

TECHNICAL DEVICES IN THE
COMEDIAS OF CALDERON

by

Lois Mae Bowers

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Approved by: Jose Mae O'Leary
Instructor in charge

Arthur L. Owen
Head of Department.

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PREFACE

The purpose of this study is to investigate the devices used by Calderón in the plots of his comedias de capa y espada and comedias palaciegas and to determine the technical differences in these two types of comedies with a view to aid in securing a more thorough knowledge of the poet's dramatic technique. Such a study may also be useful to those who are interested in other aspects of Calderón's works which have not been approached in a thorough and scientific manner.

I wish to thank Professor José de Osma for his encouragement and aid in the preparation of this work.

L. M. B.

INTRODUCTION.

Pedro Calderón de la Barca is known to have been born at Madrid on January 17, 1600.¹ He was educated at the Jesuit College in Madrid with a view to accepting a family living; abandoning this project, he studied law at Salamanca, and competed with success at the literary fetes held in honor of St. Isidore at Madrid (1620-22). On the death of Lope de Vega in 1635 he was recognized as the foremost Spanish dramatist of the age. In 1650 he became a tertiary of the order of St. Francis and finally joined the priesthood, being ordained in 1651. A year or two later he stated that he would give up writing for the stage; but after his preferment to a prebend at Toledo in 1653, he did not adhere to this resolution. He did, however, confine himself as much as possible to the composition of autos sacramentales which were allegorical pieces in which the mystery of the Eucharist was illustrated dramatically, and which were performed with a great pomp at the feast of Corpus Christi and during the weeks immediately following.² In these Calderón defies rivalry.

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1. Encyclopaedia Britannica, article by James Fitzmaurice Kelly, London, 14th Edition, Vol. IV, pp. 566-567.
 2. Ibidem.

In the symbolic drama Calderón is best represented by EL PRINCIPE CONSTANTE, EL MAGICO PRODIGIOSO and LA VIDA ES SUEÑO. His tragedies are more remarkable for the acting qualities than for their convincing truth. His tragedy EL ALCALDE DE ZALAMEA, however, is one of the greatest in Spanish literature. The weakest of his formal literary productions are his historical plays. Calderón is better in the drama de tramoya which he wrote at the command of Philip IV; but in the more animated comedias palaciegas he shows still more skill. And he is at his best in the comedias de capa y espada which are invaluable idealized pictures of contemporary society.

Calderón did not initiate a great dramatic movement. He came to the end of a literary revolution, was compelled to accept the conventions which Lope de Vega had imposed on the Spanish stage; and he accepted them all the more readily since they were peculiarly suitable to the display of his splendid and varied gifts.³ He was not a master of observation or an expert in invention, but he had great skill in contriving ingenious variants on existing themes. "He had a keen dramatic sense and an unrivalled dexterity in manipulating the mechanical resources of the stage."⁴ In this connection he is censured by many critics as being monotonous in his technic-

3. Encyclopaedia Britannica Idem, pp. 566-567.

4. Ibidem.

al devices. Menéndez y Pelayo referring to the common device of having women veil and men muffle in a cloak says that these devices besides being repeated and conventional are also untrue to life and even absurd, for it would seem that in Calderón's time human voices did not have a distinct accent and that a person could not recognize his most intimate friends and relatives from the moment that they covered their faces with a veil or cape.⁵ "In addition to these minor indispensable talents Calderón was endowed with a lofty philosophic imagination."⁶ "His ingenuity, however, is apt to degenerate into futile embellishment. Calderón is inferior to Lope de Vega in delineation of character. He died in 1681.

5. Menéndez y Pelayo: CALDERON Y SU TEATRO, Madrid.

6. Idem, p. 558.

CHAPTER I

THE MEANING OF COMEDIA.

The term "comedy" has been defined in various ways during different epochs of history. Aristotle, the Greek philosopher says that comedy is an imitation of bad characters, and that it imitates them only in the ridiculous.⁷ He says that the proper effect of comedy is some form of pleasure.⁸ Comedy for him in providing us with its specific pleasure, and by arousing laughter, gave occasional vent to certain passing emotional states and thus left us free for the serious concerns of life.⁹ In regard to the unities Aristotle insisted only that the action have an artistic unity free of irrelevances.¹⁰ He had merely remarked that the duration of plays was in practice limited to twenty four hours or a little more and he never mentioned unity of place.¹¹ In the Greek theatre, however, unity of time and place were usually observed.¹² Horace made a number of rules to be observed in the writing of drama. He

7. Clark, Barrett H.: EUROPEAN THEORIES OF THE DRAMA, Cincinnati, 1918, p. 9.

8. Cooper, Lane.: AN ARISTOTELIAN THEORY OF COMEDY, New York, 1922, p. 60.

9. Idem, p. 69-70.

10. Lucas F. L.: TRAGEDY IN RELATION TO ARISTOTLE'S POETICS, London, 1927, p. 146.

11. Ibidem.

12. Ibidem.

said that a play should have five acts and that there should never be more than three characters on the stage at one time. These characters, also, he said, should act parts which were suitable to their personalities. There were some classicists as Torres Naharro in Spain who followed Horace's ideas. His influence was largely responsible for the perpetuation of the so-called "rules of Aristotle" through the Renaissance to modern times.¹³

"The drama of Italy was a peculiar blend of Seneca Terence, Horace and Aristotle."¹⁴ In Italy national drama was, as in Spain, provincial in character, and apart from the tragedies and opera presented in the larger theatres, popular plays were of the nature of farce, the acts belonging to a travelling company and picking up ideas of types and characterization as they went along.^{15.}

The French comedies were generally of a romantic turn, often extravagant with fantastic or stock characters.¹⁶ Some playwrights were influenced by the Spanish mode and dealt in disguise, trap doors, dark lanterns and mysterious happenings. But, whether following

13. Bellinger, Martha F.: A SHORT HISTORY OF THE DRAMA, New York, 1927, p. 90.

14. Idem, p. 187.

15. Jourdain, Eleanor F.: THE DRAMA IN EUROPE IN THEORY AND PRACTICE, London, 1924, p. 62-63.

16. Bellinger, Martha: Op. Cit., p. 178.

the Spanish or Italian style the plays generally portrayed type characters such as the miser, doctor, parasite or the shrewd servant.¹⁷ Molière was successful in many different methods in the handling of comedy such as the comedy of manners, comedy of character, romantic comedy, tragic comedy, comedy ballet and others. His greatness lies neither in his plots nor in his situations, but in his understanding and revelation of character.¹⁸ The French adhered strictly to the unities of time, place and action.

"While French and Italian playwrights turned towards classicism, those of Spain and England were unmistakably romantic, ignoring the unities of time and place, abandoning the chorus presenting violent and passionate types of characters.¹⁹ In Spain the word Comedia included all kinds of drama whether tragedy or comedy with the exception of the religious dramas or Autos on the one hand and inferior kinds of shorter plays, Zarzuelas or Fiestas²⁰ on the other. The word was given a wide extension. Juan Caramuel Lobcowitz wrote that the word Comedia has a more extended meaning than Tragedia since every Tragedia is a Comedia and the reverse is not true. He also says that

17. Bellinger, Idem, p. 180.

18. Ibidem.

19. Bellinger, Idem, p. 245.

20. Morel Fatio, A. P. V.: LA COMEDIA ESPAGNOLE, Paris, 1885, p. 9.

the Comedia is a representation of an historical event²¹ or of fiction and may have a happy or unhappy ending. In the first case it retained the name of Comedia and in the second it is called comedia trágica or Trágicomedia. Cristóbal Suárez de Figueroa says that la comedia or as some say la representación²² consists of a sudden miscellany, where there is everything. Ricardo de Turia declared that none of the Comedias of Spain were properly Comedias but Trágicomedias, a mixture of comic and tragic. He also adds that it is repugnant neither to nature nor to art that in the same play illustrious and humble characters come together.²³ This was absolutely forbidden in the French drama. The word Comedia finally came to mean a play.

In Spain there were two classes of books in the sixteenth and seventeenth centuries.²⁴ The one called the classic preceptists, took La Poética of Aristotle or that of Horace or both as the basis of their speculations.²⁵ The other was the preceptists and apologists of the great movements of literary renovations that at the beginning of the seventeenth century were exemplified in the theatre by the work of Lope de Vega.²⁶ The latter group had the greater influence of the two. Lope de Vega in his Arte

21. Morel Fatioy, Idem, p. 10.

22. Idem, p. 11.

23. Ibidem.

24. Menéndez y Pelayo, M.: IDEAS ESTÉTICAS EN ESPAÑA, Madrid, 1886, p. 301.

25. Ibidem.

26. Ibidem.

Nuevo wrote that the true comedy has the purpose of imitating the actions of men and to paint the customs of that century. He said that comedy has imagination for its argument or plot. It is without class distinction and does not demand any preparation from the spectator. Lope believed in mingling the comic and tragic as in real life.

Tirso de Molina was of Lope de Vega's school.

The Comedia is of value as an historical document for it depicts to us the ideals of Spanish society, and the state of its imagination which is one phase of Spanish life. It is also important for the wealth of plots which it contains. Calderón accepted the conventions which Lope de Vega had imposed on the Spanish stage and they were suitable to the display of his varied gifts. His skill was in manipulating the mechanical resources of the stage. This quality is clearly seen in the Comedias palaciegas and in the comedias de capa y espada which will be discussed next.

27. Chaytor, H. J.: DRAMATIC THEORY IN SPAIN, Cambridge, 1925, p. 17.
 28. Morel Fatio, Op. Cit. p. 31.
 29. Ibidem.
 30. Ibidem.
 31. Encyclopaedia Britannica, Op. Cit., p. 566-567.
 32. Ibidem.

CHAPTER II

COMEDIAS DE CAPA Y ESPADA

The Comedias de capa y espada or "cloak and sword plays" ³³ Menéndez y Pelayo says, are comedies of the customs of the middle class. They are called comedias de capa y espada for the clothing in which they are presented; and because of the complication of their plot they have often ³⁴ been called comedies of intrigue. The interest is stimulated by the situations, and laughter arises largely from the disguises, the intrigues and complications of the plot. ³⁵ These plays are all very similar in plan. In all of them the dominating passion which serves as a motive and as an impulse and nucleus to the plot is love. ³⁶ It is always idealized and is presented in the conventional manner of the epoch. ³⁷ This manner consists in letting honor be the main principle to be considered in love. The love is always lawful and modest. It is among free persons and is directed to the legitimate end of matrimony. ³⁸

Near the beginning of almost every play there is a narration of a lover's former experiences; only two plays, EL ASTROLOGO FINGIDO and GUÁRDATE DEL AGUA MANSA do not contain these narrations.

33. Menéndez y Pelayo, M.: Op. Cit.; p. 341.

34. Idem, p. 342.

35. Nicoll, Allardyce: INTRODUCTION TO DRAMATIC THEORY, London, 1923, p. 194.

36. Menéndez y Pelayo, Op. Cit., p. 341.

37. Ibidem.

38. Ibidem.

There are three young men characters and sometimes a father in addition in most of the plays. Four plays, GUARDATE DEL AGUA MANSA, EL ASTROLOGO FINGIDO, HOMBRE POBRE TODO ES TRAZAS and NO HAY BURLAS CON EL AMOR have four men characters and one, CASA CON DOS PUERTAS MALA ES DE GUARDAR has only two men characters. Two men and sometimes more than two are friends in all the plays except NO SIEMPRE LO PEOR ES CIERTO in which the men are cousins and in BIEN VENGAS MAL. Most of the plays contain two women characters besides the servant, but three, TAMBIEN HAY DUELO EN LAS DAMAS, MAÑANA SERA OTRO DIA, and ¿CUAL ES MAYOR PERFECCION? have three women characters. In every play except EL ASTROLOGO FINGIDO two of the girls are either friends or relatives, there being only three plays in which they are relatives: GUARDATE DEL AGUA MANSA, NO HAY BURLAS CON EL AMOR and CADA UNO PARA SI.

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Menéndez y Pelayo says that the characters include a gentleman of noble ancestry, though not of the highest nobility; a noble of pure lineage who is sometimes a student in the first year of his youth, and almost always afterwards a soldier in Italy or in Flanders, whence he returns a courtier who is valient discreet and skillful in fencing, in disturbing a street on account of jealousy of a lady, violent and disposed to wrath and at the same

time surrendered before his lady whom he loves. The lover does not, however, as Menéndez y Pelayo says, always return from Flanders or Italy where he has made great campaigns, seeking to obtain the rank of Santiago or another military order in return for his warlike services. In half the plays he returns to the scene of action which is usually in Madrid from Granada, Portugal, Toledo, Flanders or some other country, fleeing from justice because he has killed a man. This man is usually his rival in a love affair and sometimes is his lady's brother. In only five plays does the lover seek a military title.

The lady, always motherless is placed under the protection of a father, brother or guardian. She is bold, brave and half manlike. She is closely watched by her brother and father who believe that honor is the highest rule of life, and this has caused her to be sly and clever in meeting her lovers. The father, brother or guardian are less important characters. Menéndez y Pelayo ⁴⁰ says that the characters are always invariable; but in one play, HOMBRE POBRE TODO ES TRAZAS there is neither a father, a brother nor a guardian. It is of interest to note that in one play, GUARDATE DEL AGUA MANSA, the mother is mentioned as having recently died and in MAÑANA SERA OTRO DIA she is mentioned. It is very seldom that a similar mention is made in Spanish plays.

40. Menéndez y Pelayo, Op. Cit., p. 343.

Two other lesser characters are the gracioso and the servant of the lady. She is of a lower category than the gracioso, and yet in some plays such as ¿CUAL ES MAYOR
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PERFECCION? and EL ASTROLOGO FINGIDO plays an important role.

The general structure of the plot is as follows:
 A man loves a girl and grasps every opportunity to see her when her father or brother are absent. Sometimes the girl takes the lover to her friend's house in order to visit him. He becomes jealous of her the minute he sees another man in her house or sees her at a man's house. The girl likewise becomes jealous of her lover when she sees him in another girl's house. The lover protects his lady at all costs. When her father finally learns that the man in his house intends to marry his daughter he is satisfied.

41. Menéndez y Pelayo, Idem, . . p. 345.

COMEDIAS DE CAPA Y ESPADA.

	Date written	Date first printed.
ANTES QUE TODO ES MI DAMA	1623-1639	1662
ASTROLOGO (EL) FINGIDO	1621-1632	1632
BIEN VENGAS MAL	Bef. 1691	1691
CADA UNO PARA SI	Aft. 1652	1661
CASA CON DOS PUERTAS	c. 1629	1635
¿CUAL ES MAYOR PERFECCION?	Bef. 1651	1663
DAMA (LA) DUENDE	1629	1635
DAR TIEMPO AL TIEMPO	Bef. 1662	1662
DESDICHA (LA) DE LA VOZ	1639	
EMPENOS (LOS) DE UN ACASO	1639 -1646	1653
ESCONDIDO (EL) Y LA TAPADA	1636	1636
FUEGO DE DIOS EN EL QUERER BIEN	Bef. 1651	1660
GUARDATE DEL AGUA MANSA	1649	
HOMBRE POBRE TODO ES TRAZAS	Bef. 1633	1637
MAESTRO (EL) DE DANZAR	1635-1640	1664
MAÑANAS DE ABRIL Y MAYO	1632-1644	1664
MAÑANA SERA OTRO DIA	1635	
NO HAY BURLAS CON EL AMOR	1637	
NO HAY COSA COMO CALLAR	c. 1638	
NO SIEMPRE LO PEOR ES CIERTO .	Bef. 1652	1652
PRIMERO SOY YO	Bef. 1651	
TAMBIEN HAY DUELO EN LAS DAMAS	Bef. 1651	1664

Günther considers LA DAMA DUENDE as the most characteristic of the comedias de capa, and a summary of its plot will help to make the description of this class of plays more clear.

Manuel comes to Toledo to visit Juan, his old friend and companion. Juan has a sister named Angela and a brother, Luis. Both brothers love Beatriz who is staying with Angela. Angela has been ordered to stay in her own room because the brothers did not want Manuel to see her, but just as Manuel approaches he sees a veiled lady, who is Angela followed by the brother, Luis. At Angela's call for help he detains Luis and quarrels with him in order that she might escape. The result is a fight in which Manuel is wounded. Angela loves Manuel and aided by her servant and her friend Beatriz, communicates with him through an invisible glass door; they enter this room while he is away, take things and leave notes. Manuel finally catches Angela who extinguishes the light and escapes through the invisible door. The girls then bring Manuel to their room but have to hide him when Luis comes.

Literature class: GUARDATE DEL AGUA MANSA as a comedia de capa y espada and I am including it in this class. I am also including NO HAY COSA COMO CALLAR which Schack lists in the group.

Calderón de la Barca has been consistent in locating the action of all the comedias de capa y espada somewhere in Spain and for this reason the plays CON QUIEN VENGO VENGO, PEOR ESTA QUE ESTABA and MEJOR ESTA QUE ESTABA

He sees a figure of a man and is jealous, thinking that Manuel loves Beatriz. Manuel protects Angela from Luis, says that he did not know her, and satisfied Luis by marrying her.

HOMBRE POBRE TODO ES TRAZAS has a more lively and free plot than the other plays excepting EL ASTROLOGO FINGIDO. There is no brother, father or guardian in HOMBRE POBRE TODO ES TRAZAS and the girls have none to watch them. The end is also different since neither of the two girls chooses the man whom both had loved because he deceived them. In EL ASTROLOGO FINGIDO a servant to save his servant friend from blame says that his master is an astrologer and the action centers in this beginning.

in which the action takes place outside of Spain, are classed as comedias palaciegas.

The typical comedias de capa y espada contain several of the following devices, many of which are used repeatedly. Device 3, (Hiding) which may be for escape or in order to listen to a conversation is quite conventional. Device 16, (Attempted escape after killing or wounding a man) is used in twelve of the twenty-two plays. Device 6, (Mistaken identity) is caused by disguise, lying, moving or exchange of persons. Device 4, (A girl takes her lover to a friend's house) to escape her brother's vigilance or (A lover takes a girl to his friend's house) is used in eight plays. Device 1, (parallels) usually between the important characters occur in eight plays. A parallel is a similar or like action or thought in two characters or groups of characters. Device 15, (Secret doors) for the escape of lovers; device 5, (Girl moves) in order to see her lover or resulting in the jealousy of her lover; Device 19, (Predicament) in which a person is undecided as to which of two acts to perform; Device, 13, (Lying) to protect oneself, one's master or lover; Device 2, (Exchange of persons or character) to create jealousy and confusion; Device 9, (Men follow veiled ladies); Device 14, (Fighting or intended fighting); Device 18, (Use of a third person in a love affair) are all used four times or more.

Other devices which are used less often and are therefore less typical are Device 11, (Two men want to fight a

duel); Device 12, (A brother threatens to attack his sister); Device 10, (A man thinks he loves his friend's girl); Device 7, (A friend uses the servant of another); Device 21, (Exchange of gifts); Device 23, (Giving up one's lady) and Device 20, (Rescue).

Although the general outline of the plots is similar in all the plays, the important details such as the manner of falling in love, the ways which the lady and lover find to see one another and to deceive the girl's father, the causes of jealousy and the causes of confusion differ in the various plays. These details are what I shall consider in an examination of the technical points of the plots as they are listed in the table following.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	
	Parallel	Exchange	Hiding	Meeting	Girl Moving	Mistaken Iden.	Using Servant	Lights Out	Veiled Ladies	Friend's Girl	Want to Duel	Threatens Sister	Lying	Fighting	Secret Places	Attempted Escape	Aid to Son's Enemy	Third Person	Predicament	Rescue	Exch. of Gifts	Receiving Harm	Giving Up Lover	
Group I																								
Dama Duende		0	0			0		0	0	0				0	0									
Casa	0	0	0	0		0			0	0					0			0						
Hombre	0		0			0																		
Group II																								
Escondido ...		0	0			0		0							0	0				0				
Antes Que			0	0		0										0								
Group III																								
No Hay Cosa ..			0		0				0				0	0					0	0	0			
Bien Vengas .			0	0																				
Primero Soy .	0		0	0	0										0	0				0			0	
No Siempre			0	0	0											0								
También		0		0												0								
Mañana Será ..			0	0						0		0	0	0		0								
Guárdate ...	0		0			0				0				0		0								
Group III A																								
Fuego de Dios			0	0		0		0	0				0		0			0	0		0			
Cada Uno ..	0		0	0					0		0					0		0	0					
Mañanas			0	0		0	0		0				0	0		0			0	0				
Empeños ...			0	0		0	0		0		0		0	0		0			0	0				
No Hay Burlas ...	0	0	0	0			0	0					0		0				0	0				
Desdicha ...	0	0	0	0	0	0		0			0		0	0					0	0				
Group III B																								
Maestro ..	0				0				0			0	0											
Dar Tiempo ..					0							0	0											
Group IV																								
Astrólogo .			0										0											
¿Cuál Es ...?			0															0		0				

The first consideration is the manner of falling in love. The ladies in most of the plays are veiled part of the time and especially when they leave home. One common way of choosing the lady is to follow her and note where her home is. A man falls in love with the lady whom he saves. Some plays open with an account of a man's loving a certain girl, so the manner of falling in love is not concerned in them.

2. The ways in which the lovers meet:

- a) A lady takes her lover to a girl friend's house.
- b) A girl brings her lover to her room by means of an invisible door.
- c) A girl pretends that her lover belongs to a friend who is living with her.
- d) A girl moves and unexpectedly comes to her lover's home or her lover visits the man of the house. She sometimes moves temporarily to escape fire or a similar accident or to escape her father's anger.
- e) The lover enters his girl's house after first appearing at her window.

3. Causes of jealousy.

Jealousy is a main element in the plots of all the plays. It is caused in the following ways:

- a.) Exchange of persons as in GUARDATE DEL AGUA MANSA in which two girls exchange a handkerchief and a veil. One man described his lady

and his friend saw that his description fitted his lady. But the girls had exchanged meanwhile.

- b.) Seeing a person hidden in a lover's house.
- cc.) A girl taking her lover to a friend's house as in CASA CON DOS PUERTAS MALA ES DE GUARDAR, DAR TIEMPO AL TIEMPO. In this situation the friend's lover sees the girl's lover and is jealous of his girl until he learns that the man is visiting another lady.
- d.) A girl's moving to a friend's house as in NO SIEMPRE LO PEOR ES CIERTO and EL MAESTRO DE DANZAR.
- e.) Father's taking his daughter to her admirer's home as in PRIMERO SOY YO.
- f.) A girl visiting as in LA DESDICHA DE LA VOZ.
- g.) A girl acting as servant in a friend's home as in FUEGO DE DIOS EN EL QUERER BIEN.
- h.) A girl's being taken to her cousin's home as in CADA UNO PARA SI.
- i.) A band taken to a friend's house as in ANTES QUE TODO ES MI DAMA.
- j.) A picture taken to a friend's house in BIEN VENGAS MAL. In these two plays the lover sees the band and picture and thinks his lady has another lover who presented them to her.

- k.) A picture of another lady found on one's lover as in NO HAY COSA COMO CALLAR;
- l.) Using the servant of a friend as in LOS EMPEÑOS DE UN ACASO, MAÑANAS DE ABRIL Y MAYO and NO HAY BURLAS CON EL AMOR.
- m.) Seeing another man at the lover's window in TAMBIEN HAY DUELO EN LAS DAMAS, and seeing a man leave a girl's house in NO HAY COSA COMO CALLAR.
- n.) Lying and one man helping another girl in ¿CUAL ES MAYOR PERFECCION? In EL MAESTRO DE DANZAR a girl tells that her friend is the visiting lady's friend.
- o.) Two men's loving the same girl in LA DAMA DUENDE and EL ASTROLOGO FINGIDO.
- p.) A man loves two girls, as in MAÑANA SERA OTRO DIA, EL ESCONDIDO Y LA TAPADA and HOMBRE POBRE TODO ES TRAZAS.

This jealousy is conventional and not natural. In spite of the fact that it prevails in all the plays, sometimes more and at other times less pronounced the lovers always marry. Günther ⁴³ says that in these plays two friends usually love the same woman, but I have found that this is

43. Günther, Englebert.: CALDERON UND SEINE WERKE, München, St. Louis, Mo., 1888, Vol. II, p.1.

sometimes rather than usually true. Because of complications it sometimes appears that the two friends love the same girl but this results as untrue when the cause of jealousy is disclosed. In only three of the twenty-two plays does a man love his friend's girl. In five plays a man loves his enemy's girl, and in the remainder there are only two couples or the rivals are brothers as in LA DAMA DUENDE or the second lover is not a particular friend of his rival.

4. The causes of confusion.

The causes of confusion are very similar to the causes of jealousy.

- a.) Exchange of persons.
- b.) Hiding.
- c.) Disguise.
- d.) Secret doors and passages. A girl sometimes tells her father that her lover is in a certain room, but when he looks in it he finds another man who has entered by a secret passage. The result is confusion.
- e.) A girl's moving.
- f.) A girl's taking her lover to a friend's house.
- g.) A friend's using the servant of another.
- h.) Extinguishing of lights.

In the classification of the plays into groups according to the devices, Group I includes the comedies which use only devices 1, 2, 3, 4, 6, 8, 9, 10, 14, 15 and 18. In this group LA DAMA DUENDE and EL ESCONDIDO Y LA TAPADA were both first presented in 1629, and HOMBRE POBRE TODOS TRAZAS was first printed in 1637.

Group II includes the comedies which may use any of the devices in Group I, but which also use 16, 17, 13 and 21.

Group III includes plays which use devices 5, 11, 13, 17 and 20 in addition. The plays in this group are divided into subdivisions on the basis of whether or not they contain devices 16 and 18. The main division represents the plays which use device 16. Those in division A add device 7; may or may not contain 16 but do contain 18; and those in division B contain neither 16 nor 18.

Group IV contains two plays CUAL ES MAYOR PERFECCION? and EL ASTROLOGO FINGIDO which have only two devices. I prefer to class these to themselves. However, if they can be grouped on the basis of two or three devices EL ASTROLOGO FINGIDO must be included in Group III A and CUAL ES MAYOR PERFECCION? in Group III.

As far as one can judge from the use of devices, the plays in any one group are similar and may be supposed to have been written about the same time.

The following table will be useful in comparing the plays in each group upon the basis of the devices used.

SIMILARITIES OF DEVICES IN THE
PLAYS AND THEIR RELATIONS.

GROUP I

	Points in Common.	Devices Used.
DAMA DUENDE	CASA	6(2, 3, 6, 9, 10, 15
	HOMBRE POBRE ...	2(2, 6
CASA	HOMBRE POBRE...	3(1, 3, 6

GROUP II

ESCONDIDO ...	ANTES QUE TODO...	3(3, 6, 16
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GROUP III

	MAÑANA SERA ..	4(3, 13, 14, 16
	PRIMERO SOY.	4(3, 5, 16, 20
	GUARDATE ...	3(3, 14, 16
NO HAY COSA..	NO SIEMPRE....	3(3, 5, 16
	BIEN VENGAS.	2(3, 16
	TAMBIEN	1(16
	NO SIEMPRE	3(3, 5, 16
	GUARDATE ...	3(1, 3, 16
PRIMERO SOY.	BIEN VENGAS.	2(3, 16
	MAÑANA SERA..	2(3, 16
	TAMBIEN	1(16,

	NO SIEMPRE....	2(3, 16
	TAMBIEN	2(4, 16
BIEN VENGAS.	MAÑANA SERA ..	2(3, 16
	GUARDATE ...	2(3, 16
	GUARDATE ...	2(3, 16
NO SIEMPRE....	TAMBIEN	1(16
	MAÑANA SERA ..	1(16
	GUARDATE ...	2(3, 16
MAÑANA SERA ..	TAMBIEN	1(16

GROUP III A

	EMPEÑOS ...	6(3, 7, 9, 14, 16, 18
	CADA UNO ..	5(3, 4, 9, 16, 18
MAÑANAS	FUEGO DE DIOS	5(3, 4, 6, 9, 18
	DESDICHA ...	5(3, 4, 6, 14, 18
	NO HAY BURLAS ...	3(3, 7, 18
	NO HAY BURLAS ...	5(3, 8, 13, 15, 18
	CADA UNO ..	5(3, 4, 9, 17
FUEGO DE DIOS....	DESDICHA ...	5(3, 4, 6, 8, 18
	EMPEÑOS ...	4(3, 9, 13, 18
	DESDICHA ...	5(1, 3, 4, 11, 18
CADA UNO ..	EMPEÑOS ...	5(3, 9, 11, 16, 18
	NO HAY BURLAS ...	4(1, 3, 8, 18

EMPEÑOS ...	NO HAY BURLAS ...	4(3, 7, 13, 18
	DESDICHA ...	4(3, 11, 14, 18
NO HAY BURLAS...	DESDICHA ...	5(1, 2, 3, 8, 18

GROUP III B.

MAESTRO ..	DAR TIEMPO ..	3(5, 12, 13
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GROUP IV

ASTROLOGO -	¿CUAL ES MAYOR ..?	1(3
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There is a difference in the treatment of the devices even among the plays of one group and the next table explains the way in which each device is used in each play.

TREATMENT OF DEVICES IN

THE VARIOUS PLAYS.

GROUP I

Device 1 (Parallel)

CASA

HOMBRE POBRE ...

Two people want to spy on two others
 Two men watch girl's expression and
 see that she loves another.

Device 2 (Exchange of Persons or character).

DAMA DUENDE

Exchange through an invisible door
 resulting in mistaken identity and
 confusion. Unexpected exchange.

CASA

One girl exchanges with another
 while lover goes to get a light.
 Planned.

Device 3 (Hiding).

DAMA DUENDE

Girl hides lover at approach of
 brother.

CASA

Girl hides and listens to conver-
 sation.

HOMBRE POBRE...

Hiding to watch people who are un-
 aware of observers.

Device 4 (Person Taking Lover to Friend's House or
Relative's House)

CASA.....

Girl takes lover to friend's house.
 The friend is girl's brother's
 sweetheart.

Device 6 (Mistaken Identity)

- DAMA DUENDE Cause is exchange of persons made possible by putting out lights.
- HOMBRE POBRE... Using an assumed name and pretending to resemble another man.
- CASA Caused by veiling of ladies and one girl visiting lover in her friend's house.

Device 8 (Putting Out Lights).

- DAMA DUENDE Used to hide one's identity and to cause a mysterious atmosphere.

Device 9 (Following Veiled Ladies).

- DAMA DUENDE Man follows and protects lady.
- CASA Man follows lady whom he wants to know.

Device 10 (Man Thinks He Loves Friend's Girl)

- DAMA DUENDE Treatment is the same in both
- CASA..... plays and man marries the girl.

Device 14 (Fighting or Intended Fighting).

- DAMA DUENDE Intended fighting since man married the sister.

Device 15 (Secret Doors).

- DAMA DUENDE Exchange through invisible door.
- CASA Escape of lovers through a second door.

Device 18 (Use of Third Person in a Love Affair).

- CASA Brother asks sister to spy on his lady to find who is the man that enters her house.

GROUP II

Device 2 (Exchange of Persons).

ESCONDIDO ... Exchange of servant in hidden staircase and a girl who was outside. Unexpected exchange.

Device 3 (Hiding).

ESCONDIDO ... Girl hides lover at approach of brother and father.

ANTES QUE TODO ... Girl hides lover when another lover comes.

Device 4 (Girl Takes Lover's Gift to Friend's House).

ANTES QUE TODO ... A girl has a lover's gift taken to friend's house and the result is jealousy just as if the lover had gone.

Devine 6 (Mistaken Identity).

ESCONDIDO ... Caused by exchange and disguise.

ANTES QUE TODO ... Caused by pretending to be another person.

Device 8 (Extinguishing Lights).

ESCONDIDO ... Lights are put out at the approach of a rival.

Device 13 (Lying).

ANTES QUE TODO ... Man lies and takes an assumed name.

Device 15 (Secret Doors).

ESCONDIDO ... A secret stairway in which a lady
hides her lover.

Device 16 (Attempted Escape After Killing a Man).

ESCONDIDO ... Man kills his lady's brother.
ANTES QUE TODO ... Man killed another after a dis-
pute in a card game.

Device 17 (Man Offering Aid to Son's Enemy).

ESCONDIDO ... Father not knowing a man killed
his son offers to aid him in
difficulty.

Device 20 (Rescue).

ESCONDIDO... Man rescues girl from an accident
in her coach.

GROUP III

Device 1 (Parallel).

PRIMERO SOY. Two men meet former acquaintances.
GUARDATE ... Two men try to hide their per-
turbation from each other since
each thinks they love the same girl.

Device 2 (Exchange of Persons).

TAMBIEN Exchange in a dark passage.
Accidental.

Device 3 (Hiding).

NO HAY COSA.. } Girl listens in to a conversation.
PRIMERO SOY . } Man hears rival court his girl.
BIEN VENGAS. } Lover hides from another lover.

NO SIEMPRE	}	Lover hides from girl's brother.
MAÑANA SERA..		Man hides at approach of girl's father.
GUARDATE ...		Man hides in friend's house for escape.

Device 4 (Girl or Man Takes Lover to a Friend's House).

BIEN VENGAS.	Lover takes refuge in home of his lady's friend. Result is jealousy.
TAMBIEN HAY....	Lover takes girl to his cousin's home to save her from her brother.

Device 5 (Girl Moving).

NO HAY COSA ..	Girl moves to lover's home to escape fire.	
PRIMERO SOY.	}	Girl goes to admirer's home as a servant. Jealousy results.
NO SIEMPRE...5..		Girl acts as servant in a home where she meets a former lover.

Device 6 (Mistaken Identity).

GUARDATE ...	Caused by two girl's exchanging a veil and handkerchief.
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Device 9 (Men Follow Veiled Ladies).

NO HAY COSA ..	Man follows a girl whom he loves to find where she lives.
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Device 10 (Man Thinks he Loves Friend's Girl).

GUARDATE ...	Man decides to be true to his friend and finds that both did not love the same girl.
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Device 12 (Brother Threatens to Attack Sister).

MAÑANA SERA .. Sister flees and is aided by her future lover.

Device 13 (Lying).

MAÑANA SERA .. Girl pretends to know another lady of her lover.

NO HAY COŚA .. Man tells his girl that he gave her gift to another prisoner in war, but a lady had snatched it from him.

Device 14 (Fighting).

NO HAY COSA .. A man following a lady stopped to settle a quarrel.

MAÑANA SERA .. Brother fights an old rival.

GUARDATE ... Girl's cousin starts to attack a servant.

Device 15 (Use of Secret Doors and Passages).

PRIMERO SOY . A secret mine is mentioned.

Device 16 (Attempted Escape After Wounding or Killing a Man).

NO HAY COSA .. Man wounded another man.

BIEN VENGAS . Lover killed a man because of jealousy

PRIMERO SOY. Two men had fought over a lady, but made peace.

NO SIEMPRE Man had wounded another because of jealousy. Treatment is similar in all.

Device 16 (Man Escaping After Having Killed or Wounded a Man)

TAMBIEN Man had killed another.
 GUARDATE ... Man killed another and was pardoned.
 MAÑANA SERA .. Man had wounded another and returned
 with an assumed name.

Device 18 (Use of a Third Person)

NO SIEMPRE Brother for honor's sake asks sister to urge her girl friend to marry sister's lover and she does.

Device 19 (Predicament).

NO HAY COSA .. Girl must choose between unveiling and letting brother know her or giving up a portrait.

Device 20 (Rescue).

NO COSA .. Girl is rescued from fire and there is a rescue from drowning.
 PRIMERO SOY . Man enters by secret mine and rescues girl.

Device 21 (Exchange of Gift).

NO HAY COSA .. Lady snatches a jewel from a man.

Device 23 (Man Gives up Lady).

PRIMERO SOY YO

GROUP III A

Device 1 (Parallel).

CADA UNO .. Two girls refuse to marry men chosen for them.

- NO HAY BURLAS ... Two men watch expression of girl and see that she loves another.
- LA DESDICHA ... Two men are in a predicament.
- Device 2 (Exchange of Persons or Character).
- NO HAY BURLAS .. Two girls exchange character. Unexpected exchange.
- LA DESDICHA... Men seek a man hidden in a house and wound another who happens in. Unexpected exchange.
- Device 3 (Hiding).
- FUEGO DE DIOS Lover hides from girl's brother.
- CADA UNO.. Listening to conversation of father and rival's stepfather. Jealousy results.
- MAÑANAS Listening to conversation of rival and friend. Result is jealousy.
- NO HAY BURLAS ... Girl listening hears about a joke played on her.
- DESDICHA ... Brother hidden hears sister's voice.
- EMPEÑOS ... Girl hidden in friend's home for safety.

Device 4 (Girl or Man Taking Lover to Friend's House)

FUEGO DE DIOS	}	Girl asks lover to meet her at friend's home.
MAÑANAS DE		Man takes girl to his friend's home.
CADA UNO ...		Girl unexpectedly meets lover in her cousin's home.
DESDICHA ...		A girl enters admirer's home un-awares.

Device 5 (Girl Moving).

DESDICHA ...	Girl acts as servant in her lover's home.
--------------	---

Device 6 (Mistaken Identity).

FUEGO DE DIOS	Cause is mistake in person as result of a lie.
MAÑANAS	Man follows one lady, then mistakes another for the first.
DESDICHA ...	Cause is disguise.

Device 7 (Friend Uses Servant of Another).

MAÑANAS	}	Treatment is same. Result is jealousy toward servant's master.
EMPEÑOS ...		
NO HAY BURLAS ...		

Device 8 (Extinguishing Lights).

FUEGO DE DIOS....	Caused by approach of a rival.
NO HAY BURLAS ...	Used to let lover escape.

DESDICHA... Used to protect girl from brother's
anger.

Device 9 (Men Follow Veiled Ladies).

FUEGO DE DIOS.... Man follows maidens and another
wounds him because maidens asked
not to be followed.

CADA UNO.. Not so important. Man follows girl
and is attacked by men. Girl se-
cures aid. Results in confusion.

MAÑANAS Man followed wrong girl.

EMPEÑOS ... Not so important as Mananas.
Man tells about following a
veiled lady whom he wants to know.

Device 11 (Two Men Want to Duel).

CADA UNO .. Man challenges another to a duel
and enemy of same man wants to
fight him too.

EMPEÑOS ... Man challenged wrong man to a duel
but he and the real enemy both want
to accept it.

DESDICHA ... Brother and lover want to fight men
who love their sister and lady.

Device 12 (Brother Threatens to Attack Sister).

DESDICHA ... He asked her to marry a man upon
the threat of death.

Device 13 (Lying).

FUEGO DE DIOS....	Girl lies to save her lover and gives another man over to the police.
LOS EMPEÑOS ...	Man pretends that one veiled lady is another to protect a girl from her brother.
NO HAY BURLAS ...	Servant lies for his master and the lie is believed.

Device 14 (Fighting).

MAÑANAS....	} Intended fighting.
EMPEÑOS ...	
DESDICHA ...	} Intended fighting. Confusions are resolved.
	} Man wounds his rival.

Device 15 (Secret Doors).

FUEGO DE DIOS	Man hides in room leading to girl's room.
NO HAY BURLAS...	Glass door breaks and disturbs girl's father.

Device 16 (Attempted Escape After Killing or Wounding a Man).

CADA UNO..	Man returns disguised seeking a military title.
MAÑANAS	Man killed another because of jealousy.

EMPEÑOS ... Man wounded a man.

Device 18 (Third Person in a Love Affair).

FUEGO DE DIOS Man asks sister to speak to his lady in his favor.

CADA UNO .. Girl acts as third person for her lover.

Device 19 (Predicament).

FUEGO DE DIOS Girl loves two men and does not know which to choose.

CADA UNO .. Man is undecided as to which friend to aid but helps the one with whom he came.

MAÑANAS Question of honor or love. Man wants to leave when he learns that a man followed his girl.

EMPEÑOS ... Question of being discourteous or foolish.

NO HAY BURLAS ... Question of leaving or remaining with a friend.

DESDICHA ... Brother doesn't know whether to call sister or not.

Question of helping a man for friendship or a girl for pity.

Device 21 (Exchange of Gifts).

FUEGO DE DIOS.... Man offers a pin to a girl, and another lady lying claims it. Accidental exchange.

GROUP III B.

Device 1 (Parallel).

MAESTRO .. Two men protect two girls.

Device 5 (Girl Moving).

MAESTRO .. Girl moves to friend's house to
escape brother.

DAR TIEMPO.. Girl moves in lover's absence.
Another girl moves to friend's
house to escape brother's anger.

Device 9 (Following Veiled Ladies).

MAESTRO .. Man follows lady whom he loves.

Device 12 (Man Threatens to Attack Sister).

MAESTRO .. } Lover tries to defend her and she
escapes.

DAR TIEMPO .. } Brother wants to avenge his honor.

Device 13 (Lying).

MAESTRO .. Sister says her lover is a violin
teacher when brother finds him

DAR TIEMPO .. Girl pretends to father that her
lover came to see her girl friend
staying there.

GROUP IV

Device 3 (Hiding).

ASTROLOGO . Not an important cause of confusion

¿CUAL ES MAYOR.? Man came to see brother who wasn't
home so visited the sister, his lady,
and hid in her room when brother re-
turned.

CHAPTER III

COMEDIAS PALACIEGAS

The most outstanding characteristic of the comedias palaciegas is the centering of action around princes and ladies of high lineage. As a result of this the comedias palaciegas do not develop quite the same ideals as the comedias de capa y espada, notwithstanding the statement to the contrary made by Montoliu in LITERA-
 44
 TURA CASTELLANA . The comedias de capa y espada developed the ideals of honor and love whereas the comedias palaciegas add the principle of complete loyalty toward
 45
 the prince. In this class of plays loyalty and honor are coordinate and love is subordinate.
 46
 Therefore, when conflicts arise between a prince and his vassals, as happens in four plays, all principles including love are surrendered in favor of fidelity to the prince. The prince, duke or princess, as the case may be, however, always displays a magnanimous spirit in such a situation, and rewards his vassal for his loyalty by allowing him to marry the person whom he loves. This occurs in three plays with a prince or duke and in one with a princess. The prince sometimes sends his subject to aid him in winning his lady. This happens in three plays and in

44. Montoliu, Manuel de: LITERATURA CASTELLANA, Barcelona, 1929, p. 624.

45. Günther, Op. Cit., Vol. 4, p. 62.

46. Ibidem.

one play a princess asks her servant to find out who is her rival. The third person or ambassador sometimes also loves the girl. The prince, in three plays acts as his own ambassador disguising himself so as not to be recognized by his lady at the first meeting. In LA SENORA Y LA CRIADA he pretends to sell jewels, while in AGRADECER Y NO AMAR he disguises as a merchant and tries to sell his wares to the princess. In the third play, BASTA CALLAR, he disguises as a servant who represents himself as being sent by the prince to announce his coming.

There are three Comedias Palaciegas, CON QUIEN VENGO VENGO, PEOR ESTA QUE ESTABA and MEJOR ESTA QUE ESTABA which are very similar in content and devices to the comedias de capa y espada. Therefore, they contradict some of the statements made concerning this class of plays. For instance, in them the royal personage is not a lover and holds a very small part in the action. These plays contain much confusion and jealousy which is caused by exchange of persons. The differences between them and the other plays of the group will be more clearly seen in a discussion of the devices.

Another characteristic of the group is its romantic tone. The settings of all the plays are in the Courts of Italy. Furthermore, some of the plays of the group are dramas and contain tragedy as well as comedy. Examples of this are seen in UN CASTIGO EN TRES VENGANZAS AND EL PINTOR DE SU D ESHONRA. Jealousy is not developed to a marked degree but when it does appear there is usually a basis for it. That is, some other man really does love a certain lover's lady. There are, however, five exceptions to this statement in the plays EL ALCAIDE DE SI MISMO, PEOR ESTA QUE ESTABA, AMIGO AMANTE Y LEAL, LA BANDA Y LA FLOR and MEJOR ESTA QUE ESTABA in which the lover by some error thinks that his lady is untrue to him. There are seven plays in which there is very little or no evidence of jealousy.

A third character of the Comedias palaciegas is the general seriousness of content. The general tone is serious and there is an absence of intrigues and surprising situations in the greater number of the plays. The ladies are not watched extremely closely by their fathers and brothers and so do not generally form elaborate schemes in order to meet their lovers. Amigo Amante y Leal considers the heart, life and soul existence of an individual. AGRADECER Y NO AMAR deals with the idea of appreciation without love.

De Una Causa Dos Efectos asks the question, which should be more praised, love which should be more praised, love which makes wise the foolish or which makes foolish the wise, and UN CASTIGO EN TRES VENGANZAS is a good illustration of a man's evil intentions toward others working against himself.

The structure of the plots is not uncommonly simple, and one cannot select any certain play which is typical of all the comedies in the group. However, there are two plays besides the three previously mentioned which are similar to one another. In the first, LANCES DE AMOR Y FORTUNA, two girls quarrel to gain a kingdom and in the second, DE UNA CAUSA DOS EFECTOS, two boys quarrel to obtain a lady. Also, in both plays one man pretends that he is the faithful lover and the true lover becomes discouraged.

	Date Written	Date First Printed.
ACASO Y EL ERROR	Bef. 1679	
AGRADECER Y NO AMAR	Bef. 1653	1653
ALCAIDE DE SI MISMO	Bef. 1651	1653
AMIGO AMANTE Y LEAL	1628-1653	1653
BANDA Y LA FLOR	1632	
BASTA CALLAR	1632-1635	
CASTIGO EN TRES VENGANZAS	1626-1633	1634
CON QUIEN VENGO VENGO	1630	
DE UNA CAUSA DOS EFECTOS	Aft. 1625	1658
DICHA Y DESDICHA DEL NOMBRE	Bef. 1662	1662
ENCANTO SIN ENCANTO	Bef. 1672	1672
GALAN FANTASMA	Bef. 1635	1637
LANCES DE AMOR Y FORTUNA	1632-1635	1635
MANOS BLANCAS NO OFENDEN	Bef. 1649	
MEJOR ESTA QUE ESTABA	1631	1652
MUJER LLORA Y VENCERAS	Aft. 1640	1662
NADIE FIE SU SECRETO	Bef. 1652	1652
PARA VENCER A AMOR QUERER	1637-1648	1654
VENCERLE		
PEOR ESTA QUE ESTABA	1630-1635	1635
PINTOR DE SU DESHONRA	Bef. 1650	1650
SECRETO A VOCES	1642	
SEÑORA Y LA CRIADA	Bef. 1679	1679

Like the Comedias de capa y espada this group of plays uses many devices. In the order of the times they appear they are Device 3, (Hiding), 13 (Lying), 1 (Parallel), 14 (Fighting), 2 (Exchange of Persons or Character), 9 (Veiled Ladies), 19 (Predicament) which are used eleven times or more. Device 6 (Mistaken Identity) is used ten times and 20 (Rescue) nine times. Rescue refers to saving a person from an accident such as fire or drowning. Devices 18 (Use of a Third Person) and 21 (Exchange of Gifts) are used six times. Exchange of gifts means that a gift such as a picture unexpectedly changes hands. It may be lost and found by another person or it may be exchanged with another one to prevent jealousy as in EL SECRETO A VOCES. Devices 16 (Attempted Escape After Killing or Wounding a Man) and 15 (Secret Places) are used five times. Devices 23 (A Person Gives up His or Her Lover) and 8 (Extinguishing Lights) are used four times. Devices 17 (Father Offers Aid to Son's Enemy), 4 (Girl Meets Lover Away From Home), 5 (A Girl Moves), 10 (Man Thinks he Loves Friend's Girl), 22 (Person Receives Harm he Planned For Another) are used twice and 7 (Using a Friend's Servant) is used once.

In the table Group I contains plays which use devices 1, 2, 3, 5, 6, 8, 9, 10, 13, 14, 15, 16, 17 and 19.

	1 Parállel	2 Exchange	3 Hiding	4 Meeting	5 Girl Moving	6 Mistaken Iden.	7 Using Servant	8 Lights Out	9 Veiled Ladies	10 Friend's Girl	11 Want to Duel	12 Threatens Sister	13 Lying	14 Fighting	15 Secret Places	16 Attempted Escape	17 Aid to Son's Enemy	18 Third Person	19 Predicament	20 Rescue	21 Exch. of Gifts	22 Receiving Harm	23 Giving up Lover.
Group I																							
Agradecer ...	0	0	0			0			0				0	0	0	0				0			
Dicha y ...		0	0			0	0						0	0									
Con Quien ..	0	0	0			0		0		0	0		0	0			0						
Alcaide ...		0				0							0										
Galán .	0		0			0		0					0	0									0
Mejor Está ..		0	0		0	0							0	0	0				0				
Peor Está ..	0	0	0		0	0							0		0								
Group II																							
Acaso ...	0	0	0						0				0	0						0	0		
Amigo ...	0	0	0						0				0	0				0		0			0
Basta .	0				0				0				0	0				0		0			
Banda ...			0						0				0	0				0		0	0		
Encanto ...	0		0						0				0	0	0			0		0	0		
Manos ...	0	0	0						0				0	0				0		0	0		
Nadie Fie ..			0						0				0	0				0		0	0		
Mujer Lloro ..			0						0				0	0	0			0		0	0	0	0
Para Vencer	0				0				0				0	0				0		0	0	0	0
Secreto ..	0		0						0				0	0				0		0	0	0	0
Señora ...		0	0						0				0	0				0		0	0	0	0
Group III																							
Castigo ...			0	0		0		0					0	0			0					0	
Pintor ...	0		0	0				0					0	0			0					0	
Group IV																							
Lances de ...			0										0	0						0	0		
De Una Causa ..	0	0											0	0						0	0		

There is also one case of the use of device 20 and of 23. Devices 5 (A Girl Moving), 6 (Mistaken Identity) and 16 (Attempted Escape After Killing or Wounding a Person) are peculiar to this group, device 6 being used only three times in another group. This first group contains the widest range of devices found in any group. Four of the plays in it are known to have been written between 1630 and 1635. They are, CON QUIEN VENGO VENGO, 1630, MEJOR ESTA QUE ESTABA 1631, PEOR ESTA QUE ESTABA 1630-1635 and EL GALAN FANTASMA before 1635.

Group II contains devices 20 (Rescue), 21 (Exchange of Gifts), 22 (One Person Receiving Harm he Planned For Another) and 23 which are common to it alone with another in Group III. With the exception of Devices 5, 8, 10 and 11 and those common to Group I alone it uses the other devices of Group I.

Group III uses devices 4 (Man or Girl Meets Lover Away From Home) which no other group uses, and 17 (Father Offers Aid to Son's Enemy) which is used only once before.

It also contains devices found in the other groups.

Group IV contains only six devices, 1, 2, 3, 13, 14 and 20 which are not characteristic of any other group.

RELATION OF PLAYS IN EACH GROUP.

GROUP I

	Number in Common	Devices.
	MEJOR ESTA...	8(2, 3, 6, 9, 13, 14, 15, 16)
	CON QUIEN..	7(1, 2, 3, 6, 9, 13, 14)
AGRADECER ...	PEOR ESTA..	7(1, 2, 3, 6, 9, 13, 16)
	DICHA Y...	6(2, 3, 6, 13, 14, 16)
	GALAN .	6(1, 3, 6, 9, 14, 15)
	ALCAIDE...	4(2, 6, 13, 16)
	DICHA Y...	7(2, 3, 4, 13, 14, 16, 19)
	MEJOR ESTA ..	7(2, 3, 6, 9, 13, 14, 19)
CON QUIEN ..	GALAN .	6(1, 3, 6, 9, 14, 19)
	PEOR ESTA ..	6(1, 2, 3, 6, 9, 13)
	ALCAIDE...	3(2, 6, 13)
	MEJOR ESTA ..	7(2, 3, 6, 13, 14, 16, 19)
	PEOR ESTA ..	5(2, 3, 6, 13, 16)
DICHA Y ...	ALCAIDE ...	4(2, 6, 13, 16)
	GALAN .	4(3, 6, 14, 19)
	PEOR ESTA ..	7(2, 3, 5, 6, 9, 13, 16)
MEJOR ESTA ..	GALAN .	6(3, 6, 9, 14, 15, 19)
	ALCAIDE...	4(2, 6, 13, 16)

	PEOR ESTA ..	#(1, 3, 6, 9
PEOR ESTA ..	ALCAIDE ...	1(6
	ALCAIDE ...	4(2, 6, 13, 16

ENCANTO ..	AMIGO ...	5(1,3,9,13,19
	MUJER ...	5(3,13,15,19,20
	BASTA .	4(1, 9, 14,20
	SEÑORA ...	4(3,9,13,20
ENCANTO ..	SECRETO ..	3(1,3,19
	BANDA ...	3(3,13,19
	NADIE FIE ..	3(3,13,19
	PARA VENCER	3(1,13,20
	NADIE FIE ..	5(3,13,18,19,23
	SECRETO ..	5(1,3,18,19,23
	BANDA ...	4(3,13,18,19
AMIGO ...	SEÑORA ...	4(2,3,9,13
	MUJER LLORA ..	3(3,13,19
	PARA VENCER	3(1,13,18
	BASTA .	2(1,9
	NADIE FIE ..	4(3,13,18,19
	MUJER LLORA ..	4(3,13,19,21
	SECRETO ..	4(3,18,19,21
BANDA ...	ENCANTO ..	3(3,13,19
	PARA VENCER	2(13,18
	SEÑORA ...	2(3,13
	BASTA.	Ø(

	SECRETO ..	4(3,18,19,23
	MUJER LLORA ..	3(3,13,19
NADE FIE ..	SEÑORA ...	2(3,13
	PARA VENCER	2(13,18
	BASTA	0(
	SECRETO..	3(3,19,21
	SEÑORA ...	3(3,13,20
MUJER LLORA ..	PARA VENCER	2(13,20
	BASTA .	1(20
	PARA VENCER	2(1,18
SECRETO ..	SEÑORA ...	1(3
	BASTA .	1(1
	BASTA .	3(1,6,20
PARA VENCER	SEÑORA ...	2(13,200
BASTA.	SEÑORA ...	2(9,20
	GROUP III	
CASTIGO..	PINTOR ...	5(3,4,8,13,17
	GROUP IV	
LANCES DE ...	DE UNA CAUSA ..	1(13

TREATMENT OF DEVICES.

GROUP I

Device 1 (Parallel)

AGRADECER ...

A man courts a girl unaware that a lady is listening, and the girl later makes love to him unaware that the same lady hears.

CON QUIEN ..

A girl acts as servant of her sister and a man acts as servant of his friend.

Two groups of people meet in the dark and two girls are exchanged.

GALAN .

Two sets of people are mistaken in the identity of two others.

PEOR ESTA ..

A girl risks honor to save a man who lets himself be imprisoned on her account.

Device 2 (Exchange of Persons or Character)

AGRADECER Y..

Exchange of character. Two girls pretend to be one another.

DICHA Y.. .

Exchange of character and name between two men.

ALCAIDE ...

One girl veiled takes the place of another girl.

Device 2

CON QUIEN ..

Two girls are exchanged in the dark. Accidental exchange.

MEJOR ESTA ..

Less important than in CON QUIEN VENGO VENGO. Two men are hidden and a man takes one of them for the other. Accidental exchange.

PEOR ESTA ..

Father leads away his daughter who is veiled thinking her another lady. Accidental exchange.

Device 3 (Hiding)

AGRADECER...

Girl hides to listen in to a conversation.

DICHA ...

Girl hides when her father comes.

GALAN .

Man hides when his rival enters.

CON QUIEN ..

Lady hides lover when brother comes.

MEJOR ESTA ..

Lady hides lover from her father.

PEOR ESTA ..

Lover hides at approach of girl's father.

Device 5 (Girl Moving)

PEOR ESTA ..

Girl protects another girl in her home.

MEJOR ESTA ..

} Girl moves to escape brother's
wrath.

Device 6 (Mistaken Identity)

AGRADECER ...

} Cause is disguise and exchange of
persons.

CON QUIEN ..

} Cause is veiling and one person
pretending to be another and ex-
change of persons. Result is
jealousy.

PEOR ESTA ..

} Cause is exchange of persons.

DICHA Y ...

} Cause is exchange of name and
character.

ALCAIDE ...

} Cause is disguise. People take a
peasant for a noble because he
wears his clothes.

MEJOR ESTA ..

} Cause is veiling and a lady pre-
tending to be two persons.

GALAN .

} A man thinks that his rival is
the rival's ghost.

Device 7 (Using the Servant of Another).

DICHA Y ...

} Man uses servant of another to
carry a letter to his girl.

Device 8 (Extinguishing Lights).

CON QUIEN ..

} Lights are put out when girl's
father comes.

GALAN . Lights are put out at the appearance of a rival.

Device 9 (Men Follow Veiled Ladies)

AGRADECER ...	}	Treatment is much the same.
CON QUIEN ..		Men follow veiled ladies.
GALAN .		
MEJOR ESTA ..		Lady is veiled but men do not follow her
PEOR ESTA ..		Man follows lady whom he loves.

Device 10 (Man Thinks He Loves Friend's Girl)

CON QUIEN .. Result is confusion.

Device 11 (Two Men Want to Duel)

CON QUIEN . Challenge is sent to two men.
 DICHA Y ... Challenge is meant for one man and sent to another.

Device 13 (Lying).

MEJOR ESTA ..	}	Lying to save self from father.
CON QUIEN ..		Lying to save self from brother's anger.
AGRADECER ...	}	Lying to save self from mistress' anger.
ALCAIDE ...		Girl lies to hide her love from father's enemy.
PEOR ESTA ..	}	Lying to save friend from his lady's father.

DICHA Y ... | Servant lies to save lover from
girl's father.

Device 14 (Fighting).

CON QUIEN .. Cause is revenge and recovery
of honor.

AGRADECER ... Similar treatment. Cause is re-
venge.

GALAN .

MEJOR ESTA..

DICHA Y ... Cause is a lady. Two rivals fight
because of her.

Device 15 (Secret Places--Mine etc.)

AGRADECER ... Winding staircase leading to a
girl's room is used to listen to
her conversation.

GALAN A mine and tunnel were used as a
place of safety for a lover.

MEJOR ESTA .. A secret tower is used to hide
and imprison men.

Device 16 (Attempted Escape After Killing a Man).

AGRADECER ... | Jealousy is cause. Similar treat-
ment in all.

DICHA Y ... | Rivalry in love, a cause.

ALCAIDE ... | Result of a contest for a lady.

MEJOR ESTA .. | Cause is a love affair.

PEOR ESTA ..

Cause is a love affair.

Device 17 (Father Offering Aid to Son's Enemy).

CON QUIEN ..

Father offers aid to man and is unaware that he is challenging his son to a duel.

Device 19 (Predicament).

MEJOR ESTA ..

Choice between gratitude and receiving an insult. Father of man who killed second man's nephew was second man's friend.

DICHA Y ...

Question is to help oneself, one's friend, or prince in a love affair.

CON QUIEN..

Man must choose between honor and his lady.

Brother chooses between sister's honor and suffering an insult.

GALAN .

Man must surrender either his lady or his friend's lady.

Device 20 (Rescue).

AGRADECER ...

Man saves his enemy who has fallen down a cliff.

Device 23 (Man Gives Up His Girl).

GALAN .

Prince gives up his lady to his subject.

GROUP II

Device 1 (Parallel).

- ACASO ... Two people pretend that a lady is insane and each thinks the other does not know the truth of the case.
- AMIGO ... Man thinks he has lost his lady and a girl thinks she has lost her lover.
- BASTA . A man tells a lady that her lover likes another girl, and a man tells the same to duke who loves the first lady.
- ENCANTO .. Two people call one person and catch hold of another trying to take him out of a mine.
- MANOS ... Man dresses as a lady to escape, and a lady dresses as a man.
- PARA VENCER ... A man and lady both come to the same garden and avoid one another.
- SECRETO .. A lady causes two people, a lady and a man to obey her commands instead of meeting.

Device 2 (Exchange of Person or Character).

- ACASO ... One person mistaken for another because of disguise. Lady leaves and servant wearing her dress takes her place.

SEÑORA ...

- AMIGO ... Disguise. Lady wears friend's clothes and is mistaken for the friend.
- MANOS ... Man changes character and pretends to be a lady. This is change, an exception.

Device 3 (Hiding).

- ACASO ... Man hides from people to escape notice and to listen to a conversation.
- SEÑORA ... Hiding to escape notice.
- AMIGO ...
- MANOS Used as a means of listening in to a conversation.
- SECRETO
- MUJER ... Hiding to listen to a conversation.
Hiding when lover approaches.
Hiding when girl's rival approaches.
- ENCANTO .. Used as a means of flight.
- NADIE FIE .. Girl hides from brother to save herself.

Device 6 (Mistaken Identity).

- BASTA . Caused by disguise and change of name.
- PARA VENCER Caused by an assumed name.

Device 9 (Veiled Ladies and Men Following).

- ACASO ...
- AMIGO ... Men follow veiled ladies in both plays.
- BASTA . A count follows a lady whom he loves.
- ENCANTO .. Two men follow a lady and quarrel over her gloves.

MANOS ... Ladies are veiled and a man almost fights one lady.

Device 13 (Lying).

ACASO ...	}	Lying to save oneself from his lady's anger; from anger of one's mistress, from brother's anger; also to cause a lady not to love a girl's brother.
BANDA ...		
ENCANTO ...		
NADIE FIE..		
MUJER LLORA ..		
AMIGO ...		A servant lies to aid his master.
SEÑORA ...		Two servants pretend to be cousins to escape a servant's blame.

Device 14 (Fighting).

ACASO ...		Fighting over a girl's picture given to one of the men. (Insulting speech).
BASTA .	}	Cause is to regain honor lost by an insult.
ENCANTO ..		
PARA VENCER		
MANOS ...		Duel was only planned.

Device 15 (Secret Place --Mine).

MUJER LLORA ..	}	Lady enters mine from a tower.
ENCANTO ..		
		Man in mine which has an escape by boat.

Device 18 (Use of a Third Person in a Love Affair).

AMIGO ...	}	Man is a third person against himself and also his friend intercedes for duke.

SECRETO ..

Lady asks cousin to see whom a man loves, and thus she becomes a third person against herself.

PARA VENCER

Lady asks friend to help her win a man whom the friend had loved.

BANDA ...

Duke asks a friend to help him secure a girl's love.

Girl asks sister to love a man to lessen her lover's jealousy.

MANOS ...

Friend tries to cause girl to dislike a second suitor in favor of the first.

NADIE FIE ..

Man asks friend to watch rival's actions.

Man asks girl to tell another lady he loved her.

Device 19 (Predicament).

AMIGO ...

Question of helping friend, duke or oneself.

NADIE FIE ...

Question is to help friend or duke.

SECRETO ..

Question is to stand by one's lady or the duke.

BANDA ...

Question of which two duel appointments to meet first.

ENCANTO ..

Question of helping one's rescuer or punishing him for a former crime.

- MANOS ... Choice between taking an insult,
killing a lady or showing who she is.
- MUJER LLORA .. Choice between a brave and an in-
genious man.

Device 20 (Rescue).

- ACASO ...
- SEÑORA ...
- BASTA .
- ENCANTO ...
- MANOS ...
- PARA VENCER
- Allady rescues a lady from a fall.
- Girl rescues man from a fall.
- Man saves lady from drowning.
- Man saves lady from a fire.
- Man saves lady from danger of battle.

Device 21 (Exchange of Gifts).

- ACASO ... A man drops a picture of a lady. His
rival picks it up and a man passing by
claims it.
- BANDA ... Two girls gave a man a band and a
flower and later exchange gifts in
telling which gave which.
- MUJER LLORA .. A girl grasps a picture of a lady from
a man and throws it away. Man's
brother finds it.
- MANOS ... A former sweetheart takes a jewel
which a man intends to give his lady.
- SECRETO .. Lady asks a man to show her a portrait
of another lady. This lady hiding ex-
changes it with one of the man and he
shows it.

Device 22 (Person Receives Harm Prepared for
&another).

MUJER LLORA .. A girl trying to cause enmity be-
 tween her brother and a lady makes
 it between the lady and herself.

Device 23 (Man or Girl Gives up Lover).

AMIGO ... Prince gives up his girl to
 vassal who faithfully loves her.
NADIE FIE .. Prince lets his subject marry the
 girl whom both loved.
SECRETO .. Lady gives up lover to a cousin.

GROUP III

Device 1 (Parallel).

PINTOR ... Both a man and lady die in the
 arms of their fathers.

Device 3 (Hiding).

CASTIGO ... Lover hides to protect himself
 from girl's father.
PINTOR ... Hiding to escape lady's husband.
 Girl hides from an old lover.
 Lover hides from girl's brother.

Device 4 (Girl Meets Lover Away From Home).

CASTIGO ... Girl takes lover to a friend's
 house.

PINTOR ... Girl meets lover in a house in the forest.

Device 6 (Mistaken Identity).

CASTIGO ... Caused by disguise.

Device 8 (Extinguishing of Lights).

CASTIGO ... Cause is killing of a man, and to escape girl's father.

PINTOR ... Reason is to protect a man from husband of lady he loved.

GROUP III

Device 13 (Lying).

CASTIGO ... Girl says she alone knows of a crime to save her honor.

Lying to save oneself and to cause death to another man.

PINTOR ... Girl lies to father that she might meet her lover.

Device 14 (Fighting).

CASTIGO ... Man kills another man.

Device 17 (Man Offers Aid to Son's Enemy).

CASTIGO ... Duke trusts man who killed his son and is his enemy.

PINTOR ... Father says he would help the man if he knew his rival, who was his son.

Device 20 (Rescue).

PINTOR... Man rescues wife and others from
a fire.

Device 22 (One Person Receives Harm he Planned
For Another).

CASTIGO .. Man who planned to kill duke is
killed by duke.

GROUP IV.

Device 1 (Parallel).

DE UNA CAUSA .. Two brothers one on one side, the
other on other wait to see Diana.

Device 2 (Exchange of Character).

DE UNA CAUSA .. Two brothers one rash and other pru-
dent exchange character. Not planned.

Device 3 (Hiding).

LANCES DE ... People in a man's house hide and
listen when he comes.

Device 13 (Lying).

LANCES DE ... One man lies telling a lady he
held up for her side and that another
man had helped the other side.

DE UNA CAUSA .. Man lies to aid himself in eyes of
lady he loves.

Device 14 (Fighting).

LANCES DE ... Two men clash swords in a quarrel
over a lady.

Device 20 (Rescue).

LANCES DE ... Man rescues a girl from drowning.

Device 21 (Exchange of Gift).

LANCES DE ... A lady loses her brother's picture
which was found and loved by an-
other lady.

CHAPTER IV

COMPARISON OF COMEDIAS DE CAPA Y
ESPADA COMEDIAS PALACIEGAS.

There are several differences between the comedias de capa y espada and the comedias palaciegas. In the first place the settings of all the former group of plays are in Spain and most of those in the palaciegas are in the Italy Courts while a few are in Spain. Then, secondly, the characters of the comedias de capa y espada belong to the middle class while those of the palaciegas are princes, dukes, counts and princesses with their vassals and servants. The presence of persons of royal lineage makes necessary in the palaciegas the development of the principle of loyalty to the prince which is not found in the comedias de capa y espada as has been observed in the previous chapter.

The comedias palaciegas are more romantic, dignified and serious in nature than the comedias de capa y espada. One example is noted in the use of jealousy. Jealousy is less apparent in the comedias palaciegas than in the comedias de capa y espada, but when it is used there is usually a logical reason for it. There are seven comedias palaciegas which contain very little or no jealousy. They are DE UNA CAUSA DOS EFECTOS in which two brothers are rivals. CON QUIEN VENGO VENGO, DICHA Y DESDICHA DEL NOMBRE,

LANCES DE AMOR Y FORTUNA in which the rîvals are sisters; PARA VENCER A AMOR QUERER VENCERLE, UN CASTIGO EN TRES VENGANZAS, and MUJER LLORA Y VENCERAS. Jealousy appears in every one of the comedias de capa y espada and is caused in various ways as has been stated. In them the devices used to cause jealousy create surprising situations and rapidity of action, but the result almost always reveals the fact that the lover or mistress merely appeared to be unfaithful to his or her sweetheart. In the comedias palaciegas there is less of the spirit of play and intrigue and whenever jealousy occurs there is usually a case of infidelity. Some exceptions to this, however, are in the plays, PEOR ESTA QUE ESTABA, MEJOR ESTA QUE ESTABA, EL ALCAIDE DE SI MISMO, BANDA Y, and AMIGO AMANTE Y LEAL in which exchange of persons is used and LA BANDA Y LA FLOR in which a man makes love to a girl to obey the duke. There are other differences between the two groups. The palaciegas in general are more typical than the capa y espada plays. The characters are more dignified although conventional. For instance the girls in the comedias palaciegas do not generally leave their homes to meet men as they do in the comedias de capa y espada. But I am more particularly interested in the treatment of the devices used in these two groups of plays. The following table offers a comparison of the two types in this respect.

TABLE SHOWING SIMILARITY OF TREATMENT
 IN DEVICES OF COMEDIAS DE CAPA
 Y ESPADA AND COMEDIAS PALA-
 CIEGAS.

Devices	<u>Capa y espada</u>	<u>Palaciegas.</u>
2(<u>Exchange of</u>		
<u>Persons).</u>		
a(Accidental exchange	DAMA DUENDE	PEOR ESTA..
	TAMBIEN	MEJOR ESTA..
	DESDICHA ...	CON QUIEN ..
b(Planned exchange of		
character.	NO HAY BURLAS...	AGRADECER ...
		MANOS ...
		ALCAIDE...
		DICHA
3(<u>Hiding).</u>		
a(Listening while		
hiding).	CASA	AGRADECER...
	HOMBRE.....	AMIGO ...
	NO HAY COSA ..	BANDA ...
	PRIMERO SOY .	MANOS ...
		SECRETO ..
		MUJER LLORA..
		ACASO ...
		SEÑORA ...

6(Mistaken Identity).

a(Exchange as a cause	DAMA DUENDE	CON QUIEN ..
	MAÑANA	PEOR ESTA ..
	GUARDATE ...	AGRADECER ...
	ESCONDIDO...	
b(Disguise as a cause	ESCONDIDO ...	AGRADECER ...
	CASA	ALCAIDE ...
	DESDICHA ...	BASTA .
		CASTIGO ...
		MEJOR ESTA ..
c(Assumed name as a		
cause.	HOMBRE POBRE	PARA VENCER A
		AMOR..

7(Man Uses Friend's
Servant).

a(Result is jealousy of		
lover toward master.	MAÑANA	DICHA
	EMPEÑOS ...	
	NO HAY BURLAS ...	

8(Extinguishing of
Lights).

a(To protect a girl from	DESDICHA ...	CASTIGO...
brother or father.		
b(To escape a rival	ESCONDIDO ...	GALAN .
	FUEGO DE DIOS.....	

9(Men Following Veiled Ladies).

a(Reason is to know lady
or for love of her.

CASA	AGRADECER ...
EMPEÑOS ...	GALAN .
MAESTRO ..	MEJOR ESTA..
NO HAY COSA ..	PEOR ESTA ..
MAÑANAS	BASTA .

b(To protect lady from
brother.

DAMA DUENDE	CON QUIEN ..
-------------	--------------

10(Man Thinks He Loves Friend's Girl).

a(He decides to give girl
to friend.

CASA	CON QUIEN ..
GUARDATE ...	

11(Two Men Want to Duel a Third).

a(Wrong man is challenged.

EMPEÑOS ...	DI CHA
-------------	-------------

13(Lying).

a(By girl to save self from
brother or father.

MAESTRO ..	CON QUIEN..
DAR TIEMPO ..	ALCAIDE ...
	NADIE FIE ..
	CASTIGO ...
	MEJOR ESTA..
	MUJER LLORA..

b(Girl's servant lies to

save herself from mistress. NO HAY COSA.. ACASO...
 BANDA ...
 AGRADECER...

c(To save a lover.

FUEGO DE DIOS
 PEOR ESTA ..
 MAESTRO .. DICHA

d(To help one's master.

NO HAY BURLAS
 ... AMIGO ...

14(Fighting).

a(Intended fighting.

DAMA DUENDE MANOS ...
 MAÑANAS
 EMPENOS ...

b(Fighting rivals

DESDICHA ... DICHA Y DESDICHA
 MAÑANA SERA .. LANCES DE ...

c(Man kills another

NO HAY COSA.. BASTIGO ...

15(Secret Places).

a(To let lover escape.

DAMA DUENDE GALAN.
 CASA.....

16(Attempted Escape

After Having Killed
or Wounded a Man).

a(Cause is a love affair.

ESCONDIDO ... AGRADECER...
 BIEN VENGAS. DICHA
 NO SIEMPRE ALCAIDE ...

MAÑANAS	MEJOR ESTA ..
PRIMERO...	PEOR ESTA ..
GUARDATE ...	
CADA UNO ..	

17(Father Offers
To Aid Son's
Enemy).

a(He does not know it

is enemy of his son. ESCONDIDO ...	CON QUIEN ..
	CASTIGO ...
	PINTOR ...

18(Use of Third
Person in Love
Affair).

a(Person working against
himself.

NO SIEMPRE	AMIGO ...
CADA UNO ..	SECRETO ..

b(Person intercedes
for another not ag-
ainst himself.

¿CUAL ES.?	PARA VENCER....
FUEGO DE DIOS....	BANDA ...
	MANOS ...
	NADIE FIE ..

19(Predicament).

a(Which man to choose

FUEGO DE DIOS	MUJER LLORA..
---------------	---------------

b(Choice of honor or
love.

MAÑANAS CON QUIEN ..

20 (Rescue).

a(From drowning.

NO HAY COSA .. ENCANTO ..

LANCES

B(From fire

NO HAY COSA .. PINTOR ...

MANOS BLANCAS..

21(Exchange of
Gifts).

a(Girl snatches jewel

NO HAY COSA .. MANOS BLANCAS..

b(Another claims gift
that was lost.

FUEGO DE DIOS

.....

ACASO ...

23(Man or Girl gives
up Love to Another).

a(Lady gives up lover

PRIMERO SOY . ES SECRETO ..

b(Man gives up lover

EL GALAN.

AMIGO ...

NADIE FIE ..

TABLE SHOWING DIFFERENCES IN TREATMENT OF
 DEVICES IN COMEDIAS DE CAPA Y ESPADA
 AND COMEDIAS PALACIEGAS.

Devices.	<u>Capa y espada</u>	<u>Palaciegas.</u>
1(<u>Parallel</u>).		
a(Two men want to spy on another	CASA.....	
b(Two men see that a girl or girls love other men.	NO HAY BURLAS...	
c(Two men meet former acquaintances	PRIMERO SOY .	
d(TWO men try to hide confusion from each other.	GUARDATE...	
e(Two girls refuse to marry men chosen for them.	CADA UNO ..	
f(Two men in a predicament.	DESDICHA...	
g(Two men protect two girls.	MAESTRO ..	
h(Man courts girl while lady listens and later girl courts him while the lady listens again.		AGRADECER...

i(Girl acts as sister's
servant and man acts
as friend's servant.

CON QUIEN..

j(Mistaken identity in
two groups.

CON QUIEN..

GALAN .

ENCANTO..

k(Girl and man risk honor
and life for each other .

PEOR ESTA..

l(Two people pretend that
a lady is insane and each
thinks other doesn't know
truth.

ACASO...

m(Man thinks he has lost
lady and a lady thinks she
has lost her lover.

AMIGO...

n(Man tells a lady that her
lover loves another lady
and a man tells same to
duke who loves first lady.

BASTA.

o(Man dresses as lady to es-
cape and lady dresses as man.

MANOS ...

p(Man and lady come to same
garden and avoid one another.

PARA VENCER

....

q(Two brothers come to
same garden and avoid
one another

DE UNA CAUSA..

r(Lady prevents man and
lady from meeting

SECRETO ..

s(Both man and lady die
in arms of father

PINTOR...

2(Exchange of Persons
or Character).

a(Planned exchange of
persons

CASA

ESCONDIDO

b(Accidental exchange by
disguise.

ACASO ...

SEÑORA...

AMIGO...

3(Hiding).

a(Girl hides from father

DICHA

b(Girl hides from brother

NADIE FIE..

c(Girl hides from lover.

MUJER LLORA..

4(Man or Girl Meeting
Lover Away From Home).

a(Lover takes girl to friend's
or cousin's home.

TAMBIEN....

MAÑANAS....

b(Man or girl happens into
lover's home.

BIEN VENGAS .

DESDICHA ...

c(Girl meets lover in
house in forest

PINTOR...

5(Girl Moving)

a(Girl as a servant in
a home.

NO SIEMPRE....

DESDICHA ...

b(Girl moves in lover's
absence.

DAR TIEMPO..

c(Girl protects girl in
her home.

PEOR ESTA

6(Mistaken Identity)

a(Cause is lying

FUEGO DE DIOS....

b(Girl visits lover in
friend's house

CASA.....

c(Exchange of character

DICHA

d(Man thinks rival is ghost

GALAN .

8(Extinguishing Lights)

a(To let lover escape

NO HAYLBURLAS...

b(Hiding identity from lover.

c(Protect man from hus-
band of lady he loves.

DAMA DUENDE

PINTOR ...

d(To escape after killing
a man

UN CASTIGO...

9(Men Following
Veiled Ladies).

- a(Man is attacked while following a lady FUEGO DE DIOS....
CADA UNO ..
- b(Men quarrel over lady's gloves ENCANTO ..
- c(Man almost fights veiled lady MANOS ...
- d(Cause is to take lady away AMIGO
ACASO...

10(Man Thinks He
Loves Friend's
Girl)

- a(Decides to put her in safety. DAMA DUENDE

11(Two Men Want to
Fight a Third)

- a(Two men want to fight an enemy or help protect a lady. CADA UNO..
DESDICHA ...
- b(Challenge is sent to two men. CON QUIEN ..

12(Brother Threatens
Sister)

Used only in comedias
de capa y espada

DESDICHA ...

MAESTRO ..

DAR TIEMPO ..

13(Lying).

a(Pretending to be an-
 other person

ANTES QUE

b(To protect one's girl.

EMPEÑOS ...

ASTROLOGO .

c(To meet a lover

PINTOR ...

d(To aid oneself in
 lady's sight

LANCES

e(To save self from
 justice

DE UNA CAUSA..

f(Servants pretend to
 escape blame

SEÑORA ...

14(Fighting or Intended
Fighting)

a(Man cousin attacks
 servant.

GUARDATE ...

b(Revenge is cause.

CON QUIEN..

AGRADECER ...

GALAN .

MEJOR ESTA..

15(Secret Places)

a(Hiding man in secret
 stairway or secret
 passage.

ESCONDIDO ...

FUEGO DE DIOS....

b(Glass door breaks NO HAY BURLAS...

and disturbs father

c(Secret Mines ment PRIMERO SOY.

tioned

d(To hide or imprison

persons

ENCANTO ..

MUJER LLORA..

MEJOR ESTA..

e(Winding staircase to

listen

A GRADECER ...

16(Attempted Escape
After Having Killed
or Wounded Man)

a(Cause is dispute in
card game.

ANTES QUE....

b(Man had wounded an-
other

MAÑANA SERA..

c(Man had killed another

NO SIEMPRE

TAMBIEN HAY....

d(Men wound others--

NO HAY COSA..

cause is unknown

EMPEÑOS ...

18(Use of Third
Person in Love Affair)

a(Man asks friend to watch
rival.

NADIE FIE ..

19(Predicament)

a(Question of which man friend to help.	GADA UNO ...	
b(To unveil or give up portrait.	NO HAY COSA ..	
c(To be discourteous or foolish.	EMPEÑOS...	
d(To help friend or leave him.	NO HAY BURLAS...	
e(To help friend or girl.	DES DICHA ...	
f(To call sister or not.	DESDICHA ...	
g(Choice between prince, friend, self in love affair.		AMIGO... DICHA
h(Friend or duke?		NADIE FIE ..
i(Choice between lady or duke.		SECRETO..
j(Gratitude or revenge?		ENCANTO ..
k(Gratitude or insult?		MEJOR ESTA ..
l(Which appointment to meet first.		BANDA ...
m(Surrender one's lady or frienda.		GALAN.
n(Insult kill or show a lady.		MANOS...
o(Sister's honor or an insult?		CON QUIEN..

20(Rescue)

a(Girl rescued from a coach. ESCONDIDO...

b(Girl rescued through a PRIMERO SOY.

secret mine

c(Rescue from a fall

SEÑORA ...

ACASO ...

BASTA .

AGRADECER ...

d(Lady is rescued from battle

PARA VENCER....

21 (Exchange of Gifts)

a(Exchange of a picture

LANCES !....

MUJER LLORA..

SECRETO ..

b(Girls exchange in telling

man which gift each gave him.

BANDA...

THE FOLLOWING TABLE WILL SHOW THE NUMBER
 OF TIMES EACH DEVICE IS USED IN
 THE TWO GROUPS OF
 PLAYS.

	<u>Capa y espada</u>	<u>Palaciegas</u>
1. Parallel	8	13
2. Exchange of persons	6	11
3. Hiding	17	18
4. Man or girl meets lover away from home	8	2
5. Girl moves	6	2
6. Mistaken identity	9	10
7. Man uses friend's servant	3	1
8. Extinguishing lights	5	4
9. Men follow veiled ladies.	8	11
10. Man thinks he loves friend's girl	3	1
11. Two men want to duel	3	2
12. Brother threatens sister	4	0
13. Lying	8	17
14. Fighting	7	12
15. Secret places	6	5
16. Attempted escape after wounding or killing a man	12	5
17. Man offers aid to son's enemy	1	3
18. Use of a third person	4	6
19. Predicament	7	11
20. Rescue	3	9
21. Exchange of gifts	2	6
22. Person receives harm that he prepared for another	0	2
23. Man or girl gives up his lover.	1	4

Certain devices are treated almost alike in both groups of plays. Device 17, (Using a Friend's Servant) is used only once in the palaciegas, but its treatment is the same as the other group. The treatment in Device 9, (Men Following Veiled Ladies) is practically the same in both groups. The same can be said of Device 10, (Man Thinks he Loves Friend's Girl). The most common cause of Device 16, (Attempted Escape After Having Killed or Wounded a Man) is the same in each group although the device is more prominent in the capa y espada group. Device 17, (Man Offers to Aid Son's Enemy) also has the same treatment in both groups. Device 1, (Parallel) does not have the same situations in both classes but the general result is the same, mainly increasing the liveliness of the plays.

Other devices such as 12, (Brother Threatens Sister) and 22, (Man Receiving Harm Prepared for Another) are used in only one group of plays.

There are large devices which are treated alike in some plays and not in others. Device 2, (Exchange of Persons or Character) is used more often in the palaciegas and in them disguise is more important as a cause of exchange. The cause is accidental in three plays of each group, but is more common in the capa y espada than in the palaciega group since the device is used almost twice as often in the palaciegas.

Exchange of character is more prominent in the Palaciegas. Device 3, (Hiding) in the palaciegas usually occurs in order to listen to a conversation and in them also, a girl hides in three instances from her father, her brother, and her lover. In other respects the device is treated similarly in both groups. Device 4, (Man or Girl Meeting Lover Away From Home) is used only twice in the palaciegas and the treatment in one play is similar to those of the capa y espada group.

Device 5, (Girl Moving) is used twice in the palaciegas and in plays which in many ways resemble the capa y espada class. The treatment in one of the cases agrees with that in the capa y espada class. In Device 6, (Mistaken Identity) disguise is the most important cause in the palaciegas while in the comedias de capa y espada it is exchange.

For Device 8, (Extinguishing Lights) the treatment in the palaciegas is more serious than in the other group. Once it is used to protect a man who killed another.

The incident causing Device 11, (Two Men Wanting to Duel a Third) in the palaciegas is challenging the wrong man while in the capa y espada group it is also because the man wants to fight an enemy or protect a lady.

Device 13, (Lying) is used twice as often in the palaciegas as in the comedias de capa y espada and the

most common cause is to save oneself from a brother or father, but there are four reasons not used in the comedias de capa y espada which make the treatment different from the two groups.

Device 14, (Fighting) is more common to the palaciegas and in them revenge and regaining honor are the most common cause, but gaining honor are the most common cause, but are not used at all in the capa y espada group.

Device 15, (Secret Places) is more common to the capa y espada plays and their most common motive is to hide a lover or let him escape, while in the palaciegas it is to hide or imprison persons. Secret doors are used in the former group and mines or towers are more common in the latter.

Device 18, (Use of a Third Person in a Love Affair) is more important in the palaciegas but the treatment differs only in that the interceding in the palaciegas is for a duke or princess while in the other group it is for the sake of honor and friendship.

Device 19, (Predicament) is used more often in the palaciegas, and the treatment is not generally identical in the two groups.

Device 20, (Rescue) is more commonly used in the palaciegas and in them a girl performs the rescuing in three instances. In both groups the rescuing is from

accidents but in the palaciegas it is more particularly from a fall.

In Device 21, (Exchange of Gifts) a picture is used three times in the palaciegas which have the most instances using the device.

Device 23, (Man or Girl Giving up Lover) is used only once in comedias de capa y espada but the treatment agrees with that of one of the palaciegas with the exception that in the palaciegas it is always a prince or princess who surrenders his lover and this, of course, is not so in the other group.

CONCLUSION.

In the comparison of the devices used in the comedias de capa y espada and the comedias palaciegas, then, we note that Calderon uses a variety of devices, but continually repeats a small number of them while many are used only from one to three times. These latter devices which are not of great importance in either group are Device 10, (A Man Thinks he Loves his Friend's Lady); Device 11, (Two Men Want to Duel With a Third) ; Device 17, (Man Offers to Aid Son's Enemy); and Device 22, (A Person Receives Harm He Blamed For Another). Device 7, (Man Uses Friend's Servant) is important although it is used only three times.

There are eight devices which are relatively unimportant in the comedias de capa y espada and eight, some of which are different from the other group, which are not important in the palaciegas.

The two groups differ, however, in the devices which are most often used and in their number. In the comedias de capa y espada Device 3, (Hiding) and Device 16, (Attempted Escape After Killing a Man) are used most often. (Hiding) appears in all except three plays. In the palaciegas Device 3, (Hiding) is also the most used, but there are seven more devices which also have a high frequency of use. They are Device 2, (Exchange) , Device 1, (Parallel) , Device 6,

(Mistaken Identity), Device 9, (Following Veiled Ladies), Device 13, (Lying), Device 14, (Fighting) and Device 19, (Predicament). In this group there are seven devices which are used fairly often, from four to nine times; but in the comedias de capa y espada there are thirteen devices which are used fairly often from three to nine times. The variety of devices used often then is greater in the palaciegas than in the comedias de capa y espada.

In twelve fairly important devices the palaciegas have a greater frequency of use. These may be noted from the table. The difference in the devices of the two groups conforms with the difference in the atmosphere surrounding the personages of each group.

We conclude then that the palaciegas have more variety in the use of devices than the comedias de capa y espada. We must also agree with critics who say that Calderón uses the same devices repeatedly and that the result is sometimes monotonous. Notwithstanding this, however, he is very skillful in manipulating them and retains the interest of his readers.

APPENDIX.

The main forms of versification used in the two classes of plays are briefly discussed here in an attempt to show the relation between the technical devices and the verse forms used in these plays.

PERCENTAGES OF VERSE FORMS IN
COMEDIAS DE CAPA Y ESPADA

	Romance	Redondilla	Décima	Quintilla	Silva	Soneto	Lira.
DAMA DUENDE	54	19	7	4	13	.8	
CASA	65	17	9	3	3		.4
HOMBRE	43	37	12		3		
Group II							
ESCONDIDO ...	68	6	20	1	3		
ANTES	76	6	8	.1	5	1	2
Group III							
NO HAY COSA ..	59	22	5	9	3		
BIEN VENGAS ..	48	32	11	.1	4	.4	2
PRIMERO SOY ..	70	25	3				
NO SIEMPRE	69	22	3	.1	4		
TAMBIEN	71	23			.9	.7	
MAÑANA SERA ..	62	24	10		2	.7	
GUARDATE ...	72	25			2		
Group III A							
FUEGO DE	69	23	6		.9		
CADA UNO ..	78	18	.8		2		
MAÑANAS	72	15		.2	11		
EMPEÑOS ...	73	15	3		7		
NO HAY BURLAS ..	60	15	13	3	6		
DESDICHA ...	74	13	1	6	3		
Group III B							
DAR TIEMPO ..	61	29	4		3		
MAESTRO ..	85	11	2	.4			
Group IV							
¿CUAL ES ...	80	19					
ASTROLOGO.	39	37	7	3	6		

It will be noted from the table that the romance is used more often than any other verse form in all the plays. The percentage varies from 39 in EL ASTROLOGO FINGIDO to 85 in EL MAESTRO DE DANZAR. The redondilla stands next in percentage in all the plays except EL ESCONDIDO Y LA TAPADA and ANTES QUE TODO ES MI DAMA in which the decima appeared more often.

The decima stands next in all the plays except in MANANAS DE ABRIL Y MAYO, GUARDATE DEL AGUA MANSA, TAMBIEN HAY DUELO EN LAS DAMAS and CUAL ES MAYOR PERFECCION?

The quintilla ranks fourth in frequency of use in all the plays except MANANAS DE ABRIL Y MAYO in which it ranks third, and in LOS EMPENOS DE UN ACASO, FUEGO DE DIOS, HOMBRE POBRE TODO ES TRAZAS, GUARDATE DEL AGUA MANSA, DAR TIEMPO AL TIEMPO, CADA UNO PARI SI, CUAL ES MAYOR PERFECCION?, TAMBIEN HAY DUELO EN LAS DAMAS, MANANA SERA OTRO DIA and PRIMERO SOY YO in which the quintilla is not used. With the exception of HOMBRE POBRE TODO ES TRAZAS the plays that do not use the quintilla belong to Group III and its divisions.

In the following table plays which use a similar percentage of three verse forms or more are grouped together. The top figures represent the percentage used in the play at the left. The number underscored is compared with the top number.

RELATION OF PLAYS IN PERCENTAGE OF VERSE FORMS USED

			No points of agreement	Romance	Redondilla	Décima	Quintilla	Silva	Lira
Group I	Casa	Dama Duende	3	65	17	9	3	3	
Group IIIA		No Hay Burlas	4	54	19	7	4	13	
				60	15	13	13	6	
Group II	Escondido	Antes	3	68	5	20	1	3	
				76	6	8	1	5	
Group III	No Siempre	Primero	3	69	22	3	.1	4	
III		Guárdate	3	70	25	3		2	
IIIA		Fuego	3	72	25			2	
		No Hay Casa	3	69	23	6	0	3	
				59	22	5	0	3	
Group III	También	Guárdate	3	71	25			.9	
				72	25			2	
I III	Hombre	Bien vengas	3	43	57	12		3	.4
Group IV		Astrólogo	3	48	32	11	.1	4	2
				39	37	7	3	6	
Group III	No Hay Casa	Mañana será	3	59	22	5	9	3	
Group IIIB		Da tiempo	3	62	24	10		2	
				61	29	4		3	
Group IIIA	Empeños	Mañanas de	3	73	15	3		7	
IIIA		Desdicha de	3	72	15		.2	11	
				74	13	1	6	3	
Group IIIA	Desdicha	Cada uno	3	74	13	1	6	3	
Group IIIB		Maestro de	2	78	18	.8		2	
				85	11	2	.4		
Group IV	¿Cuál es mayor	Perfección?							
		has only 2		80	19				
		verse forms							

From this table we see that in versification the plays agree on the whole with the classification made on the basis of technicalities in the plots. ANTES QUE TODO ES MI DAMA and ESCONDIDO Y LA TAPADA both of Group II agree in three of the five important devices used. There are, however, a few exceptions which are as follows:

CASA CON DOS PUERTAS of Group I and

NO HAY BURLAS CON EL AMOR of Group III A

are similar in versification; NO SIEMPRE LO

PEOR ES CIERTO of group III and FUEGO DE DIOS

EN EL QUERER BIEN of Group III A are similar

in the percentage of verse forms used.

HOMBRE POBRE TODO ES TRAZAS of Group I agrees

with BIEN VENGAS MAE of Group III and with

EL ASTROLOGO FINGIDO of Group IV; NO HAY CASA

COMO GALLAR of Group III agrees with the

versification of DAR TIEMPO AL TIEMPO of Group

III B; and LA DESDICHA DE LA VOZ of Group III

A is like EL MAESTRO DE DANZAR OF Group III B

in two verse forms.

Thus we conclude that in so far as the devices of the plots and the versification are concerned these certain plays are similar.

PERCENTAGES OF VERSE FORMS IN

COMEDIAS PALACIEGAS.

	Romance	Redondilla	Décima	Silva	Quintilla	Soneto	Romance 8 y 6	Octava Rima	Lira.
Group I									
AGRADECER...	59	22	5	8			4		
DICHA Y	71	15	5	3			2		
CON QUIEN ..	55	13	19	6	1			4	
ALCAIDE ...	52	26	6	11	.2				2
GALAN .	66	9	7	16		.4			
MEJOR ESTA ..	63	24	5	5	.4				
PEOR ESTA ..	50	22	10	1	4			1	2
Group II									
ACASO ...	80	4	3	4	2				.7
AMIGO ...	56	22	10	7	3				
BASTA .	72	13	10	2					
BANDA ...	50	15	18	7	6	.9			
ENCANTO ..	78	13	5	.1					
MANOS BLANCAS	77	15	3		1				
NADIE FIE ..	42	24	8	5	12	.4			7
MUJER LLORA..	82	3	6	3	2	.4			
PARA VENCER	61	21	13	7					
SECRETO ..	68	23	2	1	.1			.2	3
SEÑORA ...	62	6	16	7.	6	.9		1	
Group III									
CASTIGO ...	58	22	9	6					
PINTOR ...	61	31	4	2					
Group IV									
LANCES DE ...	46	23	17	4	2			4	.8
DE UNA CAUSA	53	19	16	5	3				

The romance occurs more often than any other verse form in every play. The percentage varies from 42 in NADIE FIE SU SECRETO to 82 in MUJER LLORA Y VENCERAS. The redondilla is next in percentage in all the plays except CON QUIEN VENGO VENGO, LA BANDA Y LA FLOR, MUJER LLORA Y VENCERAS, which contain more decima, and LA SEÑORA Y LA CRIADA which also contains more silva. The décima stands next in all the plays except AGRADECER Y NO AMAR, EL ALCAIDE DE SI MISMO, EL GALAN FANTASMA and EL ACASO Y EL ERROR. The silva ranks next in all the plays except PEOR ESTA QUE ESTABA and NADIE FIE SU SECRETO which contain more quintilla. The quintilla ranks next in eight of the fourteen plays in which it appears.

RELATION OF PLAYS IN PERCENTAGE OF VERSE FORMS USED

				No. points of agreement	Romance	Redondilla	Décima	Silva
Group I	Group II	Con Quien	Banda y la Flor	2	55	13	19	6
Group IV			De Una Causa	3	50	15	18	5
					<u>53</u>	<u>19</u>	<u>16</u>	<u>5</u>
Group II	Group III	Amigo Amante	Castigo en	4	56	22	10	7
			Agradecer	3	58	22	9	6
			Para Vencer	3	59	22	5	6
					<u>61</u>	<u>21</u>	<u>13</u>	<u>7</u>
Group II		Para Vencer	Señora y	3	61	21	13	7
			Mejor Está	3	62	6	16	7
					<u>63</u>	<u>24</u>	<u>5</u>	<u>5</u>
Group I	Group II	Dicha y	Secreto	3	71	15	5	3
Group II			Basta Callar	3	68	23	2	1
					<u>72</u>	<u>13</u>	<u>10</u>	<u>2</u>
Group II		Manos Blancas	Encantosin Encanto	4	77	15	3	0
					<u>78</u>	<u>13</u>	<u>5</u>	<u>1</u>
Group II		Mujer Llorar	Acaso y el Error	4	82	3	6	3
					<u>80</u>	<u>4</u>	<u>3</u>	<u>4</u>
Group IV	Group I	De Una Causa	Peor Está que Estaba	2	53	19	16	5
Group IV			Lances de Amor	2	50	22	10	1
					<u>46</u>	<u>23</u>	<u>17</u>	<u>4</u>
Group II	Group I	Nadie Fie	Alcaide	2	42	24	8	5
					<u>52</u>	<u>26</u>	<u>6</u>	<u>11</u>
Group I	Group III	Mejor Está	Pintor de su	3	63	24	5	5
					<u>61</u>	<u>31</u>	<u>4</u>	<u>2</u>

The versification of this class of plays does not closely agree with the classification made on the basis of the devices in the plots. There are only five groups which agree with the grouping made according to devices while there are nine groups which do not correspond.

The groups which agree are:

AMIGO AMANTE Y LEAL with PARA VENCER A AMOR
QUERER VENCERLE

PARA VENCER A AMOR with RA SEÑORA Y LA CRIADA
MANOS BLANCAS NO OFENDEN with EL ENCANTO SIN
ENCANTO, and MUJER LLORA Y VENCERAS with
EL ACASO Y EL ERROR, all of Group II. The
fifth is of Group IV, DE UNA CAUSA DOS EFECTOS
agrees with LANCES DE AMOR Y FORTUNA.

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ANTES QUE TODO ES MI DAMA

ASTROLOGO FINGIDO

BIEN VENGAS MAL

CADA UNO PARA SI

CASA CON DOS PUERTAS MALA ES DE GUARDAR

¿CUAL ES MAYOR PERFECCION?

DAMA DUENDE

DAR TIEMPO AL TIEMPO

DESDICHA DE LA VOZ

EMPEÑOS DE UN ACASO

ESCONDIDO Y LA TAPADA

FUEGO DE DIOS EN EL QUERER BIEN

GUARDATE DEL AGUA MANSA

HOMBRE POBRE TODO ES TRAZAS

MAESTRO DE DANZAR

MAÑANAS DE ABRIL Y MAYO

MAÑANA SERA OTRO DIA

NO HAY BURLAS CON EL AMOR

NO HAY COSA COMO CALLAR

NO SIEMPRE LO PEOR ES CIERTO

PRIMERO SOY YO

TAMBIEN HAY DUELO EN LAS DAMAS.

PALACIEGAS.

ACASO EL Y EL ERROR: Hartzzenbusch
AGRADECER Y NO AMAR
ALCAIDE DE SI MISMO
AMIGO AMANTE Y LEAL
BANDA LA Y LA FLOR
BASTA CALLAR
CASTIGO EN TRES VENGANZAS
CON QUIEN VENGO VENGO
DE UNA CAUSA DOS EFECTOS
DICHA Y DESDICHA DEL NOMBRE
ENCANTO SIN ENCANTO
GALAN EL FANTASMA
LANCES DE AMOR Y FORTUNA
MANOS BLANCES NO OFENDEN
MEJOR ESTA QUE ESTABA
MUJER LLORA Y VENCERAS
NADIE FIE SU SECRETO
PARA VENCER A AMOR QUERER VENCERLE
PEOR ESTA QUE ESTABA
PINTOR EL DE SU DESHONRA
SECRETO EL A VOCES
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