

But they may all be passed over, as of less consequence than those we have noticed, which are quite sufficient to give an idea, both of the nature of their class and the course it followed, — a class much resembling the old chronicles, but yet one that announces the approach of those more regular forms of history for which it furnishes abundant materials.

Pedro Cieza de Leon, also, who lived above seventeen years in Peru, published at Seville, in 1553, an important work on that country, entitled "Primera Parte de la Chronica del Peru," intending to complete and publish it in three other parts; but died in 1560, *re infecta*, at the age of forty-two. The first part is reprinted in the Biblioteca

de Autores Españoles, Tom. XXVI., and the MS. of the *third* part is said to be in the possession of James Lenox, Esq., New York. Gayangos notices, also, a small publication in eight leaves, in the British Museum, entitled *La Conquista del Peru*, which he thinks is like a gazette, and may have been the first publication on the subject.

* CHAPTER VII.

* 41

THEATRE. — INFLUENCE OF THE CHURCH AND THE INQUISITION — MYSTERIES. — CASTILLEJO, OLIVA, JUAN DE PARIS, AND OTHERS. — POPULAR DEMANDS FOR DRAMATIC LITERATURE. — LOPE DE RUEDA. — HIS LIFE, COMEDIAS, COLOQUIOS, PASOS, AND DIALOGUES IN VERSE. — HIS CHARACTER AS FOUNDER OF THE POPULAR DRAMA IN SPAIN. — JUAN DE TIMONEDA.

THE theatre in Spain, as in most other countries of modern Europe, was early called to contend with formidable difficulties. Dramatic representations there, perhaps more than elsewhere, had been for centuries in the hands of the Church; and the Church was not willing to give them up, especially for such secular and irreligious purposes as we have seen were apparent in the plays of Naharro. The Inquisition, therefore, already arrogating to itself powers not granted by the state, but yielded by a sort of general consent, interfered betimes. After the publication of the Seville edition of the "Propaladia," in 1520, — but how soon afterward we do not know, — the representation of its dramas was forbidden, and the interdict was continued till 1573.¹ Of the few pieces written in the early part of the reign of Charles the Fifth, nearly all, except those on strictly religious subjects, were laid under the ban of the Church; several, like the "Orfea," 1534, and the "Custodia," 1541, being now known to have

¹ In the edition of Madrid, 1573, 18mo, we are told, "La Propaladia estava prohibida en estos reynos, años avia"; and Martinez de la Rosa (Obras, Paris, 1827, 12mo, Tom. II. p. 382) says that this prohibition was laid soon after 1520, and not removed till August,

1573. The period is important; but I suspect the authority of Martinez de la Rosa, for its termination is merely the permission to print an edition, which is dated 21st August, 1573; an edition, too, which is, after all, expurgated severely.

existed only because their names appear in the * 42 Index Expurgatorius;² and others, * like the "Amadis de Gaula" of Gil Vicente, though printed and published, being subsequently forbidden to be represented.³

The old religious drama, meantime, was still upheld by ecclesiastical power. Of this we have sufficient proof in the titles of the Mysteries that were from time to time performed, and in the well-known fact that, when, with all the magnificence of the court of Charles the Fifth, the infant heir to the crown, afterwards Philip the Second, was baptized at Valladolid, in 1527, five religious plays, one of which was on the Baptism of Saint John, constituted a part of the gorgeous ceremony.⁴ Such compositions, however, did not advance the drama, though perhaps some of them, like that of Pedro de Altamira, on the Supper at Emmaus, are not without poetical merit.⁵ On the contrary, their tendency must have been to keep back

² These are in the "Catálogo" of L. F. Moratin, Nos. 57 and 63, Obras, Madrid, 1830, Svo, Tom. I. Parte I.

³ The fate of this long, heroic, and romantic drama of Gil Vicente, in Spanish, is somewhat singular. It was forbidden by the Inquisition, we are told, as early as the Index Expurgatorius of 1549 [1559?]; but it was not printed at all till 1562, and not separately till 1586. By the Index of Lisbon, 1624, it is permitted, if expurgated, and there is an edition of it of that year at Lisbon. As it was never printed in Spain, the prohibition there must have related chiefly to its representation. Barbosa, Bib. Lusitana, Tom. II. p. 384.

⁴ The account of this ceremony, and the facts concerning the dramas in question, are given by Sandoval, "Historia de Carlos V.," (Anvers, 1681, fol., Tom. I. p. 619, Lib. XVI. § 13.) and are of some consequence in the history of the Spanish drama.

It may also be worth notice that when Maximilian II., of Germany, was married to Mary, eldest daughter of Charles V., at Valladolid, in 1548, Philip being present at the festivities, and Maximilian having been educated in Spain, the theatrical entertainment thought proper for the occasion was yet one of the comedies of Ariosto, in the original, which, we are told, was represented "con todo aquel aparato de teatro y scenas que los Romanos las solian representar, que fue cosa muy real y sumptuosa." (Calvete de Estrella, Viage de Phelipe, Hijo del Emperador Carlos V., ec. Anvers, folio, 1552, f. 2, b.) There can be no doubt, I suppose, that a Spanish play would have been selected, if one suitable could have been found for so brilliant a Spanish audience, collected on an occasion appealing so strongly to national feelings.

⁵ It was printed in 1523, and a sufficient extract from it is to be found in Moratin, Catálogo, No. 36.

theatrical representations within their old religious purposes and limits.⁶

* Nor were the efforts made to advance them in * 43 other directions marked by good judgment or permanent success. We pass over the "Costanza" by Castillejo, which seems to have been in the manner of Naharro, and is assigned to the year 1522,⁷ but which, from its indecency, was never published in full, and is now probably lost; and we pass over the free versions made about 1530, by Perez de Oliva, Rector of the University of Salamanca, from the "Amphitryon" of

⁶ A specimen of the Mysteries of the age of Charles V. may be found in an extremely rare volume, without date, entitled, in its three parts, "Triaca del Alma," "Triaca de Amor," and "Triaca de Tristes";—or, Medley for the Soul, for Love, and for Sadness. Its author was Marcelo de Lebrixa, son of the famous scholar Antonio; and the dedication and conclusion of the first part imply that it was composed when the author was forty years old,—after the death of his father, which happened in 1522, and during the reign of the Emperor, which ended in 1556. The first part, to which I particularly allude, consists of a "Mystery" on the Incarnation, in above eight thousand short verses. It has no other action than such as consists in the appearance of the angel Gabriel to the Madonna, bringing Reason with him in the shape of a woman, and followed by another angel, who leads in the Seven Virtues;—the whole piece being made up out of their successive discourses and exhortations, and ending with a sort of summary, by Reason and by the Author, in favor of a pious life. Certainly, so slight a structure, with little merit in its verses, could do nothing to advance the drama of the sixteenth century. It was, however, intended for representation. "It was written," says its author, "for the praise and solemnization of the Festival of Our Lady's Incarnation; so that it may be acted as a play [la puedan por farça representar] by devout nuns in their convents, since no men appear in it, but only angels and young damsels."

It should be noted that the word *Mystery*, as here used, has sometimes been thought to indicate its origin from *ministerium*, because it was performed by the *ministers* of the church, and not because it set forth the mysteries of religion, according to its accustomed use in France, where we have "Le Mistère de la Passion," etc.

The second part of this singular volume, which is more poetical than the first, is against human and in favor of Divine love; and the third, which is very long, consists of a series of consolations, deemed suitable for the different forms of human sorrow and care;—these two parts being necessarily didactic in their character. Each of the three is addressed to a member of the great family of Alva, to which their author was attached; and the whole is called by him *Triaca*; a word which means *Treacle*, or *Antidote*, but which Lebrixa says he uses in the sense of *Ensalada*,—*Salad*, or *Medley*. The volume, taken as a whole, is as strongly marked with the spirit of the age that produced it as the contemporary Cancioneros Generales, and its poetical merit is much like theirs.

⁷ Moratin, Catálogo, No. 35, and *ante*, Vol. I. p. 463, n. 6. A short extract from it is given by Moratin; and Wolf, in his tract on Castillejo, (1849, p. 10,) says that still more was published in 1542, under the pseudonym of Fray Nidel; but Gallardo gives the best account of the whole in a letter to Gayangos, to be found in the Spanish translation of this work, Tom. II. p. 500.

Plautus, the "Electra" of Sophocles, and the "Hecuba" of Euripides, because they fell, for the time, powerless on the early attempts of the national theatre, which had nothing in common with the spirit of antiquity.⁸ But a single play, printed in 1536, should be noticed, as showing how slowly the drama made progress in Spain.

It is called "An Eclogue," and is written by Juan de Paris, in *versos de arte mayor*, or long verses divided into stanzas of eight lines each, which show, in their

* 44 careful * construction, not a little labor and art.⁹

It has five interlocutors: an esquire, a hermit, a young damsel, a demon, and two shepherds. The hermit enters first. He seems to be in a meadow, musing on the vanity of human life; and, after praying devoutly, determines to go and visit another hermit. But he is prevented by the esquire, who comes in weeping and complaining of ill treatment from Cupid, whose cruel character he illustrates by his conduct in the cases of Medea, the fall of Troy, Priam, David, and Hercules; ending with his own determination to abandon the world and live in a "nook merely monastical." He accosts the hermit, who discourses to him on the follies of love, and advises him to take religion and works of devotion for a remedy in his sorrows. The young man determines to follow counsel so wise, and they enter the hermitage together. But they are no

⁸ Oliva died in 1533; but his translations were not printed till 1585. Those from Sophocles, Euripides, and Plautus are too free. Montiano praises them for their pure style, but Moratin rebukes Oliva for his adventurous and undramatic alterations.

⁹ This extremely curious drama, of which a copy was kindly lent to me by Mons. H. Ternaux-Compan, of Paris, is entitled "Egloga nuevamente com-

posta por Juan de Paris, en la qual se introducen cinco personas: un Escudero llamado Estacio, y un Hermitaño, y una Moça, y un Diabolo, y dos Pastores, uno llamado Vicente y el otro Cremon" (1536). It is in black-letter, small quarto, 12 leaves, without name of place or printer; but, I suppose, printed at Zaragoza, or Medina del Campo. Wolf says there is a copy dated 1551 in the Munich Library.

sooner gone than the demon appears, complaining bitterly that the esquire is likely to escape him, and determining to do all in his power to prevent it. One of the shepherds, whose name is Vicente, now comes in, and is much shocked by the glimpse he has caught of the retiring spirit, who, indeed, from his description, and from the woodcut on the title-page, seems to have been a truly fantastic and hideous personage. Vicente, thereupon hides himself; but the damsel, who is the lady-love of the esquire, enters, and, after drawing him from his concealment, holds with him a somewhat metaphysical dialogue about love. The other shepherd, Cremon, at this difficult point interrupts the discussion, and has a rude quarrel with Vicente, which the damsel composes; and then Cremon tells her where the hermit and the lover she has come to seek are to be found. All now go towards the hermitage. The esquire, overjoyed, receives the lady with open arms and cries out,—

* But now I abjure this friarhood poor,
And will neither be hermit nor friar any more.¹⁰

* 45

The hermit marries them, and determines to go with them to their house in the town; and then the whole ends somewhat strangely with a *villancico*, which has for its burden,—

Let us fly, I say, from Love's power away;
'T is a vassalage hard,
Which gives grief for reward.¹¹

The piece is curious, because it is a wild mixture of the spirit of the old Mysteries with that of Juan de la Enzina's Eclogues and the Comedies of Naharro, and shows by what awkward means it was attempted to

¹⁰ Agora reniego de mala fraylia,
Ni quiero hermitaño ni frayle mas ser.

¹¹ Huyamos de ser vasallos
Del Amor,
Pues por premio da dolor.

conciliate the Church, and yet amuse an audience which had little sympathy with monks and hermits. But it has no poetry in it, and very little dramatic movement. Of its manner and measure the opening stanza is quite a fair specimen. The Hermit enters, saying to himself, —

The suffering life we mortal men below,
Upon this terrene world, are bound to spend,
If we but carefully regard its end,
We find it very full of grief and woe :
Torments so multiplied, so great, and ever such,
That but to count an endless reckoning brings,
While, like the rose that from the rose-tree springs,
Our life itself fades quickly at their touch.¹²

Other attempts followed this, or appeared at just about the same time, which approach nearer *46 to the example *set by Naharro. One of them, called "La Vidriana," by Jaume de Huete, is on the loves of a gentleman and lady of Aragon, who desired the author to represent them dramatically;¹³ and another, by the same hand, is call "La Tesorina," and was afterwards forbidden by the Inquisition.¹⁴

¹² As another copy of this play can be found, I suppose, only by some rare accident, I give the original of the passage in the text, with its original pointing. It is the opening of the first scene :—

Hermitaño.

La vida peñosa ; que nos los mortales
En aqueste mundo ; terreno passamos
Si con buen sentido ; la consideramos
Fallar la hemos ; lleno de muy duros males
De tantos tormentos ; tan grandes y tales
Que aver de contallos ; es cuento infinita
Y allende de aquesto ; tan presto es marchita
Como la rosa ; qu' esta en los rosales.

"Una Farça a Manera de Tragedia," in prose and partly pastoral, was printed at Valencia, anonymously, in 1537, and seems to have resembled this one in some particulars. It is mentioned in Aribau, "Biblioteca de Autores Españoles," 1846, Tom. II. p. 193, note.

¹³ "Comedia llamada Vidriana, compuesta por Jaume de Huete agora nue-

vamente," etc., sm. 4to, black-letter, eighteen leaves, without year, place, or printer. It has ten interlocutors, and ends with an apology in Latin, that the author cannot write like Mena, — Juan de Mena, I suppose, — though I know not why he should have been selected, as the piece is evidently in the manner of Naharro.

¹⁴ Another drama from the same volume with the last two. Moratin (Catálogo, No. 47) had found it noticed in the Index Expurgatorius of Valladolid, 1559, and assigns it, at a venture, to the year 1531, but he never saw it. Its title is "Comedia intitulada Tesorina, la materia de la qual es unos amores de un penado por una Señora y otras personas adherentes. Hecha nuevamente por Jaume de Huete. Pero si por ser su natural lengua Aragonesa, no fuere por muy cendrados terminos, quanto a este merece perdon." Small 4to, black-letter, fifteen leaves, no year, place, or

This last is a direct imitation of Naharro; has an *intróito*; is divided into five *jornadas*; and is written in short verses. Indeed, at the end, Naharro is mentioned by name, with much implied admiration on the part of the author, who in the title-page announces himself as an Aragonese, but of whom we know nothing else. And, finally, we have a play in five acts, and in the same style, with an *intróito* at the beginning and a *villancico* at the end, by Agostin Ortiz,¹⁵ leaving no *doubt that the manner and *47 system of Naharro had at last found imitators in Spain, and were fairly recognized there.

But the popular vein had not yet been struck. Except dramatic exhibitions of a religious character, and under ecclesiastical authority, nothing had been attempted in which the people, as such, had any share. The attempt, however, was now made, and made suc-

printer. It has ten interlocutors, and is throughout an imitation of Naharro, who is mentioned in some mean Latin lines at the end, where the author expresses the hope that his Muse may be tolerated, "quamvis non Torris digna Naharro venit."

¹⁵ "Comedia intitulada Radiana, compuesta por Agostin Ortiz," small 4to, black-letter, twelve leaves, no year, place, or printer. It is in five *jornadas*, and has ten personages, — a favorite number, apparently. It comes from the volume above alluded to, which contains besides : 1. A poor prose story, interspersed with dialogue, on the tale of Mirrha, taken chiefly from Ovid. It is called "La Tragedia de Mirrha," and its author is the Bachiller Villalon. It was printed at Medina del Campo, 1536, por Pedro Torans, small 4to, black-letter. 2. An eclogue somewhat in the manner of Juan de la Enzina, for a *Nacimiento*. It is called a *Farza*, — "El Farza siguiente hizo Pero Lopez Ranjel," etc. It is short, filling only 4 ff., and contains three *villancicos*. On the title-page is a coarse woodcut of the manger, with Bethlehem in the

background. 3. A short, dull farce, entitled "Jacinta," — not the Jacinta of Naharro. These three, together with the four previously noticed, are known to me only in the copy I have used from the library of Mons. H. Ternaux-Compans.

A list of sundry rude dramatic works in the forms common in Spain in the time of Charles V. is given in the Spanish translation of this History, (Tom. II. pp. 520-538,) as an addition to the well-known Catalogue of Moratin. Among them are the titles of Autos and other dramas by the strange and extravagant Tanco del Frejenal or Frexenal, (see *post*, Chap. XXIX., note,) all lost and not worth recovering; two or three imitations of Enzina, Naharro, and the Celestina; and the second edition, 1552, of a very simple Comedia, called "Preteo y Tibaldo," begun by Peralvarez de Ayllon, and finished after his death by Luis Hurtado, who wrote Palmerin of England. Of this last Gayangos gives considerable extracts, but all of them add nothing material to our knowledge of the theatre of the time.

cessfully. Its author was a mechanic of Seville, Lope de Rueda, a goldbeater by trade, who, from motives now entirely unknown, became both a dramatic writer and a public actor. The period in which he flourished has been supposed to be between 1544 and 1567, in which last year he is spoken of as dead; and the scene of his adventures is believed to have extended to Seville, Córdoba, Valencia, Segovia, and probably other places, where his plays and farces could be represented with profit. At Segovia, we know he acted in the new cathedral, during the week of its consecration, in 1558; and Cervantes and the unhappy Antonio Perez both speak with admiration of his powers as an actor, — the first having been twenty years old in 1567, the period commonly assumed as that of Rueda's death,¹⁶ and the last having been eighteen. Rueda's success, therefore, even during his lifetime, seems to have been remarkable; and when he died, though he belonged to the despised and rejected profession of the stage, he was interred with honor among the mazy pillars in the nave of the great cathedral at Córdoba.¹⁷

* 48 * His works were collected after his death by

¹⁶ It is known that he was certainly dead as early as that year, because the edition of his "Comedias" then published at Valencia, by his friend Timoneda, contains, at the end of the "Engaños," a sonnet on his death by Francisco de Ledesma. The last, and, indeed, almost the only date we have about him, is that of his acting in the cathedral at Segovia in 1558; of which we have a distinct account in the learned and elaborate History of Segovia, by Diego de Colmenares, (Segovia, 1627, fol., p. 516,) where he says that, on a stage erected between the choirs, "Lope de Rueda, a well-known actor [famoso comediante] of that age represented an entertaining play [gustosa comedia]."

Gayangos says that Timoneda alludes to the death of Lope de Rueda, in 1566. I suppose he refers, in this remark, to the "Epistola" prefixed to the edition of the Eufemia and Armelina dated 1567, but with the Censura of October, 1566.

¹⁷ The well-known passage about Lope de Rueda, in Cervantes's Prólogo to his own plays, (see *post*, p. 55,) is of more consequence than all the rest that remains concerning him. Everything, however, is collected in Navarrete, "Vida de Cervantes," pp. 255-260; and in Casiano Pellicer, "Origen de la Comedia y del Histrionismo en España" (Madrid, 1804, 12mo, Tom. II. pp. 72-84).

his friend Juan de Timoneda, and published in different editions, between 1567 and 1588.¹⁸ They consist of four Comedias, two Pastoral Colloquies, and ten Pasos, or dialogues, all in prose; besides two dialogues in verse. They were all evidently written for representation, and were unquestionably acted before public audiences, by the strolling company Lope de Rueda led about.

The four Comedias are merely divided into scenes, and extend to the length of a common farce, whose spirit they generally share. The first of them, "Los Engaños,"¹⁹ — Frauds, — contains the story of a daughter of Verginio, who has escaped from the convent where she was to be educated, and is serving as a page to Marcelo, who had once been her lover, and who had left her because he believed himself to have been ill treated. Clavela, the lady to whom Marcelo now devotes himself, falls in love with the fair page, somewhat as Olivia does in "Twelfth Night," and this brings in several effective scenes and situations. But a twin brother of the lady-page returns home, after a considerable absence, so like her, that he proves the other Sosia, who, first producing great confusion and trouble, at last marries Clavela, and leaves his sister to her original lover. This is at least a plot; and some of its details and portions of the dialogue are ingenious, and managed with dramatic skill.

¹⁸ "Las Quatro Comedias y Dos Coloquios Pastorales del excelente poeta y gracioso representante, Lope de Rueda," etc., impresas en Sevilla, 1576, 8vo, — contains his principal works, with the "Diálogo sobre la Invención de las Calzas que se usan agora." From the Epistola prefixed to it by Juan de Timoneda, I infer that he made alterations in the manuscripts, as Lope de Rueda left them; but not, probably, any of

much consequence. Of the "Deleytoso," printed at Valencia, 1567, I have never been able to see more than the very ample extracts given by Moratin, amounting to six Pasos and a Coloquio. The first edition of the Quatro Comedias, etc., was 1567, at Valencia; the last at Logroño, 1588.

¹⁹ In the edition of Valencia by Joan Mey, 8vo, 1567, this play is entitled "Los Engañados," — *the cheated*.

The next, the "Medora," is, also, not without a sense of what belongs to theatrical composition and effect. The interest of the action depends, in a considerable degree, on the confusion produced by the resemblance between a young woman stolen when a * 49 child by * Gypsies, and the heroine, who is her twin sister. But there are well-drawn characters in it, that stand out in excellent relief, especially two: Gargullo, — the "miles gloriosus," or Captain Bobadil, of the story, — who, by an admirable touch of nature, is made to boast of his courage when quite alone, as well as when he is in company; and a Gypsy woman, who overreaches and robs him at the very moment he intends to overreach and rob her.²⁰

The story of the "Eufemia" is not unlike that of the slandered Imogen, and the character of Melchior Ortiz is almost exactly that of the fool in the old English drama, — a well-sustained and amusing mixture of simplicity and shrewdness.

The "Armelina," which is the fourth and last of the longer pieces of Lope de Rueda, is more bold in its dramatic incidents than either of the others.²¹ The heroine, a foundling from Hungary, after a series of strange incidents, is left in a Spanish village, where she is kindly and even delicately brought up by the village blacksmith; while her father, to supply her place, has no less kindly brought up in Hungary a natural son of this same blacksmith, who had been carried there by his unworthy mother. The father of the lady, having some intimation of where his daughter is to be found,

²⁰ This is the *Rufian* of the old Spanish dramas and stories, — parcel *rowdy*, parcel *bully*, and wholly *knave*; — a different personage from the *Rufian* of recent times, who is the elder *Alcahuete* or *pander*.

²¹ It may be worth noticing, that both the "Armelina" and the "Eufemia" open with scenes of calling up a lazy young man from bed, in the early morning, much like the first in the "Nubes" of Aristophanes.

comes to the Spanish village, bringing his adopted son with him. There he advises with a Moorish necromancer how he is to proceed in order to regain his lost child. The Moor, by a fearful incantation, invokes Medea, who actually appears on the stage, fresh from the infernal regions, and informs him that his daughter is living in the very village where they all are. Meanwhile the daughter has seen the youth from Hungary, and they are at once in love with each other; — the blacksmith, at the same time, having decided, with the aid of his wife, to compel her to marry a shoemaker, to whom he had before promised her. Here, of course, * come troubles * 50 and confusion. The young lady undertakes to cut them short, at once, by simply drowning herself, but is prevented by Neptune, who quietly carries her down to his abodes under the roots of the ocean, and brings her back at the right moment to solve all the difficulties, explain the relationships, and end the whole with a wedding and a dance. This is, no doubt, very wild and extravagant, especially in the part containing the incantation and in the part played by Neptune; but, after all, the dialogue is pleasant and easy, and the style natural and spirited.

The two Pastoral Colloquies differ from the four Comedias, partly in having even less carefully constructed plots, and partly in affecting, through their more bucolic portions, a stately and pedantic air, which is anything but agreeable. They belong, however, substantially to the same class of dramas, and received a different name, perhaps, only from the circumstance that a pastoral tone was always popular in Spanish poetry, and that, from the time of Enzina, it had been considered peculiarly fitted for public exhibition. The

comic parts of the Colloquies are the only portions of them that have merit; and the following passage from that of "Timbria" is as characteristic of Lope de Rueda's light and natural manner as anything, perhaps, that can be selected from what we have of his dramas. It is a discussion between Leno, the shrewd fool of the piece, and Troico,²² in which Leno ingeniously contrives to get rid of all blame for having eaten up a nice cake which Timbria, the lady in love with Troico, had sent to him by the faithless glutton.

Leno. Ah, Troico, are you there?

Troico. Yes, my good fellow, don't you see I am?

Leno. It would be better if I did not see it.

Troico. Why so, Leno?

Leno. Why, then you would not know a piece of ill-luck that has just happened.

Troico. What ill-luck?

Leno. What day is it to-day?

Troico. Thursday.

* 51 * *Leno.* Thursday? How soon will Tuesday come, then?

Troico. Tuesday is passed two days ago.

Leno. Well, that's something;—but tell me, are there not other days of ill-luck as well as Tuesdays?²³

Troico. What do you ask that for?

Leno. I ask, because there may be unlucky pancakes, if these are unlucky Thursdays.

Troico. I suppose so.

Leno. Now, stop there;—suppose one of yours had been eaten of a Thursday; on whom would the ill-luck have fallen?—on the pancake, or on you?

Troico. No doubt, on me.

Leno. Then, my good Troico, comfort yourself, and begin to suffer and be patient; for men, as the saying is, are born to misfortunes, and these are matters, in fine, that come from God; and in the order of time you must die yourself, and, as the saying is, your last hour will then be come and arrived. Take it, then, patiently, and remember that we are here to-morrow and gone to-day.

Troico. For heaven's sake, Leno, is anybody in the family dead? Or else why do you console me so?

Leno. Would to heaven that were all, Troico!

²² Troico, it should be observed, is a woman in disguise.

²³ This superstition about Tuesday as an unlucky day is not unfrequent in the old Spanish drama:—

Está escrito,
El Martes es día aciago.

Lope de Vega, *El Cuervo en su Casa*, Acto II. Comedias, Madrid, 1615, 4to, Tom. VI. f. 112, a.

Troico. Then what is it? Can't you tell me without so many circumlocutions? What is all this preamble about?

Leno. When my poor mother died, he that brought me the news, before he told me of it, dragged me round through more turn-about than there are windings in the Pisnerga and Zapardiel.²⁴

Troico. But I have got no mother, and never knew one. I don't comprehend what you mean.

Leno. Then smell of this napkin.

Troico. Very well, I have smelt of it.

Leno. What does it smell of?

Troico. Something like butter.

Leno. Then you may truly say, "Here Troy was."

Troico. What do you mean, Leno?

Leno. For you it was given to me; for you Madam Timbria sent it, all stuck over with nuts;—but, as I have (and Heaven and everybody else knows it) a sort of natural relationship for whatever is good, my eyes watched and followed her just as a hawk follows chickens.

Troico. Followed whom, villain? Timbria?

Leno. Heaven forbid! But how nicely she sent it, all made up with butter and sugar!

Troico. And what was that?

* *Leno.* The pancake, to be sure, — don't you understand? * 52

Troico. And who sent a pancake to me?

Leno. Why, Madam Timbria.

Troico. Then what became of it?

Leno. It was consumed.

Troico. How?

Leno. By looking at it.

Troico. Who looked at it?

Leno. I, by ill-luck.

Troico. In what fashion?

Leno. Why, I sat down by the wayside.

Troico. Well, what next?

Leno. I took it in my hand.

Troico. And then?

Leno. Then I tried how it tasted; and what between taking and leaving all around the edges of it, when I tried to think what had become of it, I found I had no sort of recollection.

Troico. The upshot is that you ate it?

Leno. It is not impossible.

Troico. In faith, you are a trusty fellow!

Leno. Indeed! do you think so? Hereafter, if I bring two, I will eat them both, and so be better yet.

Troico. The business goes on well.

Leno. And well advised, and at small cost, and to my content. But now, go to; suppose we have a little jest with Timbria.

Troico. Of what sort?

²⁴ Rivers in the north of Spain, often mentioned in Spanish poetry, especially the first of them.

Leno. Suppose you make her believe you ate the pancake yourself, and when she thinks it is true, you and I can laugh at the trick till you split your sides. Can you ask for anything better?

Troico. You counsel well.

Leno. Well, Heaven bless the men that listen to reason! But tell me, Troico, do you think you can carry out the jest with a grave face?

Troico. I? What have I to laugh about?

Leno. Why, don't you think it is a laughing matter to make her believe you ate it, when all the time it was your own good Leno that did it?

Troico. Wisely said. But now hold your tongue, and go about your business.

* 53 * The ten Pasos are much like this dialogue, — short and lively, without plot or results, and

²⁵ *Len.* Ah, Troico! estás aca?
Tro. Sí, hermano: tu no lo ves?
Len. Mas valiera que no.
Tro. Porque, Leno?
Len. Porque no supieras una desgracia, que ha sucedido harto poco ha.
Tro. Y que ha sido la desgracia?
Len. Que es hoy?
Tro. Jueves.
Len. Jueves? Quanto le falta para ser Martes?
Tro. Antes le sobran dos días.
Len. Mucho es eso! Mas dime, suele haber días azagos as como los Martes?
Tro. Porque lo dices?
Len. Pregunto, porque tambien habrá hojaldras desgraciadas, pues hay Jueves desgraciados.
Tro. Creo que sí!
Len. Y ven ac: si te la hubiesen comido ti una en Jueves, en quien habría caído la desgracia, en la hojaldras o en ti?
Tro. No hay duda sino que en mí.
Len. Pues, hermano Troico, acóntraos, y comenzad á sufrir, y ser paciente, que por los hombres (como dicen) suelen venir las desgracias, y estas son cosas de Dios en fin, y tan bien segun orden de los días os podríades vos morir, y (como dicen) ya sería recompensa y allegada la hora postrimera, reseñido con paciencia, y ac ríades que mañana somos y hoy no.
Tro. V. lame Dios, Leno! Es muerto alguno en casa? O como me consuelas ans?
Len. Ojalá, Troico!
Tro. Pues que fué? No lo dir's sin tantos circunloquios? Para que es tanto prembulo?
Len. Quando mi madre murió, para decirme lo que me llev la nueva me truj mas rodeos que tiene bueltas Pisuerga ó Zapardiel.
Tro. Pues yo no tengo madre, ni la conocí, ni te entiendo.
Len. Huele ese patizuelo.
Tro. Y bien? Ya está olido.
Len. A que huele?
Tro. A cosa de manteca.
Len. Pues bien puedes decir, aquí fué Troya.
Tro. Como, Leno?
Len. Para ti me la habían dado, para ti la embiaba rebestida de piones la Señora Timbria; pero como yo soy (y lo sabe Dios y todo el mundo) allegado á lo bueno, en viéndola así, se me vinieron los ojos tras ella como milano tras de pollera.
Tro. Tras quien, traidor? tras Timbria?
Len. Que no, v lame Dios! Que empapada la embiaba de manteca y azúcar!
Tro. La que?

Len. La hojaldras: no lo entiendes?
Tro. Y quien me la embiaba?
Len. La Señora Timbria.
Tro. Pues que la heciste?
Len. Consumí se.
Tro. De que?
Len. De ojo.
Tro. Quien la ojeó?
Len. Yo mal punto!
Tro. De que manera?
Len. Asentí me en el camino.
Tro. Y que mas?
Len. Toméla en la mano.
Tro. Y luego?
Len. Prové á que sabia, y como por una vanda y por otra estaba de dar y tomar, quando por ella acordé, ya no había memoria.
Tro. En fin, te la comiste?
Len. Podría ser.
Tro. Por cierto, que eres hombre de buen recado.
Len. A fe? que te parezco? De aquí adelante si trugere dos, me las comeré juntas, para hacello mejor.
Tro. Bueno va el negocio.
Len. Y bien regido, y con poca costa, y á mi contento. Mas ven ac., si quies que riamos un rato con Timbria?
Tro. De que suerte?
Len. Puedes le hacer en creyente, que la comiste tu, y como ella piense que es verdad, podremos despues tu y yo reir acá de la burla; que rebentar si riendo! Que mas quies?
Tro. Bien me aconsejas.
Len. Agora bien; Dios bendiga los hombres acogidos á razon! Pero dime, Troico, sabrás disimular con ella sin reirte?
Tro. Yo? de que me había de reir?
Len. No te parece, que es manera de reir, hacelle en creyente, que tu te la comiste, habiéndosela comido tu amigo Leno?
Tro. Dices sabiamente; mas calla, vete en buen hora.

(Las Quatro Comedias, etc., de Lope de Rueda, Sevilla, 1576, 8vo.)

The learned allusion to Troy by a man as humble as Leno might seem inappropriate; but it is a phrase that was in popular use. Don Quixote employed it, when, leaving Barcelona, he looked back upon that city as the scene of his final discomfiture and disgrace. It occurs often in the old dramatists.

merely intended to amuse an idle audience for a few moments. Two of them are on glutton tricks, like that practised by Leno; others are between thieves and cowards; and all are drawn from common life, and written with spirit. It is very possible that some of them were taken out of larger and more formal dramatic compositions, which it was not thought worth while to print entire.²⁶

The two dialogues in verse are curious, as the only specimens of Lope de Rueda's poetry that are now extant, except some songs, and a fragment preserved by Cervantes.²⁷ One is called "Proofs of Love," and is a sort *of pastoral discussion between * 54 two shepherds, on the question which was most favored, the one who had received a finger-ring as a present, or the one who had received an ear-ring. It is written in easy and flowing *quintillas*, and is not longer than one of the slight dialogues in prose. The other is called "A Dialogue on the Breeches now in Fashion," and is in the same easy measure, but has more of its author's peculiar spirit and manner. It is between two lackeys, and begins thus abruptly:—

Peralta. Master Fuentes, what's the change, I pray,
 I notice in your hosiery and shape?
 You seem so very swollen as you walk.

Fuentes. Sir, 'tis the breeches fashion now prescribes.

Peralta. I thought it was an under-petticoat.

Fuentes. I'm not ashamed of what I have put on.

Why must I wear my breeches made like yours?
 Good friend, your own are wholly out of vogue.

²⁶ This I infer from the fact that, at the end of the edition of the Comedias and Coloquios, 1576, there is a "Tabla de los pasos graciosos que se pueden sacar de las presentes Comedias y Coloquios y poner en otras obras." Indeed, *paso* meant a *passage*. Pasos were, however, undoubtedly sometimes written as separate works by Lope de Rueda,

and were not called *entremeses* till Timoneda gave them the name. Still, they may have been earlier used as such, or as introductions to the longer dramas.

²⁷ There is a *Glosa* printed at the end of the Comedias; but it is not of much value. The passage preserved by Cervantes is in his "Baños de Argel," near the end.