la viniese a ver y a persuadilla, y ha dormido con ella cuatro noches con envidia del mundo y de mi alma.
Alfredo:	¿Qué negocia?
Celauro:	Que sigas mi justicia. (66-7)

'Apparently' because, although the text seems clear enough here, there is never any indication, in anything that Fulgencia says, that she was aware that Celauro was in love with her. It must be remembered that the audience does not see any of the above 'persuasion', a fact which should be borne in mind when considering a curious scene, a little later, in which Celauro asks Fulgencia if it is true that she has softened towards Lupercio. She has by now received a distressed letter from him, and confesses that this is so. Celauro reacts by indulging in an excess of jealous rage:

Celauro:	... vete, ingrata, en buen hora, aunque sea mal para mí: gózale, y goce de ti, a pesar de quien te adora; que pues que no he merecido de ti una palabra buena, yo haré que rabies de pena, como yo rabio de olvido.
Fulgencia:	Tú, ¿qué me puedes hacer?
Celauro:	(Saque la daga): ¡Vive Dios que estoy de suerte, que estoy por darte la muerte, y acabarme de perder!
Fulgencia:	¿Estás loco? ¡Para mí, para una mujer la daga!

Celauro: Sí, porque una puerta haga  
con que me saque de ti.  
Fulgencia: ¿Yo te tengo? Espera un poco.  
Celauro: Bien dices que yo te tengo.  
Lupercio (Dentro): Loco de contento vengo.  
Sabino (Dentro): Y yo de contento loco.

Salen Lupercio, Riselo y Sabino

Celauro (Disimulando): Pues la mano, señora,  
sobre esta daga, te juro,  
por ser cruz, que es su amor puro,  
y que Lupercio te adora.  
Deja celos y quimeras,  
vete esta noche con él.  
Lupercio: ¡Oh amigo noble y fiel;  
dame esos brazos! ¿Qué esperas?  
Celauro: ¡Oh, buen Lupercio!... (70-1)

There are two deductions to be made from this scene; the first is that Celauro is very cunning and that Lupercio is virtually clay in his hands; the second is that Celauro has given the game away because Fulgencia now has adequate proof that he is not to be trusted - she has seen him transform an attack on her own life into a vow that Lupercio loves her. The first deduction is valid but the second is not, and the scene must be interpreted in terms of what the audience sees and not what the reader deduces. The audience sees Celauro menace an uncomprehending and frightened Fulgencia and, upon Lupercio's entrance, adroitly make this seem a proof of friendship towards himself. Accordingly the audience pities Lupercio's credulity and admires Celauro's quick wits. It does not see any reaction to the scene come from Fulgencia, who is immediately swept into a reconciliation with Lupercio. It may conclude that she is stupid, but it does not credit her with having guessed the truth about Celauro, since Lope provides no evidence for such an interpretation - it merely sees Celauro indulge in yet another embuste. Thus, although Celauro has in fact failed on two counts, since he has not won Fulgencia's love nor has he created a permanent separation between them, the audience is not left with the impression that he is a beaten man. We do not see Fulgencia reject Celauro in so many words; moreover these

preliminary failures are necessary if Celauro is to proceed with his second plan.

Meanwhile the nocturnal interview between Leonela and Lupercio has initiated another intrigue because it was also watched by Leonela's admirer, Otavio, who naturally assumes that Leonela is deceiving him. The night scene, and the first act, conclude with a brief quarrel between them. To include a secondary love intrigue is characteristic of Lope; in this way he not only emphasises - by repetition - the confusions of the main intrigue, but is able to use the secondary intrigue to add further complications to the main one. In the second act Lope capitalises on the disagreement between Leonela and Otavio. The latter's servant comes weeping to Leonela, declaring that his master - overwhelmed by the shock of finding her unfaithful - has let his grief carry him to the extreme of taking holy orders. Leonela declares her innocence in the matter, Otavio enters and they are reconciled:

Leonela: ... daréme muerte.

Entre Otavio

Otavio: Eso no, señora mía;  
que solo mi amor quería  
ver si es el tuyo tan fuerte.

Leonela: ¡Jesús! ¿Que no es verdad?

Otavio: No.

Leonela: ¿Cómo entraste?

Otavio: Vi a tu hermano  
salir fuera.

Leonela: Ese tirano  
nuestra disgusto causó.

Otavio: Todo lo tengo entendido. (79-80)

A situation which was potentially - if not tragic, then at least distressing - has become a practical joke. Otavio seems to have learned by independent means that Celauro had persuaded his sister to pretend to be in love with Lupercio, which suggests that Celauro's plans are not as watertight as they could be, if they are discoverable. The whole scene between the servant Aristo and Leonela is a trial of love imposed upon her in that spirit of

playfulness so common to young men in comedias (and which detracts from his character as little as Lupercio's neglect of Fulgencia did from his). The audience, which has been taken suddenly from tears to laughter, does not pause to wonder how Otavio could have made this discovery and in any case has no time in which to think about the matter: Celauro is just about to involve Otavio in his second big plan to separate Fulgencia and Lupercio. It is however probable that the audience receives the suggestion that Celauro's embustes are also responsible for the misfortunes of the secondary intrigue. Leonela herself makes the point twice, once in the passage just quoted and also a little earlier:

La culpa tuvo mi hermano,  
que me ha hecho hablar un hombre, ... (79)

This is certainly true to some extent since in asking Leonela to receive Lupercio at night Celauro was deliberately risking her reputation. However it was Otavio's own jealousy - the jealousy of any galán in love - which caused him to participate in the night scene, and no action of Celauro's:

Aristo:       ¿No dejaste a Leonela  
                  esta noche segura?  
Otavio:               Amor me abrasa.  
Aristo:       Luego ha sido cautela  
                  volver celoso a ver su calle y casa.  
                  Quien ama, ese confía.  
Otavio:       Quien ama, teme, cela y desconfía.  
Aristo:       Amor es confianza.  
Otavio:       Amor es miedo ... (56)

Celauro's second plan is to make Lupercio think that Otavio is Fulgencia's lover by showing him a letter addressed to her which he claims to have intercepted. The letter mentions a mole beneath Fulgencia's left breast which Leonela had observed and described to Celauro, but Lupercio naturally assumes that only another lover could have known of its existence. Celauro does not merely produce the incriminating document but builds up to the moment. When Leonela tells him about Fulgencia's mole he realises at once the use he can make of the information, and leaves the stage so that Leonela is alone in

their house. In Celauro's absence the little scene between Leonela, Otavio and Otavio's servant, mentioned above, is played out, and just as Leonela and Otavio are reunited Celauro's servant enters and says that Celauro wants to speak to Otavio outside Fulgencia's house. Otavio immediately realises that Celauro intends to accuse him of having dishonoured him by entering his sister's house when there is no formal engagement between them: no brother could do otherwise. This is in fact the case. Celauro disregards Otavio's declaration that he intends to marry Leonela, they fight, and are separated by Lupercio who was inside Fulgencia's house. When Otavio has left Lupercio asks the cause of the fight; Celauro goes through a charade of refusing to give an explanation, and finally says that he has suspected the existence of an affair between Fulgencia and Otavio for some time. Then he produces the letter as evidence, saying that he has taken it from Otavio's servant. Such complexity and cunning naturally leave the audience breathless with admiration, to such an extent that it probably does not notice that the whole structure of the plan depends upon two coincidences. The first is that Otavio would enter Leonela's house the moment that Celauro left it, and the second is that Lupercio should not only be in Fulgencia's house but should notice the fight without hearing the quarrel which led up to it. It is true that the second of these is predictable, which is why Celauro stages his quarrel with Otavio outside Fulgencia's house. The first however is not predictable; Celauro may be assumed to know that Otavio is paying court to his sister, but he does not know that Otavio saw her talk to Lupercio and therefore has no reason to expect that Otavio will be in Leonela's house at the critical moment. But the audience has witnessed the whole of the night scene, heard all the *asides*, and seen the quarrel between Leonela and Otavio at the end of Act I; it therefore knows that some scene between them will inevitably take place. Moreover as soon as she is left alone Leonela makes a reference to Otavio

which in the circumstances is the equivalent of an announcement that the secondary intrigue is about to take an airing, and that Otavio, preceded by his servant, will enter. The audience attributes to Celauro the knowledge which it alone possesses; Celauro's success blinds the audience to his luck. The audience probably also gives Celauro credit for the spectacular scene which follows Lupercio's reading of the letter; it is true that he has created dissension between Fulgencia and Lupercio but he is not responsible for the form that dissension takes. Fulgencia is discovered alone, reciting the reasons for her happiness:

Amo a un hombre que es espejo  
de hombres en talle y consejo,  
con quien mil contentos gozo,  
para mi regalo mozo,  
y para mi honra viejo.  
Galán, discreto, aseado,  
limpio, apacible, animoso,  
liberal, cuerdo, alentado,  
de mi vida cuidadoso,  
y de la suya olvidado. (90)

Lupercio enters, insults her, threatens to kill her but decides not to do so, partly because of his love for her but mostly for the rather shabby reason that no-one knows they are married and therefore her adultery cannot dishonour him. He then tells the servants to bring the two children in, specifically so that he can part them from their mother. This extremely moving scene closes the second act, and does so in such an emphatic manner as to leave the audience still more convinced that Celauro is a brilliant schemer entirely responsible for his own success. What we have seen, however, is not a single scheme successfully carried out but an accumulation of events for which Celauro in most cases has the nominal rather than the real responsibility.

Several new elements are introduced into the play in Act III. Some days have passed since the end of Act II. Lupercio and Fulgencia, separately, are wandering disconsolately about the countryside. In this new setting Fulgencia meets first Belardo and then Gerardo. Her encounter with Belardo,

who is a peasant, produces a quite astonishing scene:

Belardo: ¿Sabréis acaso decirme,  
dueña, que Dios os mantenga ...  
qué os costó la ropa y saya?

Fulgencia: ¿Para qué queréis sabello?

Belardo: No me va tan poco en ello  
cuando sabido lo haya;  
porque sabed que me caso,  
si no lo habéis por enojo,  
y me ha venido en antojo  
vestir la novia de raso.  
Este buen viejo es mi padre,  
gran hombre de mi desprecio;  
pero sabed que es un necio  
desde el vientre de su madre.  
Diz que de paño no exceda,  
que la seda viste el rey;  
y yo con vender un buey,  
hago una reina se seda.  
Querría saber de vos  
a qué os llega saya y ropa.

Fulgencia (Aparte): Mis desdichas van en popa.  
¿Que te casas?

Belardo: Sí, par Dios.

Fulgencia: ¿Sabéis qué es el casamiento?

Belardo: Un buen día, cena y baile,  
y aún sé que cierto fraile  
dijo que era un sacramento. (103-4)

It is not only that Lope sees no impropriety in placing Fulgencia's grief by the side of Belardo's comic preoccupation with what his bride Lucinda is to wear. It is also the case that Lope, who twenty months before writing this play had married for a second time, is here publicly celebrating his love affair with Micaela de Luján. Fulgencia gives Belardo her own dress in exchange for a peasant one, and in this guise meets Lupercio's father, Gerardo. In the course of their conversation she realises who he is, but he is so far from recognising her as the woman he considers to be his son's vile seductress as first to take her into his household and later to propose marriage to her. Lupercio has meanwhile met Belardo carrying Fulgencia's dress; instead of explaining how he comes to have it in his possession - and he has after all no reason for not telling the truth - Belardo says that Fulgencia is dead, which gives the actor playing Lupercio a splendid

opportunity to display his powers of rhetoric in a speech of despair. The audience too enjoys seeing its heroes and heroines suffer, secure in the knowledge that their suffering will not last long. Lupercio seizes the dress from Belardo, an act which has greater significance than might at first be apparent. He then takes his two little sons to beg for food at his father's house. Fulgencia opens the door to them, but this is far from bringing about a happy reunion between the two. Lupercio becomes enraged and indulges at this point in another tirade; evidently he believes that his wife is now his father's mistress, although this much is not made explicit. When Gerardo, by now convinced that he will never find his son, proposes marriage to Fulgencia she accepts; her stated reason is that when Lupercio hears of the marriage he will come to prevent it. It does indeed have this effect, but there is also the fact that Lope sees an opportunity to exploit the motif of amorous rivalry between father and son to the full. The marriage all but takes place; Leonela and Otavio opportunely pass that way and are invited to act as padrinos. What prevents the marriage is not Lupercio's intervention but the mistaken news that Lupercio is dead, which causes Fulgencia to abandon her disguise:

¡Oh triste nueva!  
 Afuera fingimientos y disfraces,  
 afuera enredos, ¡ay de ti, Fulgencia!  
 Fulgencia soy, Lupercio fue mi esposo;  
 muerto Lupercio, ya Fulgencia es muerta. (133-4)

Lupercio then enters desatinado, the necessary explanations are made and Gerardo finally sanctions his son's marriage to Fulgencia and acknowledges his grandsons. Fulgencia then speaks the final words:

Aquí, Senado, se acaban  
 Los Embustes de Celauro. (136)

Where, it is not unreasonable to ask, has Celauro been all this time? When Lupercio seizes Fulgencia's dress from Belardo the peasants assume he is a highwayman and make plans to trap him. In fact the man they catch is

Celauro who, like Fulgencia and Lupercio, is wandering around the countryside supremely out of his element. Celauro is first stabbed and then tied to a tree so that he shall not escape, and is left there to die. As he lies alone on stage he recites a fairly conventional sonnet about the frailty of life and the justice of his end, although without specific reference to his actions towards Fulgencia and Lupercio. One imagines however that it is precisely this aspect of the situation which the audience is most aware of. The irony is inescapable: Celauro, who has plotted against and betrayed his friend Lupercio, is now punished for his villainy by a blow which had actually been aimed not at him but at Lupercio. It is inevitable that Lupercio should now enter and indeed he does, with a melancholy sonnet of his own (he has just seen Fulgencia in his father's house). He releases Celauro, who makes a full confession of all that he has plotted. The attentive reader may discover at least one inaccuracy in Celauro's narration. He says:

Sin saber que era tu esposa  
la desdichada Fulgencia,  
en ella puse los ojos,  
y el corazón en ella ... (129)

This cannot be true since Celauro met Fulgencia through his friendship with Lupercio, or so he tells his sister (53). But the audience's critical faculties would undoubtedly be suspended before the emotion of the scene. Not only does Celauro repent, but Lupercio forgives him and carries him off in his arms to be cured (it is this which causes the false rumour of Lupercio's own death). Much of the scene's effectiveness is a result of its being so explicit: the audience is virtually told that it has reached the climax of the play:

Lupercio: ¡Ay de mí triste! Celauro,  
¿que es posible que tú seas  
la causa desta desdicha  
y la ocasión de las nuestras?  
¿Que tú me hiciste el engaño  
que tanta pena me cuesta?

Celauro: Yo soy, Lupercio piadoso;  
y así mi maldad te ruega  
desnudes aquesta espada  
y me atraviesa con ella,  
para que muerto a tus manos,  
tú mismo vengues tu ofensa.

Lupercio: Celauro, yo no soy hombre  
de los que en muertos se vengan,  
sino de los que perdonan  
a quien su maldad confiesa. (130)

However the climax has not been arrived at by the strict processes of cause and effect. This scene occurs late in the act: Celauro enters at v.783 and leaves at v.973; the act contains 1103vv., so that Celauro is on stage for rather less than a fifth of the act. He plays no part at all in the first two thirds of the act. Although he bears some of the responsibility for the plight of Fulgencia and Lupercio, they are far more nearly affected in this act by the intervention of Belardo and Gerardo than by any action of Celauro's. Yet the audience is never allowed to forget his assumed responsibility for the situation in which Fulgencia and Lupercio find themselves. There are several references to his treachery. Sabino, Lupercio's servant, describing to Gerardo how his master met and fell in love with Fulgencia, twice mentions Celauro:

Comenzó un infame amigo  
a traellos desconformes,  
de manera que a Lupercio  
le dijo dos mil traiciones. (108)

Yo, que los iba siguiendo,  
perdílos junto a la torre ...  
donde creo que ella ha muerto  
por la maldad de aquel hombre. (108)

Lupercio, in his lament on Fulgencia's supposed death, also refers to Celauro:

Mas, ¡ay!, que sin fundamento  
di crédito a un falso amigo ... (116)

He again mentions him when he is about to take his starving children to his father's house and beg for food:

... el amor quiso que a un traidor creyese. (119)

Finally Fulgencia, referring indirectly to Lupercio, describes him to Gerardo as:

... hombre que ha sido rico;  
y de un traidor confiado,  
se va triste y desterrado. (123)

None of the references mentions Celauro by name, but would readily be understood by the audience which, by the time Celauro and Lupercio themselves make the point quite explicitly in the scene quoted earlier, can be in no condition to notice that the references to Celauro's treachery are all made before this scene, and that therefore neither Sabino nor Fulgencia nor Lupercio himself could possibly have known of Celauro's guilt.

Celauro is not a passive figure: he plots, he takes advantage of coincidence and chance, and even if he were to be judged by strength of feeling alone he would still be the play's motivating force. But the relationship between all those parts of the play which show us Celauro's passion, his scheming, his momentary success and then his repentance does not exist within the structure of the play itself, and the climax of the play - the scene between Lupercio and Celauro in Act III - is not arrived at lineally. Instead the evidence against Celauro accumulates until it reaches such a size that it is for a time capable of turning a moderately commonplace story of love and jealousy into a drama of repentance and forgiveness. The evidence is not accumulated by means of Celauro's actions but by Lope himself, and it exists in the consciousness of the audience; the dramatist maintains the illusion of Celauro's villainy by manipulating knowledge possessed by the audience alone, or merely by exploiting its readiness to suspend judgement of what it sees. The inconsistencies are immediately apparent to a reader, and would be to the characters themselves if they were intended to be representations of rational human beings, but it is for the spectator - not for the reader, and still less for the characters of the play - that the

illusion exists. It is for this reason that we must agree with Ochoa's observation that each succeeding scene assaults the visual susceptibilities of the spectator, without giving him time for rest or reflection, although we need not join him in condemning the play for this.

What we may deduce from all this is that Lope gives more attention to how a thing happens than to why. In the first place the individual character does not create action; he is associated with it and, if anything, it creates him. In the second place one event is not the inevitable product of another; it takes place because it is entertaining or, often, because it is expected. For most members of Lope's audience the plays which he wrote, or which were written in much the same style by his colleagues and competitors, were the only kind they had ever seen performed. Even at this early stage of Lope's career, when many spectators could remember what is now frequently referred to as the 'pre-Lopean' theatre, the comedia was probably felt to be not a reaction against but a development from what had gone earlier, inspired (diabolically so, some would have said) but natural nevertheless. Thus the comedia seemed not a form of drama, but the drama itself. Likewise many features of the comedia which we regard as peculiar to it and which would be out of place on our own stage - and this refers above all to the characters and the kind of situation they find themselves in - seemed as essential as the fundamental conventions of the theatre: namely, that it is an action devised with deliberation by one person or several, performed by people who assume equally consciously manners which are not their own, and seen by other people whose absence from the spectacle would make it quite another kind of event. This goes at least some of the way towards explaining how it was that the comedia, which can so easily strike us as repetitive and

inconsequential, did on the contrary enjoy such a huge popular success. The public was not so churlish as to find fault with a proven source of delight, at least, not from the point of view of its power to entertain, since censure tended to be on moral rather than on aesthetic grounds. It looked for repeated reworkings of the same formula, reworkings which were different enough to be recognised by the connoisseur but which did not obscure the familiarity of the basic pattern. Thus for the spectator, recognition of the familiar was combined with surprise at the way the familiar was presented. The degree of application, judgement and skill required to keep a popular form of art up to the standard demanded of it is very high.

## CHAPTER VI

CONCLUSIONPredestination

Lope's attitude towards prophecy has been discussed by Halstead.<sup>1</sup> He concludes that Lope's fundamental belief, as a Catholic, was that the powers of astrology could not affect free-will. Thus his opinion is the same as that expressed by Valdovinos in answer to his servant's relation of ill-omens:

No tengo por buen cristiano  
hombre que mira en agüeros. (Marqués, 310 a)

More to the point is Halstead's concession that this is not always the opinion of Lope's characters; certainly it is not his dramatic practice. In Marqués the omens are fully justified. Valdovinos hears them just before setting out on a journey with Carloto, he rejects their warning, and during the journey Carloto kills him. Since the audience knows what will happen the scene is full of irony, and the sight of Valdovinos going forward to the death that has made him immortal provides a fine dramatic thrill. But although to hint at the future in this way is part of a dramatist's basic technique, its implications reach beyond this.

The simplest way of making a prediction is by a prophecy, spoken directly to the person concerned or to the audience while he is absent or asleep. Occasionally it is spoken off stage or before the action of the play begins, and is reported to the audience. Prophecies are made by a variety of people:

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<sup>1</sup> In 'The attitude of Lope de Vega towards astrology and astronomy'.

by Moors, angels, magicians and by allegorical figures such as Spain, Fame and an Inspiration. In general they occur in plays with a historical, legendary or genealogical subject. A prophecy may be little more than a list of kings who will rule Spain between the time of the action of the play and the time at which it is performed:

Merlín: Invictísimo Rodulfo,  
 por largos años me aguarda  
 el cielo para este día;  
 oye atento estas palabras:  
 no te dé cuidado alguno  
 de la esperada batalla  
 el dudoso fin que temes,  
 que la vencerás sin falta;  
 que para empresas mayores  
 te está llamando la fama,  
 y para que el tronco seas  
 de la ilustre Casa de Austria;  
 que revolviendo los siglos  
 felices edades largas,  
 procederán de tu tronco  
 al cielo famosas ramas,  
 emperadores y reyes,  
 papas, príncipes, monarcas,  
 señores de Austria y Borgoña,  
 Flandes, Bohemia e Irlanda.  
 Tu gran sucesor Felipe  
 nos dará con gloria tanta  
 al duque Carlos famoso,  
 padre de María Madama.  
 Casará con el invicto  
 emperador de Alemania,  
 Maximiliano fuerte,  
 de los dos naciendo a España  
 el primero rey Felipe ...  
 Oye el sucesor que aguarda,  
 que es el segundo Felipe,  
 felicísimo monarca,  
 a quien esperan esposo  
 cuatro generosas damas,  
 y a quien verá San Quintín  
 desnuda la heroica espada,  
 por quien tendrá San Laurencio  
 casa y maravilla octava;  
 pues de su hermano famoso,  
 que al Turco en naval batalla  
 ha de vencer en Lepanto,  
 ¿qué ha de decir mi voz flaca?  
 Pues del hijo milagroso  
 que los siglos de orollaman  
 tercer Felipe ¿qué historias  
 no ocuparán sus hazañas?

Saboya le dará nietos  
de aquella dichosa Infanta,  
segunda en el nacimiento  
de la hermosa Isabel Clara,  
Mas ¡ay! que como me veo  
tan lleno de glorias tantas,  
mi espíritu desfallece,  
lengua y aliento me faltan.  
Adios, Rodulfo. (Otón, 506 a-b)

Other examples of this kind of prophecy occur in Casamiento and Padrino. It is more usual for prophecies to be limited in their scope, however, referring to a specific event in history or to a specific person:

Papa: Señor, mira de España la miseria,  
pues siempre sueles a los afligidos,  
en cambio de sus males, darles bienes.  
En aqueste papel están los godos  
a quien el reino justo pertenece.  
¿Serlo ha Ervigio? Señor, ¿no me respondes?  
Atanarico es el segundo: ¿serálo éste?  
Rodulfo es el tercero: ¿es éste digno?  
El cuarto Atanagildo: ¿aquéste puede  
tener de España el mando y justo cetro?  
Teófilo es el último y el quinto:  
¿gustáis que sea Rey aquéste godo?  
Mas, ¡cielo santo! ¿qué visión es ésta?

Aparece un ángel

Angel: Agato, Dios no quiere que ninguno  
de éstos sea Rey, que Rey tiene elegido,  
el cual arando se hallará en España  
con dos bueyes, un rojo y otro blanco,  
el cual tendrá por sobrenombre Bamba.  
Papa: ¿Querránle obedecer?  
Angel: Sí, que Dios quiere  
sus pechos obligar a que le sirvan;  
avisa luego y los verás conformes.  
Quédate en paz, y dale Rey a España. (Bamba, 50 a)

Others occur in Benavides and Garcilaso. Sometimes the exact nature of the prophecy is misunderstood. This is the case with a prophecy made in Cerco to Tarfe, which says that he will die at the hands of a young man on account of the most beautiful woman in the world; he interprets this in an amorous sense but Garcilaso kills him in defense of the Virgin.

Another kind of prophecy is that which is not spoken but seen. In Casamiento Bernardo sees in a cave a painting of the Battle of Roncevalles

shortly before the Battle takes place; the French defeat is shown. In Ganso Belardo, again in a cave, sees performed in dumb-show the marriage between Belisa and the King of Naples. The sight fills him with despair, but later he is elected to the throne of Naples and the prophecy is fulfilled. The ultimate source of these two scenes, and of Bamba's dream of the arrival of the Moors and the fall of the Visigothic kings, is probably the legend of Rodrigo in Pedro del Corral's Corónica Sarracénica (c.1430) and the ballads based on this. According to the legend Rodrigo unlawfully entered a closed room in Toledo and found there figures of strange men who were, of course, the Moors who would shortly after invade Spain and depose him.

More subtle than these are the omens whose meaning has to be deduced; they are deliberately ambiguous:

Otón:           ¿Qué os disgusta?  
 Etelfrida:           Haber visto  
                   matar una ave ratera  
                   un halcón de tal manera,  
                   que el llanto apenas resisto.  
                   Y hame dado mal agüero  
                   de que no os han elegido,  
                   y en vuestro lugar lo ha sido,  
                   algún príncipe extranjero. ...  
 Otón:           Sin causa estás descontenta.  
                   Ya conocen mi persona  
                   los dueños de esta elección;  
                   con solo el decir Otón,  
                   pide a voces la corona.  
                   Que mal puede el noble hermano  
                   de este Rey de Inglaterra  
                   con cuatro leguas de tierra,  
                   ni el español castellano,  
                   competir con la grandeza,  
                   del Rey de Bohemia, Otón;  
                   y por eso el muerto halcón  
                   amenaza su cabeza.  
                   Y aquel ave significa  
                   la humildad con que pretendo  
                   lo que con razón defiendo.   (Otón, 496 b)

The event predicted here is Otón's defeat and later death at the hands of Rudolph of Habsburg; it is usual for omens to predict death, although Bamba's succession is also announced by a number of miraculous events. Premonitions

of death do not always occur in a historical or legendary context; in Venturoso Florinda feels a spasm of pain at the moment at which her husband dies, and in Amigo a lecherous gaoler goes to his last assignation with these words on his lips:

Alcaide: ¿Qué, ya estabas esperándome?  
 Lisaura: Sí, amigo, y con gran disgusto.  
 Alcaide: Un sueño necio y injusto  
 me detuvo, atormentándome.  
 Lisaura: ¿Qué soñabas?  
 Alcaide: Que quería  
 asir un racimo de oro,  
 y que, al tocarle, el tesoro  
 en carbón se me volvía;  
 y luego, que una paloma  
 blanca fui a asir y que huyé,  
 y sierpe se me volvió. (275 a-b)

/6

There are two very good scenes in which a number of omens are related. One, from Marqués, has already been referred to:

Valdovinos: Vamos.  
 Marcelo: ¿Qué es eso?  
 Valdovinos: Caf,  
 y en el umbral tropecé.  
 Marcelo: ¿Hicistete mal?  
 Valdovinos: No sé;  
 toda la banda rompi.  
 Marcelo: Ten.  
 Valdovinos: Cayóseme la espada.  
 ¡Jesús! ¿Qué es aquesto agora?  
 Marcelo: ¡Por vida de mi señora,  
 que dejes esta jornada!  
 Que ensillándote el caballo,  
 casi un lacayo maté,  
 y un espejo se quebró  
 solamente de mirallo;  
 ahorcado hallé un azor  
 del alcándara, hoy al alba,  
 y un cuervo nos hizo salva  
 sobre el mismo corredor;  
 un perro dio anoche aullidos  
 en esa puerta, feroz,  
 que por no escuchar su voz  
 me tapaba los oídos;  
 rifieron tus escuderos,  
 y a la espada echaron mano ...  
 Valdovinos: No tengo por buen cristiano  
 hombre que mira en agüeros. (310 a)

/6

/2

The other is in Comendadores. Jorge has gone to the assistance of a friend

but has not been able to draw his sword, which has rusted in its scabbard:

- Jorge: En mi vida vi tal cosa.  
Mirad que será de mí.
- Fernando: Consolaos con lo que ahora  
me ha sucedido.
- Jorge: En buen hora.  
Decid lo que es.
- Fernando: Pasa así ...  
Mirándome en el espejo,  
en cuatro partes se abrió.
- Jorge: Debísteis de aojar  
si tan lindo os parecisteis.  
¿Quebró el cristal en que os visteis?  
Una higa haced comprar.
- Fernando: No he tenido tal agujero  
desde el día en que nací.
- Jorge: Peor me sucedió a mí,  
haciendo mal al overo;  
que el freno se me quedó,  
con las riendas, en la mano.
- Fernando: Esta noche toda, hermano,  
un mal sueño me espantó.
- Jorge: ¿Cómo sueño? ¡Por Dios juro  
que esta noche un grito oí,  
que estuve una hora sin mí,  
viendo el aposento obscuro!  
Pues un perro, allá en la calle,  
¡qué aullidos daba y aprisa!
- Fernando: Vámonos, don Jorge, a misa.
- Jorge: Galindo.
- Fernando: No hay que llamalle.
- Jorge: ¿Dónde está el pícaro?
- Fernando: Habrá  
visitado sus ermitas.
- Jorge: Debemos cuatro visitas,  
y come el Obispo ya.  
Mas no perdamos la misa  
por estos malos agujeros.

Sale Medrano

- Medrano: ¿Dónde bueno, caballeros?
- Jorge: ¿Medrano con tanta prisa?
- Medrano: El Veinticuatro os suplica,  
y mi señora también,  
comáis con ellos.
- Jorge: ¡Qué bien  
a mis tristezas se aplica!  
Deja la misa, Fernando,  
no hagamos esperar. (290 a-b)

One thing that all the prophecies and omens have in common is that they come true: the events foretold actually happen during the play (or, in the

case of the lists of the kings of Spain, between the time depicted in the play and the date of its composition). Thus anyone whose death is predicted is doomed from that moment: we might go further and say that he is doomed from the moment the play begins, or even from the moment at which it was born in Lope's imagination. This holds true to such an extent that the person about whom a prediction is made is frequently not affected by it. In Otón Rudolph greets the news that his descendants will rule Spain with mild surprise; in Amigo the goaler's reaction to his dream is to take Lisaura into his arms. What distinguishes the scenes from Marqués and Comendadores is that, partly because they are long and the omens are many, the central characters do make some reaction; however the consciousness of disaster is probably not as strong for them as it must be for the audience, especially in Marqués. Lope's slight carelessness in this respect makes the point that no character is required to will his destiny, or is capable of doing so.

An aspect of the way in which a character is ruled by his creator's concept of his destiny is the movement from burlas to veras. This occurs in plays in which two people pretend to be lovers or friends and then become so in fact, or in which someone acts out a role which is later discovered to be his by right. It is a situation which occurs in all four pastoral plays. In Verdadero Belarda has many suitors but loves Jacinto, who is in love with Amaranta. Amaranta marries and Jacinto's friend Doristo tells him of Belarda's preference for him; in a deliberate attempt to forget his grief Jacinto approaches Belarda, even showing signs of jealousy when, just before speaking to her for the first time, he sees her with Menalca:

¡Oh amor! ¿Faltábate más?  
 Hoy me casas mi pastora;  
 y ésta que agora me das,  
 para que la olvide agora,  
 ¡cerca de casalla estás! (595 a)

During Amaranta's wedding feast, at the end of Act I, he is upset in Amaranta's

presence and presumably has not recovered totally from his love for her, but by the beginning of Act II he is quite devoted to Belarda and Amaranta's sudden widowhood presents him with no personal conflict. Eventually he marries Belarda. In Jacinto Flórida's motives for pretending to love Frondelio, who is pretending to be Jacinto, are not so clear. At first she is in love with Dorianio, who loves Albania, the heroine of the play. At the beginning of Act II it is said that she has decided to make a declaration of love to Frondelio/Jacinto, and this she proceeds to do in such a manner as to make sure that the real Jacinto overhears her. She thus complicates his affairs considerably, although without feeling - or at any rate expressing - any malice against him. Here there is no explicit movement from pretence to real love; the play depicts a complicated amorous game, in which the shepherds and shepherdesses are guided largely by whim. However at the end of the play Frondelio and Flórida marry, and Dorianio is left unprovided for. Another, equally casual, move from pretence to reality occurs in Belardo. Jacinta jilts Belardo for the sake of the wealthy Nemoroso, making him go mad. His friend Siralbo persuades her to pretend to be in love with him again; she agrees as a favour to Siralbo, who sees this as the only way of restoring Belardo to sanity, rather than from pity for Belardo, or love, or indeed any feeling at all connected with him. Once Belardo's sanity returns, which happens shortly before the end of the play, Jacinta remains associated with him and finally they marry; thus from the moment at which she pretends to love Belardo she is, as far as the play is concerned, in love with him. The example of Ganso shows that the pretence of love does not inevitably create a lasting relationship. Lisena and Silvero, in love with and rejected by Belardo and Belisa respectively, pretend to love each other in Act I in the hope of making the other two jealous; they perform a love scene in the presence of Belardo and Belisa which is singularly unsuccessful, since the

two lovers do not even notice them. By Act II Lisena's love for Silvero has become genuine; he remains in love with Belisa, however, and though he does not eventually marry her it is not Lisena whom he marries but the Princess of Rome.

Another play in which love is pretended for one woman in the hope of creating jealousy in another is PríncipeI. Alejandro is in love with Rosimunda; both she and her sister Hipólita love him but the latter has what could be described as a prior claim, since before she met him she had fallen in love with his portrait. For her sister's sake Rosimunda tells Alejandro to love Hipólita; Alejandro takes her at her word, though reluctantly at first:

Todo me abraso y resisto;  
mas conviéneme que muestre  
que a Hipólita quiero bien. (40)

When Alejandro next appears he is quite in love with Hipólita, never mentioning the surprising fact that his love is now real; eventually they marry. In Amigo (the plot of which was outlined in the discussion of characterisation) there is a similar lack of surprise or awareness when Turbino, having pretended to be Astolfo's friend, finds himself fighting by his side. In Traición, which also describes the change from assumed to real friendship, this awareness is present to some extent; the new friendship between Antonio and Octavio is indeed celebrated, in the scene in which the two of them renounce in turn the woman they both love. (The plot was outlined in Chapter III).

It is not only in matters of feeling and human relationships that the pattern of burlas to veras is described, though it is in this context that Lope makes it most clear. It is intrinsic to his treatment of the foundling or bastard, who discovers his identity or finds his parents, that the young man concerned should show signs of his real social class before he realises

who he is or is openly acknowledged. The most subtle exposition of such a situation is in Burlas. At the beginning of the play Jacinta claims she is an empress and Ricardo that he is a king. For a time each persuades the other of the truth of his claim; the Queen of the un-named country they are in agrees to pretend that Jacinta is a long-lost sister, and Ricardo's servants pretend to be ambassadors from Greece searching for the missing heir to the throne and finding him in Ricardo. These untruths are quickly revealed as such, but at the end of the play it is discovered that Jacinta is indeed the Queen's illegitimate half-sister and that Ricardo is the son of the Duke of Athens. What is most remarkable is that when these stirring discoveries are made they seem almost paltry beside the spiritual change in the heroine and, above all, the hero. There is no doubt that they were genuinely attracted to each other when they first met, but there is an element of play-acting in the first scene; one would say that Ricardo and Jacinta are put through the conventional paces of the galán and the dama. For Jacinta the attraction becomes love almost immediately, but for Ricardo it takes far longer. In the scene quoted earlier, in which Jacinta visits Ricardo in prison, the expected contrast between burlas and veras is made, but Jacinta refers to the truth of her love and the falseness of his, and not to their claims to be princes. Ricardo's insistence that they are both of royal blood, which in other circumstances might be inspired, is here indicative of the weakness of his character, since he still believes that a good social position is what makes a man.

Although Burlas takes the idea of burlas-veras further than any other early play, it is as true of it as of all the other plays discussed in this context that where a play explicitly shows how a claim made in jest or with the intention of deceiving later comes true, the claim could not have been made if its eventual truth were not already foreseen. Thus the claims have

the function, on a more intimate level, of omens or prophecies, and by extension have something of the force of these. We have already said that referring to great or tragic events Lope never makes a prophecy or describes an omen that does not come true; he can do this because history or the inevitability of tragedy has already decreed that the event in question will happen. We can see now that his approach to domestic events is not intrinsically different. Whether it is the well-known events of history or legend, the ballad or novel source he is employing, or the outline of a play which he has invented freely which demand it, the events of the play are going to happen. If Lope's plot requires that Bamba should become king, inevitably he will become king; Lope chooses to announce the fact not only by the miraculous appearance in mid-air of a crown which is offered to Bamba but by his being elected village alcalde: Lope has on his hands a man who will rise not only by means of his virtue but because it is his destiny, and therefore shows him rising whenever he is given an opportunity and at any level of society. In the same way, if a plot demands something of far less resonance, that the dama and galán should fall in love, he is able to insinuate the miraculous by making them pretend love before they feel it.

### The happy ending

Thus it is Lope who brings the events of a play to a fortunate conclusion. The young men who, by the strength of their arm or by force of virtue and merit, achieve a distinguished place in the world, were born to that place before they deserved it. Similarly the rebellious galanes and damas, almost without exception, eventually adopt their fathers' standards and make a marriage which, although it may not be the one the father had hoped for, is one of which he cannot strongly disapprove. Often Lope seems to show them,

the young men in particular, at a crisis in their lives. The act which threatens to crown a life of irresponsibility, that of falling in love with an unattainable woman and of committing innumerable follies for her sake, is at the same time the act which assimilates them to their fathers' way of life, because as a result of it they undertake a stable domestic existence. The clearest example of this is Aldemaro in Maestro, of whose past life this is said:

Hale dado [a su padre] mil penas ese mozo;  
dejó el estudio y fue a Italia alférez,  
pasó a Flandes después con el gran Duque,  
y al cabo de la ausencia, que tú sabes,  
que apenas le ha gozado cuatro días,  
viene a Tudela y quédase en Tudela  
sin dar razón, por que se quedó solo. (495 b - 496 a)

Moreover he disgraces himself by adopting the menial disguise of a dancing-master. But during his courtship of Florela he finds himself in the position of having to defend her honour, which is being threatened by her sister's conduct, and this leads him to make the following claim:

Señora, yo soy hidalgo,  
y Aldemaro de Lerín,  
de cuyo solar, en fin,  
como Fénix vivo salgo.  
Es mi padre Pomarino,  
Alcalde del Condestable,  
y de vuestra sangre digno.  
Defenderé vuestro honor,  
por lo que le toca al mío,  
contra el mundo, en desaffo. (498 a-b)

The much abused Pomarino is now a symbol for him of his lineage and his honour, and in this respect he becomes an ideal.

The notion of conflict is rarely absent from the stage; even love scenes are not complete if one of the partners does not 'pedir celos'. However, the situations of conflict never have any lasting effect on the stable society which is in the background of Lope's plays. Few final scenes lack the presence and approval - spoken or tacit - of an establishment figure such as a father or a king: the marriages which bring events to a close mean that

society is triumphant, and love irrelevant. Romantic love, the kind that is born at first sight and keeps its devotees at a pitch of ecstasy and anxiety, is an idealisation of arranged marriages and not of marriage for love; the foundling who comes into his own is the product of a rigid and stratified society, not of one which preaches equality; a miraculous coincidence is the dream of a desperate man, not of one educated to believe that anything is within the reach of he who will make the effort to achieve it.

What is probably the greatest barrier between Lope and a modern audience lies here. Evil is not conquered by the power of good, nor is it corroded by its own acid; instead it is put to rout by the awful exigencies of a Third Act. Themes capable of a general application (such as the irreconcilability of parents and children, or someone's failure to adjust to his apparent material circumstances) are broached, and then disregarded in the middle of an undignified rush to reinstate and preserve values and institutions with which modern audiences can have little sympathy. The following is the reaction of one modern critic to the treatment of class inequality in El perro del hortelano and Gil Vicente's Don Duardo:

En realidad Lope si bien plantea el problema en forma de dilema, lo deja finalmente intacto, o sea lo formula con audacia y lo escamotea con astucia ... Ese procedimiento de Lope es el reverso del utilizado por Gil Vicente. Lope eleva al secretario al rango de noble; Gil Vicente convierte al rey en simple gañán. La audacia y entereza del escritor del Renacimiento contrasta con la astucia y la dobleza del autor de la Contrarreforma. (1)

We can see what Olmos means, even if we do not agree with his interpretation. However it would be surprising if Lope, who had an excellent relationship with most of his public, should have deceived it, even unconsciously. It is just as likely that it was the wish of the audience that, however disturbing the events of the play, the conclusion should be reassuring. Indeed, when

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<sup>1</sup> See F. Olmos, 'García Lorca y el teatro clásico', p.63.

Lope departs from the formula it is not only the audience which is uneasy; this at any rate is suggested by the case of Matico.

Before this play starts the dama and galán have been travelling together in disguise for six years; now they are taken into a royal court, Matico (who is Blanca, Infanta of León) as a page and Sancho/Rugero as a savage whom it amuses the Princess to civilise. The Princess falls in love with Rugero and, although he still loves Blanca, he gives her some encouragement. This suggestion of infidelity is enough to make Blanca scorn to marry him, and she marries instead a former suitor who has followed her from her home. The play has attracted a volume of adverse criticism which, though hardly overwhelming, is nevertheless unusual for an otherwise little-known play. Ruiz de Alarcón began the attack in Las paredes oyen (before 1617):

Celia:           ¿Declarástele tu amor?  
 Ana:             ¿Tan liviana me has hallado?  
                   ¿No basta averle mostrado  
                   resplandores de favor?  
 Celia:           ¡Liviana dizes, después  
                   de dos años que por ti  
                   ha andado fuera de sí!  
                   Bien parece que no ves  
                   lo que en las comedias hazen  
                   las infantas de León.  
 Ana:             ¿Cómo?  
 Celia:           Con tal condición  
                   o con tal desdicha nacen,  
                   que, en viendo un hombre, al momento  
                   le ruegan y mudan trage,  
                   y sirviéndole de page,  
                   van con las piernas al viento.  
                   Pues tú, que obligada estás  
                   de tanto tiempo y fe tanta  
                   (si bien señora, no infanta),  
                   honestamente podrás  
                   dezirle tu voluntad  
                   con prevenciones discretas,  
                   sin temer que a los poetas  
                   les parezca impropiedad. (1)

Antonio de Mendoza replied in Más merece quien más ama (1622).

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<sup>1</sup> See the Clásicos Castellanos edition (1961), 216-7.

- Rosauro: Culpa ahora muy despacio  
 las comedias en que tantas  
 mal ofendidas infantas,  
 sin decoro, de palacio  
 se huyen cada momento,  
 siendo el palacio un sagrado  
 adonde no entra el cuidado  
 ni se atreve el pensamiento.
- Bucón: Un poeta celebrado  
 y en todo el mundo excelente,  
 viéndose ordinariamente  
 de otra ingenio mormurado  
 de que, siguiendo a un galán,  
 en traje de hombre vestía  
 tanta infanta, cada día,  
 le dijo: "Señor don Juan,  
 si vuesarced satisfecho  
 de mis comedias mormura,  
 cuando con gloria y ventura  
 nuevecientas haya hecho,  
 verá que es cosa de risa  
 el arte; y sordo a su hombre,  
 las sacará en traje de hombre,  
 y aun otro día en camisa.  
 Dar gusto al pueblo es lo justo:  
 que allí es necio el que imagina  
 que nadie busca doctrina  
 sino desenfado y gusto".
- Rosauro: En sus comedias contemplo  
 que las celebran y admiran  
 cuantos justamente miran  
 al deleite y al ejemplo. (1)

In the Theatro de los theatros (1689-90) Bances Candamo, criticising Lope,  
 mentions Matico in particular:

Los argumentos de Lope, ni son todos decentes ni honestos, ni la  
 locución de sus primeras comedias es la más castigada en la pureza.  
 Así se hallarán Los donaires de Matico, donde está vna muger  
 disfrazada, sirviendo de paje a su galán, con bien poca decencia  
 en sus acciones y dichos, y me cansara en vano si trajera exemplares  
 de los argumentos y versos primeros de Lope, mui poco limados y  
 reparados en todo, en aquella primera ruda infancia del tablado. (2)

Cotarelo, as one might expect, adds his voice to this in a somewhat inaccurate  
 account of the play:

<sup>1</sup> Quoted in J. de Entrambasaguas, Estudios sobre Lope de Vega, 3 vols., Madrid, 1946-8, II (second edition, 1967), 409-10. In his prologue to the Clásicos Castellanos edition of Alarcón's plays, referred to above, Alfonso Reyes sees Mendoza's words not as a defence of Lope but as 'una clara ironía contra [sus] procedimientos' (xxv).

<sup>2</sup> In the Colección Tamesis, edited by Duncan W. Moir (1970), 29-30.

Esta es aquella comedia que, aunque sin nombrarla, tomaron como ejemplo los adversarios de Lope para combatir su teatro y arte dramático. Verdad es que pocas veces, con más ingenio, gracia y agudeza, se habrá escrito cosa más desaforada, incongruente e inverosímil que esta pieza. Una Infanta de León que se deja robar por un caballero, que luego resulta hijo del Rey de Navarra; y ambos, vestidos con pieles de animales, andan por los montes a correr mundo por espacio de muchos meses, sin que sufra el menor detrimento la honra de la doncella; que llegan a Barcelona, donde el galán se enamora y casa con una hija del Conde catalán; y que la burlada Infanta, al regresar a su tierra, vestida de hombre, como siempre anduviera, se acomode a servir de criado a otro caballero, que luego se ve es un amante desairado de la dama, pero que ahora, disfrazado de peregrino, la obliga a que cargue con las alforjas, son, en verdad, tantos disparates, que difícilmente pudiera creerse que público alguno los tolerase. (1)

One would deduce from all this that Matico is an exceptional play, and yet the runaway dama is found in other plays, and attracts less comment there. What is exceptional is something which none of the above mention, and that is Blanca's refusal to marry Rugero. On the grounds of justice or morality one cannot fault her decision to punish Rugero's lack of perfect constancy, but in a world in which 'all's well that ends well' is the prevailing philosophy such a sacrifice of the conventional on the altars of justice is rare. It may well be that it is precisely this which has caused comment to be made, the critics failing to realise exactly what it was that disturbed them and fastening on faults of decency or verisimilitude which are not exceptional in themselves.

#### Le chant qu'elles sont devenues

The tendency of this thesis has been to give more importance to the spectators' reactions than to those of the reader. That this makes a difference in the way a subject is treated is clear. In his Apologético Turia continues his praise of Lope, quoted in Chapter V, with these words:

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<sup>1</sup> See his introduction to Acad, xxvii-xxviii.

La cólera española está mejor con la pintura que con la historia; dígolo porque una tabla o lienzo de una vez ofrece cuanto tiene, y la historia se entrega al entendimiento o memoria con más dificultad, pues, al paso de los libros o capítulos en que el autor la distribuye. (1)

Menéndez Pidal, describing how Cervantes's treatment of the honour theme differs from that of the dramatists, offers this as one explanation:

Creo que esa discrepancia depende también del distinto género literario en que el conflicto se desarrolla. La novela destinada a la lectura privada invitaba a la reflexión condenatoria de una venganza sangrienta, mientras el teatro exigía entregarse a los sentimientos de mayor efectismo. (2)

The reader has the time to make investigations of his own, applying his own experience and personality to the task. The spectator seizes upon what is obvious to everyone; the question of what the play might be about does not interest him so much as the sensation of what it is.

An interpretation of Lope's comedias based on their lowest common denominator lays itself open to the charge of having reduced them, thereby paying scant justice to the best and most rewarding. At the same time a more ambitious approach, based only on the best and most rewarding, ignores the Felisardos and the Fabias altogether. Commenting on the uneven quality of Golden Age plays Professor Parker says: 'Needless to say, in this essay I deal only with the better dramatists and only with successful plays'.<sup>3</sup> In his review of Hämel's Jugenddramen Montesinos makes the same point, with reference to Lope, in more detail:

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<sup>1</sup> In Poetas dramáticos valencianos, I, 625.

<sup>2</sup> From 'Del honor en el teatro español' in De Cervantes y Lope de Vega, 160. See also Ochoa's comparison of Celauro with a shadow-play, quoted in Chapter V.

<sup>3</sup> See 'The Spanish drama of the Golden Age', 681.

Lope es el autor de unas docenas de comedias perfectas, según su dramaturgia, no según otras dramaturgias, y el entendimiento de estas obras culminantes es el que, en fin de cuentas, nos interesa. ¿Qué importa que además escribiera cientos de dramas, malos o medianos? Estos últimos entran en cuenta solamente como un medio de adentrarnos en la intimidad de aquellas obras maestras, o bien tienen interés histórico, o técnico, o lingüístico. No deberíamos seguir confundiendo lo que en Lope es poesía perenne con lo que es meramente documento. Estos últimos podrán valorarse como se quiera, pero ni aumentan ni disminuyen el valor artístico de las grandes creaciones. (81)

It is the 'cientos de drama malos o medianos', and not only the masterpieces, which made Lope's reputation with his contemporaries; they exist just as surely, and must be valid evidence of Lope's dramatic methods.

Lope's comedias lend themselves to great freedom of interpretation; the destiny imposed upon the characters, and the direction given to their affairs, may be rigid, but the events of the play are themselves often ambivalent. This was suggested earlier with regard to the character types, whose range of characteristics allows each type to take many forms, but it is also shown in other ways. Professor Shergold mentions the responsibility of the actors:

In composing the spoken dialogue the dramatist lays down the outlines of the role, and provides the material on which the actor has to work, but the latter then takes over, and presents the character to the audience ... The plays are often seen to allow for some very subtle characterization in the hands of an experienced player; but at the same time they are not over-demanding on the less skilled companies, and they allow a certain amount of diversity of interpretation. (1)

Aubrun and Montesinos, in the introduction to their edition of Peribáñez, transfer this responsibility to the audience:

Lope esquisse une situation, détache un détail, souligne une phrase, et laisse au lecteur le soin d'imaginer. Car il crut toujours qu'il incombait à l'auditeur ou au lecteur - et non point au poète - de faire la psychologie de ses personnages.<sup>2</sup>

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<sup>1</sup> See A History of the Spanish Stage, 555.

<sup>2</sup> In Classiques Hachette [Paris], 1943, xliii.

And in an article on the same play Professor Wilson demonstrates that the imagery of a play may also be ambivalent:

Le taureau semble représenter l'agression violente du Commandeur à la vertu de Casilda et à l'honneur de son mari; Il courra, comme lui, aux mains d'un paysan. Il représente encore la force - et la mentalité bien castillane de Peribáñez. La blessure du Commandeur préfigure le sort qu'il connaîtra plus tard. Le symbolisme est donc contradictoire et implicite ... De fait, le taureau est le symbole de la violence du Commandeur et la contre-violence de Peribáñez. Cette fonction complexe est habilement suggérée, mais jamais directement exprimée. Elle ajoute à l'émotion et à l'efficacité de la pièce, quoique la signification change chaque fois que le taureau est mentionné. (1)

Wherever the ambivalence lies, it is clear that there are many ways in which it may be resolved, and the plays interpreted. Some of the plays' original spectators must have read more into Lope's plays than others; it is probable that he was aware of these, and wrote for them as well as for the less perceptive. Uncertain of where their observations may have led them, and reluctant to attribute to them my own, I have chosen to disregard them.

For it seems to me that if we were to accept that Lope's plays have little general application, and are stylised repetitions of a pattern, this need not be considered a limitation. Although there are a few plays in which Lope seems to have lost control, usually he complicates a plot for the sheer pleasure of it; he enjoys the confusion and the conflict, and the way - often the spectacular and surprising way - in which this is resolved.

El cambio repentino en el estado de ánimo y de conciencia de una criatura, una conversión religiosa, un arrebató de celos, de amor, de deseo, un acceso de ira o de miedo ...., ¿no es todo esto más o menos milagroso? Cuando dos se encuentran o sin verse se cruzan, o interpretan falsamente palabras y propósitos, ¿es casualidad o milagro? (2)

Lope's plays are 'miraculous' because of the audacity with which he finds in each new play ways in which to turn the expected into the surprising and the

<sup>1</sup> See 'Images et structure dans Peribáñez', *BH*, LI (1949), 125-59 (pp.140, 158).

<sup>2</sup> K. Vossler, *Lope de Vega y su tiempo*, 247.

incredible into the real. If the balance between reason and the imagination, described in Chapter V, has been upset, we should take a positive view, and regard it not as the defeat of reason but as the triumph of the imagination.

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