COUNTRY AND CITY LIFE IN THE PLAYS OF
TIRSO DE MOLINA

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The present investigation endeavors to determine the attitude of Tirso de Molina toward country and city life, as that attitude is reflected in his plays.

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M.A.P.
Gabriel Téllez, the Mercenarian monk universally known under the pseudonym of Tirso de Molina, was born sometime between 1571 and 1583. The former date is believed to be closest to the truth by Cotarelo y Mori and is based on the description of Tirso's portrait by D. Vicente Poleró y Toledo, in his Catálogo de los Cuadros del Marqués de Santa Marta, Madrid, 1874. This portrait comes from the monastery in Soria where Tirso died, and bears an inscription which includes the following lines:

"Nació en Madrid en 1572. Murió en Marzo de 1648 a los setenta y seis años y cinco meses de edad."

This inscription is one of the most important pieces of biographical matter we possess. The year 1583 is given by Mérimée and Morley as the approximate date of Tirso's birth.

1 Benjamin Parsons Bourland; Don Gil de las Cazas Verdes, New York, 1900; reprinted 1928, pp. viii–ix.

See also James Fitzmaurice-Kelly; A New History of Spanish Literature, Oxford Press, 1926, p. 311.

He studied at Alcalá de Henares, passed his novitiate in Guadalajara, and professed in the Mercenarian Order, January 26, 1601. We first find notice of him as a dramatic author in 1610. He is named as Padre Fray Gabriel Téllez, poeta cómico, in the Letanía Moral of Andrés de Claramonte y Corray; the approbación whereof is dated May 23rd., 1610. In 1615 he was sent to Santo Domingo on a mission of the Order and received the title of definidor general of that island. This title he also bore in Guadalajara, where we find him in 1618.

In 1620, while he was at Madrid, Lope dedicated to him LO FINGIDO VERDADERO, and he dedicated to Lope LA VILLANA DE VALLECAS. In spite of this exchange of courtesies, the two authors are not thought to have been on friendly terms.3

The Council of Castile, in 1625, discussed the scandal Fray Gabriel Téllez was causing with his comedies, which were declared to contain "bad incentives and examples."

3 Fitzmaurice-Kelly; A New History of Spanish Literature, Oxford Press, 1926, p. 313.
As a result of the consideration of the Council, Tirso was sent to one of the more remote monasteries of the Order, and enjoined from writing plays or any profane verse. Thus it is that we find him in 1626 appointed Prior of the monastery at Trujillo, a post which he occupied three years. For some time after the censure he wrote no plays.

He was in Salamanca, apparently, in 1625 and 1629, and in Toledo in 1631. He was appointed Definidor general de la provincia de Castilla and cronista general of the Order in 1632, approximately three centuries previous to our present writing. As official historian, Téllez wrote at Madrid between 1637 and 1639 the Historia General de la Orden de Nuestra Señora de las Mercedes, thereby completing a work begun by his predecessor, Fray Alonso Remón. In 1645 he was appointed Superior of the monastery of Soria, but no longer held that office in 1647. His death on March 12, 1648, occurred either at Soria or Madrid. While most of his life was spent in Madrid and Toledo, we know that he lived for two or three years in Santo Domingo. Judging solely by the detail of descriptive material

4 See Bonilla's Advertencia to his edition of LA VILLANA DE VALLECAS.
in his trilogy of the exploits of the Pizarros, it could be that he had visited the continent of South America sometime between the years 1615 and 1618 while he was definidor general of Santo Domingo. He had probably visited Portugal, Galicia, and Catalonia.

Tirso de Molina's first work of importance is his *Cigarrales de Toledo*, written perhaps in 1621, and published in 1624. This is a collection of tales, plays, and poems, built upon a theatrical framework, which were told and presented during five days of celebration following upon a wedding. The title, *Cigarrales de Toledo*, is derived from the settings for the festivities given by the wedding party, the country houses and gardens along the river around Toledo. Tirso announced a series of verses and stories for twenty days, but he stops at the fifth day with the promise of a second part, which was never fulfilled. The influence of Boccaccio is seen in the arrangement of *Cigarrales de Toledo*, but Tirso's plan was sufficiently original as to be favored by other writers. Our interest in this collection lies in its three plays: *COMO HAN DE SER LOS AMIGOS; EL CELOSO PRUDENTE*, and *EL VERGONZOSO EN PALACIO*. 
Another collection entitled *Deleitar Aprovechando*, of 1635, includes three devout tales and some autos, of which *EL COLMENERO DIVINO* is Tirso's best.

A collection of plays published in 1630 under the title *Doce Comedias de Lope de Vega Carpio, y Otros Autores* contains *EL BURLADOR DE SEVILLA Y COMBIDADO DE PIEDRA*, the play which has carried Tirso to great fame, in spite of doubts which have questioned the validity of its ascription to him. The authorship of *EL CONDENADO FOR DESCONFIADO* is also not certain, but the consensus of opinion through the years has given it to Tirso.

His plays were published in five parts: Primera Parte, Madrid, 1629; Segunda Parte, Madrid, 1635; Tercera Parte, Tortosa, 1634; Cuarta Parte, Madrid, 1635; and Parte Quinta, Madrid, 1636. The sixth part promised by the author never appeared.

In the preface to the *Cigarrales* Tirso declares that he had composed three hundred comedies in fourteen years. In the preface to Parte Tercera de las Comedias, 1634, a nephew, Lucas de Ávila, whom some historians have believed to be fictitious, says that

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his uncle had written more than four hundred comedias. Only some eighty have come down to us. Three are in the Cigarrales, twelve in the Primera Parte, four in the Segunda Parte, twelve in Parte Tercera, twelve in the fourth part, and eleven in the fifth. There are three autos in Deleitar Aprovechando and some twenty more plays in other collections and in sueltas, whose authorship is not definitely established.

It is only in comparatively recent years that Tirso de Molina's merit as a dramatist has come to be appreciated. The fame of Lope de Vega and the attention given to Calderón de la Barca have served to obscure the work of Tirso, who deserves to stand in the first rank of Golden Age dramatists. His vigorous and original talent is worthy of more considerate study.

The "humilde pastor de Manzanares" was an observer and interpreter of seventeenth century life. He was evidently rich in personal experience. The knowledge gained from this experience he tempered with a vitalizing sense of humor and a keen appreciation of the ridiculous. His ingenuity and readiness in dialogue have been praised repeatedly. His
gift for character drawing is unquestioned. Indeed, it is one of his chief claims to a position alongside Lope de Vega. He gives a quality of definiteness to his characters which enables them to work out the solutions of their own problems without the necessity of leaning upon some arranged set of principles or interests. We may say that he had no personal purpose in his plays except to amuse. He reserved more serious thought to his autos, legends, history, and religious works.

He fearlessly attacks the most improbable plots, availing himself of the saving grace of his ability in dialogue to carry him from scene to scene.

Tirso treats of almost every phase of seventeenth century Spanish life in his plays. Now it is country life that claims his attention, now city and court life. He describes both equally well. Freeing himself from the exigencies of the narrative style, he lets the characters reveal their customs, traditions, habits, and attitudes, in their conversations with one another. So natural is this dialogue that one's confidence in the dramatist's ability is immediately won. His impartiality and unbiased position assure faithfulness in transcribing life roundabout him.
Tirso's quick perception of dramatic situation combined with his resourcefulness and faculty for character analysis and sympathetic treatment of life situations constitute the foundation for the engaging liveliness, humor, and human appeal of his plays.
CHAPTER I

The Country

Tirso de Molina's description of landscapes and physical aspects of the country are for the most part poetically conventional, and necessary for determining the setting of the scene.

His descriptions are, with the exception of passages in the trilogy describing the exploits of the Pizarroa, and a relatively small number of realistic lines in other plays, similar to the lyrical expressions of other poets who wrote of nature and its charms. It is not characteristic of Tirso to describe with as much detail as the drama permits the appearance of the mountains, the trees, the fields, and the sky. As is to be expected, he is concerned chiefly with the forwarding of plot and the portrayal of character rather than with the description of scene, which is, after all, incidental. Thus it is also sufficient to the dramatist and poet to describe lyrically in a general and superficial way the influence of nature's beauty upon the human soul.

The phraseology of the following quotations, exceedingly poetical and lyrical as it is, after all describes the country conventionally and prosaically.

The play LA PENA DE FRANCIA contains this song of the shepherds expressing the joy of country life
in springtime:

Entra Mayo coronado  
de rosas y de claveles,  
dando alfombras y doceles  
en que duerma Amor, al prado;  
de trébol viene adornado,  
de retama y toronjil

Act III, Sc. I

In EL BURLADOR DE SEVILLA, Patricio, a farmer, says on his wedding day:

Sobre esta alfombra florida,  
a donde en campos de escarcha  
el sol sin aliento marcha  
con su luz recién nacida,  
oscendad, pues nos convida  
al tálamo el sitio hermoso...

Act II, Sc. XVIII

Often the speech of a character praising the aspect of nature or the beauty and majesty of a scene roundabout him is merely a dramatic device to convey to the audience the setting of the scene. Choosing two examples from among the plays, we find a region of Portugal described in LAS QUINAS DE PORTUGAL, and a section of Galicia described in LA GALLEGAMARI-HERNÁNDEZ:

1. Other lyrical and more or less conventional lines of Tirso's describing the country and country life are to be found in the following plays:

LA PEÑA DE FRANCIA: Act II, Sc. XIII; Act III, Sc. II  
LA VILLANA DE LA SAGRA: Act I, Sc. VI  
LA GALLEGAMARI-HERNÁNDEZ: Act I, Sc. VII  
EL CONDENADO POR DESCONFIADO: Act I, Sc. I  
LA ROMERA DE SANTIAGO: Act I, Sc. XIII

(Andalucía)
Alfonso (Conde de Castilla): ¿Qué sierra es ésta?
Brito (Pastor): La de Braga, hacia Galicia
Alfonso: ¡Notables riscos!
Brito: Se envicia hasta el cielo.
Alfonso: ¡Extraña cuesta!
Brito: Llámase España ruines.
Alfonso: No sé yo que haya en España más escabrosa montaña.

Act I, Sc. I

Es de Laroco esta empinada sierra,
Y Limia este florido
Valle (que es guarnición de su vestido),
Por fortín estimado;
El de Laza, que yace a estotro lado,
Ameno se avescina
Al val de Monterey, con quien confina
Cinco leguas de Chaves
Dista este monte.

Act I, Sc. VII

Tirso puts into the mouths of his gentlemen and ladies of the court the appreciation of the country life as a restorative power to assuage the sufferings of the mind and to repair the damage to dispositions wrought by the complex life of the city. This is one of the conventionalities of lyric poetry. In LA PRUDENCIA EN LA MUJER, Don Pedro Caravajal says:

No hay medecina que sea
Más conforme a la salud
Que la simple, porque daña
Nuestra vida la compuesta:

LAS QUINAS DE PORTUGAL: Act III, Sc. I (Portugal)
3. References to this recurring thought are:

QUIEN HABLÓ PAGÓ: Act II, Sc. III; Act II, Sc.XIV
Y si en la corte molesta
No se estima quien no engaña
Y vive la compostura
A costa de la lealtad;
Aquí la simplicidad
Más la salud asegura:
Mil años su estado firme
Goce, y su quietud sencilla.

Act III, Sc. VIII

And in the same scene the Queen, Doña María, says:

Ya gozaré con descanso
Lo que mi quietud desea:  
El sosiego de la aldea,
Su trato sencillo y manso,...

There is a class of description in Tirso de Molina which might have been handled realistically to great advantage, but which was presented in more or less conventional form. This descriptive treatment, however, does mark Tirso as an observer of life and customs. One realizes this more in comparing the quotations included heretofor with the following speech by Caldeñra in LA GALLEGA MARI-HERNÁNDEZ:

Vite encima de esa loma
Docir, alzando la voz:
"Henc, Henc, Henc, arrangoroz;"
Yo no entiendo el idioma
De gallegos desalifios,
Vi acercarse en escuadrones,
Gruñendo, suegras lechones,
Que aquí llaman vacorifios.
No supe yo que juntaban
Los cochinos deste modo

Act III, Final scene

EL PRÉTENDIENTE AL REVÉS; Act I, Sc. I
EL AMOR Y EL AMISTAD; Act III, Sc. VI
LA FINGIDA ARCADIA; Act I, Sc. II
AMAR POR ARTE MAYOR; Act I, Sc. III
AMAR POR RAZÓN DE ESTADO; Act I, Sc. VI
En Galicia.  

Act II, Sc. 1

Another scene which might have been described in realistic detail and which was endowed with a certain spirit of realistic treatment by Tirso is the twelfth scene of Act III in EL PRETENDIENTE AL REVES. A hard rainstorm has come up and the shepherds are trying to shelter their property.

Carmenio: Tirso, a recoger las parvas;  
Que viene el agua sin tino.

Celauro: Deja el bieldo con que escurbas  
La paja; que el tornellino  
Nos da con ella en las barbas.

Clori: Saca el trigo de las heras,  
Las gaviotas mete en casa.

Celauro: Junta la paja, ¿qué esperas?  
Carmenio: Que ya la tempestad pasa.

........................

¿Está el trigo recogido?

Celauro: Lo más se queda trillado.

Peinado: Según el agua ha venido,  
Temo que hogaño hemos gogido

........................

Mengo: ¡Madre de Dios, y cuál tengo!  
Dame un camisón y un sayo.

Clori: Remojo venís, Mengo.

Mengo: Mató las mulas un rayo;  
No sé cómo vida tengo.

Carmenio: ¿Las mulas?

Mengo: Y de camino  
El mastín. Dame otra ropa;  
Ahogado

Tirso: Se han diez y doce cochinos.

An example of a half conventional, half realistic treatment of rural life is contained in Sc. X, Act III, of the play VENTURA TE DE DIOS, HIJO. Gilote, a countryman, is describing the condition of the crops, the livestock, and the general state of affairs
in the country to Otón. He says that the wheat has turned out well, that the grapes are bursting with juice and are in great abundance, that the livestock including the dogs is fat, and that the meadows are full of frolicking colts. All this is rather conventional. More realistic handling of subject matter may be observed in the following lines, which are a continuation of Gilote's speech:

Jugando el cura a la polla,
el barbero y sacristán,
damas y rentoy también.
No hay hogar sin olla,
Ni cuna sin dos chicotes;
a todos hallé con vida,
Y a mi Torilda parida
de un rapaz con dos cogotes.

Other references:

LA ROMERA DE SANTIAGO: Act I, Sc. XIII
EL PRETENDIENTE AL REVEST: Act III, Sc. XI
AMAR POR SEÑAS: Act I, Sc. VII
Tirso the realist comes into being in the trilogy of the Pizarros and the New World. The descriptions of the lands beyond the sea are beautifully done, and attest to the great interest in the New World aroused by the then recent explorations and conquests of the courageous Spaniards. The explorations and expeditions furnish excellent material. The very prolific abundance of natural phenomena is reproduced in the pages of these plays, presenting a vivid picture of the luxuriant life of the regions drained by the Amazon river and its tributaries: TODO ES DAR EN UNA COSA, AMAZONAS EN LAS INDIAS, and LA LEALTAD CONTRA LA ENVIDIA. Especially is LAS AMAZONAS EN LAS INDIAS rich in detail. In no other works does Tirso de Molina equal the descriptive skill of these pictures of the flora, fauna, and inhabitants of America. The narration of the deeds of the conquistadores is marked by a touch of epic grandeur.

For pure realism in description, here is an example taken from LAS AMAZONAS EN LAS INDIAS:

4. Many descriptive lines are found in the following:

AMAZONAS EN LAS INDIAS: Act I, Sc. II
\[ Sc. III ]
\[ Sc. IV ]

LA LEALTAD CONTRA LA ENVIDIA: Act I, Sc. IX
Cayeron los más enfermos; porque las ropas podridas con el eterno "agua va", nos dejó en las carnes vivas. Buscamos templos mejores, hasta que la apetecida canela en montes inmensos descubierta, nos alivia. Son unos árboles estos que a los laureles imitan en las siempre verdes hojas, con ramas tan presumidas que se burlan de las flechas sin que se osen a sus cimas; su corpulencia tan grande que no es posible que la cifren tres personas con los brazos; su flor blanca y amarilla, su fruto ciertos capullos que se aprietan y arraciman formando mazorcas de ellos y en cáscaras quebradizas conservan menudos granos, que, sembrados, son semilla.

En más de doscientas leguas que caminamos, a vista del Briarco Maratón, no hallamos otras delicias que fresas, agios, papayas, guayabos, cocos, y piñas.

Mosquitos hay tan valientes que taladran, cuando pican, una bota de baqueta, porque son aleznas vivas.

Act II, Sc. III

Writing without prejudice against any region, and with sympathy for the people of the rural districts, Tirso de Molina presents the country and countryside life in two distinct manners; first, the poetically conventional and superficial, second, the realistic. It is in the second manner that a more faithful and colorful picture of Spanish country life is given.
That Tirso was interested in the country with its characteristics, its simple and busy life, and its problems, may well be observed.

He saw the rural regions as a setting for rustic characters who move and have their being amid scenes which are the complement of their unspoiled lives; while the residents of the city find the peace of the country an antidote or a cure for the evils of the court.

The thought of country peace and quiet as opposed to the turmoil of the world was already a conventionality of lyric poetry. The universality of such a feeling, the desire to escape from daily care and laborious endeavor, is exemplified in the words of the great mystic, Fray Luis de León, who said:

"Lo que yo deseaba era el fin destos pleitos y pretendencias de escuelas, con algún mediano y reposado asiento. Y si al Señor le agradare servirse en esto de mí su piedad lo daré."

Although Luis de León did not attain the leisure for which he sighed, freedom from "todo lo que mete a saco la quietud de la vida", he expressed his longing in these words:

¡Qué descansada vida
la del que huye el mundanal ruido,
y sigue la escondida
senda por donde han ido
los pobres sabios que en el mundo han sido!

O campo, o monte, o río!
O secreto seguro deleitoso!
Roto casi al navío
A diligent search through the plays of Téllez fails to disclose any clear and direct description of a villano. There is, indeed, a description of Ramiro and Sancha, brother and sister brought up in the region of Nomblanco, but these characters are really children of the dead King Duarte, and therefore not true country people, although their mother was a native of the Nomblanco region. Ventura, a countyman in LA VENTURA CON EL NOMBRE, is described as being an almost perfect likeness of the murdered King Adolfo of Bohemia, but is it proved that he has royal blood in his veins, being a son of Segismundo.

In Tirso de Molina, as in the other writers of his time, the circumstance of birth is highly important in the final solution of a character's destiny. Although he may live in obscurity and amid humble surroundings for a good part of his life, yet breeding will triumph over circumstance and the character will, in the end, attain his rightful place in the social order.

5. AVERIGUELO VARGAS: Act I, Sc. I
6. LA VENTURA CON EL NOMBRE: Act I, Sc. VI, Act III, Sc. XIII
In regard to villanas, the best descriptions occur in ANTONA GARCÍA, one of the most notable appearing in Scene I of the first act. The beauty of Antona is described in the following conversation between the Conde de Penamacor and Don Basco:

Conde: Reparad, dejando eso, en la villana, don Basco, que al encuentro nos hospeda en el alma con vista enamorada, ojos las puertas, gloria la posada. ¿Vistos en Portugal más hermosura? Don Basco: ¡Qué divina mujer!

Act I, Sc. V

In consideration of her strength of character and physical ability, Antona García may well lay claim to the title of one of the greatest women characters of Tirso.

Act I, Sc. VII, shows the influence of this woman in her region:

Antona: Pues Isabel y Fernando reinarán en Toro hoy, que a pesar de desleales y setosos, sobre yo.

The vitality and endurance of Antona are prodigious. In an argument at an inn she attacks several Portuguese travelers with a bench. There is also a story of how she picked up her cousin and the mule

7. Act III, Scene IV
he was riding and carried them both into a church. 8

Becoming a mother was a matter of little consequence to her. She gave birth to twins while stopping at an inn, and allowed this event to disturb her usual activities only momentarily, astounding alike the hostess of the inn and the Count of Penamacor, who exclaims:

¡Qué mujer es ésta, cielos! ¿Ansí se paren dos niñas?

Act III, Sc. VII

The charming village girl, Angelica, of LA VILLANA DE LA SAGRA, on coming out of a shop in Toledo, inspires admiration in Linardo, who remarks that she is "worth more than all the ladies of Toledo's palaces." 9

Yet we do not find here a picture of the features and stature of the country woman. Tirso in his personal descriptions does not lose the conception of his characters as vehicles for the carrying-out of the plot which he has to develop.

Traits of character in men of the rural regions vary, as Tirso wishes to describe true individuals of the country, or wishes to introduce types for the

8. Act I, Scene I

The resourcefulness, desire for vengeance, and determination of Antona are to be noted in the following:

Act I, Scene I, line 169, ff.
Act III, Scene XI, line 163, ff.
Act III, Scene I, lines 4-20

9. Act I, Scene VII
purpose of injecting a ridiculous note or comic element in his plays. Of characters of the latter class there are many. One cannot always be sure whether Tirso meant to create a comic scene with a rustic character or to show the simplicity of the country folk.

While in ANTONA GARCÍA the dramatist must wish to provide amusement for his audience in the lamentations of Bartolo, a shepherd:

¡Ay, el mi amo malogrado,
la mi Antona mal herida,
la mi borraca prendida,
yo el solo y desmamparado!
Jumenta de ell alma mía,
sin vos ¿qué ha de hacer Bartolo,
pobre, sin amos, y solo?
La flor de la burrera
¿qué es de vos?

Act II, Scene V.

in these lines of the same scene spoken by the same shepherd Tirso shows the traditional naiveté of the class:

Bartolo: Diga, el portugués, ¿es moro, o cristiano?

Antonio: Cristiano es.

Reina: ¿Hay mayor simplicidad?

Act II, Scene V

The same question arises in this dialogue from ESTO SI QUE ES NEGOCIAR:

Carlín (pastor): Desde el primer día,
Que espexo de gorjear,
A todos los del lugar
"Taita" y "papa" les decía;
Y como no se le escapa
Cosa al cura, al punto dijo:
"¿Papa sabéis decir, hijo?
Pues yo espero veros papa."

Clemencia (aparte): ¡Graciosa rusticidad!

Act II, Sc. VIII

It appears that the author is again presenting the simplicity of the shepherd in the above quotation.

LAS QUINAS DE PORTUGAL has two examples of rural simplicity. At the beginning of the play, Brito, a shepherd, is helping Count Alfonso descend a mountainside. This is their conversation:

Alfonso: Toma. (Júntanselas manos y repara en el guante.)

Brito: ¿Hay manos con tal blandura?
¿O sois vagamundo o cura?
Echad por aquesta ictma,
con tiento, ¡hao! que caeréis.

Alfonso: ¡Hay peñas más enriscadas?

Brito: ¡Manos de lana y peinados!
¡qué guadejas, ¡hao! No oléis a poleo. ¡Pregue a Dios que no encarezcáis la lleña!

Alfonso: No malicieux.

Brito: Pues ¿hay dueña
que las traiga como vos?

Alfonso: ¿Nunca viste guantes?

Brito: ¿Qué?

Alfonso: Estos. (Simple es el villano.)

(Descállzase uno)

Brito: ¡Aho, que os desolláis la mano!

Act I, Sc. I

The great ignorance of Brito is again observed in Scene V of the first act. Gonzalo says to another character: "los pies pido que me des". Brito asks: "¿Para qué querrán los pies?"

The naiveté that is observed in many of the country characters of Tirso is not due, usually, to
obtuseness or to simple-mindedness of the character, but rather to isolation, barriers of geographical location, environment, social position, and lack of communication facilities. The countryman in many instances is ignorant of the finer things of civilization.

Tirso sometimes utilizes his country characters for comic purposes. In LA GALLEGA MARI-HERNÁNDEZ, Otero pronounces "inquisición" "esquinación"., and makes other mistakes.

Antona García, in Scene X of Act I, presents a group of shepherds engaging in a good-humored conversation in which they are trying to decide the future career of Pulida's unborn child. All presume that a male child will be born. Some think that he will grow up to be a notary. Others think he will be a priest. In addition to injecting a comic element by means of this scene, Tirso also mildly ridicules two officials of the country districts, the notary and the priest.

We are not to believe that all of Tirso's villanos are introduced as simpletons or as comics. There are examples of his treatment of them as intelligent and normal people. In the comedy, EL PRETENDIENTE AL REVÉS, a group of shepherds is celebrating Saint John's day. This is part of their conversation:
Carmenio: ¿Venimos tarde o temprano?

Celauro: Buena hora pienso que es; Que agora raya las tres
Del reloj del sol la mano, Y el cura hisopaba ya; Señal que acabado había Las vísperas.

Torilda: ¡Lindo día!

Tirso: Es San Juan: ¿qué no tendrá? Poca gente ha de venir Hoy al baile.

Torilda: Han madrugado.
Y estará el pueblo cansado Sin hartarse de dormir; Que las tardes de San Juan Siempre son tan dormidoras, Como son madrugadoras Las mañanas. 

Act I, Sc. I

Of the class of countrymen who are true and natural products of their region, Blas Serrano, an old farmer of the comedy, LA VILLANA DE VALLECAS, is an individual who is made the subject of one of Tirso's better descriptions of rural characters. He has definite ideas concerning the ability of a woman to keep her honor if she so desires. (Act I, Sc. XI) He tells Teresa, a servant girl in a farm house, what she should do to protect herself against unwelcome advances:

Digo, pues, que importa poco Que Antón por vos esté loco; Pues con darle con un palo, Si vos no queréis, Teresa, Poco daño os hará en casa; Que el panadero no amasa, Cuando no quiere el artesa.

Act I, Sc. XII

The ideal of industry and also something of the force of public opinion in the rural districts is re-
vealed by him in these lines:

Pues, Teresa, ¿no es ya hora
De her algo en casa? ¡Hasta cuando
Los dos haís de estar parlando?
La malicia habladora,
Si muchas veces os veo
que con ál os arrulláis,
Levantarás que rabíaís.

Act I, Sc. XII

And in the same scene he shows that he has nothing of avarice and greed, a trait which may be declared conventional in country people of all countries. These are the lines:

Blas: Acá doja harto,
Pero no se le dé nada;
Que sarnocos y avarientos
Nunca díz que están contentos.

Blas Serrano's speeches have the independent tone of the true countryman who thinks and acts for himself.

In the comedy, EL VERGONZOSO EN PALACIO, Lauro, an old shepherd, makes a statement that shows clearly his idea of honor, which is no different from that of the nobleman:

En una venganza
No os bien que os tome medio
Deshonrado.

Act III, Sc. I

A representative of a class which might be designated the "landed gentry" or "country gentlemen" of Spain at the time is García-Hernández, a Galician farmer in the play LA GALLEGA MARÍ-HERNÁNDEZ. In
Dominga, a mountain girl, says of him:

Yo sirvo al mejor serrano
Que toda la Limia tiene;
Es rico, y home de bien,
y cinco ducados gano.
Siets da a cada vaquero.

Act II, Sc. I

The shepherds, Otero, Brito, and Carrasco, declare that Garci-Hernández is a good and just man. (Act I, Sc. VI)

Tirso’s treatment of character traits in country women is sympathetic, and the tone of his descriptions leads one to believe that he had respect for their cleverness, wit, intelligence, and ability. These qualities enabled the country woman not only to defend herself if need be, but also to talk intelligently with hidalgos and people of the city.

In TODO ES DAR EN UNA COSA, Pulida, a farm woman, cleverly defends herself against Quirós, a rough soldier, by means of burlesque remarks:

Quirós: ¿Qué hay de cena?
Pulida: Tocino, macho, y cocina
tièn la olla.

Quirós: ¿No hay gallina?

Quirós: ¿Qué principio y postre espero?
Pulida: Principios, señor soldado,
son acá el primer bocado.

Quirós: ¿Y los postres?
Pulida: El postrero.

Act III, Sc. IV

10. Another reference to the wealthier class of farmers is to be found in LA VENTURA CON EL NOMBRE, Act I, Sc. III
Angelica, the "villana de la Sagra", is intelligent enough to see that the most desirable marriage for her would be with one of her own social position:

Que soy
Labrador, y pues soy tal, Solamente con mi igual
Resuelta en casarme estoy.
Act III, Sc. V

Leonisa, a mountain girl in ESTO SI QUE ES NEGOCIAR, is talking to a young man who has fallen in love with her:

Porque es soberbia quororos,
Vos hidalgo, yo villana,
Vos hijo de nuco dueño,
Yo su vasalla y pochera,
Yo simple, vos trapacero.
Act I, Sc. I

Such a clear and straight-forward statement shows that a woman of the country could meet the hidalgo on an equal intellectual plane.

Loyalty to their families, and especially to their husbands, is a trait of Tirso's country women. Witness this scene from the play QUIEN HABLÓ PAGO:

(Tirrena, a shepherdess, is speaking to her husband, Sancho):

Si estás triste, no me alegro;
lo que te enoja, me enoja;
contigo gozo tus bienes,
conmigo tus males lloras.
Act I, Sc. IX

The dignity of the villana is illustrated by Téllez in these lines from LA VILLANA DE LA SAGRA:
The study of traits in country characters brings out the fact that Tirso de Molina uses his countrymen and countrywomen to suit the needs of his plays or to satisfy the tastes of the people:

sometimes as simple folk who know very little of the ways of men and cities; other times as rustics who provoke laughter with their ignorance; still other times as men and women who are in accord with their environment and who are none the less intelligent and admirable because their surroundings are rural.

They are neither wholly good nor entirely bad. They are human characters and, as such, some of them are virtuous and honorable, some are picaresque. Tirso did not herd them into classes of good and bad, but made them vary as human nature varies.

Actual descriptions of dress are scarce in Tirso de Molina's plays. Too often the introductions to scenes merely state "de labrador", "de villano", "de serrano", and likewise "de labradora", "de cazadora", and "de villana". It is in the lines of the
plays that one must glean more detailed description of the dress of the characters.

In the dress of villanos, "buriel", a kind of coarse cloth, is common. The almost synonymous use of "capote", "sotana", and "sayo" is noted. The capote is a cloak with sleeves; the sotana is a sort of cassock, and the sayo is any loose coat or dress.

In the play, VENTURA TE DÉ DIOS, HIJO, Grimaldo, an old hidalgo who is angry because his son does not take kindly to study and learning, says to Gilote, a villano:

Gilote,
quítate aquese capote
y el sayo

(and to his son):
quítate aquesa sotana,
tú y toda, idiota.

Act I, Sc. IX

This capote, according to Scene VI, Act II:

Tres varas tiene de buriel.

Gilote is also the name of a shepherd in EL AMOR Y EL AMISTAD, who hits Galvan, a servant, with his caperuza, a pointed hood or cap. Bragas, a kind of wide breeches, are also mentioned in this play:

Gilote (a Galvan): O las bragas que traéis,
Pues parecen aguaderas,
Os pueden her aguador.

Caldeira, a combination of servant, gracioso,
and vagabond, tells of being robbed while going from France to Santiago with a companion:

él se quedó
En la posada desnudo;
Yo de medio arriba Adán,
Sobre él, puro cordobán
Un calzón de lino crudo,
Hallé sin dueño este sayo.

Dress was a matter of concern to García, a servant of Ruy López in the play PRÓSPERA FORTUNA DE DON ÁLVARO DE LUNA:

Señor,
Si un habito ne me das,
Como a Herrera, viviré
Siempre del menospreciado.

Act II, Sc. III

Descriptions of the dress of villanas are more plentiful. The countrywomen listed among their wearing apparel such articles as:

sayas,--outer skirts with plaits at the top and descending to the feet, usually of cordellate, which is grosgrain, a sort of stuff; sayuelas,--waists; and basquifás, --which are upper petticoats worn by Spanish women.

In EL PRETENDIENTE AL REVÉS? Sirena, a lady of the court, says to Fenisa, a village girl:

Fenisa ha de partir conmigo agora

11. Cordobán is tanned goat-skin, or is sometimes called morocco. A calzón de lino is a pair of linen breeches. For other references to the dress of villanos, see Los Amantes de Teruel, Hartzenbusch edition, pp. 706-707
Fenisa: Sus aldeanas ropas.
Que me place.
Tres sayas traigo, dos de cordellate,
Y una de paño fino; que la gala
De nuestras labradoras los di-santos
Es cargar de sayaolas y basquiñas.
Venid, trocad palacios por campiñas.

LA PEÑA DE FRANCIA also gives a description of
dress, in Scene IV of Act III. The Count of Urgel
has been living in exile in the mountains as a
charcoal-maker. His daughter, Elvira, has been
brought up in this rural environment:

Conde (de carbonero): Elvira mía
¿Quieres ir a Salamanca?
Elvira: No, padre.
Melisa: Elvira, sí, sí.
Conde: Ea, por amor de mí,
comprarás con mano franca
cuantas cosas imagines;
comprarás medias de grana,
gala, aunque gruesa, serrana;
y colorados botines;
cuentas de plata, labradas
que a tu pena den alivio;
cruces de Santo Toribio
y dos patenas, que a osadas,
o no las traiga en nuestra sierra
otra zagala mejores.

The reference just quoted gives in some detail
the articles, dress, and adornment worn by country-
women upon special occasions. "Medias de grana",
or scarlet stodkings, are mentioned first, then
"colorados botines", red buskins or leggings. "Cuentas
de plata" are silver beads. The "patena" is a large
medal worn by country women.

The dress of a serrana is described in Act III
Scene X of the same play: Don Enrique is trying to persuade his servant, Padilla, to put on the garb of a serrana:

Pues Padilla, no te vayas:
llevarás botines, sayas,
cuentas, corales, patenas,
y un tocado a lo serrano
de los que consigo trajo
la pastora que te digo.

Something of a contrast between the clothes worn in the country and those worn in the city is found in this passage from ESTO SI QUE ES NEGOCIAR, in which Carlín, a mountaineer, says to Leonisa, a mountain girl:

No ha media hora que te vi
Recibiendo parabienes
Del cura, alcalde, y vecinos
Y de todos los parientes
De Felipo, sin querer
Trocar la palmilla verde,
El cordonlate y la frisa,
Por las telas y joyeles
Que tu marido te trajo.

Act III, Sc. VI

"Palmilla" and "frisa" are names designating coarse woolen cloth. "Telas" may mean cloth woven on a loom, or they may be gold or silver lace.

It is worthy of note that in regard to dress, silk is conventionally considered the symbol of the court, while coarse woolen stuff is the symbol of village and country dress:

Su conversación recrea,
In approaching an investigation of the manners and customs of country people in the plays of Tirso de Molina, it is perhaps most natural to consider first the center of family life -- the board. Customs and manners of eating, however scanty may be the notices concerning them, cannot help but tell, in a general way, something of the lives of these people. As one might expect, the references to this phase of daily country life are extremely incoherent and casual, but they are well worth considering. It must be kept in mind that the three main component elements which make up the composite picture of rural background, namely, the shepherd, the mountaineer, and the farmer, will differ in regard to quantity and kinds of food that they consume.

The shepherds' fare, as one might expect, is in accord with the simple life. Payo, a shepherd in LA PEÑA DE FRANCIA, says:

Dosayunáos, queso y pan vos daremos.

Act III, Sc. XIV

And in the same play the Count of Urgel and Elvira, a serrana, say to another mountain girl:

12. Other references to the clothing of villanas:
LA HUERTA DE JUAN FERNÁNDEZ, Act III, Sc. VI
HABLADME EN ENTRANDO, Act I, Sc. XI
POR EL SÓTANO Y EL TORNO, Act II, Sc. VI
VENTURA TE DE DIOS, HIJO, Act II, Sc. XII
We observe here, in contrasting the shepherds' fare with that of the mountain folk, that the latter have bread, wine, garlic, and onions, while the shepherds have only bread and cheese.

An awkward problem faces the shepherds in TODO ES DAR EN UNA COSA when a distinguished company comes unexpectedly in the night to lodge with them. One of the shepherds remarks that it is no time for company to come, because they have given them no notice. He says that they have no time even to catch rabbits for the guests' supper. Rabbit meat is evidently a staple article in the shepherd diet.

It seems to have been a custom among country folk to hold a repast in celebration of a friend's return or a bit of good fortune. This repast was called "colación", and usually included light foods, confections, and other dainties. A scene from LA VENTURA CON EL NOMBRE shows a group of shepherds and farmers extending a welcome to Ventura, one of their number who has just returned from various adventures at the court:

Ventura: ¡No se suele en estos días

13. Act I, Sc. XI
Corbin: Ya lo veis.
Tostones y canelones,
Y vino hasta reventar.
Ventura: Yo convites he de dar.
Dátiles y canelones.
Tirso: Esos son para bautizos.
Ventura: Y para estotro.

Act III, Sc. III

"Tostones" may refer to roasted chick peas, sometimes called Spanish peas. Canánmon is hemp seed; and canelón means, in general, sweetmeat, and more specifically cinnamon.

One of the most vivid pictures in all Tirso is found in the comedy EL PRETENDIENTE AL REVÉS. From Scene XII of Act III to the end of the play, the setting is in the house of Corbato, an old shepherd. A hard rainstorm forces all of the principal characters to take refuge there, and the countrymen give their distinguished guests dry clothing and supper.

Carlos, a man of breeding, on seeing that the Duke and Duchess of Bretaña are to sup there, says to Corbato:

Pues cuando a la mesa estén,
Dejadme, Corbato, vos
Trazar los platos.

Corbato: Si haremos
De buena gana, par Dios;
Que en el campo no sabemos
Cuál es el principio o pos.

Scene XV

On sitting down to table, Corbato says to the Duke:

Cenasís, señor, primero;
Que porque estimés mayor
Vueso estado, daros quiero
La cena a lo labrador,
Pues falta a lo caballero.

Duque: Yo, Corbato, os pagaré
La costa.

Corbato: Poca es la hecha;
Ningún cuidado eso os dé;
Que todo es de la cosecha
Con lo que os hemos merced ... etc.

To carry out the plan which he has in mind,
Tirso has the shepherds and Carlos serve everything
backwards to the Duke: the towel is given to him
before the water, his chair is turned backwards, a
roast chicken is served on a cup and the sauce in
the plate, his knife is given to him edge up and point
toward him, the napkin is folded wrong side out, and
the bread is given to him face down. Thus Tirso gives
us some indication of the food and manner of serving
it.

In addition to the rabbit and chicken which have
been mentioned in this study of country food, the
play TODO ES DAR EN UNA COSA mentions three other
kinds of meat, used principally in making stew.

14. Tocino is bacon or salt pork. Macho is goat
meat. Cecina is hung beef.
ideal for love and courtship. Amid such surroundings the city men of Tirso de Molina often became enamoured of country girls. Leonisa, a mountain maid in ESTO SI QUE ES NEGOCIAR, is the belle of her region and had many suitors, among them two noblemen, the learned Rogerio and the rich Filipo. Rogerio is aided in his wooing by his eloquence:

¿Qué importa que sierras vivas,
Si muestra tu entendimiento,
Aunque en sencillas palabras,
La altura de sus conceptos?
Más rico es que yo Filipo;
Más no, mi bien, en deseos,
Que durarán hasta tanto
Que seas el gozo dellos.

Act I, Sc. I

Filipo has asked Pinardo to intercede for him, as we see in these lines of Pinardo:

Filipo nuestro vecino
A Leonisa tiene amor;
Hizome su intercesor
Y a hablarme para esto vino;
Que puesto que es desigual
El casamiento que intenta,
Bellezas Leonisa aumenta
Que son su dote y caudal.

Act I, Sc. I

Some fragmentary and unrelated comments were noted in the speech of people of the lower classes, not necessarily rustics, which reveal their general attitudes toward love:

From LA PRUDENCIA EN LA MUJER comes this comment by Carrillo, a servant:

Que la costumbre de amor
Agora, si tienes cuenta,
Es de postillón en venta;
Beber un trago y picar. Act I, Sc. VII

AVERIGUELO VARGAS, Act I, Sc. II, presents Sancha saying:

Verdad es;
Que no hay amante de veras
Que sea cuerdo y quiera bien.
In LA VILLANA DE LA SAGRA, Don Luis de Castro has fallen in love with Angelica, the villana. He makes manifest his love in a letter.

The country girls were often naive and innocent in their love affairs. The same Leonisa of ESTO SI QUE ES NEGOCiar tells of trying to fight off love with prayer and holy water, but to no avail because:

tomándome a acostar
Hallaba los ojos llenos
Del agua, si no bendita,
Más salada que ella al menos.

Act I, Sc. I

Although many of his plays contain marriages or end in marriages, investigation fails to disclose an actual presentation of a rural marriage ceremony in the plays of Tirso. However, there are indirect descriptions of country marriages and allusions to these ceremonies by characters in the plays.

The comedy LA VILLANA DE VALLECAS, in Scene VIII of Act III, more nearly approaches a direct description in the announcement of Doña Violante, a lady who is living the life of a villana:

Doña Violante (de labrador):

....De que me quieran casar.
Don Juan: ¿Casaros? ¿Cuándo o con quién?
Doña Violante: ¿Cuándo? Mañana temprano;
Que así el cura lo dijo;
¿Con quién? Con Antón, el hijo
De mi viejo Blas Serrano;
¿Cómo? Con juntar las palmas
Al tiempo que él sí preguntan;
Mas ¿qué importa que las juten
Si no se junte las almas?
¿Dónde? En casa del escribén
Que nos hace la escritura.
¿Por quién? Por mano del cura,
Delante del sacristán.

Thus will be the marriage ceremony. The celebration following the ceremony will be in this manner:

Blas Serrano (viejo labrador):
Voy, pues, a poner de gala
A Antón, y a pedirle albricias.

Doña Violante:
Vístale, padre, de pascua;
Llame al cura y sacristán,
Y los alféndes, a Olalla,
Y en fin, llame a todo el pueblo;
Que la casa tiene bien ancha.

Blas: ¿Y ha de haber baile?

Doña Violante: ¿Pues no?

Pero Alonso, el de Barajas,
Nos tocará el tamboril,
Gil Carrasco las sonajas,
Y Mari Crespa el pandero.

Blas: ¿Y ha de haber colación?

Doña Violante: Traiga

Muérgados, tostones, peros,
Vino, nueces, y castañas.

In the dance, the *tamboril*, *sonaja*, and *pandero* are mentioned. The "tamboril" is a tabour or kind of drum beaten in villages on special occasions. "Sonaja" refers to a timbrel. A "pandero" is a rustic instrument much used in village celebrations. Both the sonaja and pandero are instruments of percussion, and, like the tambourine, may be held in the hand and struck with the movements of the dance. Doña Violante says that muérgados, tostones, peros, and castañas are to be featured of the colación. Muérgados are a kind of paste of flour, honey, and nuts. Peros are a certain kind of apple. Castañas are chestnuts.
Although Doffa Violante is not a true villana, yet the marriage ceremony and celebration of which we read in this play may be regarded as typical of the marriages in the rural regions of Spain.

The rustic characters of Tirso are fond of having members of the nobility act as patrons of their weddings. Several passages attest to that conclusion.

The custom or tradition of the dowry was in force among the country people, as is evidenced by the following quotation from the comedy, ESTO SI QUE ES NEGOCIAR, Act I, Sc. I. Leonisa, a mountain girl, is relating what her father had told her about her opportunities for marriage:

"No te amilanes por ver
Que es un pobre ganadero
Tu padre, y tu dote humilde --
Tres bueyes y cien borregos."

These notices, however few they may be, give a fairly clear conception of the nature of country weddings, and although Tirso does not present a marriage ceremony in his plays, he gives us a representative picture of one in the foregoing quotations and citations.

15. v. ANTONA GARCÍA, Act I, Sc. I
ESTO SI QUE ES NEGOCIAR, Act III, Sc. XIII, XVII
LA VILLANA DE VALLECAS, Act III, Sc. XVII
Religion, it is generally conceded, is deeply rooted in the country districts, in which religious manifestations of the people appear not only in mass on Sunday but in celebrations on saints' days and other occasions of religious observance.

The importance of religion in the lives of people of the lower classes, not necessarily country people, is not to be underestimated, however. The following scattered quotations reveal something of the part religion plays in the people's daily existence:

Peayado (jardinero viejo):

Un responso y media misa
si andásis, Margarita, en pena,
os haré decir.

QUEN DA LUEGO DA DOS VECES
Act III, Sc. IX

LA CELOSA DE SI MISMA contains these lines:

Don Melchor:
¿No has oído misa tú?

Ventura, (lacayo):
¿Soy yo turco? Siendo hoy fiesta,
¿Sin misa había de quedarme?

Act I, Sc. III

From COMO HAN DE SER LOS AMIGOS:

Tamayo:    Y mandé decir por tí
un real de misas.

Act II, Sc. III

But to return to religion in the country districts, the play LA VILLANA DE LA SAGRA (Act I, Sc. IX to the end of the act), tells us of an evening celebration in the Sagra region in honor of the patron saint, San Roque.
Linardo is discussing this with Don Pedro in Scene IX:

**Linardo:**

Y sabes la devoción  
Que tiene al santo francés  
La castellana nación,  
Y que hoy la víspera es  
De Roque, nuestro patrón.  
Esta noche va con gritas  
Y fiestas a aquella ermita,  
Cuyo pared Tajo baña  
De toda aquésta compaña  
A vela gente infinita.  
Yo pienso, y aun claro está,  
Que allá la aldeana irá  
Que te trata con desdén.

The villagers gather on this evening at the hermitage of San Roque and sing, amid rejoicing:

¡Cómo alegra los campos  
La dulce noche  
Con la fiesta divina  
De nuestro Roque!

The astuteness of the countryman extended also to things and people connected with his religious life, as is shown in *EL VERGONZOSO EN PALACIO*:

**Tirso (pastor):** Aunque el cura sabe tanto  
Que canta un parce mihi por do quiere;  
No me supo vestir el día de Corpus  
Para hacer a David.  

*Act I, Sc. VII*

No references are found dealing with baptisms or christenings in the rural districts. The country people of Spain followed the ordinances of the Church, we are to suppose, in these ceremonies as well as in the general forms and practices pertaining to their religious life. In *LA VENTURA CON EL NOMBRE*, Act III, Scene III, we find a reference to the custom of
giving "colación" on such occasions.\(^{16}\)

Superstitions are found in many of Tirso's characters, but it is worthy of note that the greater part of the references to superstitions are in the mouths of servants, lackeys, and graciosos, and not in the speeches of the country characters to any great extent.

The most commonly recurring reference is to witches, and it is perhaps best to set down first the gleanings on the subject. The first reference is the only one found in which farmers show belief in the power of a person to bewitch. It is taken from the play EL HONROSO ATREVIDMINTO:

(Sale Liseurdo y tras él labradores)

\begin{verbatim}
Labrador I: Echadle con el pecado.
Labrador II: Después que está en el lugar todos hemos desmedrado, hasta venirse a quemar la casa que le ha hospodado.
Labrador III: ¡Válgate la maldición, por hombre orpor desventura!
Labrador IV: La desdicha es contagión.
Labrador I: Por verdad nos dijo el cura El otro día en el sermón, que se ahogaban en el mar todos los que iban con él.

Act III, Sc. XI
\end{verbatim}

The servants and graciosos speak often of witches.

Caldeira in LA GALLEGA MARI-HEPNÁNDEZ\(^{17}\) says that Galicia is full of them. Tamayo, a lackey in the

16. Vide supra; p. 26

17. Act III, Scene XV
play COMO HAN DE SER LOS AMIGOS,\(^{18}\) says that Navarra and Aragon abound in witches. The common belief that witches suck the blood of children is set forth by Corral, gracioso, in LOS BALCONES DE MADRID\(^{19}\); Pablillo, a criado-gracioso in the play PROSPERA FORTUNA DE DON ÁLVARO DE LUNA, says:

\begin{quote}
Alguna vieja bellaca
de mal ojo le miró:
Act III, Sc. III
\end{quote}

The dramatist’s choice of speeches for his characters is not always the result of intention but often of chance. Judging solely on the basis of references to witches and the influence of the "evil eye" found in the plays of Tirso, one is led to believe that this superstition was common among the serving class and less common among country people of the time.

Superstitions are often closely allied, and naturally enough, to religious beliefs. In the play LA PEÑA DE FRANCIA, which dramatizes a legend well known at the time, Melisa, a mountain maid, says in Scene III of act III:

\begin{quote}
¿Has visto alguna fantasma
del alma, que Dios perdone,
que se aparece en la Iglesia
\end{quote}

18. Act II, Sc. III
19. Act III, Sc. V
a los que pasan de noche?

Tirso, a shepherd in this same play, describes the finding of the holy image.20

An interesting scene in which the superstition of countrymen is revealed occurs in the play LA VENTURA CON EL NOMBRE. Ventura has been away at court so long that his former companions, the shepherds of his region, believe that he has died there. Ventura returns home and the shepherds are overcome by his sudden appearance:

Clora: ¡Jesús!
Corbin: ¡San Blas!
Balon: ¡San Ciruelo!

Corbin: Tirso, id por agua bendita
Y avisad al cura presto
Que conjure este nubrado etc.

Act II, Sc XIX

Among the servants there is a recurring belief in wandering souls who can find no rest. A typical example is found in EL BURLADOR DE SEVILLA, Act III, Scene XIII, in which Catalinón, a servant, says:

A mi aguela hallaron muerta
como racimo colgada,
y desde entonces se suena
que anda siempre su alma en pena.21

A reference to the Devil we would expect to find. Here is one from LA VENTURA CON EL NOMBRE. Balon, a

21. See also BELLACO SOIS GÓMEZ: Act II, ScX, Act III, Sc.II
20. Act III, Scene XXVI
gracioso, says:

El cura una vez nos dijo
que el dimunio tras las patas
De gallo; porque no quijo
Dios que de hombre los trojese.

Act III, Scene II

The superstition that Tuesday is an unlucky day was evidently common among the servant class of the time. In EL BURLADOR DE SEVILLA, Catalinón tells his master, Don Juan, that he should not be married on that day because it is Tuesday. In EL CASTIGO DEL PENSE-QUE, Chinchilla, a lackey, says:

Ni hay lugar
Donde no sepa llegar
Con sus agüeros un martes.

Act I, Sc. I

Queer beliefs that arose in the minds of the common people are found. Majuelo, a gracioso in the comedy EN MADRID Y EN UNA CASA, says:

Bien dicen que el Tajo hechiza
A quien beberle apetee,
Que a los hombres entontee,
Y a las hembras sutilize;

Act I, Sc. I

The general characteristics of Tirso's country life are simplicity and sincerity. These qualities have been set forth previously in this chapter in the section dealing with the restorative powers of nature, but not as a simple suggestion or sketch of country life.

The play LA HUERTA DE JUAN FERNÁNDEZ affords an excellent picture of a family scene in a Spanish village, a scene in which Tirso, if by no other passage, proves himself a master artist. Mansilla is the character who speaks:

Pasé por Xpes y Ocaña,
Dós villas de donde el vino
Hace perder el camino,
Bodegas nobles de España.
Hice noche en una aldea,
Donde un mesón labrador
(que pudiera ser mejor)
Me alojó a la chimenea
En un escáfio del Cid
Sobre cena me pregunta
La familia que allí junta
Estaba, si iba a Madrid.
Dije que sí y que de Italia
Soldado viejo venía
A la corte y pretendía
Una conduta. La Algallía
Que daba olor al vestido
(Porque esto se le pegó
Del ser tuyo) me abonó,
Y yo en el desvanecido,
Hazañas cuento sin cuento
Que escudhabanábobados

Act II, Sc. IV

Tirso seems fond of presenting in a few lines a picture of a rural scene, and of putting into that scene just enough detail to make it complete and vivid. The country characters in their adaptability to the effect of unconscious artistry often convey just the impression which the poet sought.

These lines occur in QUIEN HABLÓ PAGÓ:

Tirrena, (Labrador):
En estos campos desiertos
Habito una pobre choza,
Cubierta de humildes pajas,
Entre cuatro peñas solas.

Act I, Sc. IX

In LA GALLEGA MARI-HERNÁNDEZ there is a dialogue between Dominga, a country woman of Galicia, and Caldeira, a minor character, that is well worth noting. Dominga is telling of the property and goods which a far-seeing couple should have before getting married:

Juntaremos el dinero;

Compraremos vacirios
(Qué los gallegos son bravos),
Un prado en que sembrar natos;
Diez cabras y dos rocíos;
Cogeremos ya el centeno,
Y la boroa, ya el millo,
Buen pan éste, aunque amarillo,
Sano el otro, aunque moreno;
Gallinas, que con su gallo
Nos saquen cada año pollos,
Manteca de vaca en rollos;
Seis castaños, un carvallo
Una becerra y un buen;

Act II, Scene I

Tirso's plays show that family authority is no differently placed in the country districts than it is in the city. Authority is vested in the father, or in the case of his death or absence, in the elder

23. nabo----------turnip
centeno-------rye
boroa--------Indian corn
millo--------maize
rollo--------cylinder
castaños-------chestnut trees
carvallo-------oak
becerra--------yearling calf
son of the family. Leonisa, a serrana in ESTO SI QUE ES NEGOCIAR, speaks of her father's desire that she get married:

No hace sino predicarme
Que acabe de darle un yerno,
Y escoja entre todos uno,
Que al año le dé dos nietos.

Act I, Sc. 1

A little later in this same scene she says:

Vueso padre me pidió
Al mío para él, y el viejo,
Como le sirve, no supo
Sino dar su consentimiento.

It is evident that the material which the plays afford on this subject is very scarce, but there are no departures from the usual family hierarchy of the time in Spain.

Téllez describes fiestas very well. He pictures them with a finesse that makes them come to life.

One of the most interesting and lovely of all country fiestas is that which is celebrated with the coming of May. The advent of Spring with its flowers and climatic delights brings joy to the country folk, who honor it with a celebration, "el mayo".

LA PEÑA DE FRANCIA tells something of this occasion. At the beginning of Act III, the shepherds come out carrying the May pole and singing:

Entra Mayo y sale Abril;
¡cuán garridico le vi venir!

Elvira, a mountain girl, wishes very much to
see the fiesta and says to her father:

> En habiendo visto el Mayo
no más! padre, de una vez,
que pullen los carboneros
de la villa, junto al río,
éste que es de cristal frío,
volveré al momento a veros
de rosas y flores llena,
porque os pienso coronar
la frente, aunque llegue a hurtar
la juncia al valle, y verbena;
traeré rosas y retamas
que cimiendo vuestras sienes,
vos remocen.

Act II, Sc. XIII

The drawing of ribbons to see which maiden of
the region is to be queen of the May is described in
Scene XI of Act II. One of the shepherds is to draw
a ribbon from a cap to decide the contest:

Dorinso: Cada cual mete un listón
en mi caperuza luego.
Tirso: Si el mayo saco, un borrego
le presento a San Antón.
Cardencho: Este encarnado me dió
Belilla.
Payo: A mi este pajizo,
Gila.
Tirso: Buen regalo os hizo;
del regalo se quitó
este azul, Melisa hermosa.

(Van echando cada cual su listón en la caperuza)

Dorinso: Todos están dentro ya;
Quiero revolverlos bien.
Tirso: ¿Quién ha de sacarlos?
Dorinso: ¿Quién?
Cardencho los sacará,
Que es siempre.
Cardencho: No os dé fatiga.
Dorinso: El primer que saliere
la lleve.

A fiesta in celebration of Mari-Hernández's
twenty-first birthday anniversary is found in LA
In scene eleven of this same act it is revealed that the men of the region have gone on a wolf hunt to bring back spoils and trophies for the fiesta.

Saint John's day was a day of rejoicing in the country. EL PRETENDIENTE AL REVÉS opens with the shepherds singing and dancing. These shepherds and the sexton decide to play a game:

Niso: ¿Hemos de jugar un rato?  
Guargueros: Ajedrez no, damas sí.  
Corbato: Juguemos los cuatro, pues.  
Tirso: ¿Qué juego?  
Corbato: Flor o rentoy.  
Celauro: Va al rentoy: tended la capa.  

The celebration in honor of San Roque has already been discussed in the section on religion in country life.  

Fiestas were an important part of life in the country districts inasmuch as they afforded practically the only opportunity for group diversion.

In these descriptions of fiestas Tirso makes use of folk songs, many of which were popular among

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24. Damas -- game of draughts  
Flor and rentoy -- card games  
the country people, but which were not brought to
the general public until Lope de Vega and his follow-
ers in the drama introduced them in their plays.
Some of the folksongs which Tirso introduces have
been quoted in this chapter. 26

The attitude of the country people toward their
king and queen offers opportunities for interesting
study. Unfortunately, the references in Tirso's plays
are not all that could be desired.

The most characteristic feature of the country
character's attitude toward royalty is his simplicity,
which shows little difference from that of Juan del
Encina's shepherds. PRIVAR CONTRA SU GUSTO illus-
trates this very well:

Pastor I: ¡Aquí del pueblo! que al reye
Díz que matan.
Pastor II: Gil Bermejo
La campana del concejo
Toquen.
Pastor III: ¿Al Rey, quién lo creye?
Pues el Rey ¿puede morir?
Act I, Sc. VI

The independence of the rustic character and the
childlike notion which he had of the king is revealed
in ANTÔNA GARCÍA:

El Rey Fernando: No temas. ¿Qué quieres?
Llega.
Bartolo, pastor: ¿Que me llegue? Llegaos vos,

que os importa, y si no adiós;

................................

Fernando: Ya estamos solos;
¿Qué dices?
Bartolo: ¿Es él el reydeo?
Fernando: Sí.
Bartolo: ¿El no más?
Fernando: Acaba, sí.
Bartolo: ¿Con sus ojos y narices?
¿Qué no más aquesto es rey?
Por volverme al hato esto;
Imagínábale yo
Del tamaño de un gran buey.

Act III, Sc. X

Naïveness in the speeches of the rustics does not imply lack of respect for the king and queen. While the hidalgos could express their loyalty and respect in words, the people of the lower classes could show their respect only by humility and reverence in the presence of royalty. It is only in cases of dire necessity that the people failed to hold a feeling of sacred awe toward the person and property of the king.27

The majesty of the king as he approaches his subjects inspires awe in them:

Linternam, criado:

Suya es aquella carroza;
Ya llega cerca, y a para,
Ya levantan el estribo,
Ya sale fuera, ya aguarda
Que a sus pies llegues.

ADVERSA FORTUNA DE DON ÁLVARO
DE LUNA; ACT II, SCENE III

27. See LA REINA DE LOS REYES: ACT I, SCENE I
Country people in Tirso's plays are not so blind in their reverence for royalty that they cannot see the foibles of court life. Tabaco, a lackey in AVÉRIGUELO VARGAS, comments on a practice of the court in this manner:

Mas tantos los dones son,
Que aun las campanas los dan,
Pues si tañe el sacristán,
Pronuncia "dan, dan, don, don."
Y si dan don, desde hoy quiero
Un don, aunque sea trabajo;
Que un don dado de un badojo,
Bien está en un majadero.

Act II, Scene II

Likewise, the countrymen could estimate the true worth of a king to his country. Two shepherds in EL VERGONZOSO EN PALACIO are discussing the monarch of Portugal:

Mireno: Don Dionís en Portugal
Es nombre ilustre y de fama.

Tirso: Que los reyes que ha tenido
De ese nombre esta nación
Eterna veneración
Ganaron a su apellido. 28

Act I, Sc. XII

Any attitude, either conscious or unconscious, which villanos have toward hidalgos in the plays of Fray Gabriel Téllez is reflected in the speeches of

28. Other references concerning villanos and royalty:
LA LEALTAD CONTRA LA ENVIDIA: Act II, Sc. VIII
LA REINA DE LOS REYES: Act I, Scenes I & II
the country people as they come in contact with people of higher rank. It is to be expected that a strong character, such as Antona García, would not be cowed by any inferiority complex. We see her in Scene III of Act II:

**María, dama:** Pues ¡tú te atreves, grosera, a contradecir letrados tan doctos?

**Antona:** Tan sobornados dirás mayor, caballera. Bajad, salid acá fuera, veamos qué esfuerzo cria la nobreza y hidalga, y quede esta duda llana.

There is one line from this scene that expresses Antona García's confidence in people of her own class and her trust in their future:

Voz del pueblo es voz de Dios.

Such a statement seems to be a forerunner of the democratic spirit which has swept the common people to a new dignity the world over.

The women of the country districts sneer at the court ladies' habit of using cosmetics, and at any affectation of manner. María, a mountain girl in LA GALLEG A MARI-HERNÁNDEZ, speaks of a

.....cierta Doña Beatriz Pintada como perdiz.

Act III, Sc. II

Melisa, another mountain maid in LA PEÑA DE FRANCIA, asks a lady of the court:

¿Comes carbón, yeso, o tierra Como las damas de Corte, que diz que adrede se opilan por andar las estaciones? Act III, Sc. III
Sancho in AVERIGÜELO VARGAS is referring to the Infanta Doña Felipa in these lines:

¿Ella a mí había de honrar,
Porque trae una botica
En la cara que alquilar,
Y se remilga y achiqa
La boca cuando ha de hablar?

The country folk did not approve entirely of certain modes of city dress. A farm woman and her husband are talking about the dress of a lady from the city in ESTO SÍ QUE ES NEGOCIAR:

Carlin: Porque ave de mucha pluma
Tiene poco que comer.

Firula: Ya parece que despuntas.
Carlin: El que la llegue a abrazar,
Por fuerza se ha de picar;
Según la guarnecen puntas.

Act I, Sc. V

The country folk often could not understand the norms of good breeding recognized by the city people. In ESTO SÍ QUE ES NEGOCIAR, Leonisa, a country girl, has offended a lady of the city by the crudeness of her manners:

Clemencia (dama): ¡Vive el cielo, mal cridda!
Leonisa: ¿Mal cridda? Por su vida,
más gorda soy y cumplida
que ella. ¡Verá la empingada!

Act I, Sc. VIII

Other references to attitude of villanos toward hidalgos:

AMAR POR RAZÓN DE ESTADO: Act II, Sc. IX
EL BURLADOR DE SEVILLA: Act III, Sc. IV
The people of the country districts resented the intrusion of the city people on the lands that they were cultivating. Their resentment against hunters is expressed in *QUIEN HABLÓ PAGO*:

Tirrena (labrador): Mal hayan los cazadores,
y vayan siempre en mal hora
a espantarnos el ganado.

Sancho: ¡Qué hasta en una pobre choza
No viva el cuidado ocioso!
Verá que confusa tropa
dó cortesanos deciende
al valle; la fuente agotan.

Act I, Sc. IX

Fray Gabriel Téllez was a man rich in personal experience. His travels in the interests of the Church took him to many parts of Spain, as well as to other lands. In these travels he doubtless observed closely and well. The Spanish peasants must have interested him greatly. He knew their characteristics, beliefs, and peculiarities. His observations gave to him the ability to compare not only individuals but also classes and types, and furnished him with a storehouse of recollections upon which he drew to give to his plays the brilliant detail which distinguished so many of his descriptive passages.

To Fray Gabriel Téllez there was no one "type" of Spanish peasant. Neither did he, Tirso de Molina, the dramatist, create a "type" of villano. While he did use his rustic characters to provide amusement
for the theater-goers, he did not carry the tendency to the extreme. The dominant characteristic of Tirso's villains is not clownishness but rather simplicity. And once again we must remember that simplicity does not, in this case, signify lack of normal intelligence.

The speech of shepherd and mountaineer and villager was familiar to Tirso's ear. He was quick to see the sagacity and common sense in the observations and reasonings of the country people. These he balanced against the cultivated sophistry of the city residents, not always to the villano's disadvantage.

In personal appearance and charm the villana is often more favored than the dama. Nor does the villana grand odds to the city woman in a battle of wits, inasmuch as the country woman is often confronted with the more primitive traits of human nature and with the exigencies of natural forces and laws, and, hence, possesses more wisdom than is generally credited to her. Amid the artificial situations of the court the peasant woman was, of course, at a great disadvantage.

The true traits of the villano and villana are admirable. We believe that Tirso de Molina fully realized this and had a profound appreciation of the worth of the country people. We believe, also, that his adherence to the exposition of the truth and
sincerity of the country folk lies deeper than the conventionality of lyric poetry, and that it is even valid evidence of his own firm conviction.
CHAPTER II
The City

Tirso de Molina's descriptions of cities are marked by much the same conventionalities that distinguish his descriptions of country, conventionalities that had become traditional in lyric poetry of the time. This poetically conventional handling of descriptive material resolves itself into an enumeration or a naming of the marvels of the city, an appreciation of the grandeur and power there manifest, and a conclusion that in the midst of wonders and ostentation an individual is, besides being isolated and deprived of the spontaneous goodwill and companionship found in simple country life, exposed to the frivolity and malignant deceit of the city.

EL AMOR MÉDICO gives us a typical conventional description in the speech of Don Gonzalo as he describes Seville:

Sus algibes siempre helados,
Sus damas siempre discretas,
Sus ingenios laureados,
Ya de Apolo por poetas,
Ya de Marte por soldados;
Alcázar y iglesia santa,
Puentes, título imperial,
Concilios, virtud que espanta,
Tanta sangre principal,
Tanta mitra y gente tanta;
Todo eso, que es maravilla
Con que blasona Castilla,
Y se ilustra mi nación,
Es la grandeza en borrón
De nuestra Ménfis Sevilla.

Act I, Scene II

The entusiasm of Tirso's characters at the contemplation of one of Spain's great cities is well exemplified in these lines of Don Luis, who, in LA VILLANA DE LA SAGRA, is travelling along the road toward Toledo, talking to a companion:

Allí verás la riqueza,
Letras, armas, bizarría,
Discreción, sabiduría,
Trato apacible y nobleza.

.........................
Verás en Toledo, en fin,
Cuanto el deleite desea.

Act I, Sc. VI

The city as a hurly-burly centering of population in which the feelings and interests of an individual are not regarded with any concern is another recurring phase of Tirso de Molina's city descriptions. This is, of course, a common observation among people who have not been born and reared in the city. The thought probably seldom occurs to residents of the city themselves.

Don Jerónimo sets forth this idea in the following

29. Similar descriptions, done in the conventional manner, and with a touch of grandeur, are:
COMO HAN DE SER LOS AMIGOS: Act III, Sc. XVI
LA FINGIDA ARCADIA: Act I, Sc. I
QUIEN DA LUEGO DA DOS VECES: Act I, Sc. I
EL AMOR MÉDICO: Act II, Sc. I
lines taken from Act I, Scene II, of LA CELOSA DE SI MISMA:

........../...que aquí (Madrid)
En una casa tal vez
Suelen vivir ocho y diez
Vecinos, como yo vi,
Y pasarse todo un año
Sin hablarse ni saber
Unos de otros.

In this same scene Don Sebastián tells of going in search of a man in Madrid and of finally finding him in a house, after having encountered a wedding on the first floor, a funeral on the second, and the birth of a child on the third floor.

The distance separating the inhabitants of the same city from each other is suggested by Don Juan of EN MADRID Y EN UNA CASA:

Toda Castilla se pasa
A la corte. En esta moran
Dos huéspedes principales;
Y en un año, con ser tales,
Los unos y otros se ignoran,
Sin más comunicación,
Que Noruega con la China.
Act I, Sc. VIII

The dramatic device noted in the discussion of country description of putting into the mouth of a character descriptive comments on a scene or place is again observed in descriptions of towns and cities. Such comments are important, first because they in-

30. Vide supra: p. 3
form the audience of the setting of the scene; second because they throw valuable delights on the relative importance and interest vested at that time in the places mentioned. In EL CABALLERO DE GRACIA, the protagonist says in Act II, Sc. V:

Esta es la Puerta del Sol,
Bien estuviera, os confieso,
Aquí el sitio desta casa,
Que el concurso de la gente
Que por aquí al Prado pasa
Es notable.31

Tirso goes even farther and purposely brings points of interest to attention, seemingly with the desire to acquaint the people with municipal histories and contemporary features. Fray Gabriel Téllez was familiar with the important church sanctuaries throughout Spain, and mentions them from time to time in his plays. HABLADME EN ENTRANDO contains this dialogue:

Rodrigo: ¡Extraño traje!
Don Luis: ¡Extremado!
Es la nobleza de Oviedo esa que bailaba.

Doña Ana: Puedo decir que no me ha alegrado tanto como hoy ningún día.
Rodrigo: La Iglesia Mayor es cosa excelente.

Don Luis: Milagrosa.
Doña Ana: Mientras que se proseguía
El recibimiento, a mí
Las reliquias me enseñó
El señor Obispo.

Don Luis: Es este antiguo sagrario
un divino relicario

31. See DON GIL DE LAS CALZAS VERDES: Act I, Sc. I
de Europa, a quien han llamado
Roma de España.\(^{32}\)

Act III, Sc. IV

The city of Coimbra in Portugal comes in for
some interesting descriptive treatment by Tirso.

In SIEMPRE AYUDA LA VERDAD, Don Vasco and Prince
Roberto are talking:

Roberto: Como grandes edificios,
adornan a las ciudades
riquezas y cantidades
de mercaderes y oficios.
¿No hay aquí Universidad?

Vasco: En Coimbra está fundada
donde se aumenta, adornada
de una y otra facultad,
hasta música y poesía.

Act I, Sc. XI

Coimbra is further described in EL AMOR MÉDICO,
Act II, Sc. I, in which Don Gaspar says that it is
a healthful and agreeable city, set in a fertile
region, rich in history, and propitious to the Muses.

NO HAY PEOR SORDO speaks of the church buildings
in Toledo (Act I, Sc. I.) and of the dishes manufact-
ured at Talavera, (Act II, Sc. IX)

LA VILLANA DE LA SAGRA mentions in several places
the rich Castros and Sotomayores of Toledo.

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32. See also NO HAY PEOR SORDO: Act I, Sc I (Toledo)
    is the scene of the play)

LA CELOSA DE SI MISMA: Act I, Sc. I,
which describes the Iglesia de la
Victoria in Madrid.
Tirso likes to give accurate and specific directions in his plays. In POR EL SÓTANO Y EL TORNO he tells something of the streets of Madrid.

Santillana:  
La calle de las carretas  
Es obligo de la corte;  
La Puerta del Sol aquella;  
La Vitoria al cabo della;  
Y a la otra acera en su norte  
El Buen Suceso; allí en frente  
El Carmen; a man derecha,  
La Calle Mayor, cosecha  
De toda busca y gente;  
San Felipe a la mitad;  
Puerta de Guadalajara  
Arriba, de quien contara  
Lo que puede una beldad; 33

The Calle Mayor is also mentioned in LA CELOSA DE SI MISMA, in which Ventura says:

Es la Mayor  
Donde se vende el amor 34  
A varas, medida y peso.  
Act I, Sc. I

Don Baltasar, in speaking of the streets of Toledo in DESDE TOLEDO A MADRID, says:

Entré en una  
Estrecha (las más lo son).  
Act I, Sc. III

One of the streets of Sevilla comes to the

33. See also: POR EL SÓTANO Y EL TORNO: Act I, Sc. XI

34. See: QUÉN CALLA OTORGÁ: Act I, Sc. VII
poet's attention in *EL BURLADOR DE SEVILLA*:

**Don Juan Tenorio:** ¿Dónde viven?

_Esta calle de la Sierpe, donde ves anda envuelto en portugués; que en aquesta amargo valle con bocados solicitan mil Evas que, aunque en bocados en efecto, son ducados con que el dinero nos quitan._

*Act II, Sc. XIII*

The exposition of the city as the center of vice and moral corruption is common in the plays.

**Don Sebastián in LA CELOSA DE SI MISMA** says:

*Tiene en sus calles Todos los vicios Madrid. Haz cuenta que es una tienda De toda mercadería._

*Act II, Sc. VI*

The Caballero de Gracia is shocked on learning that there is a house of disrepute in the Calle Mayor.

**Caballero:** Pero, decíamo: ¿qué casa es aquella donde tantos salen y entran?

**Fisberto:** Donde pasa un trato no para santos.

**Ricote:** La casa pública, en fin.

**Caballero:** Junto a la Calle Mayor, por donde la gente pasa de más caudal y valor, ¿la torpeza tiene casa y a todos no causa horror?

*Act II, Sc. V*
The most common characteristics of the city emphasized in Tirso's plays are falsehood and deceit.  

35. References to the deceit, flattery, and ambition of the court are found in the following plays:

LA PRUDENCIA EN LA MUJER: Act III, Sc. VI, 11. 65-66  
   Sc. VIII, 11. 1-30

PRÓSPERA FORTUNA DE DON ÁLVARO DE LUNA: Act II, Sc. VII  
   11. 21-31

ADVERSA FORTUNA DE DON ÁLVARO DE LUNA: Act III,  
   Sc. IV, 11. 22-23  
   Sc. XV, 11. 21-24

EL CABALLERO DE GRACIA: Act I, Sc. XIV, 11. 100-103  
   Act III, Sc. VIII, 11. 1-4

AVERIGÜELO VARGAS: Act III, Sc. VII, 11. 3-8 & 22-30

QUIEN HABLÓ PAGÓ: Act I, Sc. III, 11. 7-12  
   Act II, Sc. III, 11. 19-30  
   Act III, Final scene, 11. 40-41

EL CONDENADO POR DESCONFIADO: Act I, Sc. XII, 11. 249-252

AMOR Y CELOS: Act I, Sc. VII, 11. 73-75

EL AMOR Y EL AMISTAD: Act I, Sc. II, 11. 195-201  
   Act III, Sc. V

EL AMOR MÉDICO: Act I, Sc. II  
   Act II, Sc. I, 11. 74-76

LOS BALCONES DE MADRID: Act III, Sc. VIII, 11. 24-26

QUIEN CALLÓ OTORGA: Act I, Sc. VII, 11. 38-42  
   Act II, Sc. X, 11. 30-32

BELLACO SOIS, GÓMEZ: Act I, Sc. VIII, 11. 12-13

CAUTELA CONTRA CAUTELA: Act I, Sc. I, 11. 39-76

   Act II, Sc. X, 11. 35-36


LA GALLEGÁ MARI-HERNÁNDEZ: Act I, Sc. X, 11. 57-60
This is the conventionality which is correlated with the conception of the country as the abode of truth, and both concepts were commonplaces of lyric poetry in Tirso's time and earlier. Don Martín's bitter condemnation of Madrid in DON GIL DE LAS CALZAS VERDES is put in the usual lyric manner:

Calles de aquesta corte, imitadoras
Del confuso Babel, siempre pisadas
De mentiras, al rico adulatoras
Como al pobre severas, desbocadas:
Casas a las malicias, a todas horas
De malicias y vicios habitadas:

Act III, Sc. XVIII

The deceit of the city lies in the vanity and avarice of its people. Ventura, Don Melchor's lackey in LA CELOSA DE SÍ MISMA, gives a brief review of

LA MUJER POR FUERZA: Act II, Sc. XV, 11. 63-65
NO HAY PEOR SORDO: Act II, Sc. XX, 11. 55-58
PALABRAS Y PLUMAS: Act II, Sc. V, 11. 9-12
POR EL SÓTANO Y EL TORMO: Act II, Sc. II, 11. 1-4
EL PRETENDIENTE AL REVÉS: Act I, Sc. X, 11. 97-101
Act II, Sc. XII, 11. 17-18
Act III, Sc. X, 11. 8-22
Sc. XI, 11. 68-69

PRIVAR CONTRA SU GUSTO: Act I, Sc. I, 11. 116-121
Act III, Sc. X, 11. 7-9
EL VERGONZOSO EN PALACIO: Act III, Sc. IV, 11. 67-68
LA VILLANA DE VALLECAS: Act II, Sc. I
COMO HAN DE SER LOS AMIGOS: Act I, Sc. I, 11. 216-221
the city's false front:

Que en Madrid, sin ser Jordan,
Las más viejas se remozan.
Casa hay aquí, si se alina
Y el dinero la trabuca,
Que anocheciendo caduca;
Sale a la mañana niña.
Picaro entra aquí más roto
Que tostador de castañas,
Que fiado en las hazañas
Del dinero, su piloto,
Le muda la ropa niña
Donde hijo pródigo vino,
En un conde palatino,
Tan presto que estropelía.
Damas hay aquí, si reparas
En gracias de solian,
A quien en una hora dan
Sus salserillas diez caras.
Como se vive de prisa,
No te has de espantar si vieres
Metamorfosear mujeres,
Casas y ropas.

Strangers from the small towns and rural regions of Spain were very liable to be tricked by the more sophisticated and crafty residents of the city.

Ventura, the lackey in LA CELOSA DE SI MISMA, reveals his lack of faith in Doña Magdalena, the object of his master's devotion:

Otra ganga debe ser;
Que hay en Madrid infinitas.

Act II, Sc. III

36. Advice on how to escape the pitfalls of Madrid is given by Doña Manuela to Don Gabriel in Act I, Scene IV of EN MADRID Y EN UNA CASA. Especially does she warn him against the women of the city.

Just as there was a class of description in the treatment of country life which was more or less conventional in form but realistic to a certain degree in manner, spirit, or viewpoint, so there is a similar class of description in Tirso's treatment of city and town life. Certain material offered to the poet an opportunity for excellent realistic work. He chose, however, only to suggest the vividness and reality of a place's or object's composition and detail. Such description, although not sharp enough for a clear-cut and complete picture, yet gives by its very force of suggestion a well observed, albeit hazy, concept. LOS BALCONES DE MADRID gives some insight into the furnishings and construction of houses in Madrid at the time. To break up Elisa's love affair, her father, with the aid of others, has planned to put her into a coach without permitting her even to see where they are going, and to cause her to believe that they are taking her to the village of Illescas, outside of Madrid. The astuteness of Elisa, Leonor, and Corral defeats these ends of Elisa's father, and allows her to visit her lover by means of a draw-bridge between two balconies.

The following quotations show us something of the arrangement of Elisa's room:

Corral: Retirada en ella Elisa,
Y las puertas del balcón
Cerradas, dando la luz
La vidriera superior
Ni crerá que está en la corte
Act II, Sc. X

Si quieres verificar
Todas estas garatusas,
Abre el balcón, las ventanas
Repara el modo y figura
De la sola en que te prenden.
Mira esa alcoba o estufa;
Las bávedillas del techo,
Que en Illescas poco se usan
Esas puertas y paredes,
Que como los trajes mudan,
Cual danzantes se disfrazan
Con agenas composturas.
Act III, Sc. VI

We are more fortunate in the descriptions of
hidalgos than we were in descriptions of country
characters as regards portraiture. But only one
good example of description of physiognomy and gen-
eral personal appearance appears. In AMAR POR
SEÑAS, Montoya is telling Armesinda about Don Gabriel’s
love affair with Gerarda, a noblewoman of Toledo, and
in the course of the conversation describes her:

Va de pintura en estampa.
Semirubia de cabellos,
Frente desembarazada,
Cejas buenas, ojinegra
(Ya no se usan ojizarcas),
Puesto que eran más ojetes
Que ojales las luminarias
Por lo pequeño y redondo,
Que en las feresosas se rasgan.
Las mejillas, por extremo,
Ni bien mármol, ni bien grana,
Mezcla si de las dos sierras,
La Bermeja y la Nevada.
En proporción las narices,
Ni judaizantes, ni chatas,
Ni nabo por corpulentas,
ni alezma por afiladas.
Buenos labios, malos dientes,
Porque aunque era su tez blanca,
A caballo unos sobre otros;
Tanti-cuanto noriscaban.
La garganta, cuelli-erguida,
Cándida, gruesa, torneada,
Y tal que hiciera yo un Judas,
A haber saucos gargantas.
Las manos, no hay que pedir
En ellas porque no daban,
Puesto que ambas recebian,
Y eran muy hermosas ambas.
Privilegiado de cuartos
El tallazo, más avara
En las obras que en el cuerpo...
Lo demás, el argonauta
De tal golfo, que le pinto,
Si hay quien tenga dicha tanta
Que mida con la experiencia
Los grados del dicho mapa.

Act II, Sc. X

For realism approaching naturalism we are
fortunate to find an example in EL CELOSO PRUDENTE.
Gascon, a lackey, is engaged in disillusioning his
master, the marquis Enrique, who is enamored of
Lisena, a noblewoman:

Dicen que más faltas tiene
que seis juegos de pelota.
Yo, como ladrón de casa,
Y que hablo con las doncellas,
Tal vez que asisten con ellas,
Sé lo que en aquesto pasa.
Si adoráis madejas rizas
De sus espurios cabellos,
Ajenos son los más de ellos;
Trae pantorrillas postizas;
Tiene muchos excrementos,
Muchos hoyos de viruelas,
Hase sacado tres muelas
De achaque de corrijimentos.
Tiene jiba, bien que es poca,
Calza diez puntas de pie,
Y lo peor que della sú
Es que la olisca la boca,  
Y con todo eso, mil locos  
Andan muertos por su amor.  

Act II, Sc. IV

This sort of descriptive treatment is very  
rare in Tirso and seems to be all the more effective  
coming as it does in the midst of much conventionalism.  

Of descriptions of hidalgos we have very little.  

Enrico, the wicked man who is finally saved through trust in God, in EL CONDENADO POR DESCONFIA-  
DO, speaks to Celia in Act I, Scene X, of two noble-  
men:

¿No te he dicho que no gusto  
Que entren estos marquesotes  
Todos guedeja y bigotes,  
Adonde me dan disgusto?  
¿Qué provecho tienes dollos?  
¿Qué te ofrecen, qué te dan?  
Estos que contino están  
Rizándose los cabellos?

Don Álvaro in the course of his making love to  
LA GALLEGAA MARI-HERNÁNDEZ mentions the  

Cortesanos artificios,  
Cuyas manos blancas son  
O mártires del jabón,  
O del sebo sacrificios.  

Act I, Sc. X

Character traits of nobility were theoretically  
based on the essential ideals of chivalry: love of  
God, defense of the monarchy, exaltation of honor,  
and defense of the weak. Birth, of course, made  
all the difference in the world. While nobility was  
always nominally subordinate to the king and queen,
the nobles imitated royalty not only in appearance and manners, but in virtues as well. And it is for that reason that we shall treat the two classes together in our discussion of them.

Personal courage, refinement of thought, speech, and action, gentility of manner, and akreen sense of honor, were some of the characteristics of the Spanish hidalgo as well as of the nobleman of all Europe.

The noble was eligible for certain exemptions and privileges, many of which came in time to work social injustices:

"After the monarchy came the nobility, an institution which could also claim to be a result of divine forethought, for God only can make an heir. In most European countries nobility was regarded as a status possessing privileges without duties, and, especially in France, there was the assumption that even the most turbulent members of the noble caste must be patiently borne, because their existence was inevitable as floods or earthquakes." 39

A new nobility, the nobility of bought titles,

37. "que del color de los reyes se visten los cortesanos;"
   QUIEN HABÍÓ PAGÓ: Act II, Sc. IX

38. "De ordinario los vasallos suelen imitar su rey
    En las costumbres y ley."
   EL AMOR MÉDICO: Act I, Sc. I

was increasing in numbers in Europe at this time.

Ogg goes on to say:

"Even in Spain, where nobility by birth was accorded more respect than anywhere else in Europe except in Ireland, the needs of the Spanish monarchy compelled the adoption of the same expedient for raising money, and it is recorded that a Portuguese Jew purchased the right of wearing his hat in the presence of the king. This had originally been the special prerogative of the twenty-five Grandes de España, but by this time their number was considerably increased. The Spanish hidalgo class was filled with nouveaux riches, and everywhere in the peninsula there was a craze for heraldry and pedigrees; the whole province of Guipuzcoa claimed to be hidalgo. Sancho Panza complained that there were more Don than stones on his island of Barataria. Spanish rule in hot-tempered Italy was made possible only by periodical showers of high-sounding titles, and in the course of the seventeenth century a new nobility of plutocrats and officials gradually displaced the old nobility of the sword.

Yet, Tirso de Molina's hidalgos are in general "nobility of the sword".

True noblemen were unsurpassed in courtesy and honorable conduct. Don Alonso and Don Diego are two hidalgos in HABLA EN ENTREndo who have met, unaccompanied, to fight a duel in a lonely spot. Each promises the other that the survivor of the duel will take proper care of the body of his oppon-

40. Legrelle: La Diplomatique francaise el la succession d'Espagne, ii. 42
41. Altamira y Creves: Historia de España y de la civilización española, (1913 ed.), iii. 192-194
42. Don Quijote: Part II, Chapter XLV
43. La vita italiana nel secunato, lectures 1-3
44. Burke: (of Spain) "It does not possess the use, it only suffers the abuse, of a nobility."

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ont. Each hidalgo also assures the other of his forgiveness. With these gentlemanly promises the two embrace and the fight begins. However, at the onset Don Alonso drops his sword and Don Diego seizes it. Alonso supposes, of course, that Diego will kill him, but the latter, after persuading Alonso to admit that he is the same as dead, reminds him of their mutual promise of forgiveness and surrenders both swords to him. The two hidalgos embrace and swear eternal friendship. 45

Keeping faith with one's friends was a dominant trait of the hidalgo. EL AMOR E EL'AMISTAD excellently presents the ideal of true friendship. Don Guillén has devised a plan whereby he may test his friends. The touchstone he uses is his supposed great need and danger after the Count of Barcelona, who is cooperating in the plan, has pretended to be very angry with him. Don Grac offers to give up his life to save Don Guillén 46 and Estela offers to give up her estate and enter a convent to help him. 47

45. Act III, Sc. XVII
46. Act III, Sc. IX
47. Act III, Sc. XII
Tirso devotes many lines to extolling the benefits and consolation to be derived from loyal friendship. 48

One of the first requisites of a nobleman was courage and a deep respect for the exercise of arms. The latter feeling is well illustrated in this speech of Don Rodrigo in *EL CASTIGO DEL PENSÉQUE*:

Ya que he venido
A Flandes desde mi tierra,
Serviré al rey en la guerra;
Que al noble que es bien nacido,
Sólo por sus hechos medra,
Y con fama celebrada
Sacar fruto de su espada
Como Moisés de la piedra.

Act I, Sc. III

Don Juan in *LOS BALCONES DE MADRID* had a point of honor to settle with Don Carlos:

*Don Juan:* Aguardéle en esa calle,
Ciego me salió a buscar,
La razón me pudo dar
Aceros para sobralle.

Act II, Sc. IX

There were fops among the fashionable people of the city, but they are not to be confused with the real noblemen. The true hidalgo's virtues always

48. The following references are found:

*EL MONROSO ATREVIMIENTO:* Act I, Sc. VII
Act III, Sc. IV

*CELOS CON CELOS SE CURAN:* Act I, Sc. II

*COMO HAN DE SER LOS AMIGOS:* Act III, Sc. I
came to the fore in time of danger, while the dandy's cowardice was at once apparent. *LA LEALTAD CONTRA LA ENVIDIA* describes a fire at a bull ring. Many of the people, especially the beautiful women, are in danger of losing their lives. Quintanilla and Fernando, who are too far away to give aid, are talking excitedly:

**Quintanilla:** Confusa con la congoja
Toda la gente se arroja
Sin sentido a los tablados
Desde los balcones.

**Fernando:** ¡Llamas
Terribles, incendio extraño!

**Quintanilla:** El sobresalto hace el daño
Mayor. ¡Qué de hermosas damas
Sin reparar en recatos
Se arrojan y precipitan!

**Fernando:** Y qué poco solicitan
Su remedio los ingratos
Pretendientes de su amor!

Act I, Sc. II

Daring was one of the attributes of noble courage, and many hidalgos carried it to the point of rashness. Yet this fault was overshadowed by the public's admiration for that quality of courage which laughed at danger and death. What better example of gold-blooded courage can be found than the famous Don Juan Tenorio, so well presented in *EL BURLADOR DE SEVILLA*? Don Juan defied everyone, even the king. In Act I, Sc. VI, of the play, Don Pedro Tenorio, Don Juan's father, is talking to the king:

Aún no lo mandaste, apenas,
Cuando, sin dar más disculpa,
La espada en la mano aprieta,
Revuelve la capa al brazo,
Y con gallarda presteza,
Ofendiendo a los soldados
Y buscando su defensa,
Viendo vecina la muerte,
Por el balcón de la huerta
Se arroja desesperado.

See also AMAR POR RAZÓN DE ESTADO, Act I, Scenes III, IV

Girso mentions many attributes of the nobleman in his plays, among them: generosity toward a fellow man, sympathy in the event of an enemy’s misfortune, the ability to keep a secret, love of learning, preservation of honor, even at the cost of a life, desire to maintain a high standing in public estimation, and a fierce determination to accomplish what he sets out to do in spite of difficulties.

The Spanish hidalgo sometimes went to Italy, France, and other countries where he presented himself at the court, vied for prizes in the court tournaments, and made love to the ladies. AMAR POR SEÑAS

49. EL CASTIGO DEL PENSARQUE: Act I, Sc. L, 126-127
50. AMAR POR SEÑAS: Act II, Sc. IV, 42-44
52. AMOR Y CELOS: Act I, Sc. VIII, 45-59
53. EL CELOSO PRUDENTE: Act I, Sc. IV, 72-83
54. LA ROMERA DE SANTIAGO: Act III, Sc. IX, 4-9
LA VILLANA DE LA SAGRA: Act I, Sc. III, 73-75
55. NO HAY PEOR SORDO: Act I, Sc. I
relates the triumphs of Don Gabriel at the palace and in the noble houses of France. (Act I, Sc. I)

Courage is as much an attribute of Tirso's noblewomen as it is of his noblemen. Antona García, the countrywoman who gave birth to twins while stopping at an inn without more ado than if the happening had been an ordinary, every-day occurrence, has a rival in the person of Beatriz in TODO ES DAR EN UNA COSA, who concealed the birth of her child so cleverly while sojourning with her family in the country that no one found it out. When the child was brought to her father, after having been found by one of the residents of the region, he entrusted it to the care of Beatriz, unaware that he was presenting it to its mother.

Don Francisco: ................fiaros este ángel quiero. Sėlseo vos suyo de guarda, Como a madre os le encomiendo. (Tómale ella.)

Beatriz: Yo lo acepto. ¡Ay, hermana de mis ojos? Este niño........

(Margarita)

Margarita: Sí

Beatriz: ¿Dirélo?

Margarita: Acaba ya.

Beatriz: Es gruto mío.

Margarita: ¿Estás loca?

Beatriz: De contento...

Margarita: ¿Cómo o cuando?

Beatriz: No ha dos horas.

Margarita: ¿Dónde?

Beatriz: En el campo.

Act I, Sc. XVII
In times of stress the noble women were capable of displaying the fearlessness and aggressive energy of men. The queen of Spain, who is made immortal in LA PRUDENCIA EN LA MUJER, and who is perhaps the greatest woman character of Tirso, became one of the most admired women of her time through her courage and sympathy displayed when her country was ravaged by war.

The Countess in LA REINA DE LOS REYES, on seeing that the Moors are about to overwhelm the Christians in an attack, exhorts her ladies-in-waiting in this wise:

Los pechos afeminados
trocad, pues morir es fuerza,
y defendamos la fuerza
como valientes soldados.

Act I, Sc. XVII

The great Leonor of Portugal in LAS QVINAS DE PORTUGAL defies Ismael:

No es digna suya esa empresa;
yo te quitaré arrogante,
con la torpe vida, el guante,
que soy Leonor portuguesa.

Act I, Sc. VIII

If a noblewoman's anger or desire for vengeance were once aroused, nothing short of the blood of her antagonist was sufficient to avenge her injury.

Sirena in EL PRETENDIENTE AL REYES says that she would cut out the tongue of Carlos if they were not in the presence of the Duke.

Queen Isabel in
DOÑA BEATRIZ DE SILVA condemns Beatriz to burial alive. 57

Doña Sol of LA ROMERA DE SANTIAGO says to the Count Don Lisuardo that only the drinking of his blood will satisfy her thirst for vengeance. 58

The characteristics of Tirso’s noblewomen are, generally speaking, the characteristics of all the women of his plays. "One must add," as Mérimée said, "that in Tirso’s theater women are the real protagonists, and that they are shown as very passionate, very artful, very coquettish; in short, very womanly." 59

While simplicity marked the dress of villanos, the dress of the hidalgos was distinguished by elaborateness and ostentation varying with the nature and importance of the occasion.

Either it was a common observation of the time, or it was a favorite comment of Tirso, to say that the dress of the nobles tended to make the whole

57. Act II, Sc. XIII
58. Act III, Sc. VIII
age effeminate. Quietería, a servant in El Amor Médico, in describing a young courtier, says:

En lo curioso un arnino;
Mas no afectando el alino
Que afemina nuestra edad

Act I, Sc. I

Don García, an old hidalgo in No Hay Peor Sordo, passes this comment:

Aunque ya los caballeros
La hacen tan mala en Castilla,
Que en esto como en los trajes,
Parece que se afeminan.

Act II, Sc. XVII

The use of perfumes and scents was not uncommon among the dandies of the time. Enrique, a marquis in El Celoso Prudente, says to Gascon, a lackey:

No debeis de conocerme.
Si os saco por el olor,
Me vais oliendo a señor.

Act I, Sc. IV

The introductions to scenes do not shed much light on hidalgo dress. They are something like this one, taken from El Caballero De Gracia, in informational content:

(Sale Ricote con una fuente,
capa y gorra con plumas,
y aderezos de espada dorada.)

Act I, Sc. II, Intro.

In the lines of this scene Ricote says to his master:

El novio recoleto
a vistas, amor te llama;
gorra con plumas, la fama
te ofrece calza y coleto.
Capa and gorra are, of course, cloak and hat, or more specifically cap. The aderezo de espada includes the hilt, hook, and other appendages of the sword. Calza refers to stockings and the colete is a buff doublet or jacket.

The use of plumes on gentlemen's hats was fashionable, as is testified by the two following quotations, the first from TODO ES DAR EN UNA COSA (Act I, Sc. VIII), and the other from the introduction to Scene VII, Act III of QUIEN HABLÓ PAGÓ:

_Gonzalo Pizarro:_ Plumas gastan el sabio y el soldado; uno en papel, el otro en el sombrero.  

(Ricardo y Muñó con plumas y bandas.)

The banda mentioned in the last quoted line is a sash formerly worn by military officers when on duty, and it also may refer to the ribbon worn by knights of the military orders.

_In EL CELOSO PRUDENTE,_ Gascon, a servant, says:

_Y que de los cielos bellos,_  
_Donde es bien que te rotules,_  
_Pudieras, a sufrirlo ellos,_  
_Por lo que tienen de azules,_  
_Cortar cambray para cuellos._

_Segismundo:_ Anda necio.  
_Gascon:_ Al uso es esto.  

_Act I, Sc. II_

In addition to the ordinary meaning of collar, a cuello is also a large pleated neck cloth formerly worn. Cambray is cambric.
The plays yield information on the dress of characters in a very haphazard manner, as we have already seen from the references and quotations included up till now. However brief may be the comment on dress, it is often capable of offering valuable detail. As a man is known by the company he keeps, so also was he known by the clothes he wore in Tirso's time, and the same observation applies, with certain limitations, to our own times. There is a nobleman in LA PEÑA DE FRANCIA who went to the country and assumed rural garb. The reasons for his so doing are not particularly interesting to us now, but the clothes of the hidalgo, Mireno, which he abandoned, do matter to us here. Elvira, the girl of noble birth brought up in the mountains, has found the clothing and is telling her father about it in Scene XVII of Act III:

Si noble, padre, ha nacido
también lo debe ser
Mireno. ¿Queréislo ver?
Pues yo os mostraré el vestido
Que bajo el sayo encurgió
y agora de jerga tapa;
guardada tengo la capa
que aquí cerca se quitó,
y vos tal no la tenéis.

De la cabeza
se quitó una caperuza
redonda como un mortero,
y un asador dentro un cuero
que con mil hierros se cruzó.

The caperuza, or cap, is described as being
"as round as a mortar". The last two lines of the above quotation give opportunity for conjecture. They are the efforts of a person reared in the country to describe a part of city dress with which she is unfamiliar. An asador is a spit and it is described here as being within leather or a skin crossed with many irons.

When the nobles went to the palace they put on their richest finery and made as impressive a display as possible. The appearance of Count Federico, in LA MUJER POR FUERZA, when he went to interview the king of Naples at the royal palace is described by Riselo, his servant, to Morela, a dama:

Riselo: Las galas fueron notables, pero juntas todas ellas no igualaron la del Conde sobre tanta gentileza.

Morela: ¿Qué color?

Riselo: Azul celeste; bordadas de oro y de perlas cifras de tu nombre, y flores que decían 'Fe y Florela'. Era el caballo español, que de la guadarrapa de tela quería arrojar de sí para mostrar que lo era.

.........................
Llegó a palacio, y el Rey salió a la sala primera a recibirle.

Act I, Sc. VIII

The dress of the student included the sotana, a sort of cassock, and a gorra.

When military dress was in order, the mode of
dress for gentlemen was, of course, entirely different. In LA PEÑA DE FRANCIA the king gives this order to one of his subjects:

Prevenme un casco de acero, 
rodena, capa y espada.
Act I, Sc. XII

Don Duarte, in POR EL SOTANO Y EL TORNO, shouts:

Hola
Descálzame estas espuelas
Y botas; saca chinelas;
Desabrochéame esta gola.
Act I, Sc. IV

A casco de acero is a steel helmet; a rodena is a round buckler; chinelas are slippers for indoor wear; the gola is a piece of armor protecting the throat and sometimes the upper part of the breast.

We must not leave the discussion of hidalgo dress and appearance without saying something about beards. The virtuous and great queen of Spain, who is made the subject of LA PRUDENCIA EN LA MUJER, said, in speaking of tocas:

Las tocas son, en efeto,
Como la barba en el hombre,
de autoridad y respeto
Act II, Sc. VIII

And because they were so respected, it was a grave insult to pull a man's beard. Don Juan Tenorio was so rash as to pull the beard of the Commendador in EL BURLADOR DE SEVILLA, (Act III, Sc. XXVI)

The descriptions of the dress of damas are
scattered throughout the plays. To understand the articles of dress mentioned in the references which will be found in the footnotes, it will be necessary to make a brief dictionary. The references are often too long and detailed to quote all of them, and we shall choose only as much for quotation as will suit our purpose here.

DICTIONARY OF ARTICLES OF DRESS
Worn by the Damas of Spain
(As revealed by Tirso de Molina)

Abanico---fan
Abanico---ruffle, frill
Banda---sash or ribbon
Basquina---upper petticoat worn by Spanish women
Basquina de penasco---petticoat made of strong silk stuff
Borla---tassel bunch of silk, gold, or silver lace
Botín---legging or half-boot
Cabellera---wig, false hair
Camandula---chaplet or rosary
Chapines---Clogs, a sort of pattens used by women to keep their shoes clean and dry.
Chapín con vira de plata---clogs with silver lining between the upper leather and inner sole
Corchos---see Chapines
Corpiño---waist
Enaguas---underskirt
Escapulario---shoulder strap. Also two small strips of cloth or flannel on one of which an image of Our Lady of Carmen is painted or embroidered. Worn by many people of Spain under their clothes.
Firmeza---gold or silver clasp; ornament made of a precious stone in a triangular form.
Guedeja---lock of hair
Guantes de achiote---gloves made of the thread of the heart-leaved bixa or anotta or of that color.
Guantes de pita---gloves made of the thread of the agave.
Jubón---waist
Manteo---woolen petticoat
Muceta---a short cape
POR EL SÓTANO Y EL TORNO contains a few lines that throw some light on the dress of ladies of Madrid. Doña Bernarda is questioning Santillana about a certain lady of that city:

Doña Bernarda: ¿Muchas galas?
Santillana:

Las que el uso
De la vanidad hereda:
Su chamolet de seda
Leonado y negro se puso;
Escapulario y basquina
Correspondiente al jubón,
Que abrochándose a traición,
El cristal delante aliña;
Cordón de pita hecho lanzo,
Cada mano de manteca,
Con su red a la muñeca,
Por remate de los brazos.
Ropa que cruje al andar,
Banda que el pecho atraviesa,
Con una madre Teresa,
Que sin saberla imitar,
De tortuga guarnécio
Con sus menudencias de oro:
Todo esto traigo de coro,
Sin lo que se me quedó,
El manto, aunque despuntado,
Con palmo y medio de red.

Act III, Sc. III

**Oropel---tinsel**
**Paños---cloth, woolen stuff**
**Peli-azabache---jet black hair (false)**
**Pericos---curls(false)**
**Randas---lace trimming**
**Rebociño---a short cloak or mantle**
**Red---net; also silk coif or head-dress**
**Refajo---a kind of short petticoat worn in the mountains, also an underskirt of strong material**
**Telas---fabric**
**Toca---tall head-dress**
**Trazaderas---false curls to be worn at the back**
**Valona---a plaited piece of linen or muslin hanging from the collar of a dress**
**Vaquero---jacket or loose dress worn by women and children**
**Verdugado---inner petticoat formerly worn**
One of the most amusing and at the same time instructive scenes in Tirso de Molina is Scene XIII, Act II of HALLADAME EN ENTRANDO. Toribia, a farm woman, with the help of Lucía, a servant girl, is trying to put on the clothing of a dame. Toribia undresses and when asked by Lucía why she took off her shoes says:

Toribia: ¡Bestia!
Lucía: ¿Cabrán en los zancos?
Toribia: Dácalos acá.
Lucía: Aquí están.
Toribia: !San Pablo!
Lucía: Llega acá, Lucía; Llega que me caigo;
Lucía: Dácalos corpiños.
Toribia: Como están cerrados
Lucía: Por delante...........
Toribia: Eh a ena, Oigan el diablo;
Lucía: Por detrás se atacan.
Toribia: (Dale los chapines)
Toribia: (Póñese el jubón)
Lucía: Todo está atacado;
Toribia: ¿Qué quieres ahora?
Lucía: Dame ese refajo.
Lucía: Allá va; ¿qué es esto?
Toribia: ¿Qué trojiste, diablo?
Lucía: ¿Es frontal de igreja?
Toribia: Ten de aqueste lado.
Lucía: (Extiéndelas todas, que han de estar cosidas por delante)
Lucía: ¿Quiieres apostar que trojiste acaso
Toribia: que trojiste acaso
Lucía: La funda del coche?
Toribia: No, que es muy galano.
Lucía: Y caigo en lo que es:
Toribia: manta de caballo.
Lucía: ¿Tan larga?
Toribia: Alto, pues;
Lucía: Voime rodeando
Toribia: esta faja al cuerpo.
Lucía: (Va dando vueltas Toribia, dándose las enaguas, y Lucía teniendo el otro canto)
Lucía: No ha quedado
Ya más que la ropa.
(póñese la ropa)

Toribia: ¡Qué cuello tan alto!
Lucía, parece
pescuez de ganso

Lucía: Esta caja vino
acá entre los hatos.

Toribia: ¿Qué hay dentro?
Lucía: Cabellos

Que son del tocado:
tienen trazaderas,
si no es que me engaño,
estos son pericos

Toribia: Dácal la valona.

The sleeves of ladies' dresses at the time were
very full and articles were carried in them, something
in the Japanese manner. Diana, in EL CELOSO PRUDENTE,
asks:

¿Es nuevo traer papeles
En la manga una mujer?

Act I, Sc. IV

Paños, randas, and valona are mentioned in this
quotation from POR EL SOTANO Y EL TORNO:

Si las dos
Quieren paños, que de red
El uso presente abona,
Randas o alguna valona,
Escoja vuestra merced
Como en peras.

Act II, Sc. IX

We have already seen how the Queen in LA
PRUDENCIA EN LA MUJER regarded the tocas as a symbol
of honor in women. Further references to tocas as
well as references to the other articles of ladies'
dress are included in the footnotes, since it will be impossible and unnecessary to quote them all.

60. Tocas---LA CELOSA DE SÍ MISMA: Act I, ScIII, Act III, ScXXII

Mangas--AMAR POR SEÑAS: Act III, Sc IV

Chapines or Corchos---EL CELOSO PRUDENTE: Act III, Sc.X
(Gascon: Chapines he visto yo De corcho, y altura tanta, Que a una enana hacen giganta)

POR EL SÓTANO Y EL TORNO: Act II, Sc. I
LA CELOSA DE SÍ MISMA: Act I, Sc. III

Muceta)
Borra

EMBADOR)
LA CELOSA DE SÍ MISMA: Act I, Sc. III

Basquina---NO HAY PEOR SORDO: Act II, Sc. VII
LA CELOSA DE SÍ MISMA: Act I, Sc. III

Enaguas)
Rebooino)---DESDE TOLEDO A MADRID: Act I, Sc. II

Manteo---QUIEN DA LUEGO DA DOS VECES: Act I, Sc.V
QUIEN HABLÓ PAGÓ : Act III, Sc. VII

Oropel---ESTO SÍ QUE ES NEGOCIAR: Act I, Sc. V

Mantos---NO HAY PEOR SORDO: Act II, Sc. VII
POR EL SÓTANO Y EL TORNO: Act II, Sc. I
LA CELOSA DE SÍ MISMA: Act I, Sc. III & IV

Vaquero---QUIEN HABLÓ PAGÓ : Act III, Sc. VII

Verdugado)
Abanino)

Guedejas
Abanico 
Cabellera
Peli-azabache)

VALONAS---LA CELOSA DE SÍ MISMA: Act I, Sc. III
AVERIGUELÓ VARGAS: Act I, Sc. I
Because Act I, Sc. III of LA CELOSA DE SÍ MISMA is so rich in references to dress we shall quote a few lines of the scene here. Ventura, a lackey, is describing the way in which a lady was dressed:

Toca y valona azulada,
Banda que el pecho atraviesa,
Vueltas y guantes de achiote,
Guantes de pita, y firmeza,
Escapulario y basquina
De peñasco, a la frailega,
Chapín con vira de plata,
Crugiendo, a ropa de seda:
La camándula en la mano.

Clothing was taken to the rivers for washing.

Two servants in LA CELOSA DE SÍ MISMA, the action of which takes place in Madrid, are talking:

Ventura: Dos camisas son y un cuello....
Guinones: Hoy las llevaron al río.

Act II, Sc. XI

As in the discussion of country manners and customs, we shall begin the investigation of hidalgo manners and customs, as revealed by Tirso, by considering first the social usages in regard to the table and food.

Guantes—EL CASTIGO DEL PENSAQUE: Act III, Sc. IV
LA CELOSA DE SÍ MISMA: Act I, Sc. III

RAMÍDAS—SIEMPRE AYUDA LA VERDAD: Act I, Sc. XVI

Escapulario
Banda
Camandula
Firmeza

---LA CELOSA DE SÍ MISMA: Act I, Sc. III
It is interesting, before we go into the Spanish ways of the times, to see what was the fashion in England in the way of food and table manners:

"Tremendous quantities of food were consumed, especially of meat. Most modern vegetables were known. Virginia (Irish) potatoes were introduced in 1580, but not generally used. An astonishingly small amount of bread was consumed and an astonishingly large amount of spice. Elaborate pastries, some of them even gilded, were features of formal banquets. Tobacco was introduced in 1565, and within fifteen years a 'tobacco drinking', as smoking was called, had become common. The usual dinner hour was eleven, after which little business was transacted. Forks came into general use in the first part of the seventeenth century. Before that time guests held their meat with the left hand and cut it with the right; the passing of an ewer of water before and after meals was therefore not only a ceremonious but a necessary matter." 61

As our study progresses we shall see what similar customs held forth in Spain at this time.

The scarcity of Tirso's references to manners of eating among the hidalgos is testified by the fact that only two references were found telling of the kinds of food eaten. The first is Scene XI, Act II, of VENTURA Tь DE DIOS, HIJO. Gilote, a country character, is trying to persuade Oton, a nobleman, to return to his home by recalling the comforts and joys of his home life:

De tu madre regalado,
en tu quinta entretenido,
levantándote a las once,
y aguardándote al hogar
el lomo para almorrar.

61. Reynolds, G.F.: English Lit. in Fact and Story, p.76
Thus we see that Oton's life at his family's country house was one of comfort and ease. He arose at eleven and found a piece of loin or chine keeping warm over the fire for his breakfast. The meat, moreover, was not on bronze spits such as the army used. Also there was a plentiful dish of rashers with eggs, or cooked pigeons so young that they had scarcely left the nest before being killed and prepared.

The supplies which far-sighted travellers took with them on their journeys are set forth in Scene IV, Act I, of BELLACO SOIS, GÓMEZ! Don Gregorio says:

Traemos
con cuatro frascos de vidrio,
agua, vino, y nieve en ellos,
un corcho de Zaragoza
que, empregado por de dentro
y de baqueta el ropaja,
juzgo que no echará menos
cantimploras cortesanas.

Acompañale un jamón
de Molina, y os prometo
que a Rute y las Agarrobillas
se las apuesta

Cocióse éste en vino blanco,
Clavos, canela, romero,
y está tierno como un agua.

Vitela o ternera en pan,
del mismo modo un conejo
y una caja para postre.

In looking over this quotation, then, we see that Don Gregorio had supplied the party with: four glass
flasks into which had been put water, wine, and snow for cooling the liquids; a cork box for preserving eatables, sealed inside; a Molina ham boiled in white wine with cloves, cinnamon, and rosemary, until it was exceedingly tender; breaded veal and rabbit; and a box of desert. Truly, a repast sufficient to satisfy the most hungry traveller.

The manners of eating are revealed in unrelated references.

The noble Queen of LA PRUDENCIA EN LA MUJER believed that it would not only be bad taste but distinctly wicked to eat off the gold plate of the palace when her people were suffering and, accordingly, says:

Que mientras dura la guerra,
Si en platos de tierra como,
No se destruirá mi tierra.

Act II, Sc. VI

We learn also in Tirso that:

en cualquiera convite
Se esmea el plato de postre\(^62\)

and that the courtier took salt with the point of the knife.\(^63\)

In considering table customs, we are reminded of the notable scene in EL BURLADOR DE SEVILLA in which Don Juan and the ghost of the Comendador are having supper together. The Comendador shows that

\(^62\). EN MADRID Y EN UNA CASA: Act I, Sc. XII

\(^63\). CELOS CON CELOS SE CURAN: Act III, Sc. VI
he wishes to speak alone with Don Juan.

(Hace señas que se quite la mesa y queden solos)

Don Juan: ¡Hola! Quitad esa mesa, que hace señas que los dos nos quedemos, y se vayan los demás.

Act III, Sc. XIII

There we see a variance from the custom of today. In this age Don Juan and the Comendador would retire to the library to talk, leaving the servants to clear the table. In those times in Spain the table was removed and the servants withdrew, leaving the guest and the host to converse undisturbed in the dining hall.

Courtesy and acquaintance with the social graces were requisites of every hidalgo and dama. These accomplishments had their origins either in the accepted usages of the times or in old Spanish traditions and respected customs. The age of Tirso was one of obvious and deliberate polish in which flattery was an undeniable element. Yet withal there were many interesting niceties which are not distasteful to the confessed frankness of our twentieth century and which made the surface of noble society smooth and ornate as the frosting on a wedding cake.

It was an art in itself to do the right thing at the right time in a drawing room of the seventeenth
The genial Caballero de Gracia had some difficulty in learning the social graces. Before going into a drawing room, Lamberto undertook to teach him the way in which a gentleman conducted himself and carried on a conversation with the ladies:

**Caballero:** Pues, ¿qué había de decilla
A fuer de los cortesanos?

**Lamberto:** Bésos, señora, las manos:
y luego arrastrar la silla
y preguntar: ¿cómo está is?
que es el común abecé,

........................
Siéntate junto a Sabina;
dile amoroso después
la buena suerte y ventura
que se te sigue de vella,
que estás perdido por ella,
que al sol vence su hermosura,
que su discreción te admira,

........................
Anda, hipócrita, que están
por ti en pie, siéntate allí

Act I, Sc. V

One of the rudest things that one could do was, in the presence of a lady, to praise the beauty of another lady without assuring the lady present that she was, of course, more lovely than all others. An hidalgo did that in Scene IX, Act I of AMOR Y CÉLLOS, and was promptly rebuked by the lady with whom he was talking, the Duchess:

Quien delante de una dama,
Sin hacerla salva, llama
A otra hermosa, o ignora
Las leyes de cortesano,
O de agraviarla se precisa.
The true nobleman who was a guest in another's house did not fail to repay in courtesy the kindness shown him by his host or hostess. LA HUERTA DE JUAN FERNÁNDEZ speaks of a man who was suddenly called away from a visit before he had a chance to repay the kindness of his host. 64 Doña Jerónima, in EL AMOR MÉDICO, thought that a guest of her brother had been very impolite:

¡Hay huésped más descortés?
Un mes en casa al regalo
Y mesa de Don Gonzalo,
Y sin saber en un mes
Qué mujer en ella habita
O si lo sabe, que es llano,
Blasonar de cortesano
Y no hacerme una visita!
Act I, Sc. I

The man of high society always made a bow to a lady before leaving her, 65 and if he had been a guest in her house or in the house of her father or brother, social usage demanded that he give presents to the members of the household. 66

When the guest departed after an evening call, the host lighted his way to the door. This courtesy is well shown in EL BURLADOR DE SEVILLA, in which

64. Act I, Scene III
65. AMAR POR RAZÓN DE ESTADO: Act II, Scene VI
66. LA MUJER POR FUERZA: Act I, Scene IV
Don Juan says, as the Comendador arises to leave:

_Aguarda, iréte alumbrando._

But Don Gonzalo answers:

_No alumbrés, que en gracia estoy._

It was, of course, customary for friends and members of the family to embrace. This demonstration of love and friendship passed to social usage as an expression of goodwill and politeness. In _EL CASTIGO DEL PENSÉQUE_, Liborio, an old man, says to Rodrigo:

_Dame los brazos._

Rodrigo: _Darélos por cortesía._

(Abrázale)

_Act I, Scene IV_

In Act II, Scene III, of this play, the Countess embraces Otón.

The terms by which noblemen were addressed indicated to a great extent their social ranking or the position they held in public esteem.

The Marquis Ludóvio in _CAUTELA CONTRA CAUTELA_ deliberately affronted Don Enrique de Avalos, who had held a high position in Naples, by addressing him as "Vuesa merced". Chirimia explodes in anger:

_Vuesa merced! ¿Vuesa-qué?_
_Baje un rayo y le eche a pique_

67. Act III, Scene XIV
Other social usages might be mentioned, among them: the granting of dowries by the king to the daughters of loyal subjects; the giving of a glove by a lady to her favorite suitor; the custom which forbade gentlemen to call on ladies of honor while armed; the use of toothbrushes and the employment of sweetmeats to prevent halitosis; ambiguity as a precept of writing; and the attempt of hidalgos to outdo each other in courtesy. In *Amor y El Señor*.

68. A man of low birth was also quick to take offence at a change in terms of address. *Célos con Célos se curan* shows that very well in the scene in which César, the Duke of Milan, says to Gascon:

Yo os haré
Mercedes, andad con Dios.

Gascon: "Os haré?" y "Andad"? Ya es vos
Lo que tú hasta ahora fué?

Act II, Sc. III


70. *Doña Beatriz de Silva*: Act II, Sc. I

71. *Siempre Ayuda la Verdad*: Act II, Sc. XXI

72. *Doña Beatriz de Silva*: Act II, Sc. II

73. *La Célosa de sí misma*: Act I, Sc. V

74. *Amor y Célos*: Act I, Sc. VI
ANÍSTAD. Don Guillén and Don Dalmao give each other presents of houses and lands in their efforts to surpass each other.75

Established custom exerted great influence in the social life of the time. Whether traditions in Spain have had more influence on national life than they have in France, England, or Italy would be difficult to determine. Surely we find that established custom is a factor in explaining certain phases of social behavior in the time of Fray Gabriel Zéllez.

The question of honor was an important one in the seventeenth century. Personal honor was an ideal to die for. Don Sancho in EL CELOSO FRUDENTE76 asks:

¿Quién no alcanza
Que el ley del duelo admite,
Porque el honor resucita,
Crueldades a la venganza?

It was a violation of the honor of the palace to enter its grounds at certain times for the purpose of keeping a love tryst with any of the damas de palacio. One who was caught there was in danger of losing his life, but since courage, recklessness, and love of romance were attributes of the young nobleman, he scorned the danger that was ever present

75. LA CELOSA DE SÍ MISMA: Act II, Sc. VIII
76. Act III, Sc. III
In nocturnal amorous adventures at the palace. In AMAR POR RAZÓN DE ESTADO, Don Enrique was in the garden of the Duke's palace keeping an appointment with a lady when the Duke and his men suddenly came upon him. This is the exchange of words which ensued:

Duque: ¿A estas horas hombre aquí?
Matalde, si no se da.
Por dónde al parque cerrado
Entraste?

Enrique: Si amor es ave
Que penetrar nubes sabe,
¿Qué preguntas?

Duque: Al sagrado
Deste lugar, es delito
Entrar de noche.

Act I, Sc. II

For an hidalgo to frequent the house or even the street of a dama was to cast suspicion upon the lady's honor and upon his own nobility of character. Doña Jerónima, an admirable Portuguese lady in EL AMOR MÉDICO, severely rebukes Don Gaspar for visiting her street late at night, and reminds him that, although Castillian freedom may permit such things, the Portuguese attitude toward even a suggestion of the unconventional is very definite and strict.77

A custom which assumed the nature of an unwritten law was that which decreed that the younger

77. Act III, Sc. VIII
daughter or daughters of a family should not marry until her older sisters had taken husbands. Narcisa in *QUÉN CALLA OTORGAR* says to her sister, the Marquesa:

No es bien, siendo yo menor,
Casarme antes, ni le ha dado
Al conde pena mi amor:
Sola fúuml;le das cuidado. 78
Act I, Sc. II

The giving of a reward to a person who brings good news or who pleases one by telling what he has heard was a widely used custom in Spain. Often the albricias were given to a servant, as in this quotation from *LA MUJER POR FUTRZA*:

Risol (criado): ¿Merezco albricias?
Florela: Merezco,
Los brazos y esta cadena.
Act I, Sc. VIII

The custom of giving the parabien or congratulations on the occasion of good fortune79 and the pesame in the event of a death80 goes back many years and, although it may be a trifle emphasized in Spain, has been in force among all nations and races for many centuries. The period of mourning following the death

78. See also NO HAY PEOR SORDO: Act III, Sc. II
79. EL AMOR Y EL AMISTAD: Act I, Sc. VI
80. LA CELOSA DE SI KISIA: Act II, Sc. I
of a relative was one year, a custom which continues to the present time. 81

The honor of a nobleman extended also to the paying of debts. Don Guillén and Don Gaston are talking about this in Scene VI, Act I of EL AMOR Y EL AMISTAD:

Don Guillén: No luego que el deudor cobra, 
Es bien que al mercader vaya
A ajustar libros y cuentas;
Que es codicia demasiada,
Y pensará que le doy
Con las pintas en la cara.

Don Gaston: Irle a dar el parabién
Es obligación hidalga.
........................
Que el buen deudor
Le lleva el dinero a casa.

We learn from Tirso that when the Infanta went out in public accompanied by her ladies, a single nobleman went by the side of the lady he admired and served. 82

The wearing of a lady's veil or ribbon as a token of her admirer's allegiance and love was a relic of the days of chivalry. Just as today lovers exchange remembrances, so Sirena asks her lover in EL PRETENDIENTE AL REVÉS:

¿Qué prendas más adornan

81. QUIEN CALLA OTORGA: Act I, Sc. II
82. DOña BÁTATRIZ DE SILVA: Act I, Sc. III
En público vuestras galas
Y en secreto vuestras gustos? 83
Act II, Sc. XV

Among royalty, a prince would often carry his lady's colors into tournaments. Matilde, a princess in PALABRAS Y PLUMAS, says to Próspero, her prince:

Si con esto te provoco,
Y ya tu enojo se ablanda,
Entra en la sortija, anda,
Muestra que sales por mí;
Dame esa pluma turquí,
Y ponte esta verde banda;
Que mis celos trocar quiero
En esperanza segura.
Act I, Sc. I

Courtship and lovemaking were the spice of the young nobleman's life. Having picked out a lady as the object of his love, he devoted the greater part of his time and attention to her. But let Doña Juana of DON GIL DE LAS CALZAS VERDES tell of the way in which Don Martín courted her:

Dijo en servirme desde allí;
Papeles leí de día,
Músicas de noche oí,
Joyas recibí, y ya sabes,
Qué se sigue al recibir. 84
Act I, Sc. I

A nobleman who was courting a lady was being unfaithful to his love if he kissed the hand of another lady. Leonora says in AMAR POR RAZÓN DE ESTADO:

83. See also Act I, Sc. VI, of LA ROMERA DE SANTIAGO
84. See also AMAR POR RAZÓN DE ESTADO: Act III, Sc. IX
The terrace of the palace was the place where the nobles stood and made love to the ladies. This place was occupied by lovers each night, pledging eternal love and swearing fidelity to the objects of their hearts' desire on the other side of the rejas. The terrace was so generally regarded as a trysting place that the expression "hacer terrero" was the term used for "paying court". A letter received by a nobleman in Quién Calla Otorga: Act II, Scene V, says in part:

Y manda que aguarde
Amor, niño invencionero,
a una reja del terrero
esta noche.

The intermediary in love affairs of the hidalgo class is the same "go-between" of the Latin comedies and the same "trotta-conventos" of the jolly Archpriest of Hita, Juan Ruiz. The two terms most generally used for these agents were "tercero" and "alcahuete". Finea of La Mujer Por Fuerza says:

al alcahueta se llama "tercero".

While sometimes members of the hidalgo class acted as intermediaries for each other, as Margarita suggests to her sister, Beatriz, in Act I, Scene II of Todo Es Dar En Una Cosá:
Love affairs between members of royalty or nobility and gente villana were not uncommon, as has been hinted at in Chapter One, pages 14 and 22, of this study. Kings, during sojourns in the country, have been known to carry on love affairs with country women. The Leonese king, Don Alfonso, in LA PRUDENCIA EN LA MUJER:

Andando a caza un verano

En una serrana tuvo
Dos hijos.

Act I, Sc. VI

Tirso was a keen student of, and we might say authority on, the psychology of love. He knew the effect of love on human beings, its part as a factor in human life, its foibles, its paradoxes, its complexity. His analyses of this motivating force of human behavior are superb. One of his characters,

85. We have thought it best to include the many unrelated, yet enlightening, references to the attitude of hidalgos toward love in a footnote. Perhaps we shall some day be able to make a complete study of them.

A partial list of references follows:
Doña Jerónima, gives a learned and critical treatise on love in Scene V, Act III, of EL ÁVOR MÉDICO.

Marriages of hidalgos and damas are of the utmost importance in our study of city and court life; first because they give us a picture of the ceremonies and facts about the contracting, arranging, and celebrating of the marriages, and second because the strong

LA PRUDENCIA EN LA MUJER: Act I, Sc. VII, 11.44-46
EL BURLADOR DE SEVILLA: Act I, Sc. XVI, 11.22-24
LOS AMANTES DE TERUEL: (Hartzenbusch) Act I, 11.76-77
AMAR POR RAZÓN DE ESTADO: Act I, Sc. I; Sc. IV
   Act II, Sc. I, 11.72-74
AMAR POR SEÑAS: Act II, Sc. VIII, 11.54-58; Sc. XII.
EL AMOR Y EL AMISTAD: Act III, Sc. IX, 11.90-94
EL AMOR MÉDICO: Act III, Sc. V, 11.21-36
DEL ENEMIGO EL PRIMER CONSEJO: Act I, Sc. VIII, 11.17-20
   Act II, Sc. IV, 1.18
EL HONROSO ATREVIMIENTO: Act III, Sc. VI, 11.20-22
TODO ES DAR EN UNA COSA: Act I, Sc. I, 11.47-52
LA HUERTA DE JUAN FERNÁNDEZ: Act I, Sc. II, 11.140-141
AMAR POR ARTE MAYOR: Act III, Sc. IX, last two lines
   Act II, Sc. II, 11.42-49
QUIEN CALLA OTORGA: Act I, Sc. XIV, 11.102-105
COCHO HAN DE SER LOS AMIGOS: Act I, Sc. I, 11.242-245
DON GIL DE LAS CALZAS VERDES: Act II, Sc. V, 11.102-105
EL VERGONZOSO EN PALACIO: Act I, Sc. XIV, 11.58-60
rule of parents, relatives, and superiors, many times tried to make of marriage an alliance of interest and not of love. It is this opposition to the course of true love which furnishes Tirso much of the clash of wills in his plots.

We shall begin by trying to see a marriage ceremony with its attending festivities. We remember that in LOS AMANTES DE TERUEL, the time for Marsilla's return having passed, Doña Isabel de Segura is obliged to marry Don Gonzalo de Aragón. Lain brings to his master, Marsilla, who is just outside the city when the marriage takes place, the distressing details of the marriage.

Lain says that as he entered the city he saw throngs of people, dressed in holiday attire, rushing gaily through the streets, shouting congratulations. There were bright-colored costumes, horses resplendent in their silver trappings, bonfires, and dashing coaches. Lain continued his way to the house of Rufino and, after having penetrated the press of coaches and people before the door, entered the house, where he found a great company of people brilliantly dressed and wearing precious stones, gold and silver jewelry, and fine plumes. But let Lain tell of the actual ceremony:

En esto, de estotra pieza,
Don Gonzalo de Aragón al Sol dando embidia, llega con doña Isabel Sigura, más hermosa que ella misma, donde aguardaba el Vicario, ella daba a su esposo la mano, y él de la misma manera, y el Vicario les echaba la bendición de la Iglesia.

Page 704, Hartzenbusch; B.A.M.

While, of course, the story of LOS AMANTES DE TERUEL is very old, nevertheless it is safe to assume that Tirso has pictured this wedding ceremony in the manner of seventeenth century weddings in Spain.

However, all weddings were not celebrated on such an elaborate scale. While the weddings of individuals of high rank or great wealth were marked by lavishness and ostentation, the wedding of the hidalgo and dama of average position and means was often very quiet and unassuming. In DESDE TOLEDO A MADRID we see one such wedding described.

Doña Elena, after Don Felipe has expressed a fear that she may forget him during her absence, reassures him by saying that she will be gone only a short time. In these lines she tells him why she is going:

Voy a la corte....... a celebrar convidada

86. See The Short Story in the 17th Century, Caroline B. Bourland; page 23, lines 5-11
De una prima concertada
Una boda prevenida,

..................
No llegará la coche apenas
A San Isidro, la hermita
Que a Manzanares limita...
Márgenes de sus arenas,
Cuando alegres norabuenas
De desposada reciba,
Y entre música festiva,
Mientras que la palma toca,
Desde la mano a la boca,
Libre entre y salga cautiva.

Act III, Sc. III

The purpose of this hasty and quiet marriage
was, we learn, to save money, the ones concerned
feeling that the most ostentatious wedding lasted
only a few minutes and was not worth the great
expense involved.

Doña Elena says that the comparatively cheap
bayeta, or baize, was the most popular dress material
used for such weddings.

The custom of having a patron and patroness,
or god-father and god-mother, as they are sometimes
calles, at the nobleman's wedding found favor with
many of Tirso's characters. The higher the patron's
rank, the more honored and showy was the wedding,
and vice-versa.

The force, and often cruelty, of family authori-
ty and royal authority is in no place better shown
than in the arrangement and contracting of marriages
in the seventeenth century. These contracts were
drawn up and signed by the fathers of the two young people, and without regard, oftentimes, for feelings or previous admissions of love for someone else; the marriages were carried out to consolidate two titles or two fortunes, to make the ties of friendship ties of kinship, or even to repay a debt or a courtesy! It is of little wonder that the romance of youth rebelled against such sordidness of purpose and used its ingenuity and courage to avoid ruined lives and marital shipwrecks which would have been, (and often were) certain had the interest system been allowed to function undefied and unimpeded. The position of the heads of families seemed to be that of Rufino, father of Doña Isabel de Segura, in LOS AMANTES DE TERUEL:

Rufino: ¿Ya las hijas se buscan los maridos, teniendo esto los padres a su cargo? 
Act 1, page 693
Hartzenbusch edition, B.A.E.

We have seen fit to include in the notes the references to the rigorous execution of parental authority in regard to marriages. 87 As one may see

87. The references follow:

*EL CABALLERO DE GRACIA*: Act I, Sc. III, 11. 17-20
*ESCARMIENTOS PARA EL CUERDO*: Act II, Sc. VIII, 11. 12-21
*EL MAYOR DESENGAÑO*: Act I, Sc. XV, 11. 62-65
by consulting those references, some of the young noblemen and ladies acceded to the wishes of their parents or relatives without protest. Others rose in rebellion, and, by secretly pledging their troth to the one of their choice or by some other subterfuge, upset the plans of the designing parents. It all resolves itself, of course, into the question of whether or not Tirso needed a peaceful accession to the will of parents or a determined stand against them to carry out his plot. Yet the two conditions undoubtedly were known at the time and must be explained by the science of human behavior which comes upon its discoveries and explanations of human conduct by a thorough study of tendencies and impulses, both inherited and acquired, of the individual.

We must remember that it was not always the father or mother who forced an obnoxious marriage on their children. If one or both of these parents were dead or absent, family authority was wielded

EL AMOR MÉDICO: Act I, Sc. I, 11. 89-95
QUIEN CALLA OTORGA: Act I, Sc. I, 11. 32-40
LOS BALCONES DE MADRID: Act I, Sc. III, 11. 9-20
AMOR Y CELOS: Act II, Sc. IX, 11. 1-5
NO HAY PEOR SORDO: Act I, Sc. VII, 11. 44-55
DON GIL DE LAS CALZAS VERDES: Act I, Sc. III, 11. 4-9
BELLAGO SOIS, GÓMEZ: Act I, Sc. VII, 11. 46-49
MARTA LA PIADOSA: Act I, Scenes II and XIV
by a brother, sister, uncle, or guardian.

Not always was it the father, brother, or uncle who contracted a marriage of two people who had never seen each other. EN MADRID Y EN UNA CASA presents a young man Don Gabriel, who had accepted a young lady as his bride-to-be because her father had shown him kindness during a visit! Don Gabriel’s servant, Majuelo, is dumfounded:

--- ¡sin haberla visto aceptarla!

Don Gabriel: Cortesías
(de su padre me obligaron
(que al noble siempre prendaron
el cariño), los seis días
que en su casa huasped fui.
Act I, Sc. I

The contracting of a marriage was not just an exchange of verbal promises, but usually involved the signing of written agreements before the public action of the marriage banns. This is well shown in LA CELOSA DE SI MISMA, Act II, Sc. VI, in which doña Ángela announces:

Hoy se tienen de firmar
Las escrituras, mañana,
que es fiesta, su amor sapera
La amonestación primera.

Royalty and those in high position in the kingdom also interfered in private affairs to the extent of arbitrarily arranging marriages according to their

88. See also LOS BALCONES DE MADRID: Act II, Sc. I
whims or to suit some ulterior purpose which they had in mind. Thus we find kings, queens, dukes, and counts promoting marriages in the plays of Tirso de Molina. And, as in the case of the parents' attempts to control the matrimonial market, loyalty sometimes was obeyed and sometimes was not obeyed. 89

The marriage of cousins was common. It was necessary, of course, to get a dispensation from the Pope before cousins could be united. 90

The custom of the bride's dowry was very much in force in Spain at this time. EL CARALLERO DE GRACIA has these lines:

Ricote: Casarte han querido en ella, mas dan dineros con ella, que no hay esposa sin dote.

Act I, Sc. IX

The amount of dowry necessary is indicated in this quotation from LOS AVANTES DE TERUEL:

Rufino (padre de Isabel): ¿Marsilla? es muy noble, Es muy pobre Drusila, y ella tiene Tan poco dote, que a seis mil no llegan, Y para sustentarse noblemente, Conforme lo que son, doze son pocos.

Act I, Page 693, Harzenbusch Edition: B.A.E.

89. See also:

AMAR POR SEÑAS: Act III, Sc. VIII
DOÑA BEATRIZ DE SILVA: Act II, Sc. X
LA GALLEGAMARIHERNANDEZ: Act I, Sc. III
VENTURA TE DE DIOS, HIJO: Act III, Sc. V
AMOR Y CELOS: ACT III, Sc. VI

90. See LA PEÑADE FRANCIA
It is to the credit of Spanish nobleman of this age that they were not all fortune hunters. They realized that the poor nobleman who married a rich woman was liable to a great deal of unhappiness in his married life. As Próspero says in PALABRAS Y PLUMAS:

Que la que es rica y se casa
Con pobre, lleva a su casa
En un marido un criado.

Act I, Sc. I

Bruno also speaks of "maridos comprados" in Scene II, Act I of EL MAYOR DESENGAÑO.

And, in closing this study of marriages in the hidalgo class, let us see what Aurora of QUIEN CALLA OTORGÁ believes is the way to avoid the unhappiness of unfortunate marriages:

Yo sé que en aqueste estado
Pocas mal casadas vieran,
Si los maridos tuvieran
Un año de noviciado.

Act I, Sc. X

Most of the hidalgos of the seventeenth century were good Catholics, and as such adhered in their religious activities and beliefs to the precepts of the church. As this study is not suited to a review of church beliefs and general ceremonies, we shall

91. The more familiar features of the nobleman's religious life are set forth in the following references:

PRÓSPERA FORTUNA DE DON ÁLVARO DE LUNA: Act I, Sc. I, 11. 6-7

LA LEALIDAD CONTRA LA ENVIDIA: Act III, Sc. VII, 11. 3-5
dwell only on the ceremonies of christening and
baptism, the more mundane influences of the nobleman's
religious life, and the interesting bits of inform-
ation pertaining to religion and the attitude toward
it at this time in Spain.

There is a reference to a christening and baptism
in DEL ENEMIGO EL PRIMER CONSEJO. Portillo, a servant,
in speaking of another character of the play, says:

\[
\text{hoy salió}
\]
A ser de un niño padrino,
Y antes que le remojase
En el agua santa el cura
Ordenó que la criatura
Don Lucrecio se llamase.
Act II, Sc. VI

The christening and baptismal ceremonies of a
child of high birth were marked by great pomp and
display of wealth, those attending wearing their
finery, and the instruments of baptism shining with
silver plate. In ADVERSA FORTUNA DE DON ÁLVARO DE
LUNA, the prince, Don Enrique, is baptized:

\[
\text{es que bautizan}
\]
Al príncipe don Enrique,
\[
\text{Tres padrinos, tres señores,}
\]
Han de sacarle de pila,

---

EL CABALLERO DE GRACIA: Act III, Sc. III, 11. 74-76
EL AMOR MÉDICO: Act III, Sc. XVIII, 11. 172-174
QUIEN CALLA OTORGÁ: Act II, Sc. XIII, 11. 15-18
EL CABALLERO DE GRACIA: Act II, Sc. II
NO HAY PEOR SORDO: Act III, Sc. II
Almirante, Condestable,
Y Adelantado.

Act I, Sc. I

In Scene two, Álvaro describes the baptism of Don Enrique:

Cuando el desnudo Infante se miraba
con un ceño arrugar la hermosa frente
de lágrimas los ojos coronaba,
mayorazgo de Adán inobediente;
y apenas del primer borrón se lava
cuando puesto el capillo transparente,
alado Seráín nos parecía
que del trono de Dios se desasía.

After making allowance for the exaggeration,
flattery, and affected polish of Álvaro's speech,
we still see something of the scene at the baptismal
font.

Visits to the shrines of saints had for centuries
been the custom of Spanish Catholics. In the play
DESE TOLEDO A MADRID (Act III, Scenes I & II)
Dona Mayor, Doña Elena, and Don Luis visit the shrine
of the Virgin of Illescas and hear a mass there. The
ladies, on their return, have their hats adorned
with "medidas", which are objects of devotion consist-
ing of ribbon bearing the figure and name of the Virgin
stamped upon them. Often these medidas were of the
same height as the image of the Virgin or the image
of the saint in whose honor they were made.  

Whenever an image of the Virgin purporting to have been the origin of a legend was discovered, it was treated with the greatest care and devotion by royalty, nobility, and common people. The King in LA REINA DE LOS REYES carried one such miraculous image of the Virgin in a special procession, accompanied by the Prince.

Many of the monarchs of Spain and Portugal were deeply religious. Alfonso of Portugal in LAS QUINAS DE PORTUGAL expresses a great belief in the Bible.

Sometimes dignities endowed with incomes were given by the king in the name of the Church to the most loyal and true noblemen.

The Jew was greatly despised by the Catholics at this time, and we see that it would be an exceedingly profane thing to let a Jew enter a Catholic church.

Although superstitions are more rife among the

93. Act III, Sc. III
94. Act III, Sc. II
95. EL CABALLERO DE GRACIA: Act II, Sc. II
96. NO HAY PEOR SORDO: Act I, Sc. IV
serving class of the city, and to a certain degree among the country people, (see Chapter One, pages 26-28), there exist a few common superstitious beliefs among the hidalgos. We shall not consider the miraculous appearances of Jesus, the Virgin Mary, and various saints, which occur in several of Tirso's plays, because they belong properly to the many legends which have their foundation in the strong religious beliefs of the people. Neither shall we consider here the supernatural powers at work in AMAZONAS EN LAS INDIAS, in which the Amazon, Kartesia, has uncanny ability for predicting future happenings, nor the routing of the forces of the Inca king by Saint James and the Virgin in Act II, Sc. V. of LA LEALTAD CONTRA LA ENEVIDIA. Our province is the common beliefs in supernatural influences of the hidalgos and damas of Tirso's time.

We have spoken of unlucky Tuesday in Chapter I, page 37. Don Juan speaks of it again in MARTA LA PIADOSA. 97

The belief that the spirits of the dead have some influence on the living was not confined to

97. Act III, Sc. VI
the servants and country people. (See Chapter I, page 38) Don Martín in DON GIL DE LAS CALZAS VERDES is so confused by the many unaccountable happenings that he says:

No es posible, sino que es
El espíritu inocente
De Doña Juana el que siente
Que yo quiera a Doña Inés.

Act III, Sc. I

A very interesting superstition was that which centered around the stumbling of a horse. The Count of Urgel in QUIEN HABLO PAGó says:

Vengo con algún cuidado
de ver que al partir cayó
mi caballo, y se trató
tan mal, que al fin le he dejado.

Hemos perdido el camino
tres veces, y en la caída
me pudo quitar la vida
mi propia espada. Imagino
que al salir de Zaragoza
vimos los dos escuderos
heridos; necios agueros
son, mas tengo de Mendoza
alguna sangre en mi casa,
y no los puedo excusar.

Act I, Sc. X

It is not clear what "two wounded squires" are meant in the above quotation. It is probably a reference to some local legend of which we have no information. These particular lines bring to mind Washington Irving's "headless horseman."

98. A similar omen is found in LOS AMANTES DE TERUEL:
The omen of bad luck that accompanies the breaking of a mirror was believed by many in Tirso's time, as well as by some in our own time. In LOS AMANTES DE TERUEL the lovers are crossed by Fate, which warns them in many ways. Drusila, Doña Isabel's servant, drops a mirror:

Drusila: ¡Valate Dios por espejo!
Doña Isabel: ¿Quebróse?
Drusila: No ha sido nada.
Doña Isabel: Nada dejes y el cristal está mil pedazos hecho, que ninguno es de provecho; todo me sucede mal.
Act III, p. 707, Hartzenbusch

The legend of LOS AMANTES DE TERUEL goes back many years before Tirso's time, but it is reasonable to suppose that he gave the play the current attitudes and beliefs of his time.

Another warning which Doña Isabel notices is received while she is writing a letter:

Doña Isabel: Aora cayó un borrón; parece que es mal agüero.
Act I, p. 692, ll. 80-81, Hartzenbusch

The belief in the science of astrology and the influence of the stars was held by members of both the royal and the noble classes. This science plays sometimes an important part in Tirso's plays, in that it points out early in the work what is to
However, not all members of royalty and nobility believed in the influence of the stars. Some were just skeptical and believed that those who had faith in astrology were merely eccentric. Robles, of *ADVERSARIA FORTUNA DE DON ÁLVARO DE LUNA*, was one of those who frankly could see nothing in it. 100 Others believed that the science of astrology was contrary and hostile to the doctrine of free will, and, as good Catholics, could not subscribe to it. Federico, the Emperor in *DEL ENTENIDO EL PRIMER CONSEJO*, was one of this latter class.

One other omen of the skies was unusual behavior of the sun. Doña Sol, of *LA ROMÉRA DE SANTIAGO*, says:

Que siempre fue mal agüero
Sangriento eclipse en el sol.

---

99. References to belief in astrology:
*LAS QUINAS DE PORTUGAL*: Act II, Sc. VIII
*QUIEN HABLÓ PAGO*: Act II, Sc. VII, 11. 15-17
*VENTURA TE DE DIOS, HIJO*: Act II, Sc. IV, 11. 45-48
*LA REINA DE LOS REYES*: Act III, Sc. I; Sc. II
*AMAR POR RAZÓN DE ESTADO*: Act I, Sc. VI

100. *Act I*, Sc. V, 11. 73-80


102. *Act II*, Sc. VIII, 11. 142-143
The conventionality of description which emphasizes the complexity and insincerity of city life has been discussed in pages 1-7 of this chapter. However, this conventionality fails to bring out the more interesting and unique features of life in the city. For an insight into the diversions and intellectual interests of the city people we find that the speeches of characters describing some event, oftentimes a speech which carries forward the development of the plot, yield the fresh and most complete information. Purely descriptive passages are too often entirely conventional.

Riding about the city in coaches was so popular that it was almost a vice. Tirso mentions it so often that one is led to believe that the young people, in particular, of Madrid, spent the greater part of their time "chohizando". Tomasa says in these lines taken from LA HUERTA DE JUAN FERNÁNDEZ:

Porque en naciendo, se mece
En un coche en vez de cuna,
Con que a madurarse basta,
Cochizando de día y noche;
Que, en fin, doncellas en coche
Son ciruelas en banasta.
Act I, Sc. I

And Don Gregorio says in BELLAGO SOIS, GÓMEZ:
gocen dichosos amantes
el frecuentado bullicio
de tanto coche que al Prado
trasladaron los Eliseos.
Act II, Sc. X
The servant, Chinchilla, tells a lot of things about Madrid; among them these observations on the use of coaches are found:

La multitud de los coches,
En Egipto fuera plaga,
Si autoridad en Madrid.
No se tiene por honrada
Mujer que no se cochea;
Y tan adelante pasa,
Que una pastelera dicen
Haber comprado una caja,
Tirada de dos rocines
Que traen la harina que gasta,
En que sábados y viernes
Se pasea autorizada;
Pero en viniendo el domingo,
Hasta el fin de la semana,
Trueca el coche por el horno,
Y el abano por la pala.
Los mozos que pastelizan,
Son cocheros por su tanda;
Con que nuestra pastelera
Va, aunque gorda, sancochada.
No hay mal que por bien no venga:
Dígolo, porque afrentadas
Las damas de andar a pie
Salen menos de sus casas.
Una premática nueva
Ha salido de importancia,
En materia de reforma.

Mandan que todos los hombres
Que de cincuenta no pasan,
Cuando en coches anduvieren,
No puedan llevar espadas.

Do
Rodrigo: ¿Por qué?
Chinchilla: Danlos por enfermos,
Y quieren por esta causa,
Que se entienda andar en coches
Lo mismo que andar con bandas.
Han replicado los mozos
Que como ha tanto que andan
En coches, no tienen uso
De caballos, ¡qué ignorancia!
Por lo cual se les concede
Que por cuatro meses vayan
En sillones o en jamugas,
Excusando que no caigan.

Act I, Sc. VII
We see, by the above-quoted passage that things were in rather bad shape if even the young soldiers had forgotten how to sit a horse because of addiction to the more womanly mode of travel -- the coach.103

Hunting had gained much favor with the city women and women of the court. The vogue seems to have spread from Italy to Spain. Doña Ana of BELLACO SOIS, GÓMEZ defends her taste for hunting in this manner:

Porque en Italia no es nuevo:  
las mujeres de alta sangre  
desmentir, ocios molestos  
en la caza y en los libros,  
porque dé pocos sabemos,  
de las prendas de mi hermana,  
que no alcancen, cuando menos,  
a entender letras latinas  
y ejercer por pasatiempo  
ya el cañón, que imita al rayo;  
y ya el venablo y ya el acero.  
Act I, Sc. V

The beauty and charm of women were objects of greatest interest for the young man of the city. He led a life of ease and license which had a tendency to make the age effeminate, a common observation of the time, as has been pointed out earlier in this chapter. The forbidden fruits of love were a temptation which he could not resist. As Laureta of EL MAYOR DESENGAÑO says of a young hidalgo:

Agarra una señoría.  
Visita esposas de grandes  
Act I, Sc. XV

103. Other references to this fashion of the day:  
LOS BALCONES DE MADRID: Act II, Sc. III  
DESEDE TOLEDO A MADRID: Act II, Sc. II
The young nobleman went to church to worship, but the objects of his adoration were not divine but human. Luzón, Don Vicente's servant in LA VILLLANA DE VALLECAS, satirizes the life of a young man of the time in Scene I, of Act I. He says that the young hidalgo sallies forth in the early part of the evening to engage in some card game in which he usually loses a fair sum of money, then returns to have supper at a late hour, goes out again almost at dawn to call on his mistress, gains entrance to her house with a master key. They have a repast of some kind and remain there until daylight when the young man arises to attend mass. In the church he kneels on his glove during prayer while his eyes are roving about, to ascertain whether Doña Brigida is there. If she is, he tries to catch her eye. If she does not look at him, he sighs. The service concluded, he waits outside the church while the ladies come out, observing that Doña Clara is well dressed, wondering whether Doña Inés is showing him any favor, and trying to decide whether the ladies he does know are beautiful or not.

To Luzón's pointed and rather severe burlesque, Vicente makes this answer:

Lo que se usa, no se excusa.
Eso se usa.

The importance and beauty of a church was
judged by the young men of the city on the basis of the number of beautiful ladies who attended.

Don Sebastián and Don Jerónimo of LA CHLOSA DE SI MISMA are waiting outside La Vitoria, a fashionable church in Madrid:

Don Sebastián: Pero ya de misa salen: Pasad la lengua a los ojos, Si en hechiceros despojos Cuerdas resistencias valen Contra vitoriosas llamas.

Don Jerónimo: Es esta iglesia una gloria De belleza.

Act I, Sc. IX

The custom of talking through the reja at night with the ladies of the palace has already been discussed.\textsuperscript{104}

The economic condition of Spain in Tirso's time, combined with the status of society, offered him an opportunity for observation and satire.

In the household of the king there were certain tendencies to exchange the names of the officials for more high-sounding titles. Calvo, the gracioso

\textsuperscript{104.} For further references, see:

\textit{EL PRETENDIENTE AL REVES:} Act II, Sc. XV, 11. 101-104

\textit{CAUTELA CONTRA CAUTELA:} Act I, Sc. II, 11. 121-122

\textit{LA GALLEGA MARI-HERNÁNDEZ:} Act I, Sc. II, 11. 14-16
of PRIVAR CONTRA SU GUSTO points this out:

Que me den
Cargó que imite a mi humor.
Ha dado en mudar los nombres
El palacio a sus oficios,
En nuestra España novicios;
Ya llana a sus gentilhombres
Acroyes; y hay sanservan,
Furriel, costiller, salsier,
Guardamangel, sumiller,
Panatiel, que guarda el pan,
Y otros mil.105

Act II, Sc. VIII

In regard to the disrupted state of affairs in Spain, Tomasa, Doña Petronila’s maid in LA HUERTA DE JUAN FERNÁNDEZ, offers this explanation:

¿Por qué pensais vos que España
Va, señor, ten decaída?
Porque el vestido y comida
Su gente empobrece y daña;
Dadme vos que cada cual
Comiera como quien es,
El Marqués como marqués,
Como pobre el oficial.
Vistiera el zapatero
Como pide el cordobán
Sin romper el gorgorán,
Quien tiene el caudal de cuero.
No gastara la mulata
Manto fino de Sevilla,
Ni cubriera la virilla
El medio chapín de plata,
Si el que pasteliza en pelo,
Sale a costa de gigote,
El domingo de picote,
Y el viernes to terciopelo;
Cena el zarrador besugo,

105. Acroye—obsolete name for a gentleman of the king’s household.
Furriel—one who had charge of the king’s mews.
Sumiller—chief of several offices in the palace.
Y el sastre come lamprea,
Y hay quien en la corte vea
Como a un señor al verdugo;
¿Qué perdición no se aguarda
De nuestra pobre Castilla?

In this year of our Lord, nineteen hundred thirty-one, these words of Tomasa sound strangely familiar, coming as they do from the seventeenth century. The same explanation of an economic depression as the result of the people's living beyond their means is heard today.

Fiestas of the hidalgo class in the city were more elaborate than those celebrated by the lower classes of the city and more formal and sophisticated than the fiestas of the country people.

The fiesta which followed an important wedding was one which required great preparation. The king in LA PEÑA DE FRANCIA says:

Haced que apreste fiestas Salamanca

106. gorgorán—a kind of silk program.

virilla—an ornament of gold or silver formerly worn on the shoes.

gigote—a dish of any kind of minced meat.

picote—a rough cloth made of goat skins, but more often a kind of lustrous silk cloth

zurrador—a hide tanner

besugo—a kind of fish

lamprea—a kind of fish
The celebration which accompanied the marriage of Doña Isabel de Segura and Don Gonzalo de Aragón in LOS AMANTES DE TERUEL has been described in the section on hidalgo marriages in this chapter.

Deeds of daring and exploits of arms marked many of the more important fiestas. The young noblemen were eager to show their skill in these affairs. Don Felipe of DESDE TOLEDO A MADRID illustrates the typical attitude of the hidalgo:

Don Alonso: ¿A qué vais a la corte?
Don Felipe: No a pretensión que me importe: Soy mozo, y no se perder. Fiestas que ilustran hazánas Con que España alegre está: Convida a toros Freda, Y el Brasil pone las cañas; Quisiera dar a un rejon Crédito delante el Rey.

Doña Beatriz de Silva, of the comedy bearing her name, exclaims:

¡Bravas fiestas, diestras cañas, Valientes toros!

Doña Inés: Los hijos, Beatriz, de las dos Españas, Aún hasta en los regocijos Se entretienen con hazanas.

The repeated mention of the bull-fight shows us something of the popularity of that sport. MARTA LA PIADOSA, Act I, Scene IX, describes very well the
place, the crowd, and the enthusiasm of a bull-fight in the ring at Illescas.

Oftentimes there were fiestas in the nature of private parties. These were more common among the principals of the kingdom. In CELOS CON CELOS SE CURAN, the Duke gives such a party.107 There are flowers, music, dancing in the salon,—the men very gallant in their costumes, the women beautiful and elaborately dressed.

At many fiestas the presentation of a comedy was the feature, pleasing the people with its wit and music.108

Among the favorite games of the hidalgo class we must list first the class of diversion which makes great appeal to all types of people, no matter what their rank in society may be: card playing. There are frequent references to the different kinds of card games in which the noblemen and ladies indulged109

108. See EL VERGONZOSO EN PALACIO: Act II, Sc XIV
   In the same scene, lines 3 and 4, a reference to fiestas of carnival season is found.
109. See BELLACO SOIS, GÓMEZ: Act I, Sc. III
   LA VILLANA DE LA SAGRA: Act I, Scenes I&II
De los sentidos banquete,
De los gustos ramillete,
Esfera del pensamiento;
Olvido de los agravios,
Vanjar de diversos precios,
Que mata de hambre a los necios
Y satisface a los sabios.

EL VÍRGONZOSO EN PALACIO: Act II, Sc.XIV

The above-quoted passage from Tirso de Molina is an indication of the tremendous part which the drama had in the life of the seventeenth century in Spain. We cannot fully appreciate its importance. The plays of the period were always a diversion: if they were good the audience received them well; if they were bad the spectators expressed their disapproval in unmistakable tones and actions. "The audiences were often unjust and noisy, and always hard to please."

The mosqueteros, or infantry, as the rough and boisterous crowd who stood in the patio or pit were called, constituted, as Ticknor says, the most formidable and disorderly part of the audience, and were especially feared by both author and actor, for upon their whims the success or failure of a comedia generally depended. Many are the complaints made, by even the greatest dramatists, of the injustice and turbulence of these spectators. "110 Lope de Vega had a bitter contempt for the vulgo, and Alarcón

110. Rennert, HA: The Spanish Stage, New York, 1909, page 117
A charming and simple game was one which involved flowers and fruits. That it was sometimes played is attested by this suggestion of Doña Lorena in _EL MAYOR DESENGANÓ_

Bien podremos
Pasar jugando a las flores.
Act I, Sc. XIV

Throwing snowballs was another popular sport in season. A gathering of nobles and ladies in _QUIEN CALLA OTORGA_ starts throwing snowballs, and many little messages are conveyed and feelings of admiration revealed by means of this diversion.

110. Act I, Scenes VIII, XII, and XV
En la comedia los ojos
No se deleitan y ven
Mil cosas que hacen que esten
Olvidados sus enojos?
La música no recrea
El oído, y el discreto
No gusta allí del conceto
Y la traza que desea?
Para el alegre, no hay risa?
Para el triste, no hay tristeza?
Para el agudo, agudeza?
Allí el necio, no se avisa?
El ignorante, no sabe?
No hay guerra para el valiente,
Consejos para el prudente,
Y autoridad para el grave?
Moros hay si quieres moros;
Si apetecen tus deseos
Torneos, te hacen torneos;
Si toros, correrán toros.
Quieres ver los epitetos
Que de la comedia he hallado?
De la vida es un traslado,
Sustento de los discretos
Dama del entendimiento,
De los sentidos banquete,
De los gustos ramillete,
Esfera del pensamiento,
Olvido de los agravios,
Manjar de diversos precios,
Que mata de hambre a los necios
Y satisface a los sabios.

EL VERGONZOSO EN PALACIO; ACT II, SC. XIV.

The above-quoted passage from Tirso de Molina is an indication of the tremendous part which the drama had in the life of the seventeenth century in Spain. We cannot fully appreciate its importance. The plays of the period were always a diversion: if they were good the audience received them well; if they were bad the spectators expressed their disapproval in unmistakable tones and actions. "The audiences were often unjust and noisy, and always hard to please."
The mosqueteros, or infantry, as the rough and boisterous crowd who stood in the patio or pit, were called, constituted, as Ticknor says, the most formidable and disorderly part of the audience, and were especially feared by both author and actor, for upon their whims the success or failure of a comedia generally depended. Many are the complaints made, by even the greatest dramatists, of the injustice and turbulence of these spectators." Lope de Vega had a bitter contempt for the vulgo and Alarcon despised them.

Let us make a review of the component parts of the theater and audience which heard the plays of Lope, Tirso, Alarcon, and Calderon. Rennert, in speaking of Roque de Figueroa's addressing the audience in a Loa, says:

"He speaks in turn to the spectators in the different parts of the theater: the bancos were back of the standing place of the mosqueteros in the pit, the gradas were the rising seats on the sides, the aposentos were rooms whose windows extended around the three sides of the court-yard in different stories, the uppermost being the desvanes. These were occupied by the persons of both sexes who could afford such a luxury, as Ticknor says, and who not infrequently thought it one of so much consequence that they held it as an heirloom from generation to generation. Even the court poet, Calderon, did not consider it beneath him to beg the indulgence of the mosqueteros.

Nor were the women who attended the theater any more orderly or charitable. Of course I do not refer here to the more respectable who

110. Hugo Albert Rennert: The Spanish Stage; (New York, 1909.) page 117.
occupied the boxes or aposentos and who generally went masked. But the motley crowd that surged into the cazuela, (stewing-pan), which men were not allowed to enter, was no less disorderly than the "infantry" of the patio, so that an alguacil, or peace officer, was always stationed in the gallery to keep them within bounds. Here no woman with any regard for her reputation entered unmasked. Like the mosqueteros, these denizens of the jaula, or cage, as it was also called, pelted the actors with fruit, orange-peels, pepinos, (cucumbers), or anything they found at hand, to show their disapproval, and generally came provided with rattles, whistles, or keys, which they used unsparingly. Roque de Figueroa, of the Loa above mentioned, addresses them:

Damas que en aquea jaula
Nos dais con pitos y llaves
Por la tarde alborreada,
A serviros he venido,

thus showing the awe in which even the most famous players held these mugercillas. Indeed, Roque's prayer, begging the indulgence of his unruly auditors, is the best evidence of the character of this vulgo, before whom the works of the greatest dramatists of Spain were represented.

All of this gives us something of a background for our understanding of Tirso's references to the state of the drama in his time.

Tirso refers to his composition, in Toledo, of EL CASTIGO DEL PENSEQUE, in Act I., Scene VIII., of QUIEN CALLA ORTOGA.

It is the only reference noted in which he makes mention of one of his own plays. Chinchilla, the servant, says to Don Rodrigo:

lll. Idem, pages 118-120.
Hizo un diablo de un poeta
De tu historia o tu desgracia
Una comedia en Toledo,
"El Castigo" --- intitulada,
"Del Penseque," que ha corrido
Por los teatros de España,
Ciudades, villas y aldeas;
Y aunque ha sido celebrada,
Todos te echan maldiciones,
Porque siendo español has
Afrontado a tu nación.

Tirso recognized the plagiarism of some of his unscrupulous contemporaries and condemns this pernicious practice in Act III., Scene 112.

XIII., of LA VENTURA CON EL NOMBRE Two shepherds, Tirso and Corbin, are talking, and it seems that Fray Gabriel Tellez is speaking through his rustic character, Tirso:

Si salgo desta marana,
He de her una comedia.

Corbin: A vos nunca os faltan trazas.

Tirso: No las hurto como algunos.

The great master dramatist, Lope de Vega, was respected and praised wherever good drama was known and revered. LA FINGIDA ARCADIA makes reference to Lope de Vega in several places. In Scene I., of Act I., the Countess Lucrecia has been reading some verses of Lope and says to her servant, Angela:

112. Allusion to the epigram in the form of a "vitor" which was composed against Tirso de Molina and Don Juan Ruiz de Alarcon is seen in lines 39-55, of Scene II., Act I., of LA VENTURA CON EL Nombre.
No se pudo decir más; hasta aquí la pluma llega.

Angela: Pluma de Lope de Vega la fama se deja atrás.

Lucrecia: Prodigioso hombre! No se que diera por conocéle!

A little later in this scene, after Angela has finished describing the glories of Spain, Lucrecia says:

Di patria ilustre también de Lope, y diráslo todo.

This first scene of Tirso's COMEDIA FAMOSA DE LA FINGIDA ARCADIA is notable for its examination, in the manner of the search made by the Curate and the Barber of Don Quijote's library, of the works of Lope de Vega. Lack of space forbids our setting down here the interesting and enlightening comments on the total number and on each of the works as they are brought forth from the book-case in the Countess Lucrecia's garden.

At the end of Tirso's LA FINGIDA ARCADIA: agradece Tirso a la Vega de España la materia que en su libro dio a nuestra Fingida Arcadia.

In the play, EN MADRID Y EN UNA CASA, we learn that Lope is dead and that Don Gabriel and Pacheco are discussing the future of the stage, Pacheco just having spoken of

La casa de comedia,
Que en esta misma acera,
Porque Apolo la cursa, es cuarta esfera.

113. Cervantes, Don Quijote, Primera Parte.
114. The works mentioned in these lines are: El Labrador de Madrid; La Angelica; La Dragonetea; Rimas; Jerusalen; El peregrino; Selvas de Aventuras; Los Pastores de Belen; Filomena; La Arcadia.
Don Gabriel: Hailas buenas ahora?

Pacheco: En ellas, como en todo, se mejora; Puesto que fui muerto, Dudoso este el teatro de su acierto.

Gabriel: Gran pluma le ha faltado!

Pacheco: Fue prodigioso y poco celebrado, Si con su invento miden Sus elogiosas.

Gabriel: Nunca las olviden Los bien intencionados; Que sin el quedan viudos los tablados.

Tirso, in some places, refers to usages of the theater in his time and earlier. For example, Don Juan is about to draw his dagger in anger against Doña Elisa in LOS BALCONES DE MADRID, but she scornfully quells him with these words:

A la daguita La mano? Oh que singular Paso para una comedia De las de veinte años ha! ACT I., SC. X.

In Scene XIV, Act III, of this play, Doña Elisa is about to hide something in her sleeve, but her servant, Leonor, reminds her that it is an old device in the comedies which Don Pedro, Elisa’s father, knows very well because he sees them all.

A reference to Coromina Bermúdez’s "Nise Lastimosu" and "Nise Coronada" is found in SIMPLEMENTE AYUDA LA VERDAD. Tristan says:

Ya en público teatro, coronada Reina de Portugal, después de muerta, Fue la divina doña Inés jurada, de telas de oro y de dolor cubierta; ACT I., SC. X.

An allusion to Agustín de Rojas' El Viaje Entretenido is seen in Act III., Scene XII., of El Celoso Prudente.
The privilege of talking with lords and even kings was one granted to lackeys and graciosos only by the comedies. This permission to step over social and caste boundaries is common in the plays of the Golden Age.

We find only a few references in Tirso de Molina's plays to forms of literature other than the drama and to writing. Tirso must have been fond of Cervantes' Don Quijote, since he speaks of it with such evident appreciation and sympathetic interest in EL CASTIGO DEL 116.

PENA y LA FINICIDA ARCADIA.

Very flowery embellishments and unique metaphors marked the writing of the period. The people of the time recognized this fact. The Duchess in AMOR Y CELOS became very much interested in Carlos because the note he wrote to her was without

los intrusos rodeos
Que agora usan escribir.

ACT I., SC. VI.

115. References to this licitness are:
116. Act I., Scene IX., II. 1-10.

Isolated references to plays and to the stage may be found in the following plays:
Bellaco Sois, Gomez; Act III., Sc., IV., 11. 61-72.
El Vergonzoso En Palacio; Act II., Sc. IX., 11. 10-13.
La Firmeza En La Hermosura; Act I., Sc.I., 11. 141-
La Colosa de Si Miren; Act III., Sc. XIII.
Quien Calla Ortiga; Act. I., Sc. VII., 11. 61-84.
Amar Por Sonas; Act III., Sc. XXV., 11. 17-20.
Bad comedies are consigned to Hell in Act III., Sc. no III., of
LA FINIIDA AGRARIA:

In LA FINIIDA AGRARIA in which bad comedies are condemned to
eternal fire, idle, trite, and impertinent words are sent to purgatory:

Pinoso:    Pecados verbales
con las palabras ofensas,
quen fuego han de purgarse;
 vocablos impertinentes,  
quen fuera de sus lugares
sientan, como llama húdica;
son los que en nuestro lenguaje
proponen los adjetivos,
latinizan el romance
y echan al verso a la poesía,
corno oración de pedante;
Dícan que está en el infierno
la única desventurante,
que introducir nuevo secto
no es digno de perdón.
Tenen en el purgatorio
sus discípulos secuaces,
por no pecar de valiencia,
sus más son ignorantes.

Xeverio:   Y quien son?

Pinoso:    Esto es Condor,
aquél se llama Brillante,
Esalo aequal y sedentario
el otro; aquel es Galante,
Cristal animado el otro;
Hiperbolo, Palable,
Palaceto, Ciro, Serulico,
Crepuscular y Frespante
varrieron con contricción,
y quisieron esmurrience,
mas no tuvieron lugar.

ACT III., Sc. III.

Only general observations could be made on the attitude of wife
toward husband and husband toward wife in the Spain of the seventeenth
century. *Rosa Maria of ESCARMUCHARS PARA EL CUERO* reminds her husband
that as a Christian he cannot forsake her and their child for another
118.
woman.

In the event of the death of her husband, every respectable
woman wore mourning for at least a year. This custom was emphatically
119.
upheld and encouraged by Queen Dona Maria of LA PRUDENCIA EN LA MUJER,
120.
and was observed by the Countess in EL CASTIGO DEL FIRMEZUE.
Chapter Two, City

"In the seventeenth century the despotism of monarchs divinely appointed to be the instruments of God's wrath on earth was accepted as the highest possible form of human government." 121

"Reason of State' figures as a justification for acts that otherwise might appear immoral; monarchs are not bound by their treaties, nor can they be required to pay the debts of their predecessors." 122

That the people of that century firmly believed in the divinity of kings is at once apparent when one reads the plays of Tirso de Molina.

Don Álvaro in ADVIERSA FORTUNA DE DON ÁLVARO DE LUNA says:

\[\text{y si el hombre es breve mundo,}\\ \text{obra de mano divina,}\\ \text{pequeño Dios es el rey;}\]

\[\text{Act III., Sc. XVI.}\]

Ruy Lopez de Avalos in PRÓSPERA FORJUNA DE D. ÁLVARO DE LUNA affirms that

\[\text{alguna dichad oculta}\\ \text{vive en los reyes.}\]

\[\text{Act I., Sc. XI.}\]

121 David Ogilvie, Europe in the Seventeenth Century; London, 1925, T.C. Black Ltd., page 518.

122 Idem, page 201.
It was to trespass on a secret province to inquire into or question the feelings, beliefs, and actions of the king. The same Don Álvaro ADVERTA FORTUNA DE D ÁLVARO DE LUNA asserts that

Sentimientos y cuidados
de los reyes son sagrados
de tal deidad, de tal precio,
que no los ha de juzgar
la plebe, ni discurrir
sobre el obrar y sentir
de su rey. 123

**Act II., Scene I.**

The "razón de estado", or "reason of State", was the king's license to do pretty much as he pleased.

As the Count in **LA MUJER POR FUERZA** asks:

¿Un rey donde no fue siempre creído?
¿Quién le daría fe, si el sólo jura?

The Queen in **QUIEN HABLO PAGÓ** explains the system to Baco in these words:

No se entienden con los reyes
los leyes, que su derecho
consiste siempre en el hecho
de las armas, no en las leyes.
Esta es la razón de Estado
que ensancha las monarchías.

**Act II., Sc. IX.**

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123 For further references to the belief in the divinity of kings see:

**LA MUJER POR FUERZA**; Act III., Sc. V., line 1.
**Siempre Ayuda la Verdad**; Act II., Sc. XI.
**Próspera Fortuna de D. Álvaro de Luna**; Act I., Sc.XI.
**En Madrid y en Una Casa**; Act I., Sc III., 11 3-6
**El Burlador de Sevilla**; Act I., Sc VII 11 9-15
**Amor Por Arte Mayor**; Act I., Sc. I., 58-60.
And, Cesar reminds us in CAUTELA CONTRA

CAUTELA:  

el Rey
Es un dios, aunque pequeño
De nuestras honras es dueno:
Su gusto es su misma ley. 124
Act II., Sc. XXIV.

If a nobleman displeased the king, he was fortunate to escape with only the loss of his property and privileges.

Vengése el Rey con quitarlo
Los estados y opinión.
AMAR POR ARTE MAYOR, Act I., Sc.I.

The King and Queen were objects of the highest respect and most faithful allegiance. As long as the people would believe them to be the agents of God on earth they were assured of the respect and support given to sacred institutions.

One of the greatest offences that a nobleman could commit was to draw his sword against another in the presence of the king. The enmity existing between Don Álvaro and Don Ugas flares up as they are before the king in LA GALLEGA MARÍ HERNÁNDEZ but Don Álvaro restrains himself saying:

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124 Other references to the exercise of the law through razón de estado are:
La Mujer Por Fuerza; Act I., Sc. XIII., 11. 85-88  
Amar Por Sombras; Act II., Sc. I.  
To kill or wound a person in the palace was a serious thing. Lísandre, of _El Honroso Agravamiento_, was so unfortunate as to dispose of an enemy in that sacred place.

_Lísandre:_ Pasóle el pecho, salga por la herida el alma que a mí honra fue altrevida. Dentro en palacio estoy, delito grave es el que he cometido.

_Act I., Sc. XIV._

To flee the wrath of the king for whatever offence one committed was not only the most expedient thing but also the accepted thing to do in order to acknowledge that his pleasure was law. As Otón says in _La Ventura con el Hombre_:

_Escenas:_

_Huir los impuestos reales_

_Es hazaña en los leales._ 126

_Act II., Sc. XV._

125 See also Del Enamigo el Primer Consejo; Act I., Sc. I., 11. 12-21.

126 Other references to the respect and allegiance due to the king are: Privar Contra Su Gusto; Act III., Sc. II., 11. 37-40

La Gallega María Fernández; Act I., Sc. I., 11. 9-12, 47-48

Próspera Fortuna de Don Álvaro de Luna; Act II., Sc. XVIII. 11. 1-11; 20-23

Amor y Celos Hacen Misterios; Act III., Sc. VI., 11. 41-44.
We must not forget that the Queen was also an object of respect and reverence in the seventeenth century. The play, DOÑA BEATRIZ DE SILVA, illustrates the homage paid the queen. In Act I., Sc. XII., she is returning to her country after a visit to a neighboring kingdom. Pedro Girón is arranging the reception for her, and says to the king:

Mando, Señor, Vuestra Altresa,
todos los grandes salir
si tienen de recibir
la Reina, que a entrar empieza
en Castilla, y ya estará
en el río que divide
los reinos.

Of the privileges granted by the king, one of the greatest was that of wearing the hat in his presence. Originally this was granted only to the twenty-five Grandes of Spain, but the privilege was extended to include other noblemen as time went on.

Don Ramón Losana in Tirso's play, LA REINA DE LOS REYES, (Act III., Sc. IV.), has taken off his hat in the presence of the king:

El Rey Fernando: Don Ramón.

Losana : Señor.

Fernando: Cubríos.

Losana : Es contra todas las leyes del real decoro, señor.

Fernando: Cubríos por defensor de la Reina de Los Reyes.
Sometimes the king granted this prerogative, not for achievement or for the accomplishment of a noble deed, but merely because of his affection or friendship for one of his subjects, as in PROSPERA FORTUNA DE D ALVARO DE LUNA he says to Ray Lopez de Avalos:

Cubrías, dadme contento.

Act I., Sc. III.

Another way in which the king honored a few of his subjects was in requesting that they sit down while talking to him. Don Alvaro in PROSPERA FORTUNA DE D ALVARO DE LUNA feels himself unworthy of such an honor and replies:

Senor,
Sentarme sera favor desproporcionado.

Act I., Sc. X.

A prisoner did not ordinarily have the right to speak personally with the king, but Don Alvaro, who incurred the king's displeasure in ADVERSAS FORTUNAS DE D ALVARO DE LUNA, begs his majesty's indulgence, saying:

Rey don Juan, Rey mi senor,
perdonad si preso os hablo,
que este privilegio tienne
quiern esta preso en palacio.

Act III., Sc. XIX.

The other references to this privilege are included here:
Colos Con Colos Se Curan; Act II., Sc. II., ll.1-5

El Burlador de Sevilla; Act III., Sc. XVII., ll. 1-2.
Another offence was to speak boldly out of turn while another nobleman was talking to the king. Don Diego Tenorio allowed himself to be so carried away by his emotions that he interrupted Octavio as he was talking to the king. His highness promptly rebuked Tenorio:

Don Diego!

Quien eres que hablas en la presencia del Rey de esa suerte? Act I., Sc. XVII.

We found in our study of country characters in Tirso, de Molina that they revealed their attitudes toward hidalgos, in most instances, as they came in contact with them. The hidalgos, we find, betray their feelings toward the villano, not only as they meet up with him, but also as they speak of him, his family, or his companions, among themselves.

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General, unrelated facts and observations on royalty are contained in the following references:

Act II., Sc. V., ll. 9-10.
La Mujer Por Fuerza: Act I., Sc. XIII., ll. 143-150.
En Madrid y En Una Casa; Act I., Sc. IX., ll. 9-12.
Siempre Ayuda La Verdad; Act II., Sc. III., ll. 16-18.
Cautela Contra Cautela; Act I., Scenes VIII., and X.
Act II., Scenes XXII., XXIII., XXIV., XXV.
The most noticeable phase the hidalgo's attitude is his antipathy or scorn for the villano. The countryman or countrywoman's ignorance, rudeness, and lack of culture, are targets for the city dwellers' sharpest thrusts, especially if the city characters find the country people unwilling to code to any plan which they may have. The latter observation is especially true in Act II., Sc. II., of ANTONA GARCIA. Don Juan de Ulloa and Dona Maria Sarmiento are exhorting the country people to support the pretenders to the throne of Spain, Alfonso and Juana, the daughter of Enrique. Because the country folk believe that Alfonso and Dona Juana are more Portuguese than Castillian, they refuse to support them. Thereupon Dona Maria Sarmiento launches into a torrent of abuse, calling the country people barbarians and otherwise insulting them.

There are other evidences of the nobleman or lady's unjust labeling of things distasteful or obnoxious as "villano." 123

Sirena, a dama in EL PRETENDIENTE AL REVES, observa:

Que desde que nacio, fue
La malicia labradora.

Act I., Sc. I.

123 See Amar Por Arte Mayor; Act III., Sc. VII., ll. 1-11.

EL Pretendiente Al Reves; Act III., Sc. V., ll. 42-45.
If the hidalgo's attitude is not antipathy it is often one of indifference. Basco says in ANTONA GARCIA:

Bien es verdad que lo impede el plebeyo y labrador, pero pecheros villanos de poca importancia son.

Act. I., Sc. VII.

Whatever the quality or degree of the hidalgo's antipathy, it was of such a nature as to cause him often to refuse aid to the low-born man. Carlos, of Amor y Celos, in speaking of a villano to the Duchess, says:

Si vos amparo le dais .......

Duquesa: Yo no le doy a un villano.

Act III., Sc VI.

The hidalgo class believed in keeping the lower classes segregated. Don Francisco, in Todo es Dar en una cosa, in speaking of the arrangement of the village of Trukillo, says that in the upper division of the village live the nobles apart, while the lower section is the district of "la plebe." 129

129 Act I., Sc., XII.

See also Amar por Senas: Act I., Sc., XIII., 11, 34-42., in which mention is made of the nobles of France who live in castles and chateaux to avoid the "bullicio de la confusion plebeya."
The hidalgos feared the opinion and gossip of the lower class. Not that the villano was ever right in his judgment, of course, but he was to be feared because he and his fellows made up a body which was a source of public opinion.

el vulgo que condena
siempre por sus presunciones,
sin que la verdad entienda. 130.

It would not be telling the whole story to say that the only attitude which the hidalgo held toward the villano was one of antipathy or indifference. There is evidence in Tirso de Molina's plays to show that the hidalgo and dama not only could be fair to the lower class but even show genuine admiration for the villano's good qualities.

In fairness to Don Juan de Ulloa in ANTONA GARCIA we must say that he did not heap abuse on the people for their refusal to support Alfonso and Juana as Dona Maria Sarmiento. He asks:

Como sabrá el labrador
entre el azada y los bueyes
puntos que el jurisprudento
con dificultad entiende?

130 El Conde de Urgele in Quien Habla Pago: Act III., Sc. X.
See also El Honroso Atrevimiento: Act III., Sc. VI., li. 10-13

131 Act II., Sc II
In those days of few communication facilities and poorly developed educational opportunities, Ulloa's question is not unfair.

Francisco de Caravajal in AMAZONAS EN LAS INDIAS sees the weakness in hidalgo speech and remarks:

\[ \text{vocablos con gudejas son los que el vulgo autoriza.} \]
\[ \text{Act II., Sc. III.} \]

At times the nobility believed that the plebian class was not so bad after all and that it actually has good qualities. Clemencia, a dama in VENTURA TE DE DIOS, HIJO, says:

\[ \text{que tal vez en el villano se hospeda la cortesia mejor que en la sangre clara.} \]
\[ \text{Act I., Sc. XVI.} \]

Pinardo of ESTO SI QUE ES NEGOCIAR, in speaking of Leonisa, a mountain girl, admits that

\[ \text{La virtud es calidad. 132} \]

And even Don Juan Tenorio, who should know something about honor because he destroyed so much of it, says:

\[ \text{el honor se fue al aldea huyendo de las ciudades. 133} \]

\[ \text{132 Act III., Sc. I.} \]
\[ \text{133 El Burlador de Sevilla; Act III., Sc. III.} \]
Tirso de Molina was interested in places. Whether his surroundings were rural or urban at any particular time, he found the aspects of life and movement around him extremely fascinating.

The cities of Spain were interesting to him, as they concerned his life work which was, we must keep in mind, primarily the work of the Church in which he occupied, for the greater part of his life, a place of prominence and importance.

But city life was interesting to him in its own way. He was a man of high intelligence and keen discernment. Quite apart from his duties as a clergyman he analyzed human beings in their relations to social situations as he found them in the urban centers. He was a student of normal human adult psychology in a day when that valuable science was unknown.

We believe that he saw more that was weak in city life than he saw strong points; i.e. the organization which comprises those social elements which in combination make up the urban group does not compare favorably with the rural structure of seventeenth century Spanish society. This conclusion is based upon two assumptions: first that Tirso de Molina saw Spanish life in a true perspective; second that the desirability or undesirability of a phase of society is determined by the degree in which it molds strong character traits in the individual living
within it. Of course, we mean that the environment can only determine which inherent traits of the individual will be developed and to what extent. In short, Tirso evidently believed that city life tended to stamp out truth and sincerity in individuals while rural life tended to encourage the development and maintenance of those qualities. To one who has read Tirso thoroughly it becomes a point of conviction that the playwright was convinced that the tone of rural life was propitious to the growth of moral and spiritual qualities which became corroded and deteriorated in the atmosphere of the city. We are well aware that this was a theme of lyric poetry at the time, but we must not confine our search to a scanning of the surface of Tirso's work, which is covered by the ornateness of the lyric style.

We are not to conclude that Tirso would have favored the general exodus from the city and a "back to the country" movement. On the contrary, he was charmed by the activity of cities and fully appreciated the advantages which become possible whenever there is a concentration of humanity, wealth, and cooperative effort.

Tirso's plays show that city life fosters shrewdness, selfishness, falsehood, distrust of others, and a cynical outlook on life. It does
also foster sophistication, respect for good manners, a keen judgment of material values, and an appreciation of cultural heritage and a spirit of feverish and often purposeful activity, all of which are also brought out in Tirso's plays.

Court life, which was built on the false assumption of divinity of Kings, is almost entirely artificial. However, this artificiality permeated all urban society because the position of the king was regarded as the height of earthly perfection.
Tirso de Molina was above all else a dramatist. Fray Gabriel Téllez was above all else a churchman. The influence of the churchman on the dramatist is almost negligible. While much observation and collecting of material was no doubt done as Fray Gabriel went about Spain, yet, as the playwright with the rustic pseudonym, Tirso, he dealt with secular rather than religious themes, for the most part. We do not mean to say that we should discount the excellence of the *autos sacramentales*, nor of the biographical study in drama form of Santa Juana de la Cruz, nor of the works of definite clerical theme, such as *El Condenado por Desconfiado*. All of these are highly valuable. Yet the majority of his works is secular in nature. Thus it is that we may say that as a dramatist his interest was primarily in the characters which he created and in the situations of plot into which those characters were placed.

Descriptions of settings, we have found, are done in the conventional, embellished style of lyric poetry and serve only as a background for the action, except in those few descriptions of country scenes and the slightly more numerous descriptions of city settings
in which the playwright seems to try to impart to the people some of the interest and charm which he has found in those places.

Descriptions of the personal appearance of his characters are almost entirely lacking in regard to physiognomy and stature. As for dress, we have found several good references describing the wearing apparel of villanoe and villanas and an equal or greater amount of descriptive material relative to hidalgo dress. These classes of description were only of secondary importance to Tirso.

In the drama we are dealing with the reactions of characters as they come in contact with concrete situations. Description of character traits was of prime importance and interest to Tirso, for the human attributes of his characters constitute the life blood of his plays. We find, then, that the excellence of his work lies in his character portrayal.

Both country and city characters were well understood by him. The factors of human motivation, in Tirso, as in life, originate in inherited instincts and tendencies common to man.

The country characters exhibit the same behavior when confronted by a situation as the city characters exhibit when confronted by a like situation, with the
amendment that the two general classes of characters reveal, in the more particular aspects of their responses, influences of their own peculiar backgrounds. The city character's response will be a little more polished, a little more sophisticated, a little more artificial, perhaps, than will be the villano's, whose reaction tends to be expressed in a relatively naive manner. The dramatist's attitude toward both classes of characters is impartial and unbiased. He makes them human and, accordingly, they are all basically the same under the skin. Their differences are more apparent than real. The bed-rock of human nature in all of them is reached only after the layers of environmental and social products have been removed.

Tirso knew a great deal about feminine psychology. In approaching his plot complications, one can almost always quote the well-known admonition, "Cherchez la femme".

With an understanding of character traits well developed in his mind, Tirso correlates, conventionally, it is true, the effects of the two contrasting environments of country and city with the temperaments and attitudes of their respective residents. Lyric poetry, with its usual emphasis on the confusion, unrest and deceit of the residents of the city, as contrasted with
the peace of mind and soul of the country people, finds a continuation of its conventionality in Tirso de Molina's plays.

We have found that Tirso is impartial in his attitude toward the country and city characters. While he used his men and women as he wished in the plays, he played no favorites and showed no bias. This study has revealed the good and weak characteristics of both the hidalgos and the villanos, as Tirso presents them. We do not find that there is any difference in degree of goodness or weakness between the two classes of characters who figure in Tirso's plays. The only possible difference is merely an apparent one, as we consider the effects of environment.

To one who has followed the present investigation to this point, the conclusions as to whether or not Tirso reveals any difference in his treatment of country and city life in his plays are obvious. The dramatic and descriptive treatments of these two phases of seventeenth century life are essentially alike.
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