

THE PROBLEMS OF PRODUCING A TRANSLATION OF  
LOPE DE VEGA'S EL PERRO DEL HORTELANO

by

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## INTRODUCTION

The problem of this thesis was to produce the W.H.H. Chambers translation of El Ferro del Hortelano, by Lope de Vega, in Holton Hall at Kansas State College, May 7, 1958, in the manner it would have been presented to a seventeenth century Spanish audience. The problems encountered in producing this play, entitled The Dog in the Manger in the Chambers translation, include those of studying, editing and preparing the script, analyzing plot and character, planning rehearsal, designing and constructing set, planning the costuming, makeup, and lighting arrangement, together with the actual arrangement and presentation of the show. An attempt was made to view these problems as a Spanish director of the seventeenth century might have viewed them and then to undertake to approximate his technique as closely as possible in the present production. Every problem was studied, therefore, from the standpoint of general Spanish theatrical usages; the requirements of the play itself, and the particular physical adjustments needed, if any, to produce the play on the Holton Hall stage.

In order that the reader might consider these problems in their historical context, a brief political and cultural history was presented as the first chapter of this thesis. A brief biography of the life of Lope de Vega was contained in the second chapter. The third chapter the writings of Lope de Vega, both dramatic and non-dramatic, were reviewed. Against this historical background the actual problems of the production of the play were presented.

The purpose of this paper was to explain how the problems of producing a seventeenth century Spanish comedy of intrigue on the Holton Hall stage at Kansas State College were met. No attempt was made to evaluate the

solutions arrived at, except for a brief audience response analysis questionnaire. This questionnaire and the results are indicated in the chapter entitled "The Program".

#### THE POLITICAL AND CULTURAL BACKGROUND OF THE GOLDEN AGE OF SPAIN

The rise of Spain to a first rate power began with the marriage of Ferdinand, heir to the crown of Aragon, and Isabella, heir to the crown of Castile. By their joint reign they united Aragon and Castile, the two largest segments of the Iberian peninsula. These rulers are often referred to as the Catholic Kings. During their reign the last of the Moorish territory on the peninsula fell to the Christians, the Americas were discovered, the Inquisition was revived, and a series of political marriage alliances were concluded which made Spain a first ranking power in the world.

Prior to the marriage of Ferdinand and Isabella, the Iberian peninsula was divided into several states. The Moorish provinces were centered around Granada in the southernmost portions of the peninsula. Another state, comprising the entire central highlands of the peninsula, was the Kingdom of Leon and Castile. The Kingdom of Aragon and Catalonia lay along the Mediterranean seaboard, and the Kingdom of Portugal lay along the Atlantic seaboard. The tiny Kingdom of Navarre lay on both sides of the Pyreneas mountains, partly in France and partly in Spain. The marriage of Ferdinand and Isabella in 1469 assured the uniting of the Kingdom of Aragon and Catalonia, of which Ferdinand was heir, and the Kingdom of Leon and Castile, of which Isabella was heir. Isabella ascended the throne of



Castile in 1474 and Ferdinand the throne of Aragon in 1479.<sup>1</sup>

The Iberian peninsula had witnessed a centuries old intermittent war between the Christians of the northern portions of the Iberian Peninsula, and the Moors of the southern portions of the area. Gradually the Christians triumphed until at the time of the reign of the Catholic Kings, the Moors retained but a small area of southern Andalusia, centered around Granada. Ferdinand immediately attempted to drive out these remaining Moors. After eleven years of conflict he was able to capture the Alhambra, January 2, 1492, the capital of the Moors.<sup>2</sup> By royal decree in 1502, all Moors remaining in Castile were forced to become Christians or depart. Many stayed and became the element of the population known as the Moriscos.<sup>3</sup>

Columbus sailed for Isabella to the new world, thus making the new discoveries a part of Castile. The monetary benefits of this discovery were not realized until the reigns of Charles I and Philip II. Between the years 1536 and 1655 the gold and silver bullion which was transported into Spain from her colonies in the new world per year varied from two to twenty millions in pounds sterling. From 1561 until 1630 never less than thirteen millions in pounds sterling came from the new world mines into Spain per year.<sup>4</sup>

No sooner than the war with the Moors was over Ferdinand expanded his frontiers in other areas. He was able to claim an interest in the Kingdom of Two Sicilies, using as his excuse the protection of Papal lands. As

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<sup>1</sup>Charlee E. Chapman, A History of Spain, p. 203, 204.

<sup>2</sup>Ibid, p. 204.

<sup>3</sup>R. Trevor Davies, The Golden Century of Spain, p. 12.

<sup>4</sup>Ibid, p. 299.

Charles VIII of France also had an interest in these lands a war started. The general Gonzalo de Cordoba drove the French out of the territory and conquered Naples in 1504.<sup>5</sup>

Ferdinand contrived a series of marriage alliances which were designed to make Spain the leading power in Europe. He managed a marriage between his daughter, Joanna, by his wife Isabella, and Philip the Handsome of Burgundy. Philip was the son of Maximilian I, emperor of Austria, Styria Carinthia and Tyrol, and Mary of Burgundy. From this union of Philip and Joanna, a son, Charles, was born. When Philip died and Joanna was declared insane, Charles became heir to all the lands of his parents and grandparents on both sides.<sup>6</sup> The consequences of this marriage were to prove of doubtful value to Spain.

Isabella revived the Inquisition and through it expelled all Jews and Moore from Castile. The Catholic Kings were given the right to appoint certain men as Inquisitors to check into the actions of citizens regarding their possible Jewish and Moorish sympathies. The scope and power of the Inquisition broadened with the years, and became more and more an instrument of the church against heresy.<sup>7</sup>

Ferdinand rounded out his conquests by adding the Canary Islands, outposts on the African coasts, and that portion of the Kingdom of Navarre which lay on the southern slopes of the Pyrenees. He also acquired the Catalan regions of Cerdagne and Rouseillon from France by treaty. Ferdinand later broke this treaty but kept the territories.<sup>8</sup>

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<sup>5</sup>Chapman, *op.cit.*, p. 208.

<sup>6</sup>Wallace K. Ferguson and Geoffrey Bruun, A Survey of European Civilization, p. 393.

<sup>7</sup>Martin A.S. Hume, Spain: Its Greatness and Decay, pp. 15-16.

<sup>8</sup>Ibid, pp. 6-8.

The Catholic Kings strengthened their internal position by the destruction of the castles of the nobility in Galicia, the reduction of the power of the Cortes, and the reduction of the power of the great cities. The Cortes was a representative body in each of the Spanish Kingdoms, made up of nobles and the representatives of the more powerful cities. The Cortes exercised great power over the crown because they controlled the tax collections and appropriations. The Catholic Kings were able to set a precedent of ruling without them.<sup>9</sup> Military orders were incorporated into the crown and a standing army in the pay of the crown was set up.<sup>10</sup> Laws were codified and Roman jurisprudence became dominant over the old Visigothic jurisprudence.<sup>11</sup>

The expulsion of the Jews and Moors was a great setback to internal and external trade. It prevented the formation of a strong middle class, which was developing elsewhere in western Europe at this time. Spaniards scorned trade as it dealt with the handling of money, and, as such, was a temptation to sin. The wealth of the Americas began to arrive and covered up the loss of a large taxable middle class for a time but the results of the expulsion of the Jews and Moors were later to be most disastrous.<sup>12</sup>

Charles, the son of Joanna and Philip the Handsome, became King of Spain in 1517. The diverse peoples and diverse interests, were so widely separated territorially, that it was impossible to unite them under any sort of common direction. Throughout his long reign Charles experienced one long series of wars in the various parts of his empire. The heavy cost of these wars was paid for by the incoming wealth of the Americas. Just after Charles ascended the throne of his vast domain, there arose the periodic

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<sup>9</sup>Ibid, p. 12.

<sup>10</sup>Ibid, p. 28.

<sup>11</sup>Chepman, op. cit., p. 226.

<sup>12</sup>Ferguson and Bruun, op.cit., pp. 386 and 423.

question of choosing the next Holy Roman Emperor. After he had bribed the electors, the honor was given to Charles and he became Charles V of the Holy Roman Empire, in addition to his other duties.<sup>13</sup>

The first war faced by Charles was a rebellion in Castile. The great cities rebelled, led by Toledo, in a war of the comunidades in 1520. At first the cities were successful but internal strife weakened them and the rebellion finally collapsed.<sup>14</sup>

The house of Valois of France, with the Young Francis I upon its throne, was in constant war with Charles. During the reigns of Charles I and his son, Philip II, Spain was generally triumphant. However, in the end, it was France which broke the power of Spain at the battle of Rocroi, in 1643.<sup>15</sup>

A constant source of trouble to Charles V was the Protestant reformation in his German lands. Because of wars elsewhere he was not able to proceed against the Protestants with military strength until hope of crushing the reformation by military might was past. A religious and military truce was made at Passau in 1552 and ratified by the Diet of Augaburg in 1555.<sup>16</sup>

The Turks invaded the Balkan peninsula and pressed their attack until they reached Austria. Charles checked the Turks and then turned the remainder of that war over to his brother Ferdinand, who was Archduke of Austria.<sup>17</sup> The Barbara pirates of North Africa allied themselves with the Turks and constantly ravaged Spanish shipping and even the Spanish coast. Charles led an expedition against them in 1535 and again in 1541 but was not able to halt their piratical actions.<sup>18</sup>

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<sup>13</sup>Davies, op.cit., p.38.

<sup>14</sup>Ibid., p. 40-49.

<sup>15</sup>Ferguson and Bruun, op.cit., p. 420 and 421.

<sup>16</sup>Chapman, op.cit., p. 423.

<sup>17</sup>Ferguson and Bruun, op.cit., p. 426.

<sup>18</sup>Davies, op.cit., pp. 94-97 and 98-102.



Francis I sent troops into Italy to drive Charles out of the Kingdom of Two Sicilies. A long war followed with Charles on one side and the Pope and Francis on the other. The remainder of the Italian states shifted sides as they deemed prudent. The war ended with Charles and the French arriving at a truce. Charles kept the Duchy of Milan.<sup>19</sup>

Weary of his long conflicts, Charles began to abdicate in favor of his son Philip. Ferdinand, Archduke of Austria, was elected Holy Roman Emperor to replace Charles. Philip was carefully trained in politics and he gradually assumed control of the empire. In 1555 Philip controlled the Netherlands. The following year Charles gave up the Spanish crown in favor of his son and retired to the monastery of Yuste at Careres.<sup>20</sup>

The problems of Philip were much the same as those of his father. His reign began with a war with the Pope in Italy. The Pope was defeated.<sup>21</sup> A war with France followed and again Philip was successful, nearly capturing Paris.<sup>22</sup> An uprising of the Moriscos in Andalusia next occupied his attention and money. The rebellion was crushed by Juan of Austria, an illegitimate son of Charles V, as general of the army.<sup>23</sup> Next came a naval campaign against the Turks, with the latter being defeated at Lepanto. Juan of Austria led the combined fleets of Spain, Venice and the Papacy to a victory which checked the westward expansion of Turkish naval power for all time.<sup>24</sup>

A chronic source of trouble to Philip was his Netherlands possessions. A rebellion in these lands extended throughout his entire reign and even

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<sup>19</sup>Ibid., pp. 102-104.

<sup>20</sup>Chapman, op.cit., p. 244.

<sup>21</sup>Ibid., p. 247.

<sup>22</sup>Loc. cit.

<sup>23</sup>Hume, op.cit., pp. 153, 154.

<sup>24</sup>James P. Boyd, The Story of the Crusades, pp. 450-453.

into the reigns of his son and grandson. The Duke of Alba, Requesens, and Juan of Austria all took part in leading the Spanish forces in the intermittent struggle. The wars in the Netherlands were a tremendous drain upon the Spanish economy.<sup>25</sup>

The last successful war or rather occupation, was carried out by Philip in this manner. The King of Portugal died leaving no heirs. Philip's mother was of the Portuguese royal lineage and so he claimed the throne. His claim was backed by the Duke of Alba and the Spanish army so the Portuguese Cortes elected Philip King of Portugal.<sup>26</sup>

The final war, and one by no means successful, was the war with England. This war was long delayed and indeed Philip had good reasons for delay because of his other military troubles. But at last, in 1583, Philip was free to turn his attention to England. For the invasion of the island kingdom, Philip organized the Armada, a vast expeditionary force. As will be noted later, Lope de Vega and his brother sailed on the Armada in the galleon San Juan. The brother of Lope de Vega was killed by a Dutch musket ball. The Armada was huge but ill-equipped and poorly led. The admiral of the fleet had never been to sea before. This, coupled with amazing lack of military insight, violent storms, and the attack of the English fleet, resulted in a Spanish defeat. The war dragged on into the reign of Philip III and ended in a general English victory.<sup>27</sup>

Philip died in 1598, giving the throne to his son, Philip III. An older son, the rightful heir to the throne, was mentally unbalanced and

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<sup>25</sup>Ferguson and Bruun, op.cit., pp. 448-450.

<sup>26</sup>Hume, op.cit., p. 167.

<sup>27</sup>Davies, op.cit., pp. 212-218.

so did not receive the crown. After this older son got into difficulties with his father, Philip II, he was placed in seclusion and never heard from again.<sup>28</sup>

The first act of Philip III was to turn the government over to the Duke of Lerma.<sup>29</sup> The war with England ended with the accession of James I to the English throne in 1604.<sup>30</sup> The war in the Netherlands was terminated by Ambrosio Spinola with general Spanish victory. A truce resulted in 1609 which gave the Protestant portions of the Netherlands their independence.<sup>31</sup> When the Thirty Years War broke out in Germany, Spinola was sent to the Palatinate with a Spanish army which swept all before it.<sup>32</sup> War with France was averted by the accession of Marie de Medici as Regent of France.<sup>33</sup> A series of attempts to put down the piratical pursuits of the Barbary pirates availed nothing.<sup>34</sup> Philip III died shortly thereafter in 1621. His son, Philip IV, became King the same year.

It was during the reign of Philip III that Lope de Vega spent his most productive years. The plays of Lope de Vega were played before the King and his favorite, the Duke of Lerma. More detailed references will be provided in the chapter on the works of Lope de Vega.

The war in the Netherlands broke out anew along with the general conflict of Northern Europe in the Thirty Years War (1618-1648). Just when the Protestant cause seemed lost, Richelieu placed France in the

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<sup>28</sup>Chapman, *op.cit.*, p. 256.

<sup>29</sup>Davies, *op.cit.*, p. 230.

<sup>30</sup>*Ibid.*, p. 235.

<sup>31</sup>Chapman, *op.cit.*, p. 259.

<sup>32</sup>*Ibid.*, p. 260.

<sup>33</sup>Davies, *op.cit.*, p. 238.

<sup>34</sup>Hume, *op.cit.*, p. 210.

war on the side of the Protestants. France had been internally fortified by the rule of Henry IV and later by the virtual rule of Richelieu and Mazarin as prime ministers of state under the French kings. In 1643 the French forces under Conde defeated the Spanish at Rocroi.<sup>35</sup> This was the first defeat of the famed Spanish infantry by an equal force in two centuries. It broke the aura of strength long built around the Castilian infantry. In the Treaty of Westphalia, ending the Thirty Years War, the independence of Protestant Netherlands was affirmed.<sup>36</sup> The war between Spain and France continued until the Peace of the Pyrenees in 1659. In that treaty Spain lost Roussillon and Cerdagne, Sardinia, Burgundy and a large part of the Spanish Netherlands. A final clause of the treaty was concerned with the marriage of Maria Teresa to Louis XIV of France.<sup>37</sup>

Internal strife also troubled the reign of Philip IV. The Catalans rose in rebellion in 1640 and peace was not restored until 1659.<sup>38</sup> The year 1640 witnessed the revolt of the Portuguese as well. A long war followed, resulting in Portuguese independence.<sup>39</sup> Plots of revolt in Aragon and Andalusia were discovered in time to stifle them. Revolts in Sicily and Naples occurred at this same time too, but were also quelled.<sup>40</sup> The causes of this turbulence were the ever increasing rates of taxation and the extension of taxation to an increasing number of items. Every subterfuge and trick was used to raise money.<sup>41</sup> Spain was bankrupt and could not even

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<sup>35</sup>Ferguson and Bruun, op.cit., p. 508. See also Chapman, op.cit., p. 261.

<sup>36</sup>Ibid., p. 509.

<sup>37</sup>Ibid., p. 510.

<sup>38</sup>Chapman, op.cit., p. 264.

<sup>39</sup>Hume, op.cit., p. 254.

<sup>40</sup>Chapman, op.cit., p. 268.

<sup>41</sup>Hume, op.cit., pp. 245, 246.



borrow money, except from the Genoese, who charged rates of interest as high as thirty-three and one-third percent for their loans.<sup>42</sup> The reign of Philip IV was a disastrous period for Spain.

The final touch in the descent of Spain came in the accession of Charles II to the throne in 1665. He was called "El Hechizado" (the bewitched). Sick of mind and body he ruled Spain for thirty-five years before he was allowed to die as a result of inadequate treatment of his ills, and a Bourbon king, Philip V, son of Louis XIV, became king of Spain.<sup>43</sup> Taking advantage of the weakness of Spain during the reign of Charles II, France rounded out her boundaries by annexing most of the Spanish Netherlands.<sup>44</sup> England occupied Jamaica and other islands in the New World.<sup>45</sup> Spanish hegemony in Italy was ended as well. The decline of Spain was complete.

The period of 1516-1700 has been called the Golden Age of Spanish Literature and art. Castilian was generally employed as the polite language of Spain while the serious books and works were generally written in Latin.<sup>46</sup>

The leading novelist of the period was Miquel Cervantes, author of Don Quixote.<sup>47</sup> Spain contributed several painters of first rank during the Golden Age; among them were Domenico Theotocopuli, better known as "El Greco," Ribera, Zurbaran, Murillo, Coello and Diego Velazquez, sometimes called the greatest of all painters.<sup>48</sup> Morales, Guerrero Cabezon and Victoria were musical composers of first rank.<sup>49</sup>

By the end of the Golden Age Spain had 34 universities, with

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<sup>42</sup>Chapman, op.cit., p. 297.

<sup>43</sup>Ibid., p. 268.

<sup>44</sup>Hume, op.cit., pp. 305-311.

<sup>45</sup>Ibid., p. 277.

<sup>46</sup>Chapman, op.cit., p. 351.

<sup>47</sup>George Tyler Northrup, An Introduction to Spanish Literature, pp. 243-262.

<sup>48</sup>Chapman, op.cit., pp. 364-365.

<sup>49</sup>Ibid., p. 366.

Salamanca and Alcala rated first, though they were outranked by Valladolid in Law. Salamanca had nearly seven thousand students enrolled in 1584.<sup>50</sup> In addition to the regular universities, the Casa de Contratacion, a school of nautical science was established.<sup>51</sup> General education was neglected, as higher education was reserved for those who intended to pursue university studies. The university studies were open in many cases to both sexes, and, indeed, some women achieved prominence in their fields.<sup>52</sup> State archives were founded by Philip II in Rome and Simancas.<sup>53</sup>

Ranking first among Spanish philosophers is Luis Vives, tutor of Mary Tudor. He anticipated Bacon's ideas of inductive reasoning by nearly a century.<sup>54</sup> The Spanish jurists, Vitoria and Vazquez, laid the foundations of international law later expressed by Grotius.<sup>55</sup> Martinez de la Mata expressed the idea that labor was the chief wealth of the state, and thereby anticipated Adam Smith.<sup>56</sup> Paez de Castro laid the foundations of historical studies. The psychological role in history was expressed by Perez de Guzman and Hernando del Pulgar.<sup>57</sup> Historic analysis and documentation were employed by Jeronimo Zurita and Ambrosio de Morales.<sup>58</sup> Nicolas Antonio has been called the greatest bibliographer of his time for his work called Biblioteca Hispana.<sup>59</sup> The impetus of the new discoveries pushed the development of cartography, geography, and the natural sciences.<sup>60</sup> The scientists of the Casa de Contratacion led in the new scientific knowledge. Books were

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<sup>50</sup>Ibid., p. 340, see also Davies, op.cit., pp. 24-27.

<sup>51</sup>Ibid., p. 341.

<sup>52</sup>Davies, op.cit., p. 25.

<sup>53</sup>Ibid., p. 282.

<sup>54</sup>Northrup, op.cit., pp. 131-132.

<sup>55</sup>Davies, op.cit., p. 283.

<sup>56</sup>Chapman, op.cit., p. 344.

<sup>57</sup>Ibid., pp. 344-345.

<sup>58</sup>Davies, op.cit., p. 282.

<sup>59</sup>Chapman, op.cit., 347.

<sup>60</sup>Ibid., p. 348.

published on metallurgy, cyclones, terrestrial magnetism, atmospheric pressures and even telegraphy. These men were absorbed in the problems of variations of the magnetic needle, the perfection of the astrolabe and the exact calculation of longitude.<sup>61</sup> The system of Copernicus was academically accepted first in Spain. When Pope Gregory XIII decided to correct the calendar he sought the advice of the Spaniards and when his new calendar went into effect in Rome it was also adopted in Spain.<sup>62</sup> The universities of Salamanca, Valencia, and Barcelona were greatly interested in medicine, especially the problems and herbs of the new world.<sup>63</sup> A further problem contemplated by the Spaniards was the building of a canal across the Isthmus of Panama. Such a canal was designed by Cortes, Sasvedra, Galvan and others.<sup>64</sup>

Finally, drama was very popular in Spain during the Golden Age. Among the most popular dramatists were Lope de Rueda, Lope de Vega, Gaspar de Aquilar, Guillen de Castro, Luis Velez de Cueva, Juan Perez de Montalvan, Tirao de Molina, Juan Ruiz de Alarcon, Pedro Calderon de la Barca and Agustin Moreto.<sup>65</sup>

During the reign of the Catholic Kings, a new Spain arose which discovered and developed a new world, but eventually dissipated its strength in a series of fruitless European wars, and returned finally to a position of inferior rating among the nations of Europe.

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<sup>61</sup>Ibid., p. 349.

<sup>62</sup>Ibid., p. 349. Loc. cit.

<sup>63</sup>Ibid., p. 350.

<sup>64</sup>Loc. cit.

<sup>65</sup>George Ticknor, History of Spanish Literature, vol. 2, pp. 276-429

## THE LIFE OF LOPE DE VEGA

Lope Felix de Vega Carpio was born in Madrid, Spain, November 25, 1562. His parents were from the valley of Carriedo in Asturias of Santander. His parentage is perhaps not noble although he used the Carpio shield of nineteen castles occasionally.<sup>1</sup> Felix de Vega, the father of Lope, was a man noted for his hospital work for the poor. It is believed that Lope's parents died when he was quite young, leaving, besides Lope, a daughter Isabel, who died in 1601, and another son who perished in the Armada.<sup>2</sup>

Lope's early education consisted in training at the "Colegio Imperial de San Pedro y San Pablo de la Compania de Jesus." He is reputed to be able to read Spanish and Latin at five years of age.<sup>3</sup> While still too young to write it is said that he traded his breakfast to the older boys if they would record the verses he dictated to them.<sup>4</sup> He became a master of rhetoric and grammar besides learning the usual youthful accomplishments of dancing, singing, and fencing.<sup>5</sup>

At the age of fourteen he and a companion ran away from school. They were finally found by a local magistrate when they tried to pawn a gold chain for some money.<sup>6</sup> Upon returning to Madrid, Lope entered the service of Don Jeronimo Manrique, Bishop of Avila.<sup>7</sup> While serving the Bishop of Avila, Lope wrote his first three act comedia, La Pastoral de Jacinto,

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<sup>1</sup>Earnest Merimee and S. Griswold, A History of Spanish Literature, p. 334.

<sup>2</sup>George Tyler Northrup, An Introduction to Spanish Literature, p. 264.

<sup>3</sup>Hugo Albert Rennert, The Life of Lope de Vega, p. 5.

<sup>4</sup>George Ticknor, History of Spanish Literature, p. 121.

<sup>5</sup>Rennert, loc.cit.

<sup>6</sup>Ticknor, op.cit., p. 122.

<sup>7</sup>Rennert, op.cit., p. 13.



which was well received.<sup>8</sup> Following this success and aware of his educational deficiencies, he entered the University of Alcala, from which he graduated four years later.<sup>9</sup>

Lope de Vega served in the Spanish armed forces in two instances. In the first he fought against the Portuguese, on the island of Terceira. The Spanish fleet, under Don Alvaro de Bazan, sailed from Lisbon, June 23, 1583, and returned successfully September 15, 1583.<sup>10</sup> His second period of military service occurred with the Spanish Armada in 1588. He sailed from Lisbon May 29th, 1588, on the galleon, "San Juan," his brother serving as ensign on board the same ship. Lope returned safely but he witnessed his brother's death from a Dutch musket ball. While on board the "San Juan," he wrote his epic La Hermosura de Angelica, an attempted continuation of the Orlando Furioso of Ariosto. The remains of the Armada returned to Spain in December of 1588.<sup>11</sup>

Just prior to his service in the Armada, Lope was involved in a law suit which resulted in his banishment from Castile for two years and from an area including Madrid and five leagues in all directions from Madrid for eight additional years.<sup>12</sup> Lope had been intimate with Elena Osorio, daughter of Jeronimo Velazquez, a theatre manager. For some reason the lovers parted, and Lope wrote some verse lampooning the whole family and Elena and Jeronimo in particular. Moreover he refused to sell new comedias to Jeronimo. A law suit followed and Lope received the sentence of banishment noted above. Lope left Madrid for Valencia February 7, 1588. The

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<sup>8</sup>Rennert, op.cit., p. 13.

<sup>9</sup>Ibid., p. 16.

<sup>10</sup>Ticknor, op.cit., p. 123.

<sup>11</sup>Ibid., p. 130, Northrup, op.cit., p. 265.

<sup>12</sup>See discussion, Rennert, op.cit., pp. 19-49, 399 ff.

entire account is recorded in La Dorotea, using the pseudonyms "Belardo" for Lope and "Filis" for Elena.<sup>13</sup>

Lope de Vega returned almost immediately to Madrid en route from Valencia to Lisbon to join the Armada and eloped with Dona Isabel de Urbina, the daughter of an important family in Madrid. This family had heard of Lope's law suit and had refused to allow their daughter to marry Lope, hence the elopement and marriage on the tenth of May, 1588.<sup>14</sup> Dona Isabel accompanied him to Lisbon and when he returned from the Armada went with him to live out his exile. She is the Belisa of much of Lope's poetry.<sup>15</sup>

In the year 1590, Lope entered the service of Duke Antonio de Alba, grandson of the famous Spanish general.<sup>16</sup> Lope lived and worked as secretary to the Duke in Alba de Tormes until he was allowed to return to Madrid in 1595.<sup>17</sup> La Arcadia, a pastoral romance, was written to please his patron, the Duke of Alba, who appears in the story.<sup>18</sup> Just as his exile drew to a close, Dona Isabel died.<sup>19</sup> Lope's grief was intense. Two girls had been born of this marriage, Teodora, and Antonia. One died shortly after birth and the other shortly after its mother.<sup>20</sup>

His sorrow was apparently soon assuaged. In 1596 he was prosecuted for concubinage with one Antonia Trillo.<sup>21</sup> Also, beginning about this time and continuing for many years was his intimacy with one Micaela de Luxon,

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<sup>13</sup>Rennert, op.cit., p. 57.

<sup>14</sup>Ibid., pp. 56-64.

<sup>15</sup>Northrup, op.cit., 266.

<sup>16</sup>Rennert, op.cit., p. 98.

<sup>17</sup>Northrup, op.cit., p. 266.

<sup>18</sup>Rennert, op.cit., p. 103.

<sup>19</sup>Ibid., p. 105.

<sup>20</sup>Ibid., pp. 106, 107.

<sup>21</sup>Perez Pastor, Datos Desconocidos, p. 228.

an actress, who bore him four illegitimate children: Mariana, Angelilla, Marcela, and a son Lope Felix.<sup>22</sup> In spite of these relationships, Lope de Vega was married to Dona Juana de Guardo, on April 25, 1598.<sup>23</sup> Thereafter he divided his time between his mistress, Micaela de Luxon, in Sevilla, and his lawful wife, Dona Juana in Madrid.<sup>24</sup> Dona Juana bore him a son who died when seven years of age and a daughter who died at birth.<sup>25</sup> Dona Juana herself died August 13, 1613.<sup>26</sup>

Lope de Vega met the Duke of Sessa in Madrid, 1605, beginning a life long friendship. The Duke of Sessa became Lope's patron, and nearly every advancement and benefit received in Lope's later life resulted from the Duke's court influence.<sup>27</sup>

When Lope de Vega was 52 years old he took the oath of priesthood, March 12, 1614.<sup>28</sup> In June of the same year his illegitimate daughter, Feliciana, was born of Jeronima de Burgos, an actress.<sup>29</sup> That same year Lope wrote to the Duke of Sessa admitting that he was having difficulty with his confessor over some of his actions.<sup>30</sup> Two years later he walked afoot from Madrid to Valencia during the dog days of August to meet an actress he merely terms "La Loca." She is probably Lucia de Salcedo of the acting company of Sanchez.<sup>31</sup> Lope advanced rapidly in the church, obtaining the office of "Procurador Fiscal de la Camara Apostolica" in the archbishopric of Toledo in 1616 and the office of "Familiar of the Holy

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<sup>22</sup>Rennert, op.cit., p. 112.

<sup>23</sup>Ibid., p. 116.

<sup>24</sup>Ibid., pp. 144-148 and 153.

<sup>25</sup>Ticknor, op.cit., p. 132.

<sup>26</sup>Rennert, op.cit., p. 208.

<sup>27</sup>Ticknor, op.cit., p. 131.

<sup>28</sup>Rennert, op.cit., p. 210.

<sup>29</sup>Ibid., p. 214.

<sup>30</sup>Ibid., p. 218.

<sup>31</sup>Ibid., p. 235.

Inquisition."<sup>32</sup>

Lope de Vega's last great love was Dona Marta de Navares Santoyo, wife of Roque Hernandez de Ayala. A child, Antonia Clara, was born of this intimacy on August 12, 1617. Dona Marta was the Amarilis of Lope's correspondence. Dona Marta became blind shortly after the birth of Antonia and later went mad. She was cured of both blindness and madness just two months before her death, April 7, 1632.<sup>33</sup>

On the 19th of May, 1620, Lope de Vega presided over a poetical jousting<sup>34</sup> during the festival celebrating the beatification of Isidore the Ploughman.<sup>35</sup> Two years later Isidore was admitted to full sainthood and an even greater celebration took place, with Lope de Vega again presiding over the poetical joust.<sup>35</sup> Poetical jousts were frequently held during celebrations and the object was to present the best poem or other literary work. All poems were read aloud to the assembled crowds. The victor received a prize.

A year later Lope de Vega presided over a different sort of meeting. A man who had been removed from two different priestly orders had later lost his mind and seized the Consecrated Host during mass and destroyed it. He was arrested and turned over to the civil authorities by the Inquisition for punishment and later burned at the stake.<sup>36</sup> Lope's churchly honors were completed when Pope Urban VIII appointed him "Fiscal

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<sup>32</sup>Ibid., pp. 237.

<sup>33</sup>Ibid., pp. 261, 262.

<sup>34</sup>Ticknor, op.cit., p. 147.

<sup>35</sup>Ibid., p. 153.

<sup>36</sup>Ibid., p. 157.



in the Apostolic Chamber and Notary of the Roman Archives" for dedicating his Corona Tragica to the Pope.<sup>37</sup>

As Lope de Vega reached old age his religious feelings, mingled with melancholy and fanaticism, predominated more and more. These feelings continued to mount and were reflected in his behaviour. The final blow came when his daughter, Antonia Clara, ran off with a court fool.<sup>38</sup> He fasted and scourged himself until upon occasion, after such self-inflicted punishment, his cell was found flecked with his blood.<sup>39</sup> The following evening he became very ill and was given the last offices of his church. Three days later he died, August 27th, 1635, at the age of 73.<sup>40</sup>

The Duke of Sessa provided for his funeral in a magnificent style. Three bishops officiated and the first nobles of the land attended. The funeral lasted nine days.<sup>41</sup> Numerous eclogues and poems were written in honor of the "Spanish Phoenix." These collected poems fill two volumes.<sup>42</sup> A century later, during a periodical cleaning of the church vaults, the bones of Lope de Vega were lost.<sup>43</sup>

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<sup>37</sup>Ibid., p. 160.

<sup>38</sup>James Fitzmaurice-Kelly, A History of Spanish Literature, p. 252.

<sup>39</sup>Ticknor, op.cit., p. 162.

<sup>40</sup>Rennert, op.cit., pp. 370-371.

<sup>41</sup>Ticknor, loc.cit.

<sup>42</sup>Fitzmaurice-Kelly, loc.cit.

<sup>43</sup>Rennert, op.cit., pp. 372-373.

## Chronology of the Life of Lope de Vega

- 1562 Birth
- 1577 Enters University of Alcalá
- 1583 Expedition to Terceira
- 1587 The libel suit against Lope de Vega  
Goes to Valencia
- 1588 Marries Dona Isabel de Urbina by proxy  
Sails on the Armada
- 1590 Wrote La Hermosura de Angelica
- 1590 Entered the service of the Duke of Alba  
Wrote La Arcadia
- 1595 Death of Dona Isabel
- 1596 Indicted for Concubinage
- 1598 Married Dona Juana de Guardo
- 1599 Wrote Isidro the Ploughman
- 1604 Published Peregrino en su Patria  
Began publishing Comedias de Lope de Vega
- 1605 Began friendship with Duke of Sessa  
Birth of Marcela
- 1607 Birth of son Lope Felix
- 1608 Became "Familiar of the Inquisition"
- 1611 Became member of the Third Order of St. Francis
- 1613 Death of Dona Juana  
Meets Jeronima de Burgos
- 1614 Became a priest
- 1616 Became Procurador Fiscal de la Camera Apostolica

- 1616 Met Dona Marta de Navares Santoyo
- 1617 Birth of Antonia Clara
- 1620 Presided at poetical joust at beatification of San Isidro
- 1622 Presided at poetical joust at canonization of San Isidro
- 1624 Took an active part in the Inquisition
- 1627 Decorated by Urban VIII
- 1631 Produced La Noche de San Juan before Philip IV
- 1632 Published La Dorotea
- Death of Dona Marta de Navares Santoyo
- 1634 Death of son Lope Felix
- 1635 Elopement of Antonia Clara
- Last Illness
- Death, August 27.

## THE WORKS OF LOPE DE VEGA

Lope de Vega's first longer poem, La Dorotea was probably written in 1587, but it was corrected and published just two years before he died in 1635. It concerned the love of a young man, Ferdinand, for his beloved, Dorotea, who was, unfortunately, the wife of another man. The work is considered autobiographical of his first love for Elena Osorio.<sup>1</sup>

As mentioned above, Lope served on the Armada. While aboard the Armada he wrote La Hermosura de Angelica. The poem is an epic, designed to continue Ariosto's Orlando Furioso. La Hermosura de Angelica is a poem of twenty cantos. Its versification is very beautiful but the plot is very disjointed and rambling. Lope de Vega's work is not equal to the Italian's.<sup>2</sup>

Lope de Vega began writing for the theatre at the age of twelve. At that time he wrote El Verdadero Amante.<sup>3</sup> Following this early success, he wrote El Pastoral de Jacinto, his first play in three acts. Prior to this time plays were written in four and five acts. The three act was so popular that henceforth all of his plays were in three acts. Lope did not realize at once that his claim to fame was ultimately to rest with the comedias that he wrote with such facility. Because only a few of his plays have attached dates, the entire known body of his plays will be listed in their order of publication at the end of this chapter.<sup>4</sup>

A collection of ballads, under the title of Flor de Varios Romances nuevos y Canciones recopilados por Andres Villalta natural de Valencia, appeared between 1588 and 1604, while Lope was in exile in Valencia.

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<sup>1</sup>D. Guillermo Diaz-Flaja, Historia General de las Literaturas Hispanicas, pp. 241, 242, vol. III.

<sup>2</sup>George Ticknor, History of Spanish Literature, Vol. II, pp. 137-139.

<sup>3</sup>Hugo Albert Rennert, Life of Lope de Vega, pp. 96, 97.

<sup>4</sup>Ibid., p. 13.



This work was issued in thirteen parts with various poets contributing; among them was Lope de Vega. This was his first published success in non-dramatic literature.<sup>5</sup>

While employed by the Duke of Alba, Lope wrote La Arcadia, a pastoral romance. The Duke as well as other members of the nobility, appeared as shepherds under pseudonyms. The work was an imitation of Sannazara and Cervantes. It mixed magic and mystery. The work is in prose with various poems scattered throughout. The descriptions are especially beautiful. The work went through fifteen editions during the poet's lifetime.<sup>6</sup>

Among the more famous plays written during Lope's exile were: El Favor Agradecido, El Maestro de Danzar, El Leal Criado, Laura Pesequida, El Domine Ludas, and La Comedia de San Segundo. By 1600 he had written approximately one hundred and fifty plays.<sup>7</sup>

La Dragontea, an epic poem in ten cantos of octave verse, was written in 1597. It concerned the last expedition and death of Sir Francis Drake. Drake himself was presented as a most unsavory character. The work was not very popular and was never reissued.<sup>8</sup>

In 1599, Isidro, the Ploughman, was published in Madrid. This work told the story of angels plowing Isidro's ground so he could continue his religious devotion. The legend was the basis for the cannonization of Isidro, the patron saint of Madrid. The work became very popular. It

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<sup>5</sup>Ibid., pp. 65-90.

<sup>6</sup>Fitzmaurice-Kelly, A History of Spanish Literature, pp. 244, 245.

<sup>7</sup>Rennert, op.cit., p. 139.

<sup>8</sup>Fitzmaurice-Kelly, op.cit., pp. 245, 246.

consisted of ten books of a thousand lines each, written in quintilla form.<sup>9</sup> The same year Las Bodas del Alma con el Amor divino was published. It was an allegorical autos sacramentalis, a form of religious drama acted on holy days. Lope de Vega later wrote many more of these.<sup>10</sup> The Fiesta de Denia, a poem of 163 octave stanzas describing a feast given the King by the Duke of Lerma, was published in 1599.<sup>11</sup>

The novel, El Perigrino en su Patria, although written earlier, was published in 1604. It was interrupted by material in no way connected to the story, but had some beautiful poetry amid the prose. Its chief interest was the list of comedias the author had written to date which was also included in the work. Two hundred and thirty comedias were listed.<sup>12</sup>

In 1604 the printing of Lope de Vega's plays under the title of Comedias de Lope de Vega began. Parte I appeared in Valencia. The succeeding partes were published in either Madrid or Barcelona. Lope de Vega edited some of the Partes himself, but left most of the volumes to be edited and printed without much notice. Alonso Perez, the father of Montalvon, was the printer for the series. The 25 volumes of this series appeared between 1604 and 1647.<sup>13</sup>

Written about this same time, but not appearing in print until 1609 was Jerusalem Conquistada. This was an epic derived from the action of Alfonso VIII in the Third Crusade. There is no historical basis for this epic. The work was not well received although Lope thought quite highly of it.<sup>14</sup>

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<sup>9</sup>Ticknor, op.cit., pp. 135-137.

<sup>10</sup>Rennert, op.cit., pp. 141 and 151.

<sup>11</sup>Ticknor, op.cit., p. 137n.

<sup>12</sup>Ibid., p. 142.

<sup>13</sup>Rennert, op.cit., pp. 158, 159.

<sup>14</sup>Diaz-Plaja, op.cit., pp. 230, 231.

The same year of the publication of Jerusalem Conquistada, El Arte Nuevo de hazar Comedias en este Tiempo appeared. It consisted of 376 hendecasyllabic unrhymed lines. The work was a defense of the author's method of writing comedias.<sup>15</sup> A portion of it, as translated by Kennert, appears below.<sup>16</sup>

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<sup>15</sup>Gerald Brenan, The Literature of the Spanish People, p. 203.

<sup>16</sup>Noble wits, the flower of Spain you ask me to compose for you a treatise on the Art of making plays, which may be acceptable to the public of the present day. Easy this subject appears, and easy it would be for any one of you who has written less comedias and who knows more about the art of writing them. But what is a disadvantage to me in this matter is my having written them against the rules of art. Not because I was ignorant of the precepts, for while still a tiro in Grammar, I read the books which treat of them, yes, even before I was ten years old. I did it because I found that at that time the comedias in Spain were not as their first inventors thought they should be written, but rather as they were treated by the barbarians who accustomed the vulgar to their crudities; and so they introduced them in such a way that he who would now write according to the rules of art would die without fame and without reward, for custom is more powerful than reason, in those who lack reason's light.

True it is that I have sometimes written following the rules that are known to few, but as soon as I see that monsters, full of apparitions, coming forth, to which flock the public and the women, who canonize this sad spectacle, then forthwith do I return to my barbarous custom, and when I have to write a comedia I lock up the precepts with six keys, cast Terence and Plautus from my study, so that they may not cry out,--for truth is wont to speak aloud even in mute books,--and I write according to the art which they invented who sought the vulgar applause. For, as the common herd pays for them, it is meet to speak to them like an ignoramus, in order to please them.

The true comedia, like every other kind of poetry, has its definite aim, and this has been to imitate the actions of men and paint the customs of a given age. . . The Comedia only differs from the Tragedy in that it treats of humble and plebeian actions, while Tragedy portrays only the kingly and exalted ones: see now whether in ours the faults be few. Acts they are called, because they imitated the actions and affairs of the vulgar. Lope de Rueda was in Spain a model of these precepts, and now-a-days we see his popular comedias in prose, in which he introduces upon the stage, artisans, and the love affairs of a smith's daughter. From this custom has remained of calling the old comedias entremeses, in which the rules of art are observed, it being one



action and amongst common folk; for an entremes in which a king appears has never been seen. And here one sees that art, because of the baseness of the style has come to be in such contempt, and that the kind was introduced into the comedia to please the ignorant.

Continuing, the poet speaks of the unity of actions, observing that the story must not be episodical, and this he explains by saying that nothing should be introduced which might divert from the primary intention. Next he discusses unity of time, and speaks of the difficulty under which poets labour. . .

Considering that the wrath of a sitting Spaniard is not appeased unless everything, from Genesis to the last Judgment, be represented before his eyes in two hours. . . The subject being chosen, one should write (the story) in prose, and divide the time into three acts, taking care that each one should take up a day. Captain Viruee, a distinguished wit, divided into three acts the comedia, which until then had, like children, gone on all fours; for at that time comedias were in their infancy; and I wrote them at the age of eleven and twelve, for four acts and four sheets, for each act a sheet, and in the spaces between, there were three entremeses, . . . Having divided the subject, you involve the plot from the beginning, and let it go on unfolding towards the end; but let the solution not come till the last scene has been reached, for if the public (vulgo) know what the end is to be, they turn their backs upon the stage and their faces towards the door. The stage must rarely be vacant, for this makes the public restless and unduly prolong the play . . . Begin them with choice diction, yet waste no unusual thoughts or figures in domestic scenes, where only the ordinary talk of two or three persons is to be imitated; but when the personage introduced persuades, counsels, or dissuades, then is there occasion for aphorisms and conceits . . . The language must not offend through words that are far-fetched, but must be adapted to those who are speaking . . . When the kings speak, imitate as best you can the royal gravity; if an old man speaks, let it be with a sententious modesty. The speech of lovers should be passionate, so that it carries away the auditor; depict soliloquies in such a way that the reciter is wholly transformed, and so transforms the listener; let him both question and reply to himself, and, should there be complaints, always preserve the decorum due to women. Ladies must not overstep their womanly dignity, and if they be disguised, it must be in such a manner as it permitted, for women disguised as men are wont to please the spectator. Be careful to guard against the impossible, for it is a maxim that only the probable is to be imitated. Let not the lackey treat of lofty things, nor speak such thoughts as we have seen in some foreign comedies. But in no circumstances let the personage contradict what he has already said . . . The scenes should conclude with some striking thought or elegant verse, so that when the speaker quits the stage, he leaves the audience pleased.



In the First Act let the exposition be made; in the Second, the incidents are involved, so that up to the middle of the Third scarcely anyone can tell how the play ends. Curiosity should always be led astray, so that one can see that something quite different may happen from what is indicated.

The versification should be carefully accommodated to the subject treated. The decimas are suited for complaints; the sonnet fitting for those who are in expectation; the narrations require romances, although they shine most brilliantly in octaves; tercets are suitable for matters grave, and for love-scenes the redondilla is the fitting measure.

To deceive by telling the truth is a thing always pleasing to the audience, as Miquel Sanchez, worthy of memory because of this invention, has used this device in all his comedias. Equivocal speeches and of ambiguous meanings have always found great favor with the public, because they think that they alone understood what the other was saying. Matters of honour are the best things to represent, for the people are deeply moved by virtuous actions; for virtue is everywhere beloved, since we see that if by chance an actor take the part of a traitor, he is so odious to all, that people will not sell him what he wants to buy, and the common folk flee from him when they meet him; while he who plays a loyal part is made much of, and even distinguished persons honour and love him.

Let each act consist of four sheets only, for twelve in all are suitable to the time and to the patience of the auditors. And let the satirical part be not too evident and too emphatic . . . sting without hatred, for if it injures, expect neither favor nor applause. The costumes should be suited to the character. . . a striking barbarity in the Spanish comedians to bring a Turk upon the stage with a collar like a Christian, or a Roman in tight breeches . . . But no one among them all can I call a greater barbarian than myself, for I dare to give precepts against the rules of art, and allow myself to be carried away by the vulgar current to such an extent that in Italy and France they call me ignorant. But what can I do, when I have written, -counting the one I finished this week, -four hundred and eighty-three comedias, all of which, save only six, sin deeply against the rules of art? Yet, when all is said, I defend what I have written, for I know that although they might be better if written in another manner, yet they would not have found the favour that they enjoyed,

Because sometimes what 'gainst the right offends,  
For that same reason greater pleasure lends.  
(Rembert, *op.cit.*, pp. 179-184.)

One of Lope's most successful non-dramatic works was Pastores en Belen, or, The Shepherds of Bethlehem. It appeared in 1611. It was highly successful. The work was fashioned after La Arcadia but more Spanish in style and feeling. Many of Lope's friends appeared as various shepherds.<sup>17</sup>

By 1617 Lope de Vega had written Discurso sobre la nueva Poesia, an attack on the poetical school of Gongora. The ill feeling between these two men continued throughout their lives. Lope de Vega was utterly opposed to the method of writing of the culteranistas, although he sometimes used their technique. The culteranistas used extravagant metaphors and similes. They love to quote at length from the classics. A favorite device was to add metaphor to metaphor. Gongora deplored the stooping to public tastes so evident in Lope de Vega.<sup>18</sup>

La Filomena was published in 1621. It was a miscellaneous work of a poetic fable consisting of: A defense of himself against the attack of Torres Ramila in the Spongia, several Epistolas, written as an attack on the culteranistas, a novel termed, Las Fortunas de Diana and the Description de la Tapada, a poetical description in ninety-eight octavas of the county east of the Duke of Braganza in Portugal. The portion of the work attacking the culteranistas was interesting in that Lope tried to do so without offending Gongora. Lope feared the sharp tongue of Gongora and avoided any ruffling of the Cordevan's feelings.<sup>19</sup>

In 1623, La Circe con otras Rimas y Prosas was published. La Circe relates the experience of Ulysses on Circe's island in three thousand lines, divided into three cantos. Included in the volume is the tale, La Rosa

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<sup>17</sup>Fitzmaurice-Kelly, op.cit., p. 248.

<sup>18</sup>Rennert, op.cit., pp. 282, 283. See also Elisha Kent Kane, Gongorism And the Golden Age, pp. 95-97.

<sup>19</sup>Fitzmaurice-Kelly, op.cit., p. 251.

Blanca, and three short novels: La Desdicha por la Honra, La Prudente Vengansa, and Guzman el Bravo. The volumes concluded with seven epistolas, six in tercets and one in prose. The epistola in prose is another attack upon the culteranistas in general and Gongora in specific.<sup>20</sup>

In September of 1627, a religious epic, Corona Tragica, was published. It was dedicated to Pope Urban VIII. The poem, in five thousand lines, was concerned with the tragic death of Mary, Queen of Scots. The work rather roundly scored the House of Tudor and especially Queen Elizabeth. It was judged to be one of Lope's best poems by his contemporaries.<sup>21</sup>

The Laurel of Apollo, a laudatory poem in seven thousand lines, appeared in 1630. It contained the names of two hundred and eighty Spanish and Portuguese poets, 36 foreign poets, 24 poets of antiquity and nine Spanish painters. These poets were supposed to have been gathered upon Mount Helicon for festival in honor of Apollo. Praises were handed out with a prodigal hand to this vast list of poets. The work did not sell very well.<sup>22</sup>

Two of Lope's best plays appeared in 1631, La Noche de San Juan, and El Castigo sin Venganza. The former was given on the eve of St. John celebration in the palace of Philip IV, while the latter was a tragedy acted by Vallejo's company in Madrid.<sup>23</sup> The same year the Eplogia a Claudio was published. It was considered to be one of the best of Lope's shorter poems.<sup>24</sup> Another eclogue, Amarilis appeared in 1633. The work

<sup>20</sup>Ticknor, *op.cit.*, pp. 156, 157.

<sup>21</sup>Fitzmaurice-Kelly, *op.cit.*, p. 251.

<sup>22</sup>Ticknor, *op.cit.*, p. 160.

<sup>23</sup>*Ibid.*, pp. 339, 340.

<sup>24</sup>*Ibid.*, p. 341.



described the love and death of Amarilis, beloved of a shepherd. The work was considered autobiographical; Amarilis was Dona Marta and the author was Elisio. The verses were exquisite in tenderness and beauty.<sup>25</sup>

In 1632 La Dorotea was finally published. It had been written much earlier, being one of Lope's first compositions. The author waited until his last years before allowing it to be published. It has been mentioned earlier in this chapter. The work has received enthusiastic praise by critics.<sup>26</sup>

A book of miscellaneous verse, entitled Rimas humanas y divinas, and published under the pseudonym of "Tome e Burguillos", was published in 1634. It is known to be the work of Lope de Vega since he had assumed that pseudonym before. The work was a collection of short poems and sonnets, ending in La Gatemachia, or The Battle of the Cats. La Gatemachia was a parody of the Italian epic. It was most successful, being the most widely read of Lope's miscellaneous works. The work is the last published by Lope de Vega before his death.<sup>27</sup>

In drama the genius of Lope de Vega was fully revealed. Not only did he write successful plays but he wrote sufficient numbers of them to give Spanish producers an entire dramatic literature. Montalvan, Lope de Vega's biographer and contemporary attributes eighteen hundred full length plays and four hundred autos sacramentales to him. Four hundred and seventy comedias and fifty autos have survived.<sup>28</sup>

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<sup>25</sup>Rembert, op.cit., p. 349.

<sup>26</sup>Ticknor, op.cit., pp. 160, 161.

<sup>27</sup>Ticknor, op.cit., p. 154.

<sup>28</sup>Fitzmaurice-Kelly, Spanish Literature, p. 66.



The dramatic works of Lope de Vega have been categorized in this manner:

### Three-Act Plays (comedias)

#### A. Comedias Humanas

1. Predominantly historical
  - a. drawn from Spanish history
  - b. drawn from foreign history, either ancient or modern
  - c. of chivalry (themes taken from poems, romances and legends)
2. Novelesque or romantic
  - a. themes taken from Italian novelle or Spanish novelas
  - b. themes of Lope's own invention.
3. Comedias de Capa y espada (intrigue plays of contemporary middle-class or aristocratic manners)
4. Mythological
5. Pastoral

#### B. Comedias Divinas

6. Biblical (Old or New Testament)
7. Lives of Saints

### One-Act Plays

8. Autos
  - a. sacramentales
  - b. del Nacimiento
9. Entremeses
10. Loas, coloquies, etc.<sup>29</sup>

The historical plays (no. 1 on the classification) and the comedias de capa y espada (no. 3 on the classification) are considered his best.

Among the best of the historical plays are: Los Tello de Meneses, Peribanez y el Comendador de Ocaña, Fuente Ovejuna, Lo cierto por lo dudoso, La niña de plata, El mejor alcalde el rey, and La estrella de Sevilla.

Among the best of the comedias de capa y espada are: Las flores de Don Juan, El anzuelo de Fenisa, El acero de Madrid, El Ferro del hortelano, La noche toledana, Los ramilletes de Madrid, La boba para los otros y discreta para sí, Los milagros del desprecio, Las bazarrias de Belisa, El premio del bien hablar, Por la puente, Juana, La noche de San Juan, La moza de cantaro, and El domine Lucas.<sup>30</sup>

<sup>29</sup>Earnest Merinee and S. Griswold Morley, A History of Spanish Literature, pp. 339, 340.

<sup>30</sup>Ibid., pp. 341-343.

Lope de Vega's ability to invent plots and situations was truly marvelous. His style showed traces of improvisation and hurry, but through all his plays he was able to produce a dramatic situation that held the audience. He was profoundly a man of the theatre. When he died in 1635, the tradition that he had set remained unchanged for two hundred years. His gifts to the Spanish theatre are the gracioso, the three act form, the giving of an entire dramatic literature, and above all, the theatrical sense of playing to the audience with that deft sure dramatic sense that made him the most popular playwright in Europe during his lifetime.<sup>31</sup>

#### PROBLEMS OF PRODUCTION

##### Script Preparation

El Perro del Hortelano first appeared in print in Parte XI of Comedias de Lope de Vega, a work in 25 volumes in Spanish quarto, published between 1604 and 1647.<sup>1</sup> Parte XI was published in 1618.<sup>2</sup> Copies of the original Parte XI may be found in the Biblioteca Nacional (Madrid), the University of Madrid, the British Museum, and in the private collections of John Rutter Chorley, Henry Labouchere, and Hugo Albert Rennert.<sup>3</sup> El Perro del Hortelano is listed by Lope de Vega as one of his own works in Perigrino en su Patria, published in Madrid, 1604.<sup>4</sup>

The script used in the present production was an English translation

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<sup>31</sup>Brannon, op.cit., pp. 208, 209.

<sup>1</sup>Hugo A. Rennert, The Life of Lope de Vega, p. 419.

<sup>2</sup>Ibid., p. 430.

<sup>3</sup>Loc.cit.

<sup>4</sup>See page 26 above.

of El Perro del Hortelano by W.H.H.Chambers. His translation is entitled The Dog in the Manger. His translation is to be found in: The Drama: Spain and Portugal, edited by Alfred E. Bates.<sup>5</sup> The Chambers translation was read and compared with the Real Academia de Espanol text by Profeseor Manuel Ramirez of the Modern Language department of Kansas State College and adjudged adequate.

El Perro del Hortelano was written originally in verse; using the Spanish redondilla primarily.<sup>6</sup> The redondilla is a four line stanza.<sup>7</sup> Sometimes Lope de Vega rhymed the first and the fourth lines and the second and the third lines and at other times the first and the third lines and the second and the fourth. Although the basic stanza length of El Perro del Hortelano is the redondilla, variety is achieved by the introduction of the longer irregular silva,<sup>8</sup> the five-line stanza called the quintilla,<sup>9</sup> and the six-line stanza called the lira.<sup>10</sup> No particular type of stanza is assigned to any particular character. Lope de Vega's recommendations regarding the type of stanza to use for each situation is given in El Arte Nuevo de hacer Comedias en este Tiempo. These recommendations were followed in El Perro del Hortelano, as footnotes eight through ten will indicate. The Chambers translation is entirely in prose.

In preparing a script the director may often edit or cut the script to fit his particular production. However, according to Gassner, he ought to adhere as closely as possible to the playwright's original wording.<sup>11</sup>

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<sup>5</sup>Alfred E. Bates, The Drama: Spain and Portugal, pp. 291-348.

<sup>6</sup>See Real Academia de Espanola, Tomo XIII, pp. 205ff.

<sup>7</sup>George Ticknor, History of Spanish Literature, vol. 2, p. 247.

<sup>8</sup>Real Academia, op.cit., p. 208, col. 2, Diana's third speech.

<sup>9</sup>Ibid., p. 205, col. 2, all speeches.

<sup>10</sup>Ibid., p. 213, col. 1, Marquis Ricardo's first speech.

<sup>11</sup>John Gassner, Producing the Play, p. 467.

The script for the Holton Hall production was essentially as translated by W.H.H.Chambers.

The lines of all the characters, excepting Diana and Tristan, were left as translated by Chambers. Two of Diana's lines were changed. Line 31, page 315, reads: "Go and get the reward given a bearer of good news." The idea was that a bearer of good news was to be rewarded for his service. To clarify the intent the line was changed to read, "Go and tell the Marquis, and as a bearer of good news he will reward you."<sup>12</sup> The second change in Diana's lines was made in line 24, page 335, which read, "Hos apropos comes this unhappiness." To clarify the intent the line was reworded to read, "How fitting that this unhappiness should come to me!"<sup>13</sup>

Several of Tristan's lines were changed to make the diction more appropriate to the educational level of his character. The phrase: "'Tis a sovereign remedy" was revised to read: "'Tis a sure cure." (line 13, p. 299) In line 31, page 299, "corpulence" was changed to "fat woman" and in the same speech, "perfidious memory" was changed to "treacherous memory" and "not a vestige" to "not a sign." Line 27, page 302, reads, "When they say the scars of their face are due to jealousy." The production script read, "When they say the red marks on their face are due to jealousy."<sup>14</sup> The long speech of Tristan which started with line 16, page 311, originally was worded, "Methinks you lovers are apothecaries in

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<sup>12</sup>Pues elijo al Marques. Parte y pidele las albricias.

<sup>13</sup>Que a proposito me viene esta desdicha!

<sup>14</sup>Bien te puedo responder lo que responden las mal casadas en viedo cardenales en su cara del mojicon delos celos:



love. Recipe: to be taken: suspicion and quarrels, followed by a bleeding. Recipe matrimonial: a bitter drop which needs various sweetenings and is purged by ennui and care after ten days of pleasure. Recipe: a celestial dose called Capricorn, of which you die unless patient. Recipe: jewels, lace and rich trifles for soothing applications. Finally the prescriptions must be paid for, love is dead, the papers torn; but you ought not to have destroyed Marcela's without first reading." To clarify and shorten the speech it was revised to read, "Methinks you lovers are apothecaries in love. The recipe of matrimony: to be taken with suspicions and quarrels, followed by a bleeding. It is a bitter drop which needs to be purged by certain sweetenings after ten days of pleasure. Then many jewels, lace and rich trifles are needed for soothing application. Finally the prescriptions must be paid for, love is dead and the letters torn. But you ought not to have destroyed Marcela's without first reading." Line 37, page 347, read: "I crown your love with happiness and find my reward at the bottom of the well! Ungrateful woman!" It was changed for emphasis to read: "Ungrateful woman, I crown your love with happiness and find my reward at the bottom of the well." The scenes omitted in the Chambers translation were omitted also in the production script.<sup>15</sup>

The script, as edited, was typed, dittoed, and presented to the actors. A copy of The Dog in the Manger, as translated by W.H.H. Chambers, and edited for the production, is included, with the blocking and certain cue notes (as Appendix A to this paper).

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<sup>15</sup>Don Juan Eugenio Hartzenbusch, Comedias Escogidas de Frey Lope de Vega Carpio, vol. 24, Biblioteca de Autores Espanoles, includes scenes one, two and three, Act II, page 348, and scenes fifteen and sixteen of Act I, page 345, 346 which are omitted in the Chambers translation.

### Plot and Character Analysis

The plots of many of the comedias of the Spanish Golden Age were built around four characters: the dama, the galan, the gracioso and the barba.<sup>1</sup> The dama and the galan are the young lovers of the play. In the beginning of the play they would become enamored of one another and the remainder of the play would consist of series of events in which they attempted to bring their love to a successful conclusion. All the other characters in the play either aided or hindered this attempt.<sup>2</sup> The galan had a servant who became the celebrated gracioso of Spanish drama. He was to aid his master toward a successful conclusion of his love for the dama. He often foiled, confused, or unwittingly hindered the progress of his master's affair. In the end, it was usually the gracioso who found a way to bring the dama and her galan together. All during the play, in all possible circumstances, the gracioso made comments and performed actions designed to keep the audience amused. Sometimes these comments had little real connection to the actual story.<sup>3</sup>

The gracioso was a gift to the Spanish stage by Lope de Vega. Previously in Spanish drama, a mischievous servant had been used occasionally, but it was Lope de Vega who so completely implanted the gracioso into Spanish drama that virtually no plays were written afterwards that did not employ a comic servant.<sup>4</sup> Sometimes the gracioso was felt to be so important that he was interjected into the plot in the most implausible places.<sup>5</sup>

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<sup>1</sup>Alfred E. Bates, The Drama: Spain and Portugal, p. 222, 225-237.  
Schack, A.F., Historia de La Literatura y del Arte Dramatico en Espana, Tomo II, pp. 443, 444.

George Ticknor, History of Spanish Literature, pp. 240, 245.

<sup>2</sup>Bates, op.cit., p. 230.

<sup>3</sup>Charles David Ley, El Gracioso en la Teatro de la Peninsula, p. 75.

<sup>4</sup>Ticknor, op.cit., 244.

<sup>5</sup>Ibid., p. 245.

The barba, or old man, of Spanish drama was also a sort of comic character. He was usually the father of the dama and therefore he was opposed to letting his daughter marry the particular galan she happened to love. It was therefore the business of the gracioso to fool the old man in such a way that he would permit his daughter to marry the galan. The barba was sometimes rich and often of noble birth, but regardless of the size of his pocketbook or his station in life, he was finally tricked out of his possessions.<sup>6</sup> The barba of The Dog in the Manger played an unusually small role in the play. He was not the father of Diana, the dama, but rather a rich merchant with a great title and a lost son. Tristan, the gracioso, knew that his master needed a noble title and money in order to marry the dama so he tricked the barba out of them both. The barba of The Dog in the Manger did not appear until midway through the third act. These four roles appear with such regularity in Spanish drama that they have been compared with chessmen.<sup>7</sup> An analysis of their movement in The Dog in the Manger follows.

Act one, scene one, started with a scream as Diana walked into a room and saw two men in her house at night. The men fled. Diana summoned her servants and inquired as to who these men might have been. Anarda, one of the maids, finally admitted that it was Diana's secretary, Theodore, who had been coming to see Marcela, another maid of Diana's. Diana questioned Marcela and found out that this was indeed the truth, as Marcela admitted her love for Theodore. Diana promised Marcela that she would be allowed to marry Theodore when the proper time arrived. After the servants left,

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<sup>6</sup>Schack, op.cit., p. 444. See also Bates, op.cit., 231, 232.

<sup>7</sup>Bates, op.cit., pp. 223, 224.



Diana admitted in a soliloquy that she had always liked Theodore but had not thought of him as anything but a servant because of the distance birth had placed between them. She admitted that she was very envious of Marcela who was able to love and to have Theodore.

Scene two happened the next morning. As Theodore and Tristan entered, they were talking of last night's mishap and wondered if they had been recognized. Theodore confessed his love for Marcela and Tristan told him he must forget Marcela. He further told his master of an affair that he had once with a fat woman. The countess entered with a letter which she said she had received from a friend of hers who was in love with a man in birth beneath her. The letter, which Theodore read on stage, asked if it were possible for one to be jealous and not be in love. Diana asked Theodore to enter her apartment and answer the letter. Diana talked with Tristan and made it quite clear that she knew who had been in her apartment the previous night. Theodore returned and read the letter he had written. It stated that jealousy without love was impossible for jealousy was born of love. Diana left and Marcela entered. Theodore and Marcela warmly greeted each other. Marcela told Theodore of the countess's promise to marry them in the near future. As they embraced the countess entered and sent Marcela to her room to work. When alone, with Theodore, Diana questioned him regarding his relationship with Marcela and found him not nearly as much in love with Marcela as he thought he was. He finally confessed that he could live quite easily without Marcela. Diana then asked Theodore, previously referred to in the letter, how this noble lady could find an opportunity to embrace her lover. Theodore answered that she ought to think up some trick. Diana turned to leave the room and purposely fell, but Theodore was too



bashful to offer her his hand until she asked for it. She warned him to be silent about her fall and left.

Act two began with Theodore disputing with himself as to what his course of action ought to be. He admitted to himself that he loved Diana more than Marcela but also said it would be wrong to leave Marcela now that they were to be married. He also asked himself whether the wealth of Diana had influenced him and decided he loved Diana, wealthy or not. Then he asked himself how his love was to terminate and found the future dark because of the difference in their rank in life. Tristan, the servant of Theodore, entered and a comic episode followed. They both left the stage. Marcela and Dorotea entered and discussed Diana's harsh treatment of Marcela. Diana and Anarda entered and Diana again sent Marcela to her room. Anarda asked Diana which of her two suitors she would marry, the Marquis Ricardo or Count Frederic. Diana admitted that she was in love but with neither the Marquis or the Count. Anarda asked who the man was and Diana admitted that shame forbade her to confess it. Diana asserted that she would turn her love for this person into hate and then called for Theodore. When Theodore entered Diana commanded him to tell her which of the two suitors for her hand she should marry. Theodore was struck dumb and finally, while being prodded by Diana, he said that she should marry the Marquis. Diana told Theodore to go to inform the Marquis, and that because he would bear such good news the Marquis would reward him. She then turned and left the room. Theodore confessed his fallen hopes in a soliloquy. Tristan entered the room and tried to console Theodore. Tristan urged him to go back to Marcela. Marcela entered right then and Tristan began the reconciliation immediately. Diana and Anarda entered but concealed themselves.

They overheard the reconciliation. After Theodore and Marcela were reunited Tristan and Marcela began to ridicule the countess. When the countess revealed herself in the room, Marcela and Tristan fled, leaving Theodore to face the wrath of the countess. When she saw Theodore in the arms of Marcela, jealousy awakened Diana's love anew. Instead of punishing him she told him that he was a fool to love a servant when he could love someone of higher position. She left him more bewildered than ever. Marcela reentered as soon as the countess left to see what had happened. Theodore told her that Diana had dictated a letter to him commanding that money be forwarded for Marcela's wedding dowry as she was going to marry Fabio. Theodore further said that since she was going to marry Fabio, henceforth they should not speak to one another. Marcela was left alone in the room wondering what really was the truth. The Marquis Ricardo entered to receive his expected bride. When Diana appeared, however, she told him there had been some mistake and sent him away. Theodore entered and told Diana that he had indeed been a fool for not realizing that Diana really loved him. Diana scornfully replied that it was his duty to love her and that nothing more must ever cross his mind. At this point Theodore became angry and told Diana she was like the dog in the manger of the Aesop fable in that she would not let Marcela have him nor would she have him for herself. Diana replied by slapping him several times as Count Frederic entered. Diana said that they had had a slight disagreement and took him into her room to tell him of her plans regarding the Marquis. Tristan entered and made some comments about Theodore's love affair. Diana reentered and told Theodore to go to her steward to receive a gift of two thousand crowns; then she asked him for his handkerchief. It was bloody from the nosebleed he received when

she slapped him. When she left both Theodore and Tristan stood in amazement.

Act three began in the streets of Naples. Count Frederic and the Marquis Ricardo, with their servant Celio, were trying to think up a plan whereby they could kill Theodore, whom they now knew to be a rival for the hand of Diana. They decided to hire some street rogue to kill him. At this moment Tristan and Antonello entered. Ricardo and Frederic decided that Tristan looked as if he could kill Theodore. They broached their project to Tristan. Tristan recognized them as the suitors to the countess' hand and decided to find out whether there was some intrigue afoot he had better learn about. He agreed to kill Theodore for a price, part prepaid. The Count and the Marquis left and Theodore appeared. He was in low spirits and decided to leave Italy for Spain. Tristan decided he must find a way to help his master. He knew of a Count Ludovico who had lost a son some years previously on a Maltese galley. Tristan decided to impersonate a merchant with news of the Counts long lost son. He decided to attempt to palm Theodore off as this same long lost son. The next scene took place in the palace of Count Ludovico, the rich merchant. Tristan entered and proceeded to sell the Count on his tale. The count was completely taken in and was so overjoyed that he went at once to the apartments of Diana to find Theodore. The scene shifted to the streets again as Tristan and Antonelo entered congratulating themselves upon their cleverness. Antonelo went to the tavern and the count and Marquis entered. They upbraided Tristan for not getting his work of killing Theodore done. Tristan reported his successes to date and asked them to be patient. Finally, when Ricardo and Frederic are satisfied, Tristan asked them for some more money, which



he received. Tristan left and Celio entered to tell the Count and the Marquis that Ludovico had found his long lost son in Theodores and that Theodore was now a Count. Ricardo and Frederic rushed off to verify Celio's tale. The next scene was in the apartments of the countesses again. Theodore and Diana were parting when Ludovico rushed in with joy to receive Theodore. Everyone was overjoyed. They left the room so Theodore and Diana could be alone for a while. A love scene followed. Diana, too, finally left the room. Tristan entered and bragged of his successes and how he had fooled the Marquis and Count Frederic and especially old Ludovico. Theodore became frightened and rushed off to explain to Diana that he was not really a Count after all and so they still could not marry. Diana told him it didn't matter as long as no one knew of the trick. All the characters then crowded upon the stage to congratulate Diana and Theodore. Ludovico entered amid more rejoicings. The play ended as Diana told the audience that they must be very careful to keep Theodore's secret.

The Dog in the Manger is a comedy of intrigue.<sup>8</sup> It features a love triangle between two servants and a countess. The triangle is complicated by the difference in birth between its members. The basic question of the play is: What do very human and very feeling individuals do when in a situation where they cannot marry the one they love? Diana cannot marry the servant Theodore because of her temperament and the fact that she is a countess and he is a servant. Theodore cannot marry Diana because he is a servant and she is a countess. In addition, he is fond of Marcela. Marcela cannot marry Theodore because she cannot obtain permission from

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<sup>8</sup>John Gassner, Producing the Play, p. 59.



Diana to do so and when she could, she finds out that Theodore would prefer Diana. All three, Marcela, Theodore, and Diana can marry another. Of the three, it is Marcela who must do so. This is not idealist drama but drama of very human problems and feelings.

The exposition of the play was very nicely worked into the plot. As mentioned, the play began with a ecream in the half-light of night; this was a situation well calculated to catch the attention of the audience. No time was spent with confidantee explaining what had happened. The play began almost in the complication, or second section of a play. The complication continued to mount in climax after climax. The obligatory scene came in the third act as the characters of the triangle met. Marcela was disposed of by wedding her to Fabio. Theodore and Diana prepared to part. This, too, was the grand climax of the play. The denouement was very short, extending from the grand climax to the end of the play, a total of three pages. Even this was interrupted by another crisis as Diana and Theodore must decide what to do when they learned of Tristan's trick.

The crisis of the play occured in the second act when Diana decided to admit her love for Theodore and no longer fight it. Her entrance to tell Theodore of her gift to him of two thousand crowns and her request for his bloody handkerchief indicated that she will no longer fight her love.

Climaxes occur throughout the play in mounting and then in diminishing intensity. The turning point was the grand climax. The first climax came when Diana discovered Marcela's love for Theodore. The second climax occurred when Diana fell and Theodore was too bashful to help her up. The third climax was the scene where Diana commanded Theodore to tell her which of her two suitors she ought to marry. The fourth climax occurred in the scene

in which the countess overheard Marcela and Tristan ridiculing her and subsequently walked in upon them. The next, or fifth, climax is the elapping scene. It is followed by the crisis. The third act introduces other characters and the plot expands to show how Tristan, the gracioso, would solve the problem. When Diana and Theodore appeared to say a mutual goodbye in deepest sorrow the grand climax occurs. Ludovico rushed in upon the scene and excitement rose high. The remainder of the play merely tied the threads of the story. It was the denouement, as mentioned previously.

Lope de Vega had a real gift for skillfully drawing the dama's character.<sup>9</sup> The countess was a strong woman, one who did not yield to passion easily. Suddenly she realized that she loved her secretary because she found herself jealous over an affair between the escretary and another servant. When she ceased to love jealousy devoured her and when she did love, shame, caused by her responsibility to her social rank and her family, overcame her. During the play she revealed many different emotions and many different and seemingly contradictory actions. In her search for peace of mind she tried to hurt her lover and only succeeded in hurting herself. She tried to marry the Marquis but found she could not do it. She tried to turn her love into hate but only succeeded in loving the more. At times she was domineering and at other times tender and yielding. She professed great love for Marcela and yet her jealousy made her cruel to Marcela. Her feelings were thus varied and changeable. Just as she confessed her love, knowing the impossibility of it, the gracioso, Tristan, found a way to bring her love to fruition.

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<sup>9</sup>James Fitzmaurice-Kelly, A History of Spanish Literature, p. 257.

The basic problem of the character of Diana was that of believability. The lovers must have the audience's sympathy, and so the audience must be taken along with the dama, whether she was hard and jealous, imperious and demanding or soft and tender. To act this great range of feminine feelings convincingly, presented a real challenge. At all times, the dama must appear a very human individual caught up in the web of her own feminine feelings.

The character of the galan, Theodore, was quite different. He was a young caballero—all love, honor, and jealousy.<sup>10</sup> His position was that of a young secretary attached to the household of Diana. During his young life he had had various love affairs, the latest of which was Marcela. He would willingly marry Marcela but the real depth of feeling is not there. This he found in his love for Diana. However, the honor code of Spain did not allow secretaries to marry countesses. What should he do? Reason pulled him one way and love another. Thus when Diana warmed to him, he was attracted to her; when she left him, he returned quite naturally to his Marcela. Theodore may not be an ideal male but he is surely caught up in problems of a human male. It was not easy to play such a character without appearing a cad or a vacillating and somewhat unmanly individual. Indeed one critic has used Theodore as an example of the weaknesses of the galan in the plays of Lope de Vega.<sup>11</sup> As he was the galan, the playwright meant that the audience should empathize with him. It was very easy for this character to be misunderstood, and audience sympathy for him to be lost. The actor was

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<sup>10</sup>Schack, op.cit., p. 444.

<sup>11</sup>Bates, op.cit., p. 228.



directed to play the role sincerely and with real feeling and not as a weak or vacillating individual. Apparently it was possible to make this character believable since the actor who carried the role in the Holton Hall production was nominated as best liked character on the audience analysis questionnaire.

The gracioso was a contribution of Lope de Vega to Spanish drama.<sup>12</sup> The first gracioso of Lope de Vega was in the play La Francesilla.<sup>13</sup> He was the comic element of the play. As a character he was rustic or cloddish, witty, cowardly, a parody of his master, and an aid in his master's intrigues and adventures. He was shrewd, greedy, but faithful, with a defective sense of the importance of truth, but a good heart.<sup>14</sup>

The gracioso of The Dog in the Manger was Tristan, servant of the galan, Theodore. He was one of Lope de Vega's best graciosos.<sup>15</sup> From the kindness of his heart he tried to help his master out of his triangular love affair and did so, finally, by impersonating an Armenian merchant. As the merchant he sold Count Ludovico a tale about Theodore having been his long lost son. The intrigue worked and the dama and the galan are able to be married and thus happily end the play. When Theodore told of his love for Diana, Tristan told of a love affair he had. When Theodore told of the slap he received from Diana, Tristan told of the abuse he received from his feminine friends. When in the presence of the Count Frederic and Marquis Ricardo, he bragged of his powers by the sword. If the occasion demanded it he could make a lover's reconciliation or lie to cover up an intrigue. He had plenty

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<sup>12</sup>Rennert, Life of Lope de Vega, p. 386.

Ticknor, op.cit., p. 244.

<sup>13</sup>Ley, op.cit., p. 43.

<sup>14</sup>Ibid., p. 40. See also Schack, op.cit., p. 456.

<sup>15</sup>Ibid., p. 79.



of witty and/or pithy stories ready to suit any occasion. The Tristan of The Dog in the Manger was thus a parody of his master. He was generous, he had a lack of respect for the truth as well as the dignity of rank, and the wonderful sense of saying the one thing demanded by the occasion to make the situation humorous.

The character of the gracioso was difficult to visualize for an actor unacquainted with the Spanish tradition. Recourse was made to private rehearsals in which the character was discussed and then worked on until the interpretation and the actions were what the director wanted. The character was a stock character, so once the basic idea, interpretation and action of this character was visualized by the actor, he was well on the way to success.

The barba was usually an old man.<sup>16</sup> He may sometimes be the father of the dama, or the brother, or he may be someone else.<sup>17</sup> At any rate he was fooled during the play.<sup>18</sup> Lope de Vega departs slightly from the tradition, therefore, in making the old man a Count Ludovico, of no relation whatsoever to the dama, in The Dog in the Manger. Nor was Count Ludovico introduced until midway into the third act. Perhaps to compensate for the late appearance of the barba, another old man, the squire of Diana, was brought on stage for a few lines in the very first part of the first scene and was thereafter never seen again. Ludovico came on the stage in the last act with but one prior mention of his name and that mention was just a few lines before the scene in Ludovico's palace. Ludovico was fooled, however. He was led to believe that Theodore was his long lost son because of the tale told him

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<sup>16</sup>Schack, op.cit., p. 444.

<sup>17</sup>Bates, op.cit., p. 232.

<sup>18</sup>Ibid., p. 231.

by Tristan in disguise. To the end of the play he never learned differently. Indeed the play ended by Diana asking the audience to keep well the secret of Theodore.

A gullible old man having lost his fortune to a clever tale told without the slightest qualms of conscience by either Antonelo or Tristan, and, indeed, by great self praise on the part of Tristan, might have been hard for an audience to accept. The solution to this problem was sought by making the old man appear foolish enough so that the audience would not empathize with him nor feel contempt for those prospering from this high-handed swindle. The lovers had to have the center of audience approval so the barba was played as overly gullible and foolish. There was no mention on any of the audience questionnaire sheets of the fact that this play does end with robbery unpunished. There was some mention on the audience questionnaire that the role of Ludovico was overplayed.

The remaining characters of The Dog in the Manger followed the Spanish custom of merely repeating the four main characters.<sup>19</sup> These minor characters exist for the purpose of helping or hindering the love interest.

A prototype of the dama was Marcela. She would be called the second-dama.<sup>20</sup> Marcela was the servant whom Theodore half-heartedly promised to marry. She was deeply in love with Theodore and only saw the hopelessness of it in the third act. Until this time she had loved well but not wisely and realizing this turned her attention in the direction from which better results might be expected. Marcela was intelligent, good-looking and kind. She thought of her beloved's welfare even when she knew that she was

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<sup>19</sup>Loc.cit.

<sup>20</sup>Ibid., p. 223.

rejected. Her problem was that she loved too much.

Because Marcela was a servant and, in addition, so kind and understanding even in her rejection, while her rival, Diana, was often imperious and hard, besides being privileged, it would be easy for the sympathy of the audience to rest with Marcela. Diana, of course, being the dama, had to have the audience sympathy in the end. To achieve this end the director had the love of Marcela for Theodore overdrawn to make her appear immaturely overpassionate. Again the system apparently worked because no criticism was mentioned in the audience analysis sheets regarding the fact that poor, underprivileged, abused Marcela lost out in her love for Theodore to a privileged, proud, and imperious Countess.

The two remaining female characters were Dorotea and Anarda. They served the function of confidantes to Diana and Marcela. Dorotea was the special friend of Marcela and Anarda was the friend of Diana. Anarda seemed the female counterpart to the gracioso but her character lacked sufficient development to make her a real comic. She did have some comedy lines.

Another servant in the household of Diana was Fabio. The position of Fabio in the play was that of the rival of Theodore for Marcela. The role of Fabio was considerably reduced in the Chamber's translation. Most of the scenes omitted by Chambers contained Fabio. The role was played as somewhat servile and anxious to please. He had several comedy lines. The character was to be jealous of Theodore and give evidence of great affection for Marcela. The audience was somewhat critical of this role.

The countess had two suitors for her hand, Count Frederic and the Marquis Ricardo. One was called stupid and the other was called a fool by the Countess. They offered Tristan money to assassinate Theodore.



Tristan was able to bleed them of money by promises and clever plots. He called them the biggest fools in all Naples. When their plot was uncovered they tried to double-cross Tristan. These characters were to be played haughty and proud with a great deal of self-conceit and self-righteousness evident. The two characters were differently cast in that one was heavier and darker complexioned, while the other, the Marquis Ricardo, was of lighter build and possessed contrasting qualities. Count Frederic was to be the more stupid and the Marquis Ricardo was to be the haughtier of the two. They were to be what Diane called them: fools, and above all, fooled by the servant Tristan.

One servant was needed for Ludovico and another for Count Frederic. The former was Camillo and the latter was Celio. They appeared only in the third act. Variety of characterization was attempted in that Camillo was played by a somewhat stout actor and he was slightly aged. Celio was dressed as a Moorish slave to Frederic.

The original script of The Dog in the Manger called for three street lackeys, Antonello, Lirano, and Furio. The script was slightly changed so that Antonelo could play all three roles. In most scenes Furio appeared alone with Tristan so Antonelo was simply given his lines. The one scene in which Tristan, Antonelo and Lirano and Furio appear together, the script was slightly altered to allow Antonelo to play all roles of the lackeys. The Chambers script appears thus:

Enter Tristan, Furio, Antonelo and Lirano  
Furio

You must my dear fellow, wet our whistles on the strength of those fine new clothes you have been given.

Antonelo

Our jolly Tristan will recognize our claim in just!



Tristan  
 I will my friends, with the greatest of pleasure.  
 Lirano  
 'Tis certainly a fine one, your new habit.  
 Tristan  
 Pshaw! It amounts to nothing, compared with what I shall shortly wear.  
 If fortune does not fail, you shall see me soon secretary to the secretary.  
 Lirano  
 The countess Diana does much for your master, doesn't she?  
 Tristan  
 She's taken him under her wing; in fact, he's her right hand,  
 for through him she dispenses all her favors.  
 Antonelo  
 Deuce take her favors! Let us drink!  
 Furio  
 In this temple of Bacchus we can probably find some excellent lacryma-  
 christa.  
 Tristan  
 No, let us drink Greek wine; I want to speak Greek, and nothing can  
 teach the tongue so well as wine.<sup>21</sup>

The chambers script was re-written for the production to read thus:

Enter Tristan, Furio, Antonelo and Lirano  
 Antonelo  
 You must my dear fellow, wet my whistle on the strength of those  
 fine new clothes you have been given.  
 Tristan  
 I will, my friend, with the greatest of pleasure.  
 Antonelo  
 'Tis certainly a fine one, your new habit.  
 Tristan  
 Pshaw! it amounts to nothing, compared with what I shall shortly wear.  
 If fortune does not fail, you shall see me soon secretary to the secretary.  
 Antonelo  
 The Countess Diana does much for your master, doesn't she?  
 Tristan  
 She's taken him under her wing; in fact, he's her right hand, for  
 through him she dispenses all her favors.  
 Antonelo  
 Deuce take her favors! Let us drink! In this temple of Bacchus  
 we can probably find some excellent lacryma-christi.  
 Tristan  
 No, let us drink Greek wine, I want to speak Gree, and nothing can  
 teach the tongue so well as wine.<sup>22</sup>

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<sup>21</sup>See Bates, op.cit., p. 330.

<sup>22</sup>See page , appendix A.

Antonelo is the friend of Tristan, a drinking friend, and an aide in all his intrigues. Antonelo is Tristan's accomplice in the business of palming Theodore off on Ludovico as his long lost son. The character was youthful and carefree, with a touch of the street urchin air.

Lope de Vega wrote in a ballad for a street guitar player to sing. The song was sung backstage by the same singer who sang the introductory and closing songs. The words of the ballad are:

Oh quien pudiera hacer, oh quien hiciese  
Que en no queriendo amar aborreciese!  
Oh quien pudiera hacer, oh quien hiciera  
Que en no queriendo amar aborreciera!

The Holton Hall production of The Dog in the Manger used fifteen characters. The lovers were paired off: Diana and Theodore, Marcela and Fabio and Dorotea and Tristan. The love triangle situation related to whether Theodore should be the lover of Diana or of Marcela. This was the center of interest for the entire play. Around this triangle were added ornaments to increase the appeal of the play. The comic element was provided by the gracioso, Tristan, with help from Fabio and Anarda. The old men were Octavio and Count Ludovico. Ludovico was the Barba of the play. To add to the complication, Lope de Vega appended the two schemers, Count Frederic and Marquis Ricardo. Tristan had his aid and accomplice in Antonelo. Two servants attended Count Frederic and Count Ludovico respectively. The music for the play was provided by the guitar player. This was the case that presented The Dog in the Manger, May 7th, 1958, in Holton Hall at Kansas State College.

#### The Rehearsal Schedule

The tryouts for The Dog in the Manger were held in J5, a room in

Eisenhower Hall, March 24 and 25, 1958, from three to five in the afternoon. During the two tryout periods all the roles were cast except Antonelo and Camillo. The individual cast as Tristan later refused his role. The roles of Antonelo, Camillo and Tristan were filled by private readings and selections.

The rehearsal schedule is below:

<u>Date</u>	<u>Rehearsal scheduled</u>	<u>Goal set</u>
April 9	Act I, main characters	reading and discussion
April 10	Act II, main characters	of the play -
April 11	Act III, main characters	blocking
April 14	Diana and Theodore, all acts	
April 15	Tristan and Theodore, all acts	character building
April 16	Tristan, Camillo, Ricardo, Frederic, Ludovico, Act III	and learning lines
April 17	Act I, all characters	
April 18	Act III, all characters	
April 19	Diana, special rehearsal	
April 20	Theodore, special rehearsal	
April 21	Act I, all characters	
April 22	Act II, all characters	polishing and refining
April 23	Act III, all characters	character and business,
April 24	Acts I & II, all characters	and use of props.
April 25	Act III, all characters	last time for changes
April 26	Special rehearsal - Tristan	
April 28	Entire play, all characters	Pace,
April 29	Entire play, all characters	Rhythm,

April 30	Entire play, all characters	and Climaxes
	Special rehearsal - Tristan	
May 1	Entire play	
May 2	Entire play, television studio	television
May 3	Entire play, television studio	technicalities
May 4	Dress rehearsal, television studio	technical and
May 5	Television show, 8 o'clock	acting cohesion
May 6	Dress rehearsal, Holton Hall	
May 7	Production, 8 o'clock, Holton Hall	

In general the schedule was followed. Some deviation was necessary when actors found that the schedule conflicted with other engagements which could not be cancelled.

The rehearsal goals are those found outlined by Gassner in his book, Producing the Play.<sup>1</sup> The first week, April ninth through the eleventh, was spent in reading the act, discussing it and then blocking it. It will be remembered that the play was very short, playing about thirty minutes per act. The second week was spent in building character and learning lines. All lines were to be learned by Friday, the eighteenth. The Third week, April twenty-first through the twenty-sixth, was spent in polishing and refining the characters, building and polishing the conflict, polishing the business and use of props. This was the last week to make major changes in the production. April twenty-eighth through May second, the fourth week of production, was spent in building rhythm, pacing the production and in refining the rough spots. The technical and dress rehearsals for the television and live theatre productions followed.

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<sup>1</sup>John Gassner, Producing the Play, pp. 262-273.



The first two weeks of rehearaal were devoted entirely to the main characters. Furthermore these main characters were rehearsed in special combination during the second week. Actually there were few people on stage at any one time. The number never exceeded five until the last part of the last scens of Act Three. These small groups further broke down into certain combinations of characters per acene. Diana and Theodore had ten scenes in which they were the sole occupants of the atage. Marcela and Theodore were alone six times. Tristan appeared with Theodore alone seven times. Because of this combination of characters it was easy to concentrate first on the important characters, then fill in the minor roles in the later stages of rehearsal. It was believed that better discipline and higher concentration of interest would be maintained by this rehearsal schedule. To maintain interest, the actors portraying the minor roles appeared periodically. They were not required to sit through long scenes in which they did not have to appear.

Special rehearsals were held for Diana, Theodore, and Tristan. One rehearsal for Diana was held on the nineteenth of April to hslp her on her interpretation, with concentration mainly on her soliloquys. The following day a special rehearsal was held for Theodore entirely for his long soliloquys. Three rehearsals were held for Tristan because of a voice and diction problem as well as the problem of interpretation. These apcial rehearsals seemed to be of great benefit to the actors concerned.

The blocking was worked out in advance of initial performances of each act, at which time the blocking was given to the actors. Because the minor characters were absent, they received their blocking during the first rehearsal at which they were required to be present. A special problem was encountered because of the lack of furniture. (see chapter on setting)

Usually the actors had to orient themselves entirely in relation to each other, with the result that there was some elasticity from performance to performance in the blocking. All the actors were amateurs, and, indeed, this was the first college experience for three of the actors. Because of the fluidity of movement and the amateur status of the actors, there was the problem of the frequent unintentional upstaging and covering of the other actors to solve.

Only one performance had been scheduled. When the opportunity arose to present the show on closed circuit television at the college, the offer was accepted. Practically no change of blocking was needed so the television performance of May 5th became a sort of try-out before the live performance in Holton Hall on the seventh of May. It was expressed by the actors and the director alike that the television presentation was a real aid to the final performance.

### The Set

There was a wide difference of scenic effects between the drama presented at a religious holiday and the drama of the public playhouses of the corrales. The religious drama presented on Corpus Christi day had elaborate scenic effects.<sup>1</sup> Every attempt was made to be spectacular. Devils were presented, along with giants, angels, and other characters in the richest costumes possible.<sup>2</sup> A prize was offered for the best costume and scenic effects. Grandeur and spectacle were used to aid the presentation of the religious dramas.<sup>3</sup>

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<sup>1</sup>Hugo Albert Rennert, The Spanish Stage in the Time of Lope de Vega, p. 76.

<sup>2</sup>Ibid., p. 298.

<sup>3</sup>Ibid., p. 306. See George Ticknor, History of Spanish Literature, vol. 2, pp. 226-229.

The scenic effects used in the public playhouses, on the other hand, were very limited.<sup>4</sup> The stage itself was often nothing more than planks on some trestles.<sup>5</sup> The stage did not project into the audience.<sup>6</sup> Along the sides and back of the stage was hung a curtain. Sometimes the curtain was painted and at other times it was plain.<sup>7</sup> The curtains had at least two openings in the back for the entrances of the actors, as well as one entrance at either side of the stage. The side entrances opened immediately into the dressing rooms.<sup>8</sup> There was no front curtain.<sup>9</sup> (See Plates I & II for sketch of the public playhouses.)

A change of locale was indicated by a change of exits and entrances.<sup>10</sup> The actors merely walked off the stage and re-entered by another opening. Changes of locale were also indicated by costume change.<sup>11</sup>

The properties used on the stage were very limited. Some units of furniture were used.<sup>12</sup> Sometimes a simple drop with a tree painted on it was used to indicate a country or forest scene.<sup>13</sup> As indicated, the back curtain sometimes had something painted on it to aid in establishing the general location of the play.

Another often present feature of the public playhouses was a balcony running above the upstage area, either part or all the way across the back

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<sup>4</sup>Rennert, op.cit., p. 76.

<sup>5</sup>Ibid., p. 330.

<sup>6</sup>Ibid., p. 99.

<sup>7</sup>A.F. Schack, Historia. Literature y del Arte Dramatico en Espana, pp. 259, 260.

<sup>8</sup>Rennert, op.cit., p. 92.

<sup>9</sup>Ibid., p. 82.

<sup>10</sup>Ibid., p. 86.

<sup>11</sup>Rennert, op.cit., pp. 91, 92.

<sup>12</sup>Real Academia Espanol, p. 227n, col. 2.

<sup>13</sup>Rennert, op.cit., p. 89.

or the wing. It was used to represent balcony scenes, castle walls, towers, etc.<sup>14</sup> Much was left to the audiences' imagination in the use of scenic effects.

The comedias de capa y espada used less rather than more scenic effects, leaving much to the imagination. Since most of these plays were either interior or street scenes, it was easier to leave more to the audience's imagination than if the plot or emotion of the play depended on some special scenic effect.<sup>15</sup>

The action of The Dog in the Manger occurred in three locations: in a room in the apartments of the countess, in a room in the palace of Count Ludovico, and in the streets of Naples. Acts one and two took place in the apartments of the Countess. No change of scenery was needed. Scene one of Act three occurred in the streets of Naples, scene two in a room in the apartments of the countess, scene three took place in the palace of Count Ludovico. Scene four occurred in the streets of Naples and the last scene took place again in the Countess Diana's apartments.

It might be well to recall that there were no scene divisions in the original plays of Lope de Vega, nor were there any notes by this playwright as to where the action occurs. (see Real Academia script) It was left up to the actors to determine where each action should happen. The above scene division in the third act was an arbitrary division by the director based upon the script.

The room in the apartments of the countess was indicated by a Dante chair of a certain style, located on stage up right, and a varqueno on stage up left center. The chair was used to seat Diana for her lines on

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<sup>14</sup>Ibid., p. 85.

<sup>15</sup>Schack, op.cit., p. 259. See also Rennert, op.cit., pp. 85, 276.



pages 223 and 224 of the Real Academia script, and to seat Theodore for his lines on pages 209 and 210 of the Real Academia script. The varqueno was used by Theodore to write the letter Diana dictated to him, as indicated in the Real Academia script on page 227. Four entrances were used: one on stage right to Diana's private rooms, one on stage left to the room of the maids, Marcela, Dorotea, and Anarda, and one on up left to the male servants quarters, and one up center to the exterior. The floor plan of the Countess Diana's apartment appears as plate IV.

The room in the palace of Count Ludovico was used but once. It was indicated by a Dante chair of a different style from the ones used in Diana's apartments. It was of more purely Italian lines. The chair was placed up left. Ludovico sat in this chair for almost all of his lines in his scene with Tristan. The only entrance or exit used as up left center. The floor plan for this scene was indicated on Plate V.

The Neapolitan street scenes were indicated by the elimination of furniture from the stage. The entrances were at stage left and right and up center to the Elm Tree tavern. The street scenes were indicated, in addition, by the slight change of costume. Only some of the men in the play appeared in the street scene and when they did they wore belt and sword. The street traversed the stage from an entrance on stage right to an entrance on stage left. The Elm Tree tavern exit was used twice by Antonelo. The floor plan for this scene was indicated on Plate VI.

The plans for the furniture were based on photographs found in The Encyclopedia of Furniture, by Joseph Aronson. The director designed the furniture and the plans were executed by Bill Woolley, the stage carpenter for the production. The total cost of the chairs and the varqueno did not exceed \$20.00.

The varqueno was an early type of secretary found in Spain. At first it was built in two pieces; it was a sort of table that held a kind of wooden chest on top of it. The chest contained the writing material. The plans for the varqueno were taken from plate 455 of the Encyclopedia of Furniture. The plans for construction were given on Plate XIII. The wood was stained with walnut stain and left unvarnished to avoid shine. The writing chest was decorated by a painted paper glued to the wood to indicate the inlaid ivory and woods normal to this construction. A picture of the completed piece was included on Plate XIV.

The Dante chairs were of two styles. The one built for the Countess Diana's apartment was copied from a photograph found on Plate 254 of The Encyclopedia of Furniture. The construction plans are found on Plate XI. The completed chair was photographed and the picture may be found on Plate XIV. The picture of the chair copies in making the Dante chair for Count Ludovico was found on Plate 255 of The Encyclopedia of Furniture. The construction plans are indicated on Plate XII of this paper. The picture of the completed chair may be found on Plate XIV. Both chairs were stained with walnut and left unvarnished. Both chairs were decorated with carpet tacks (the kind with round decorative heads) driven into the wood in such a manner that the exposed heads formed a pattern against the dark wood. No cushions were placed on the chairs.

The May 7, 1958, production of The Dog in the Manger, therefore, was enacted before plain grey curtains on a proscenium arch stage. The front curtains were not used. No painted drops of any kind were used. The use of light in the production as an aid to acting and for scene division will be mentioned in the chapter on lighting. There was no need for a balcony

to further the actions of the play, so none was constructed. In every way an attempt was made to approximate the scenic effects in use in the early seventeenth century, the date of the publication of the script of El Perro del Hortelano, the Spanish original for the translation used in the Holton Hall production at Kansas State College

### The Costumes

The costumes used in the seventeenth century public playhouse were not always appropriate to the character. Lope de Vega complained of the inappropriate costumes used on the stage for his plays.<sup>1</sup> Sometimes the costumes were too rich for the character concerned.<sup>2</sup> The theatrical troupes costumed their actors in terms of the costumes available rather than trying to be absolutely precise in every detail.<sup>3</sup>

The same process was followed in costuming The Dog in the Manger. Some of the costumes were more authentic than others. Diana and Marcela had fairly authentic costumes. (Compare Plates XIV and XVII with Las Meninas, by Velasquez)<sup>4</sup> The costumes for Anarda and Dorotea were peasant blouses and skirts; they, too, were authentic. (Compare Plates XIX and XX with The Spinners, by Velasquez)<sup>5</sup> The costumes for Theodore and Fabio were perhaps too rich for the costumes of servants.<sup>6</sup> The costumes of Count Frederic and Marquis Ricardo were authentic. (Compare Plates XXII and XXIII with Burial of Count Orgaz by El Greco)<sup>7</sup> The servant Celio, was

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<sup>1</sup>Hugo Albert Rennert, The Spanish Stage in the Time of Lope de Vega, p. 104.

<sup>2</sup>Ibid., p. 106.

<sup>3</sup>Ibid., p. 108.

<sup>4</sup>Margaretta Salinger, Velazquez, plates 28 and 29.

<sup>5</sup>Ibid., plate 19.

<sup>6</sup>Katherine Morris Lester, Historic Costume, p. 113.

<sup>7</sup>John F. Matthews, El Greco, Plates 4, 21 and 22. See also Lester, op.cit., p. 113.

dressed as a Moor, for variety.<sup>8</sup> Antonelo's costume was an exact replica of that of the kneeling figure of The Topors, by Velasquez. For comic effect Tristan's costume was made as that of a dancer. (Compare Plate XII with The Dancers by Bradford)<sup>9</sup> The costumes of the two old men, Octavio and Ludovico, were drawn from upper class Renaissance types. (Compare Plates XXIV and XXV with Barton, page 219)<sup>10</sup> The costume of Camillo compares in detail to that of Velasquez in his painting Self-Portrait.<sup>11</sup>

Most of the costumes for The Dog in the Manger were rented. The costumes for Antonelo, Camillo and Octavio were rented from the Colorado Costume Company in Denver, Colorado. The costume for Tristan was rented from the Manhattan Costume Company. The costumes for Celio, Anarda and Dorotee were made by Judy Stark and Susanne Cliborne in the K-State Player's costume shop. The remaining costumes were borrowed from the Manhattan Civic Theatre. Water color sketches of each costume may be found on Plates IV to XIII.

#### The Lighting

According to royal decree, the Spanish public playhouses were required to start their plays by 2 pm on the six months of the year starting in October, and at 3 pm on the six remaining months of the year. The performances were required to end an hour before nightfall at the latest.<sup>1</sup> No lights other than that of the sun were used in the public playhouses.<sup>2</sup>

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<sup>8</sup>Albert Charles-Auguste Racinet, Le Costume Historique, Tome III, Plétes on Algerie.

<sup>9</sup>Rev. Wm. Bradford, Sketches of the Country, Charter and Costume in Portugal and Spain, plate The Dancers.

<sup>10</sup>Lucy Barton, Historic Costume for the Stage, p. 219.

<sup>11</sup>Salinger, op.cit., plate 1.

<sup>1</sup>Hugo Albert Rennert, The Spanish Stage of the Time of Lope de Vega, p. 112.

<sup>2</sup>Henry Harrington, A Journey into Spain, p. 21.



Since the Holton Hall production was presented at night, modern stage lighting was used. The stage was equipped with a strip of blue lights in the second hanging bridge. There was also a strip of white lights behind the proscenium arch. In the ceiling were two white floodlights.

To this permanent equipment were added six baby fresno spotlights to the proscenium light bridge and six baby fresno spotlights were fastened to a "T" bar atop a standard. There were two of these, one to the right and one to the left of the audience seating area. The temporary lighting equipment used gelatine filters. Half of the gelatines were of either straw or amber tints. Most of the rest of the gelatines were either red or blue. For the temporary lighting equipment a temporary control board with variac control rheostats were used.

The activity of the play began at night. This was indicated to the seventeenth century Spanish audiences by the dialogue.<sup>3</sup> In the present production night was indicated by the reduction of the lights to half illumination. The amber spotlights were turned off as well as all the white lights. All the lights were used in the remainder of the scenes played in the Countess Diana's apartment, except the white border strip and the two white ceiling flood lamps. During the daylight scenes on the streets of Naples, the white lights were added. The lights on one of the standards were used before and after the musician's song, at the introduction and the conclusion of the program, and the remainder were not lit. All the light cues were included in the prompt script as Appendix A of this paper. The light plot may be found on Plate X.

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<sup>3</sup>Note the speeches of the characters of scene 1, Act One:

Diana: Did a dream delude me? Is everyone asleep? . . . Go and retire again lest harm befall you.

Octavio: I could hardly believe it was your ladyship calling at such an unusual hour.

Fabio: He extinguished the light with his hat, descended in the favoring darkness of the doorway and disappeared. . . I'll take a light, Senora, and go see.

Because of the completely different time of day used for the play production in the seventeenth century and the time of the Holton Hall production, there was no attempt to follow Spanish usages as practiced in their public playhouses. Modern equipment and modern practices were used throughout in lighting this production of The Dog in the Manger.

### The Makeup

Since makeup, as we know it, is a relatively new development in the theatre, arising mainly from the need to counter artificial illumination, it follows that the Spanish stage, too, made little use of makeup.<sup>1</sup> Artificial beards were used but greasepaint was a later development.<sup>2</sup> It will be remembered that the Spanish stage was lighted mainly by the sun.<sup>3</sup> The Holton Hall production used artificial electric lighting and hence a need for makeup for the actors arose.

The makeup used was of the simplest nature, allowing the actors to appear youthful and natural. All the characters used adaptations of street makeup with the exception of the two old men, Octavio and Ludovico. They wore age makeup. Individual makeup charts are included in this chapter.<sup>4</sup>

The problem of creating Spanish type dark hair was considered. Most of the actors cast in the roles had naturally dark hair. The actresses playing Marcela and Dorotea, however, were exceptions, so for consistency their hair was dyed black for the production. Tristan, too, was a blonde, but his hair was covered by a cap. Beards and mustachos were made for several of the actors. Artificial hair and hair color were indicated on

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<sup>1</sup>Richard Corson, Stage Makeup, p. 195.

<sup>2</sup>John Gassner, Producing the Play, p. 375.

<sup>3</sup>See page 84 above.

<sup>4</sup>Charts are those used by K-State Players.

The choice of color is based upon Corson, op.cit., p. 65.

the makeup charts. One afternoon was set aside for the making of the beards and mustachos. The artificial hair was built upon rubber latex base, and thereby allowed for several uses of the same hair.

The makeup for The Dog in the Manger was simple. Artificial makeup was used so that the actors appeared, as nearly as possible, as they might have appeared had they been acting in sunlight.

## MAKEUP WORKSHEET

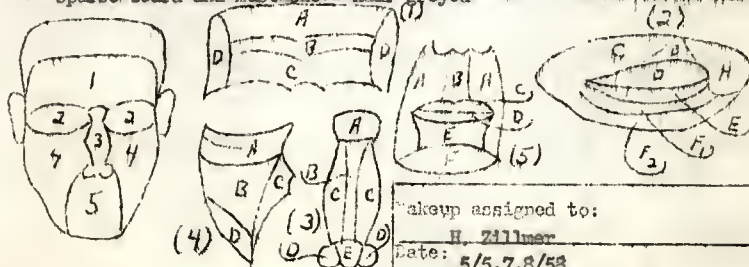
Remarks:

An unsophisticated old man

Play The Dog in the Manger

Actor D. RogersCharacter Count LudovicoAge 75Plastics nose and chin hooked and some teeth blackened

		Color	Application
Face	Shadows	5	
		6/12	(A) (n) (G) (n) 22 (n) 22
	2		(A) 15 (n) 6 (G) 12 (D) none (n) 28
			(F <sub>1</sub> ) 8 (F <sub>2</sub> ) 8
	and	3	(A) (B) 12 (G) 22 (D) (n)
Highlights	4	6/12	(A) (B) 6 (G) 12 (n)
	5		(A) 22 (n) (G) (n) (E) 6 (F)
Neck		6/12	
Hands		6/12	
Cheek Rouge		none	
Lip Rouge		none	
Eyebrows		grayed	
Eye accents		1	
Powder		7B	

Hair sparse beard and mustache hair grayed

Makeup assigned to:

H. Zillmer

Date: 5/5, 7, 8/58



## MAKEUP WORKSHEET

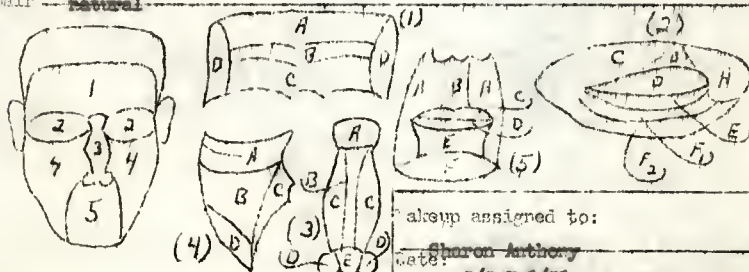
Remarks:

Play The Dog in the MangerActor Emilio CallejosCharacter MusicienAge 25

Plastics

none

		Color	Application					
Page								
Shadows	1	7	(A)	(F)	(C)	(E)		
	2		(A)	(F)	SA	(C)	(D)	(E)
and	3		(A)	(F)	(C)	(D)	(E)	
	4		(A)	(F)	SA	(C)	(D)	(E)
Highlights	5		(A)	(F)	(C)	(D)	(E)	(F)
Neck								
Hands								
Cheek Rouge								
Lip Rouge		Stein MR 4						
Browns		Stein MR 4						
Eye accents		Dark Brown						
Powder		6						
		15						

Hair natural

Makeup assigned to:

Sharon Anthony

Date: 5/5, 7, 9/53

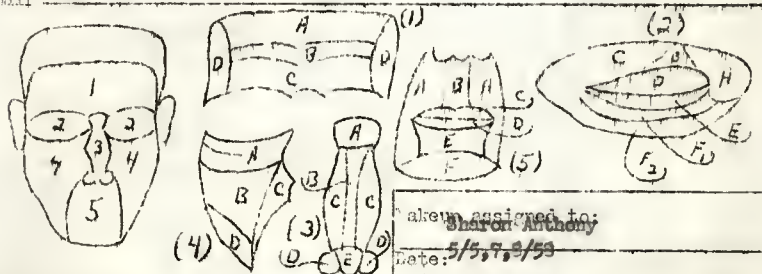
## MAKEUP WORKSHEET

Remarks: **Do not emphasize eyes**Play **The Dog in the Manger**Actor **John Wieland**Character **Theodore**Age **27**Plastics **none**

		Color		Application			
Face		Factor cm25					
Shadows	1	8A	(A)	(T) 8A	(C)	(T)	
	2		(A)	(T) 8A	(C) 8A	(D)	(S)
				(F <sub>1</sub> )		(F <sub>2</sub> )	
	3		(A)	(B)	(C)	(D)	(M)
and	4		(A)	(B) 8A	(C)	(T)	
	5		(A)	(T)	(C)	(T)	(E) (F)
Highlights							
Neck							
Hands							
Cheek Rouge		Stein MR 4					
Lip Rouge		Stein MR 4					
Browns		Dark brown					
Eye accents		6					
Powder		5					

Van Dyke beard - Dark brown

Hair



Makeup assigned to:

Sharon Anthony

Date: 5/5, 7, 8/53

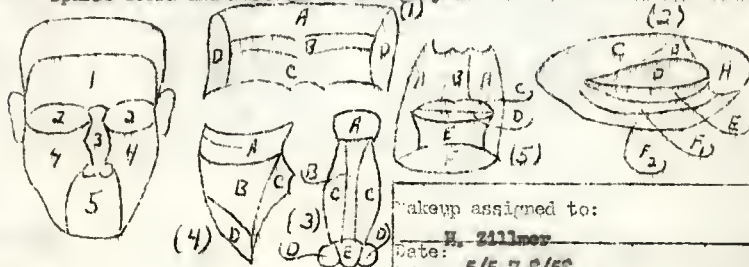
## MAKEUP WORKSHEET

Remarks:

An unsophisticated old man

Play The Dog in the MangerActor W. FoersterCharacter OstasioAge 75Plastics nose and chin hooked - some teeth blackened

		Color	Application							
Face	Shadows	1	5	(A)	(F)	(C)	(T)			
		2	6/12	(A) 15	(F) 6	(C) 12	(D) none	(T) 28		
	and	3		(F <sub>1</sub> ) 8		(F <sub>2</sub> ) 8				
		4	6/12	(A)	(F) 12	(C) 22	(D)	(T)		
	Highlights	5		(A) 22	(F)	(C)	(D)	(E) 6	(F)	
Neck			6/12							
Hands			6/12							
Cheek Rouge			none							
Lip Rouge			none							
Eyebrows			grey							
Eye accents			1							
Powder			7							

Hair sparse beard and mustache - hair grayed

Makeup assigned to:

H. Zillmer

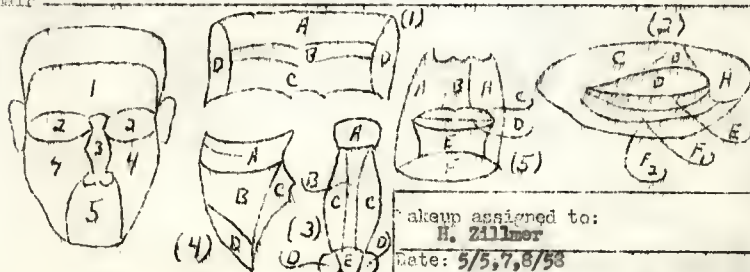
Date:

5/5, 7, 8/55

## MAKEUP WORKSHEET

Remarks: **looks like a Moor**Play **The Dog in the Manger**Actor **R. Winegardner**Character **Celio**Age **35**Plastics **nose enlarged and hooked**

		Color	Application						
Page		Factor ss22							
Shadows   and	1		(A)	(R)	2	(C)	(D)	(E)	
	2		(A)	(R)	2	(C)	2	(D)	(E)
				(F <sub>1</sub> )			(F <sub>2</sub> )		
	3		(A)	(R)	(C)	(D)	(E)		
	4		(A)	(R)	2	(C)	(D)	(E)	
Highlights	5		(A)	(R)	(C)	(D)	(E)	(F)	
Neck									
Hands									
Cheek Rouge		none							
Lip Rouge		none							
Eyebrows		black							
Eye accents		1							
Powder		17							

Hair **Full black beard and mustache**Makeup assigned to:  
**H. Zillmer**Date: **5/5, 7, 8/58**



## MAKEUP WORKSHEET

Remarks:

The Dog in the Manger

Play

Camillo

40

Actor P. Cole

Character

Age

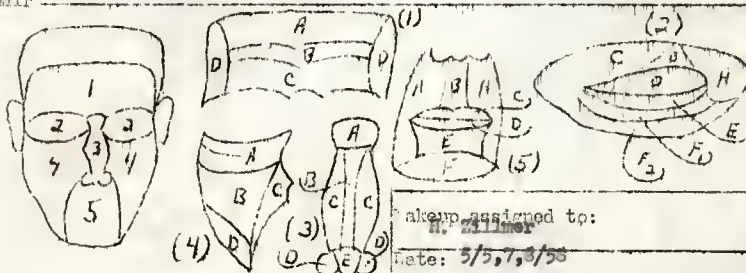
Plastics

none

		Color	Application						
Page		Factor cm25							
Shadows   and  Highlights	1		(A)	(B)	6	(C)	12	(D)	6
	2		(A)	22	(B)	6	(C)	12	(D)
				(E <sub>1</sub> )	22		(F <sub>1</sub> )		
	3		(A)	(B)	(C)	22	(D)	(E)	
	4		(A)		(B)	22	(C)	6	(D)
	5		(A)	(B)	(C)	(D)	(E)	(F)	
Neck									
Hands									
Cheek Rouge		none							
Lip Rouge		none							
Eyebrows		Dark Brown							
Eye accents		1							
Powder		5							

natural

Hair



Makeup assigned to:

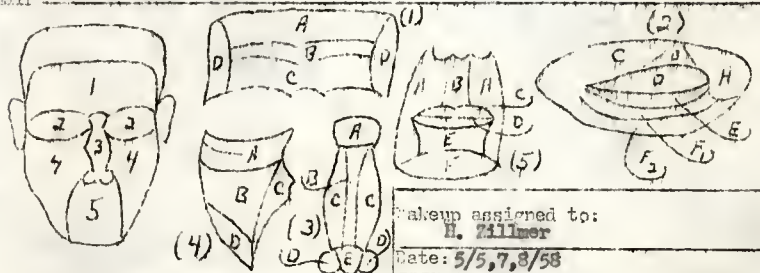
H. Miller

Date: 5/5, 7, 8/55

## MAKEUP WORKSHEET

Remarks: **street lachey**Play **The Dog in the Manger**Actor **J. Throop**Character **Antonello**Age **25**Plastics **none**

		Color	Application					
Face	Shadows	1	(A)	(F)	8A	(C)	(F)	
		2	(A)	(F)	8A	(C)	8A (D)	(F)
	and	3	(A)	(B)	(C)	(D)	(E)	
		4	(A)	(B)	8A	(C)	(D)	
	Highlights	5	(A)	(F)	(C)	(D)	(E)	(F)
Neck								
Hands								
Cheek Rouge		Factor UR3						
Lip Rouge		Factor UR3						
Eyebrows		black						
Eye accents		1						
Powder		15						

Hair **natural**Makeup assigned to:  
**H. Zimmer**Date: **5/5, 7, 8/58**

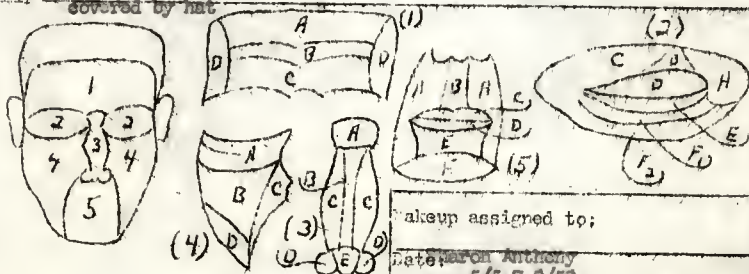
## MAKEUP WORKSHEET

Remarks:

arch eyebrows and eye lines

Play The Dog in the MangerActor A. FergusonCharacter TristanAge 25Plastics none

		Color	Application					
Face	Shadows	1	(A) (F) (C) (D) (E) (F)					
		2	(A) (F) (C) (D) (E) (F)	2	2	2	2	2
			(F <sub>1</sub> )		(F <sub>2</sub> )			
	and	3	(A) (B) (C) (D) (E)					
		4	(A) (B) (C) (D)					
Highlights		5	(A) (F) (C) (D) (E) (F)					
	Neck							
	Hands							
	Cheek Rouge	Stein #4						
	Lip Rouge	Stein #4						
	Eyebrows	Dark brown						
	Eye accents							
	Powder							

Hair covered by hat

Makeup assigned to:

Date: March Anthony  
5/5, 7, 8/56

## MAKEUP WORKSHEET

Remarks: **thicken features****The Dog in the Manger**

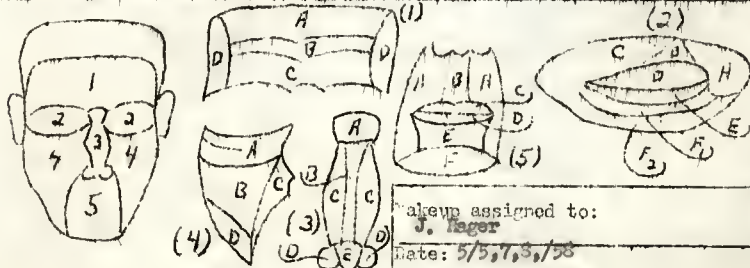
Play

Actor **J. Hager**Character **Count Frederic**Age **35**Plastics **none**

		Color	Application			
Page		<b>4 and 1A</b>				
Shadows	1		(A)	(P) 22	(C)	(T) 22
	2		(A)	(P) 15	(C) 15	(D) (H)
and	3		(A)	(B)	(C) 3	(D) (H)
	4		(A)	(B) 15	(C) 12	(H)
Highlights	5		(A) 15	(T)	(C)	(H) (E) 15 (F)
Neck						
Hands						
Cheek Rouge		<b>Arden sb 9X</b>				
Lip Rouge		<b>Arden sb 9X</b>				
Eyebrows		<b>Dark Brown</b>				
Eye accents		<b>1</b>				
Powder		<b>5</b>				

**Van Dyke beard - dark brown**

Hair



Makeup assigned to:

**J. Hager**Date: **5/5, 7, 8, /58**

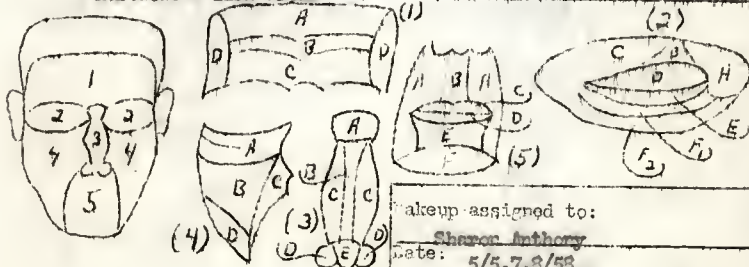


## MAKEUP WORKSHEET

Remarks:

Play The Dog in the MangerActor B. WoolleyCharacter Marquis RicardoAge 30Plastics none

		Color	Application					
Page		<b>7A and 2 1/2</b>						
Shadows	1		(A)	(D)	(C)	(E)		
	2		(A)	(D) <b>8A</b>	(C)	(E)		
and	3		(A)	(D) <b>8A</b>	(C) <b>8A</b>	(E)		
	4		(A)	(D) <b>8A</b>	(C)	(E)		
Highlights	5		(A)	(D)	(C)	(E)	(F) <b>12</b>	
Neck								
Hands								
Cheek Rouge		<b>Stein MR 1</b>						
Lip Rouge		<b>Stein MR 1</b>						
Eyebrows		<b>brown</b>						
Eye accents		<b>6</b>						
Powder		<b>5</b>						

Hair mustache - dark brown

Makeup assigned to:

Sharon Anthony

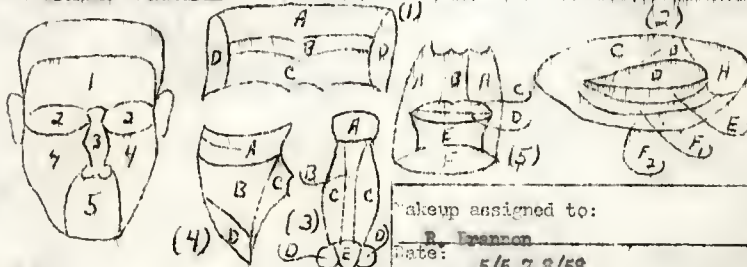
Date: 5/5, 7, 8/58

## MAKEUP WORKSHEET

Remarks:

Play The Dog in the MangerActor P. BrennanCharacter TabioAge 25Plastics none

		Color	Application					
Base		8						
Shadows	1		(A)	(B)	(C)	(D)	(E)	(F)
	2		(A)	(B)	8A	(C)	(D)	(E)
and	3		(A)	(B)	(C)	(D)	(E)	(F)
	4		(A)	(B)	8A	(C)	(D)	(E)
Highlights	5		(A)	(B)	(C)	(D)	(E)	(F)
Neck								
Hands								
Cheek Rouge		Factor UR 3						
Lip Rouge		Factor UR 3						
Eyebrows		black						
Eye accents		1						
Powder		15						

Hair Brennan - natural

Makeup assigned to:

P. Brennan

Date:

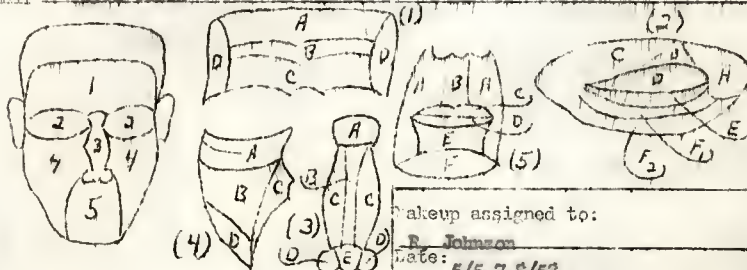
5/5, 7, 8/58

## MAKEUP WORKSHEET

Remarks:

Play The Dog in the MangerActor R. JohnsonCharacter TerenceAge 20Plastics none

		Color	Application					
Face	Shadows	1	5 1/2					
		2	(A) (B) (C) (D) (E) (F)	22	(G) (H)	(I) (J)	(K) (L)	(M) (N)
	and	3	(A) (B) (C) (D) (E) (F)	16	(G) (H)	(I) (J)	(K) (L)	(M) (N)
		4	(A) (B) (C) (D) (E) (F)	22	(G) (H)	(I) (J)	(K) (L)	(M) (N)
	Highlights	5	(A) (B) (C) (D) (E) (F)					
Neck								
Hands								
Cheek Rouge		Stein MR 3						
Lip Rouge		Stein MR 3						
Eyebrows		black						
Eye accents		4						
Powder		5						

Hair died black

Makeup assigned to:

R. JohnsonDate: 5/5, 7, 8/53

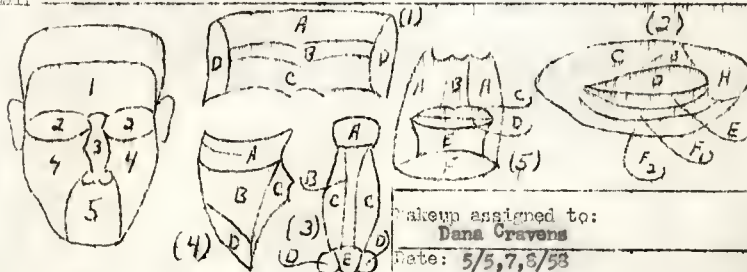
## MAKEUP WORKSHEET

Remarks:

To appear young and wholesome

Play The Dog in the MangerActor D. CravensCharacter MarcelaAge 20Elastics none

		Color	Application					
Face	Shadows	1	(A)	(B) 7	(C)	(D)	(E) 7	
		2	(A)	(B) 16	(C) 16	(D)	(E)	
	and	3	(A)	(B)	(C)	(D)	(E)	
		4	(A)	(B)	(C)	(D)	(E)	
	Highlights	5	(A)	(B)	(C)	(D)	(E)	(F)
Neck								
Hands								
Cheek Rouge		Stein MR 6						
Lip Rouge		Stein MR 6						
Eyebrows		black						
Eye accents		4						
Powder		5						

Hair dyed black

Makeup assigned to:

Dana Cravens

Date: 5/5,7,8/58



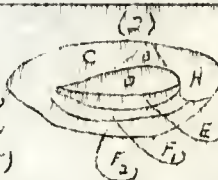
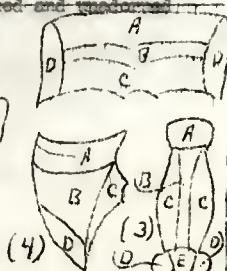
## MAKEUP WORKSHEET

Remarks:

accent facial features

Play The Dog in the MangerActor Gene VessCharacter AmadaAge 20Plastics none

		Color	Application			
Base		<u>21 and 7</u>				
Shadows	1		(A) (R) (G) (B)	5	(F) 5	
	2		(A) (R) (G) (D) (F)	22 4 4		
and	3		(A) (B) (G) (D) (F)	14		
	4		(A) (B) (G) (D)	22 5		
Highlights	5		(A) (R) (G) (D) (B) (F)			
Neck						
Hands						
Cheek Rouge		<u>Stain MR 4</u>				
Lip Rouge		<u>Stain MR 4</u>				
Eyebrows		<u>dark brown</u>				
Eye accents		<u>6</u>				
Powder		<u>5</u>				

Hair straightened and uncolored

Makeup assigned to:

Gene VessDate: 5/5, 7, 8/52

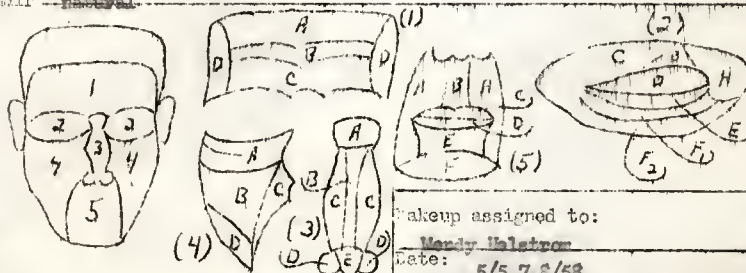
## MAKEUP WORKSHEET

Remarks:

A woman of taste and breeding

Play: The Dog in the MangerActor: Wendy HelstromCharacter: BianaAge: 24Plastics: none

		Color	Application					
Face	Shadows	1	(A)	(B)	(C)	(D)	(E)	(F)
		2	(A)	(B)	(C)	(D)	(E)	(F)
		3	(A)	(B)	(C)	(D)	(E)	(F)
		4	(A)	(B)	(C)	(D)	(E)	(F)
	Highlights	5	(A)	(B)	(C)	(D)	(E)	(F)
Neck								
Hands								
Cheek Rouge		Stein MR 3						
Lip Rouge		Stein MR 3						
Eyebrows		dark brown						
Eye accents		A						
Powder		7B						

Hair: natural

Makeup assigned to:

Wendy Helstrom

Date: 5/5, 7, 8/58

### The Program

The typical Spanish program in the Golden Age began with the appearance of the musicians on stage to sing a ballad or eeguidilla.<sup>1</sup> Following this an actor entered to present the loa, which was a short monologue or a very short one act play. The loa, by the time of Lope de Vega, seldom had any relation to the play. It was often in a playful, humorous vein, ending in an appeal to the audience for their approval.<sup>2</sup> The loa was generally in the romance measure and often in redondilla. The total length of the loa varied from one hundred to four or five hundred lines.<sup>3</sup> The loa declined in popularity in the early part of the seventeenth century. Saurez de Figueroa stated in El Passagero, published in 1617, that the loas had ceased to be utilized by that time.<sup>4</sup>

After the loa, the first act of the play could be presented. Sometimes a ballad or a dance was given before the actual performance of the play began.<sup>5</sup> Following the first act an entreme was presented and a bayle, or dance, in addition. The entremes were short farces or interludes accompanied by singing.<sup>6</sup> Generally two entremes were used, one between the first and second acts and one between the second and third acts.<sup>7</sup> The play closed with a bayle. Sometimes a saynete was interjected between the conclusion of the play and the bayle. The seynete was a type of entreme.<sup>8</sup> Sometimes jacaras were sung between acts in addition to the entremes and

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<sup>1</sup>Hugo Albert Rennert, The Spanish Stage of the Time of Lope de Vega, p. 279.

<sup>2</sup>George Ticknor, History of Spanish Literature, pp. 441-443.

<sup>3</sup>Rennert, op.cit., p. 281.

<sup>4</sup>Ibid., p. 285.

<sup>5</sup>Ticknor, op.cit., p. 443.

<sup>6</sup>Ibid., pp. 444, 445.

<sup>7</sup>Rennert, op.cit., p. 290.

<sup>8</sup>Ticknor, op.cit., p. 445.

the bayles. The jacaras was a ballad set to music.<sup>9</sup> These ballads were very popular and often replaced the entremes and baylee in popularity.<sup>10</sup>

As indicated, the normal Spanish dramatic program included many other presentations in addition to the play. It became a real problem to determine just how much of the extra material should be included in the Helton Hall production. The playwright left the director entirely up to his own resources. The problem was to plan a representative Spanish program that would suit a modern audience. The play, The Dog in the Manger, actually plays about ninety minutes. Not much more could be added or an intermission would be needed. A Spanish program played without intermission, because the audience was always free to come and go as they desired. Apparently they used this privilege.<sup>11</sup> However, modern audiences are used to one or two intermissions. Therefore, the director thought best to have nothing between the acts and merely have a ballad sung at the beginning of the program and at its conclusion. Since a ballad singer was indicated in the plot anyway, he was simply pressed into singing an additional song to start the show and one to end it.<sup>12</sup> Music was always part of the Spanish program in some form. It was part of the entremes, the bayle and the jacaras. Indeed the musicians were on stage during most of the play.<sup>13</sup>

A copy of the program given to the audience appears on Plate XXX. Along with the program the audience was presented with a short questionnaire as they entered the theatre. They were requested to fill out the

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<sup>9</sup>Rennert, op.cit., p. 291.

<sup>10</sup>Ibid., p. 293.

<sup>11</sup>See p. 28 above.

<sup>12</sup>Alfred E. Bates, The Drama: Spain and Portugal, p. 314.

<sup>13</sup>Rennert, op.cit., p. 63.



questionnaire and to leave it with the usher. The results are given below. Since programs were seldom used for the public playhouses, no attempt was made to copy anything Spanish in its preparation.<sup>14</sup>

The program was announced in a feature story in the Collegian, the local collage paper. There was no advertisement. The story appears on Plate XXXII. As will be noted, the play was announced to be presented one day earlier than the correct date. In spite of this, between 60 and 70 people witnessed the presentation.

A copy of the audience analysis questionnaire is presented on Plate XXXI. It was hoped that the responses could have been divided into three groups; faculty, students and those neither faculty nor students. Since nearly all who attended the play were students, so few were left in the two remaining categories that no fair evaluation can be given. The responses will therefore be treated as one category.

In response to the question: "I think this play production as a whole is:" two answers stated fair, 29, good, 15 said excellent and one stated that he thought the production superior. The response to the question: "I think Act I is (in general):" 18 said they thought it fair, 25 thought it good, and seven thought it excellent. The response to the question: "I think Act II is (in general):" four persons indicated fair, 20 indicated good, 24 indicated excellent and one indicated superior. The response to the question: "I think Act III is (in general):" one individual indicated fair, 19 good, 25 excellent, and five superior. The response to the question: "I think the scenic affects are:" six answers indicated the persons thought

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<sup>14</sup>Ticknor, op.cit., p. 440.

them poor, 15 indicated that they thought them fair, 17 thought them good seven indicated that they considered them excellent and two individuals thought the scenic effects superior.

Forty-six persons voted for Tristan as the funniest character, three voted for Ludovico and one for Fabio. The poorest character was indicated in this manner: Diana, five votes; Theodore, three votes; Marcela, three votes, Ludovico, nine votes; Octavio, six votes, Fabio, four votes; Anarda two votes; and Antonelo, two votes. Seventeen persons indicated Diana as the role most effectively performed, seven voted for Theodore, fifteen for Tristan, eight for Marcela, and three persons voted for Ludovico. The votes for the role least effectively performed were scattered among two for Diana, two for Theodore, four for Marcela, nine for Ludovico, six for Octavio, three for Fabio, two for Ricardo, one vote for Antonelo and Celio.

The sexes were divided about evenly, of those who indicated an answer twenty-four were female and twenty-three were male. Most persons did not answer the questions about the number of times they attended the theatre.

#### CONCLUSION

The problem of this thesis was to produce the W.H.H.Chambers translation of El Perro del Hortelano, by Lope de Vega, in Holton Hall at Kansas State College, May 7th, 1958, in the manner it would have been presented to a seventeenth century Spanish audience. The play was produced at the date indicated. The authenticity of the method of production has been traced above.

A script was prepared from the W.H.H.Chambers translation of El Perro del Hortelano. It was slightly edited in keeping with the recommendations

of Lope de Vega. The characters were analyzed in terms of the four stock roles in Spanish drama. The set was designed to fit stage usage current in the early seventeenth century. The costumes not only fit the period but the usage of being somewhat too rich for the character. Since the Holton Hall production was in the evening, modern stage lighting was used and this in turn necessitated modern makeup techniques. The program was an attempt to bring modern audience habits to fit the play. Thus there were no loans or entremees used. Instead a ballad was sung, one before and one immediately after the show. The effect of the program upon the audience was gathered by audience questionnaires.

The purpose of this paper was to explain the problems of producing a seventeenth century Spanish comedy of intrigue on the Holton Hall stage at Kansas State College. The problems have been revealed with respect to script preparation, plot and character analysis, set design and construction, costuming, lighting, makeup and program presentation. The Spanish usages were stated and the way the problem was solved in the present production. The success of these solutions may be seen in the audience analysis questionnaire report above.

## ACKNOWLEDGMENT

The writer wishes to express his sincere appreciation for those who provided him with advice and council in his graduate program of study and in the execution of this thesis project. Special mention is made of his graduate advisor, Dr. John Robson, the other members of his graduate committee, Dr. Norma Bunton and Dr. Marjorie Adams, and Professor Manuel Ramirez. The work of his fellow students who labored so faithfully to make this production a reality is gratefully acknowledged. Finally, the writer wishes to express his deep graditude to Miss Harriet Ketchum and Dr. Geneva Herndon, whose aid and instruction made a graduate program possible.



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## APPENDIX



### The Prompt Script

The translation of El Perro del Hortelano by W.H.H.Chambers, as edited for this production, is presented below with the stage movement and technical cues. The stage movement and technical cues are given as footnotes to the script. The blocking is numbered consecutively through each act, according to the speech in which such movement or cues occur. The stage directions are given in terms of the standard divisions of a stage. The floor plans of each set are shown on Plates IV, V, and VI.

The Dog in the Manger

Act 1

Scene 1

(The house lights dim out)

(The stage lights come on)

( The musician appears to sing a ballad)

(The musician exits)

(The stage lights dim and come up again)

A room in the apartments of the Countess. It is night. Theodore and Tristan enter from up center and cross to left. Diana enters from right, sees them and screams.

Theodore

Let us flee, Tristan, this way.<sup>1</sup>

Tristan

How disgraceful!<sup>2</sup>

Theodore

Did anyone recognize us?

Tristan

I don't know; I presume so.

Diana

Stop, stop, sir. Listen, is this the way to treat me? Stop, I say-hallo! Is there no servant here? No one? Was it a man I saw, or did a dream delude me? Hallo there! Is everyone asleep?

---

1. Cross up center and exit.

2. Cross up center and exit.

Fabio

(Enters from up left) Did your ladyship call?<sup>3</sup>

Diana

(Aside) In my present excitement his calmness maddens me. (Aloud) Run, you fool, for you merit this name; run and see who the man is that has just left this room. \*

Fabio

This room?

Diana

Run, and answer only with your feet.

Fabio

I follow him.<sup>4</sup>

Diana

Learn surely who he is.

Fabio

What treason! What iniquity!

Octavio

(Enters from up left) Although I heard your voice, I could scarcely credit that it was your ladyship calling at such an unusual hour.<sup>5</sup>

Diana

You make a very pretty shooting star - you travel so rapidly! You retire early and, when men enter my apartments, indeed, almost my bed-chamber itself, you come at leisure when I in desperation, call. Is this

---

3. Cross to Diana.

4. Cross up center and exit.

5. Cross to Diana.

the action of a faithful squire?

Octavio

I could not believe it was your ladyship calling.

Diana

Let us imagine it was someone else. Go, retire again lest some harm befall you.

Octavio

But, Senora--

Fabio

(Enters from up center) I never saw the like, he flew like a falcon.<sup>6</sup>

Diana

Did you note nothing?

Fabio

What?

Diana

A mantle embroidered with gold that he wore?

Fabio

As he was descending the stairs I --

Diana

The men of my household are worthy only of serving old women!

Fabio

He extinguished the lamp with his hat; descended in the favoring darkness of the doorway, drew his sword - and disappeared.

Diana

You're a wet hen.

---

<sup>6</sup>. Cross to Diana



Fabio

What should I have done?

Diana

A fine question! Caught him and killed him.

Fabio

But suppose he were a gentleman; do you think it wise of me to throw your reputation into the public street?

Diana

A gentleman here? What do you mean?

Octavio

Is there no one in Naples who loves you? Who would marry you, and, meanwhile, would use every means to see you? Are there not a thousand gentlemen whom a desire to marry you has blinded with love? Besides, you say he had a gallant's mantle, and Fabio saw him throw his hat at the light.

Diana

Doubtless it was a cavalier who, out of love, sought to corrupt my servants. Such honorable servants I have, Octavio! But I must learn who he is. His hat was adorned with feathers; it must still be on the stairs. Go get it.

Fabio

Do you think I can find it?

Diana

It is clear, you imbecile, that flying he dare not stop to seek it.

Fabio

I'll take a light, Senora, and see.<sup>7</sup>

---

<sup>7</sup>. Cross up center and exit.

Diana

If I verify my suspicions, not a servant shall remain in my household.

Octavio

You will do well, since they have dared to trouble your tranquility. But, although perhaps indiscreet to speak to you upon a displeasing subject, especially when you are justly irritated, I must say your unwillingness to marry is the cause of all the folly shown by those who wish to win you.

Diana

You know something?

Octavio

I know only that you have a reputation for beauty and unwillingness to marry. The thoughts of many are fixed upon the Countess de Belflor.

Fabio

(Enters from up center) I ran across this hat: It would be hard to find a worse.<sup>8</sup>

Diana

That is the hat you found?

Octavio

I never saw a filthier.

Fabio

Well, this is it.

Diana

You're sure this is the hat?

Fabio

Do you think I would deceive you?

---

<sup>8</sup>. Cross to Diana

Diana

Fine feathers, these!

Fabio

Belonging to some thief.

Diana

You'll drive me crazy, you two.


Fabio

Nevertheless, this is the hat.

Diana

But I tell you I saw feathers, waving plumes - and they resolve into this?

Fabio

As he threw them on the lamp, they doubtless burned. Icarus, flying too near the sun, burned his feathers and fell into the white foam of the sea. 'Tis the same tale. Icarus - that's the hat; the sun - that's the lamp; and the sea - that's the stairs where they fell. 

Diana

I'm in no joking mood, Fabio; this requires serious thought.

Octavio

There will be time to learn the truth.

Diana

What time, Octavio?

Octavio

Sleep now, and tomorrow we can ascertain -

Diana

I cannot sleep - I am Diana, and I swear I will not rest until I learn the truth. Call all my women. (Fabio exits left)

Octavio

What a miserable night we shall pass!

Diana

Occupied by care could I sleep? Could I forget that a man has been within the house this very night?

Octavio

It would be wise to inform ourselves cautiously; to make secret researches.

Diana

You are too prudent, Octavio. To sleep after such an adventure would be an excess of discretion.

(Enter Fabio, with Dorotea, Marcela and Anarda from left)

Fabio

I have brought only those who may be able to enlighten you; the other women of the household are wrapt in slumber.<sup>9</sup> The maids of your chamber alone could have heard anything.

Anarda

This night the sea will run high and its waves rage!<sup>10</sup> Do you wish to be alone with us?

Diana

Yes. (To Fabio and Octavio) You two go.

Fabio

(To Octavio) Inviting examination?<sup>11</sup>

Octavio

(To Fabio) She's crazy.

<sup>9</sup>. Cross to Diana

<sup>10</sup>. Cross down left with Dorotea and Marcela.

<sup>11</sup>. Fabio and Octavio cross up left and exit on lines.



Fabio

And suspects me!

Diana

Dorotea, come here.<sup>12</sup>

Dorotea

What does your ladyship wish?<sup>13</sup>

Diana

I wish to know the names of the men who usually roam about this street.

Dorotea

Senora, the Marquis Ricardo and occasionally Count Paris.

Diana

Answer with entire truthfulness the question I shall now ask.

Dorotea

What have I to conceal?

Diana

With whom have you seen them talking?

Dorotea

Were you to call on me a thousand times I could give but one answer:  
I have seen them speak with none of this house, but you; you only, Senora.

Diana

Has no message been given you? Has no page entered?

Dorotea

Never.

<sup>12</sup>. Cross center.

<sup>13</sup>. Cross to Diana

Diana

Retire to yonder corner.<sup>14</sup>

Marcela

(To Anarda) Pleasant inquisition!

Anarda

(To Marcela) Most severe!

Diana

Listen, Anarda;<sup>15</sup> who is the man that left the house a while ago?

Anarda

The man?

Diana

Yes, the man who left this room. Come, I know your tricks. Who brought him here to see me? In whom did he confide?

Anarda

Do not believe that any of us would be so bold. No one would dare to introduce a man into your apartments. No one is capable of such treason. No, Senora, you must not think this.

Diana

Listen. Let us go further away.<sup>16</sup> If you are not deceiving me, then I have reason to suspect it was to meet one of my maids that the man entered.

Anarda

Seeing you, Senora, so justly agitated forces me to frank speech, though by so doing I am false to the friendship I owe my friend Marcela; she loves a man who returns her love, but I've not been able to discover who he is.

---

14. Cross up left center(Dorotea).

15. Anarda crosses to Diana.

16. Anarda and Diana cross down right.

Diana

It is an error to conceal anything; you have told me the greater part, why refuse the rest?

Anarda

I am a woman; therefore, as you know, am tormented by the secrets of others. But let suffice you to learn that he came for Marcela. You need not fear for the honor of your house; he comes only to talk, and has been coming but a short time.

Diana

What impudence! A fine reputation I, an unmarried woman, will have! Men entering my house at night. For the count, my late husband's memory - infamous -

Anarda

Be calm and let me explain. The man who comes to talk with Marcela is not a stranger in your house, and he can come without danger to your reputation.

Diana

Then it is one of my servants?

Anarda

Yes, Senora.

Diana

Which one?

Anarda

Theodore.

Diana

The secretary!

Anarda

I know only what I have spoken; further I know nothing.

Diana

Leave me.

Anarda

Use your best judgment. Don't be rash.<sup>17</sup>

Diana

I am more tranquil, now that I know he did not come for me (She calls Marcela).

Marcela

What do you wish, Senora?<sup>18</sup> (Aside) I tremble already.

Diana

Have I not confided to you my honor and my inmost thoughts?

Marcela

What have they said of me that could make you question my well-known loyalty?

Diana

Your loyalty?

Marcela

How have I offended?

Diana

Is it not an offense to allow a man to enter my house, my very apartments, at night, to speak with you?

---

<sup>17</sup>. Cross to the right of Dorotea.

<sup>18</sup>. Cross to Diana.



Marcela

It is Theodore, who is love-stricken, and whenever he sees me, says sweet things by the score.

Diana

Sweet things by the score. Upon my faith, 'tis a year of most excellent harvest! You should thank high heaven!

Marcela

I mean, as soon as he sees me, his tongue at once translates the language of his heart.

Diana

Translates? 'Tis a strange expression; but what does he say?

Marcela

'Tis difficult to remember.

Diana

You can if you try.

Marcela

Once he said: "For those bright eyes I'd sell my soul;" another time: "Desire, awakened by your beauty, robbed me of sleep." Afterward he asked me for a single hair with which to enchain his longing. But why should I repeat such trifles?

Diana

At least, these trifles pleased you well?

Marcela

I own it, since I have reason to believe that Theodore's intentions are honorable - that he wishes to marry me.

Diana

Doubtless. Love is quite proper when its end and aim is marriage. Do

you wish me to arrange for yours?

Marcela

Ah! How happy you make me. As you have shown me so much mercy and have been so generous, I will frankly confess: I adore him. There is none other in all the city so able and so prudent, so loving and at the same time so discreet.

Diana

I already know his merits by reason of the office that he fills.

Marcela

There is a wide difference, however, Senora, between a knowledge of his merits, based on the cold ceremonious work he does for you and that born of familiar intercourse - the tenderness, sweetness and vivacity of his amorous discourse.

Diana

Marcela, I have resolved to marry you, when the proper time arrives, but I owe something to myself and the name I bear. I cannot permit these conversations to continue, and I must appear to punish you, since your companions know you have been meeting Theodore in my house. Be discreet, and when the occasion offers, I will serve you. Theodore has been raised in my house, and for you, Marcela, I have the feelings of a relative rather than a mistress; be assured I shall not forget your good services.

Marcela

Your creature casts herself at your feet.<sup>19</sup>

---

<sup>19</sup>. Kneels.

Diana

You may go now.

Marcela

My gratitude will be eternal.

Diana

I wish to be alone; go.<sup>20</sup>

Anarda

( To Marcela) What happened? <sup>21</sup>

Marcela

(To Anarda) Her cares have become my happiness.

Anarda

Has she already learned your secret?

Marcela

Yes, and knows, too, that it is one pure and stainless.

( Dorotea, Anarda and Marcela exit left)

Diana

A thousand times I have noted the beauty, grace and cleverness of Theodore;<sup>22</sup> were it not for the distance birth has placed between us, I should love him. Love is our common nature; but I regard my honor as a treasure of greater value than love. I respect my rank, and even to think of such a love degrades me. Envy will remain, for if anyone can justly envy the happiness of another, I can. I would to heaven that Theodore could raise himself to me or that I could lower myself to him!

<sup>20</sup>. Marcela crosses left center.

<sup>21</sup>. Intercepts Marcela.

<sup>22</sup>. Cross center.

( The stagelights dim and come up again)

Scene II

( The apartments of the Countess. The next morning. Enter Theodore and Tristan from up center)

Theodore

I have not been able to rest a single moment.<sup>23</sup>

Tristan

You have good cause for wakefulness, for you are lost if identified.<sup>24</sup>  
I advised you to retire, but you would not listen.

Theodore

Who can resist love?

Tristan

You shoot well, but only glance at the target.

Theodore

'Tis the way all clever marksmen do.

Tristan

You would succeed better had you a proper appreciation of danger.

Theodore

Do you think the Countess recognized me?

Tristan

Yes and no; she may not have actually recognized, but she certainly suspects you.

Theodore

When Fabio followed me down the stairs I was at the point of killing him.

---

<sup>23</sup>. Crosses to chair and sits.

<sup>24</sup>. Cross up center.



Tristan

How dexterously I extinguished the light with my hat.

Theodore

Darkness stopped him just in time, for had he wished to come nearer I should have known how to stop him.

Tristan

While descending, I said to the lamp: "We are strangers to this house." The lamp made answer: "You lie." To revenge the insult, I threw my hat in his face.

Theodore

Today I look for death as my portion.

Tristan

You lovers are always sighing and complaining.

Theodore

What can I do in this great peril, Tristan?

Tristan

Cease to love Marcela, for the Countess is not a woman that will permit amours in her house.

Theodore

And how can I forget her? 'Tis impossible.

Tristan

I'll teach you how to choke your love.

Theodore

Now shall I hear folly!

Tristan

Skill conquers all, and my art is easy. In the first place, you must

firmly resolve to forget your love and that you will not return to her even in thought. If a spark of hope remains, you cannot forget her cherished image. Be firmly resolved and imagination's play will stop at once. Have you not noted that when the spring runs down, the watch wheels cease to move? 'Tis so when the spring of hope becomes inactive.

Theodore

And will not memory constantly renew my sorrow, by recalling the charms of which I am deprived?

Tristan

It is an enemy from which it is difficult to separate; but imagination can aid us to conquer.

Theodore

In what way?

Tristan

By thinking constantly of the defects and not at all on the graces of your mistress. Love is born by thinking of charms and being blind to imperfections. Do not let your fancy paint her in rich robes, brilliant, on a balcony. Remember the words of a sage: "Their beauty is half dress-maker." Imagine her body to be that of a penitent scourged for her sins, rather than one to be draped in rich fabrics. Remember her defects, 'tis the sovereign remedy. At table you need but to recall some disgusting spectacle and, behold, your appetite is gone. Have ever present to your mind Marcela's defects, and if she returns to your thought, memory will destroy love.

Theodore

What an ignoble surgeon! 'Tis the plan of a clodish charlatan; you have not studied, Tristan, therefore you do not understand women. They are

as clear and transparent as crystal.

Tristan

As crystal, yes - and as fragile; for you have hit an exact comparison. I know, however, another method, one that succeeded well with me. Even I was once in love; in love with a bundle of falsehoods, fifty years old, with so large a bay-window that all the papers of a sheriff's office might have been kept therein. Indeed, the Greeks would have been more at ease in it than within the Trojan horse. Have you never heard of that huge nut tree, whose hollow trunk gave shelter to an entire family? This fat woman could have sheltered them likewise. I wished to forget her, but my treacherous memory constantly recalled the orange flower, the lily, the jasmine and the snow. However, I hit upon a clever trick, and, like a man of sense, began to think of clothes baskets, old trunks, huge rag-bags and hogheads of swill; then was my love turned to disdain, and of my mistress, huge as she was, not a sign of her remained.

Theodore

But Marcela has no defects and I cannot forget her.

Tristan

Then curse your luck and follow the foolish enterprise.

Theodore

But she is all charm, what can I do?

Tristan

Think on her charms until you lose the favor of the Countess altogether.

(Enter the Countess from right)

Diana

Theodore.<sup>25</sup>

Theodore

(Aside) It is she!<sup>26</sup>

Tristan

(Aside) If she learns the truth there'll be three of us bounced at once.

Diana

Theodore, one of my friends, mistrusting her own skill, has asked me to write this letter. Forced by friendship to oblige, and being but little acquainted with the phrases of love, I bring it to you for correction. Theodore, take it and read.

Theodore

If you composed it, Senora, I should try in vain to equal it. It would be arrogance in me to pretend to correct it. Send it as it is.

Diana

Read it, read it, I say.<sup>27</sup>

Theodore

I am surprised at your lack of confidence in yourself; but I will read it to learn a diction with which I am entirely unacquainted - that of love.

Diana

Entirely unacquainted with love?

Theodore

A knowledge of my defects has restrained me; I have no confidence.

<sup>25</sup>. Cross right center.

<sup>26</sup>. Jumps to feet.

<sup>27</sup>. Gives letter to Theodore.



Diana

So I see; and this is why you go about concealed in a mantle?

Theodore

I, Senora? When? Where?

Diana

My steward told me that, chancing to go out last night, he met you wrapt in a mantle.

Theodore

'twas but a pleasantry. Fabio and I oft play a thousand tricks.

Diana

Read, read.

Theodore

I thought perchance some envious one had spoken.

Diana

Perhaps you have given cause for jealousy; but read.

Theodore

Yes, I wish to see this miracle of ingenuity. (He reads) . . "To love because one sees others loving is envy; and before one loves, to be jealous is a marvelous invention of jealousy. I am sad because, being the more beautiful, I cannot obtain the felicity I envy in another. Without a motive I am suspicious and jealous without love, although I feel I ought to love, since I wish to be loved. I neither consent nor refuse. I wish to remain silent, yet to be understood. Let him understand who may, I understand myself."

Diana

What do you think of it?

Theodore

If such be the lady's thought, it could not be more beautifully expressed. But I confess that I do not understand how love is caused by jealousy, since jealousy usually is born of love.

Diana

I have reason to suspect that my friend has been seeing this young man with pleasure, but without love. Upon learning, however, that he is paying his addresses to another, jealousy has awakened love. May it not be so?

Theodore

Without a doubt, Senora, but this jealousy had a cause, and this cause, was it not love?

Diana

I do not know, Theodore; the lady told me only that she had never felt ought for the cavalier but kindness until she learned he loved another; since then a thousand indiscreet desires have forced her to lay bare her soul and to renounce the indifference in which she had hoped to live.

Theodore

Your letter is charming, I could not hope to equal it.

Diana

Enter my apartment and frame an answer.

Theodore

I dare not even try.

Diana

Do this for my sake.

Theodore

Your ladyship wished to test my ignorance.

Diana

I shall await you here; return as quickly as you can.

Theodore

I leave to execute your commands. (He exits right)

Diana

Approach, Tristan, and listen.

Tristan

I hasten at your command,<sup>28</sup> but I cannot come in these breeches without a feeling of shame. My master, your secretary, is a trifle short of cash these days. I have told him in vain that the handsome habits of his valet ought to be his richest ornament - a mirror wherein to see his greatness. Though doubtless he is unable to do more.

Diana

Does he gamble?

Tristan

Would to heaven! He that games can always get money, here or there. Formerly kings learned a trade, so that if perchance they lost their states they could still live. More happy is he who in his tender youth has learned to gamble. 'Tis a noble art, for it sustains with little labor. A skillful artist will paint his genius into a canvas, which a fool may value at less than ten dollars, while a gambler has but to say even, to gain a hundred percent.

Diana

In brief he does not gamble?

---

<sup>28</sup>. Cross to Diana

Tristan

He is too prudent.

Diana

Then 'tis certain he has love affairs.

Tristan

Love affairs? What a joke! Why, he's as cool as ice.

Diana

An amiable young bachelor, well formed and courteous, and yet he courts no one?

Tristan

I look after his horse and clothes, but I do not stick my nose into his love affairs. All day long he is employed in your service and I suspect entirely occupied.

Diana

But at night, does he never go out?

Tristan

I am not with him, my hip is bruised -

Diana

How did it happen?

Tristan

I can answer as the badly married, when they say the red marks on their face are due to jealousy. I fell on the stairs.

Diana

You fell on the stairs?

Tristan

Yes, I fell and rolled from top to bottom; my ribs counted each step.



Diana

It must have been your fault, Tristan, if you threw your hat at the lamp.

Tristan

(Aside) Oh, the devil! She knows all.

Diana

Why do you not answer?

Tristan

I sought to recall when - Oh, yes, now I remember, it was last night. There were some bats flying about; I chased them with my hat and struck at one, when out went the lamp; then I lost my footing and rolled to the foot of the stairs.

Diana

'Tis nicely told, but listen;<sup>29</sup> in a book of secrets I remember to have read that the blood of bats is used to remove hair; I must have these bats bled to uncover this hairbreath escape.

Tristan

(Aside) It bids fair to be a serious scrape. Must I go to the galleys for some bats? (He exits up left)

Theodore

(Enters from right) Your orders have been executed, Senora.<sup>30</sup>

Diana

You have completed it?

---

<sup>29</sup>. Steps to Tristan.

<sup>30</sup>. Cross to Diana.

Theodore

With little confidence, but it was your will and I have obeyed. Read it, Senora.

Diana

(Reading) "To love because one sees others love would only be envy, if love did not preexist; for she who had never thought of love would not love simply because she had seen others love. Love which sees the one longed for in another's power declares itself; for as color mounts to the face in the loved one's presence, so does the tongue betray that which moves the soul. I say no more, and forswear happiness, because if I should err my lowliness would offend her greatness. I speak solely of that which I understand, and will not understand that which I do not merit for fear others should falsely believe that I believe I merit it." You've kept well within the bounds of decorum.

Theodore

You are ridiculing me.

Diana

Heaven forbid!

Theodore

What do you really think of it?

Diana

Of the two, yours excels, Theodore.

Theodore

I ought to regret it, for it is dangerous for an inferior to excel. A tale is told that one day a king said to his favorite: I am not content with this message I have just composed; write me another, then will I choose between them. The favorite did so, and his was chosen; as soon as he saw the

king's preference he returned home quickly and said to the eldest of his three sons: Let us fly from this kingdom immediately, for I am in dire peril. The son, in consternation, asked the cause. The king, responded the father, has discovered that I knew more than he. Oh, that this letter has not done like for me!

Diana

No, Theodore, if I prefer your letter, 'tis because it so happily follows the idea I suggested; nor think because I highly esteem your pen I have lost all faith in mine, even though I am a woman, liable to err and not very discreet, as I fear I have just but too well shown. You say you fear your lowliness will offend her greatness; you are deceived, for when one truly loves this never happens, however unequal the rank, love never offends. This is reserved for hatred or indifference.

Theodore

So nature teaches: yet we learn that Phaeton, driving the golden horses, was cast on rugged rocks, and Icarus, with waxen wings, was precipitated into the crystal sea, both because they dared approach the sun.

Diana

But the sun would have done nothing of the sort had it been a woman. If you are ever tempted to love one highly born, be confident, for love is greater than rank and women are not stone. I take your letter, I wish to review it at my leisure.

Theodore

Pardon, it has a thousand faults.

Diana

I do not find even one.

Theodore

You wish to reward me. I have your letter.

Diana

You may keep it, or better still, destroy it.

Theodore

Destroy it?

Diana

Yes, what matters such trifling loss when there is risk of one so great.

(Exits right)

Theodore

She leaves.<sup>31</sup> Who would have believed that so wise and so noble a woman would have condescended to make known her love so brusquely? But perhaps I deceive myself - yet she said: "What matters such trifling loss when there is risk of one so great." So great? So great a loss? Yes; doubtless, if she meant herself - but why should I disturb myself? 'Tis pleasantry alone, perchance. But no, the Countess is so sensible, so wise. Such pleasantry is not in keeping with her character. The greatest lords in Naples pay her court and I, more than her slave, would be in peril of my life. Perhaps she has learned I woo Marcela; on this she chaffs me. Could mockery though, paint her cheeks so deep a hue and make her tremble as she spoke? As the rose colors and opens to the touch of the sun, so, animated by love, she colored a more brilliant tone and opened her heart to me. It cannot be an illusion or mere banter. Stop, insensate heart, you seek greatness! . . . But no, it is her beauty that attracts . . . and yet she is as discreet as she is beautiful . . . .

---

<sup>31</sup>. Cross center.



Marcela

(Enters from left) Dare we chat a while?<sup>32</sup>

Theodore

Yes, let us embrace the opportunity, however dangerous; for you, my dear Marcela, I would willingly die.

Marcela

To see you I would expose myself to a thousand deaths. I have awaited the day with an impatience equal to that of a dove alone on her nest, and when I saw Aurora announce the rising sun I said: Now shall I see the sun of my life, nay, my life itself. Many things have happened since we parted. The Countess swore she would not rest until she had identified the intruder, while false friends, envious of my happiness, treacherously told her of our love; for there is no true friendship among women serving one household. In brief, she has run down our secret, the huntress Diana; but I can assure you that all is well. I told her your intentions were honorable, that you wished to marry me; indeed I did more, I confessed I adored you. I told her your good qualities, your cleverness, your wit, painted you in such glowing colors that I moved her heart in your favor to such an extent that she has promised to marry us. I feared she would be angry and drive us both from the house, but she is as generous as she is illustrious, and her clear mind has recognized your merits. Happy, indeed, are those who serve a kind mistress!

Theodore

She promised you say to marry us?

---

32. Cross to Theodore.

Marcela

Are you surprised that she favors one so near her?

Theodore

(Aside) I was deceived. Fool that I was, I thought the Countess spoke of me. Thought that so noble a falcon would seek such unworthy prey.

Marcela

What are you mumbling?

Theodore

Marcela, the Countess spoke with me, but she did not give me to understand that she knew it was I that ran from her apartments.

Marcela

She thoughtfully concealed it, in order not to be obliged to punish us in any way but by marriage, for 'tis the sweetest punishment that could be given those that love.

Theodore

Say, rather, that is is an honorable remedy. "

Marcela

And you consent?

Theodore

With happiness and joy.

Marcela

Prove it to me.

Theodore

With my arms; the best signature to a love contract is a tender embrace. (They embrace)

Diana

(Enters from right) I see you are mending rapidly! I should be quite content, for those who reprimand, love quick improvement; I beg you don't disturb yourself; go right on!

Theodore

Senora, I was just telling Marcela the chagrin I felt as I left your apartments last night, for fear you might think my project to marry her an offense to you. This thought nearly killed me; but Marcela assures me that in uniting us you aim to show your bounty and greatness of soul. For this answer I embrace her, and believe me, Senora, if I wished to deceive you, my imagination would not fail. I recognize, Senora, that to one as discerning as yourself it is best to speak truth.

Diana

Theodore, you have failed to pay due respect to the honor of my house, and you merit punishment, for the generosity I have shown you both did not justify such license. When love passes certain bounds it ceases to be a valid excuse. Until your marriage, for decorum's sake, I must keep Marcela under lock and key. I cannot run the risk of your being seen together by the other servants, who might follow your example and place me under obligations to marry all. (She calls Dorotea)

Dorotea

(Enters from the right) What is your wish, Senora?<sup>34</sup>

Diana

Take this key and lock Marcela in my room.<sup>35</sup> There I have some work

<sup>33</sup>. Cross to right of Theodore. Theodore and Marcela spring apart.

<sup>34</sup>. Cross right.

<sup>35</sup>. Give key to Dorotea.

I wish her, without fail, to perform; you must not think me vexed with her.<sup>36</sup>

Dorotea

(To Marcela) What's the trouble, Marcela?

Marcela

(To Dorotea) The force of a powerful tyrant and my evil star. She looks me up because of Theodore.<sup>37</sup>

Diana

So, Theodore, you wish to marry, do you?<sup>38</sup>

Theodore

I wish to do nothing, Senora, that will not please you, and believe me, my offense is less than you have been led to believe. You know envy, with her serpent's tongue, doth not dwell in deserts or on mountain tops, as the poet hath it, but in the palaces of the great.

Diana

Then it is not true that you love Marcela?

Theodore

Well, I could live quite easily without her.<sup>39</sup>

Diana

Yet she told me for her you'd lost your head.

Theodore

'Tis of so little account, the loss would be slight. But I ask your ladyship to believe that, although I know Marcela to be worthy of much love, yet I do not love her as much as she merits.<sup>40</sup>

---

36. Marcela crosses to Dorotea.

37. Marcela and Dorotea exit right.

38. Cross to Theodore.

39. Turn quarter left.

40. Turn to Diana.



Diana

But have you not said sweet, endearing things that might have charmed hearts more difficult to conquer?

Theodore

Words are cheap.

Diana

What did you say to her? Tell me, Theodore, that I may learn how men make love.

Theodore

They desire, they demand, they dress with a thousand fancies one poor truth - sometimes even one is lacking.

Diana

Yes, but I wish the exact words.

Theodore

Your ladyship is pressing. Well, I said: Those eyes, those brilliant orbs lighten my darkness; the coral and the pearl of that celestial mouth -

Diana

Celestial?

Theodore

Yes, this and similar words are the alphabet of love.<sup>40</sup>

Diana

You have bad taste, Theodore. Be not vexed, but I have lost much of the good opinion I had of you. Marcela has many more defects than charms; I know her intimately and must often scold - I do not wish to disgust you, but there are things if I should tell - but never mind, we'll drop her charms and defects, for I'm content that you should love and marry her - you, a

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<sup>40</sup>. Turn to Diana.

skillful lover, now advise me in the interest of the friend of whom I have spoken and who for a long time has loved a man in birth beneath her. If she tells her love, she fails in the respect she owes herself, and if she is silent, jealousy devours; for this young man, though not lacking in wit, little suspects so great a love and is fearful and timid when near her.

Theodore

In truth, I know little of love, Senora, and know not what to counsel.

Diana

Say rather, you do not wish. What did you say to Marcela? What gallantries? Ah, if walls could only talk -

Theodore

The walls could have nothing to say.

Diana

Stop, you blush, and that which your tongue denies the tell-tale red confesses.

Theodore

I took her hand only, and cannot see why she complains, for I returned it to her.

Diana

But that hand, like the hand of a queen, always returned kissed?

Theodore

(Aside) Marcela was a fool. (Aloud) It is true that I dared to cool the ardor of my lips upon the lily and the snow -

Diana

The lily and the snow? I'm delighted to learn it is remedy 'gainst fever of the lips. Now tell your counsel.

Theodore

If this lady loves a man so far beneath her that she feels the love degrading, let her conceive some clever ruse and in disguise embrace him.<sup>41</sup>

Diana

But would he not suspect? Would it not be better to slay him?

Theodore

We are told that Marcus Aurelius had the gladiator slain that was loved by his wife; but such crimes are worthy only of the heathen.<sup>42</sup>

Diana

Today in this city, if we may believe what we hear, there are Faustinas and Messalinas aplenty, but the Lucretias are few and far between. Write me a sonnet on that subject, Theodore. Good-bye.<sup>43</sup> (She falls purposely)  
Oh! I have fallen, why do syou stare? Give me your hand.

Theodore

Respect forbade my offering it.<sup>44</sup>

Diana

Why cover with the corner of your mantle?

Theodore

Thus have I seen Octavio offer his, when accompanying you to mass.

Diana

But what a hand! It must be seventy years of age. A hand so shrivelled that the cloth which covers it serves for a shroud. To wrap a hand before offering it to one who has fallen is to act like he who, called upon for

---

<sup>41</sup>. Turn and step left.

<sup>42</sup>. Turn to Diana.

<sup>43</sup>. Cross right center.

<sup>44</sup>. Cross to Diana and give hand folded in mantle.

help in sudden combat by a friend, runs for his coat of mail: before he can return the friend is dead. Besides, if the hand, like the man himself, be honorable, why veil?

Theodore

Please receive my thanks for the kindness you have shown.<sup>45</sup>

Diana

When you become a squire, then you can offer your hand wrapt in an ample mantle. Today you are a secretary. But I caution you,<sup>46</sup> be careful not to relate my fall if you desire to rise. (She exits right)

Theodore

Can I trust this to be truth?<sup>47</sup> It may be since Diana is a woman; yet when asking for my hand all womanly fear was driven from her charming countenance by the roses of her cheeks. Her hand trembled; I felt it. What shall I do? I shall follow my happy destiny, even though the outcome be doubtful. I abandon fear to embrace courage, but to abandon Marcela - 'tis unjust - women ought not to receive such insult as the price of their favor - yet they abandon us as they please - out of interest, of mere passing fancy. Of love they die as little as men die.

(End of Act One)

(The stagelights dim out)

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<sup>45</sup>. Bows to Diana.

<sup>46</sup>. Steps up to Theodore.

<sup>47</sup>. Crosses center.



## Act II

(The stagelights come up full revealing a room in the apartments of the Countess. Theodore is seated up right.)

Theodore

Now desire that assails me, avaunt!<sup>1</sup> Get thee gone! - dissolve into tenuous air. What folly to listen to this tormenting desire; - and yet where prize is great, is daring small; and priceless treasure exculpates my hope - but its foundations? Am I not building a diamond tower upon decaying straw? No, it cannot be the fault of my desire if love has raised it to so high a pitch that I stand back affrighted - it is because I'm placed too lowly. But, let me lose all, if needs must, in following these vain yet flattering thoughts - for, after all, it is not to lose, to lose in such an enterprise. Others felicitate themselves upon their happiness, but I, today, upon my ruin; it is so glorious that happiness itself can justly envy it.

Tristan

(Enters from up left) If, in the midst of all your disturbing thoughts, you can give a moment to Marcela, there's a letter;<sup>2</sup> she consoles herself for banished pleasures by writing you. Ordinarily we care little to see those of whom we have no need. Great lords, and you imitate them well, when in favor, are overwhelmed by proffered friendship; once fallen, their friends fly as though my noble lords were stricken with the plague. Marcela has fallen from favor - this letter, would it be well to disinfect it?

---

1. Theodore rises and paces back and forth up center.

2. Crosses to Theodore.

Theodore

Give it to me, fool<sup>3</sup>, although doubtless it ought to be disinfected, since it came here in your hands. (He reads) "To Theodore, my husband" - my husband? What drive! How silly!

Tristan

It is silly, isn't it?

Theodore

Ask fortune if from the height to which she has raised me I can stoop to pick such an humble flower?

Tristan

Read it for my sake, however divine you may have grown. I can recall the time when Marcela, now an humble flower, was an eagle with splendid plumage. }

Theodore

After gazing at the sun one cannot see even gold; I am astonished that I can see her at all.

Tristan

You maintain your dignity well - but what will you do with the letter?

Theodore

This.<sup>4</sup>

Tristan

What! You destroy it?

Theodore

Without hesitation.

---

<sup>3</sup> Cross to Tristan and seize letter.

<sup>4</sup> Tear up letter.

Tristan

But why?

Theodore

Thus can I answer most quickly.

Tristan

You are unjustly rigorous.

Theodore

Do not wonder; I am another man.<sup>5</sup>

Tristan

Methinks you lovers are apothecaries in love.<sup>6</sup> The recipe of matrimony: to be taken with suspicions and quarrels, followed by a bleeding. It is a bitter drop which needs to be purged by certain sweetenings after ten days of pleasure. Then many jewels, laces, and rich trifles are needed for soothing application. Finally the prescriptions must be paid for, love is dead, the letters torn, But you ought not to have destroyed Marcela's without first reading.

Theodore

Drink has obscured your wit.

Tristan

I fear that ambition has done as much for you.

Theodore

Tristan,<sup>7</sup> each can have his share of happiness in this world; those who do not attain it fall because they dare not recognize their opportunities and aspire after fortune. I will die in this enterprise or be Count de Belflor. \*

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<sup>5</sup>. Turn quarter right and cross right center.

<sup>6</sup>. Cross left.

<sup>7</sup>. Cross to Tristan.

Tristan

There was a Caesar once who had for his device: "Either Caesar or nobody." When failure came, a witty fellow wrote: "You wish to be Caesar or nobody, your wish is fulfilled - and more; you were Caesar, you are nobody." X

Theodore

Nevertheless, Tristan, I embrace this enterprise; let fortune do what she will.<sup>8</sup>

## Scene II

(A room in the apartments of the Countess)

Dorotea

(Enter from right with Marcela) If among your companions there be one who shares your sorrow, I am she.<sup>9</sup>

Marcela

While I was imprisoned in that room my love for you increased by reason of your many kind services, and I assure you, Dorotea, you have no greater friend. Anarda doubtless thinks that I am ignorant of her intrigue with Fabio; this made her bold to tell of my affair.<sup>10</sup>

(Enter Theodore and Tristan from up left)

Dorotea

'Tis Theodore, now.

Marcela

My life, my love!<sup>11</sup>

---

8. Theodore and Tristan exit up left.

9. Cross left center.

10. Cross center.

11. Cross to Theodore.



Theodore

Drop it, Marcela, drop it.<sup>12</sup>

Marcela

But, my dear, I adore you.<sup>13</sup>

Theodore

Be careful what you do and say. The tapestries of palaces have been known to speak, and the figures of them are to remind us that perchance behind them lurks a living listener. Fear has given voice to mutes and surely tapestries may talk.

Marcela

Have you read my letter?

Theodore

I tore it up without reading. I received such a lesson that together I destroyed my love and letter.

Marcela

And those are the pieces in your hand?

Theodore

Yes, Marcela.

Marcela

And you renounce my love in this way?

Theodore

Is it not better than being ever in peril? Let us renounce these vain projects.

Marcela

What are you saying?

---

12. Turn to Marcela.

13. Step to Theodore.

Marcela

What are you saying?

Theodore

I have decided to no longer give the Countess cause for complaint.<sup>14</sup>

Marcela

Alas! I have but too often perceived this sad truth.

Theodore

Goodbye, Marcela, May heaven keep you! We can be friends, at least.

Marcela

Can you, Theodore, say this to Marcela?<sup>15</sup>

Theodore

I say it because I wish to be tranquil and desire to respect the honor of this house.

Marcela

But listen, I want to tell you -

Theodore

Leave me.<sup>16</sup>

Marcela

Monster, can you cast me off in this way?<sup>17</sup>

Theodore

What foolish rage! (Exits up right)

Marcela

Tristan, Tristan, what does it all mean?<sup>18</sup>

14. Cross center.

15. Cross to Theodore.

16. Cross to up left exit.

17. Cross to Theodore.

18. Cross to Tristan.

Tristan

Only inconstancy; Theodore is simply imitating certain young women of  
my acquaintance. }

Marcela

Young women of your acquaintance?

Tristan

Yes; women all sugar and honey - women in whose mouths you'd think  
butter wouldn't melt.

Marcela

Explain what you mean.

Tristan

I have nothing more to say; Theodore has spoken. I am the handle of  
this sword; the shadow of his body; I must be cut in pieces to be separated  
from him. (He exits up left)

Marcela

What do you think of that, Dorotea?<sup>19</sup>

Dorotea

I do not dare to think, and you had better be careful what you say,  
for tapestries may have ears.

(Diana and Anarda enter from right)

Diana

Such has been the occasion; do not mention it again.<sup>20</sup>

Anarda

But I am confused myself by the excuse you have given me; here is

---

<sup>19</sup>. Cross to Dorotea.

<sup>20</sup>. Cross right center.

Marcela, Senora, talking with Dorotea.<sup>21</sup>

Diana

(Aside) I could scarce meet an object more disagreeable to my sight.

(Aloud) Leave the room, both of you.

Marcela

(To Dorotea) Either she suspects me or is jealous of me.

(Marcela and Dorotea exit left)

Anarda

May I speak freely?

Diana

Speak as freely as you like.<sup>22</sup>

Anarda

The two lords who have just left are fairly dying of love for you,<sup>23</sup> while your disdain for them exceeds that shown by Lucretia and other classic matrons. When one is so haughty it sometimes happens -

Diana

Your talk already tires me.

Anarda

With whom will your ladyship marry? The Marquis Ricardo, by his generosity and gallantry, does he not equal or even excel our greatest lords? And would it not honor the finest lady in the land to become the wife of your cousin, Frederick? Why did you so disdainfully dismiss them both?

Diana

Because one is a fool, the other a simpleton, and you, Anarda, both

---

<sup>21</sup>. Cross to Diana.

<sup>22</sup>. Cross to chair and sit.

<sup>23</sup>. Cross up center.



rolled into one. I love them not, because I love; and I love because I hope for no fulfillment.

Anarda

Heavens! What do I hear! You are in love?

Diana

Am I not a woman?

Anarda

Yes, but as cold as ice, which the fiery sun may touch but cannot cease to burn.

Diana

But this ice has entirely melted at the feet of one most humble.

Anarda

Who can it be?

Diana

Shame and the knowledge of what I owe the honor of my house forbid my naming him.

Anarda

But, after all, Senora, 'tis a man; one of our own species, and I cannot see what harm it is to love him.

Diana

She who loves can hate if she will. Hate is the better choice; I will cease to love.

Anarda

But can you?

Diana

Without a question. I have loved when I wished to love; I shall cease to love at my pleasure. (A guitar is heard) I hear music; who is singing?

Anarda

The street troubador.

Diana

We'll listen a while, perhaps their song may lighten my care.

( A song is sung )

Anarda

The song we have just heard contradicts you.

Diana

I understood it well; but I know myself, and I shall prove that I can hate.

Anarda

That calls for superhuman force.

Theodore

(Enters from up left) Fabio has just told me, Senora, that you charged him to call me.<sup>24</sup>

Diana

You have kept me waiting long.

Theodore

I came as soon as I learned your commands. If I have failed in speed, pray pardon me.

Diana

Have you seen these two lovers, the suitors for my hand?

Theodore

Yes, Senora.

---

<sup>24</sup>. Cross to Diana.

Diana

Are both comely and well formed?

Theodore

They are.

Diana

I do not wish to decide without your counsel; which one would you advise me to marry?

Theodore

What counsel can I offer, Senora, in a matter which depends solely upon your taste? Whichever you may choose to place over me as lord and master will, in my eyes, be the better one.

Diana

You reward me badly, Theodore, for esteeming you a worthy counselor in such an important matter.

Theodore

But, Senora, have you not among your retainers one more ripe in age and wisdom? Octavio, your squire, has large experience and his age -

Diana

I wish to choose a master that shall please you. Tell me, do you prefer the Marquis Ricardo? Is he the finer man?

Theodore

I think he is, Senora.

Diana

Then I choose the Marquis. Go and tell the Marquis, and as a bearer of good news he will reward you. (Diana and Anarda exit right)

Theodore

Was ever being more unfortunate!<sup>25</sup> Resolution more prompt or change more sudden? My fine projects come to this! I wished on angel's wings to mount to heaven, behold how lowly I have fallen. Now foolish he who trusts in vows of love! How loosely tied is lover's knot between unequals! Ought I to be blamed if those sweet eyes seduced me? They would have done as much for Ulysses - yet, what have I lost, after all. I'll play I've been delirious and fancied these mad thoughts. Vain ideas, return to that fool's paradise from whence you came: they fall more quickly who would rise too high.

Tristan

(Enters from up left) I come with beating heart to seek you.<sup>26</sup> Is it true what they tell me?

Theodore

Alas, Tristan, it is true if they tell you I am cruelly deceived.<sup>27</sup>

Tristan

I have just seen two noble lords, stretched out each in an arm chair; the Countess yawning; but I little thought she'd made her choice.

Theodore

Well, Tristan, she came just now, this weathervane, this ever-changeable, this monster of instability, she came and ordered me to counsel which of the two she should marry, for she said she did not wish to marry without my advice.<sup>28</sup> I was thunderstruck and so like unto a fool I could not even answer folly. At last she owned the Marquis pleased her best and charged me

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<sup>25</sup>. Cross center.

<sup>26</sup>. Cross to Theodore.

<sup>27</sup>. Turn to Tristan.

<sup>28</sup>. Cross right center.



to announce the news.

Tristan

If I did not see you in such a sad state,<sup>29</sup> and know it is inhuman to add to your affliction, I should recall to your mind your aspiration to become a count.

Theodore

Yes, I admit I did aspire, and even yet -

Tristan

You can blame no one but yourself.

Theodore

Yes; yet how easy to believe a woman's eyes.

Tristan

I've often said, my dear master, there is no poisonous cup more dangerous than these same eyes of women.

Theodore

I am so angry and ashamed that I scarce dare raise my eyes to look one in the face.<sup>30</sup> 'Tis finished; now shall I bury in oblivion both love and aspiration; 'tis the sole remedy left for me.

Tristan

What contrition and repentance!<sup>31</sup> But Marcela's left; return to her.

Theodore

Here she comes. We shall soon be friends.

Marcela

(Enters from left, soliloquizing) How difficult to feign a love one

---

<sup>29</sup>. Cross left center.

<sup>30</sup>. Cross down left.

<sup>31</sup>. Cross to Theodore.

does not feel!<sup>32</sup> How painful to forget! The more I seek to drive Theodore from my thoughts the more readily he returns.

Theodore

Marcela, you do not speak; have you forgotten me?<sup>33</sup>

Marcela

I have forgotten you so well that wish I were someone else, so as never to recall you. I wish never to see nor to think of you, though you may rest assured I shall ne'er forget your conduct. How dare you name me? How can you twist your tongue to say that name, Marcela?

Theodore

I wished only to test your constancy,<sup>34</sup> but I fear you have so little as to be scarce worth the test. I hear you have already cast your eyes upon another to replace me in your love.

Marcela

Never, Theodore,<sup>35</sup> does a man of sense test either woman or glass; but do not think I can be deceived by such a shallow excuse. I know you, Theodore, and know that thoughts of shining gold have blinded reason. Well, how goes your enterprise? Will it succeed as you fondly wish? Will it not cost you more than it is worth? Are there no charms equal to the divine attractions of your adorable mistress? But what's the matter, Theodore? You seem disturbed; has the wind shifted quarter? Do you return to one of your own rank, or do you come to mock and jibe at my credulity? Yet will I willingly admit, Theodore, you have given to my hope one happy day.

---

<sup>32</sup>. Cross down left.

<sup>33</sup>. Cross down left center.

<sup>34</sup>. Cross to Marcela.

Theodore

If you wish to punish, Marcela, I bow submissively to your will - but think, love is generous, so be not too severe: vengeance is cowardly in a conqueror. You have conquered, Marcela; pardon my error if aught of love remains for me. If I return to you, it is not because I cannot longer pursue the hopes you spoke of; 'tis because attempted change revived your image; may your love revive likewise, since I confess you conquer.

Marcela

God is my witness that I do not wish to destroy the foundations of your greatness. Cherish your mistress; you do well. Persevere; for if now you quit, your mistress will accuse you of cowardice. Follow the happiness offered by your pride, as I already follow that offered by love. Be not offended that I have chosen Fabio, since you, yourself, abandoned me. If I have not bettered myself, he can at least right my wrong. Goodbye; I tire to talk with you and fear that Fabio, already half my husband, may come in and catch us here together. (She turns to exit left)

Theodore

Stop her, Tristan.

Tristan

Listen, Senora,<sup>35</sup> even if he stopped adoring you for an instant, he is more than willing to begin again. He mends the wrong of leaving you by coming back. Pray listen to me, dear Marcela, listen.

(Enter Diana and Anarda from right)

Diana

(Aside) Theodore and Marcela here together!<sup>36</sup>

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<sup>35</sup>. Cross to left stage exit.

<sup>36</sup>. Diana and Anarda pause right.

Anarda

(To Diana) To see them talking seems to irritate you.

Diana

(To Anarda) Draw this curtain and screen them from our sight.

Jealousy awakens my love.<sup>37</sup>

Marcela

For heaven's sake, Tristan, leave me.

Anarda

(To Diana) Tristan seeks to reconcile, they must have quarreled.

Diana

(Aside) That lackey-pimp drives me mad.

Tristan

The lightning does not flash more rapidly than passed from Theodore's thought the cold charm of the Countess. He despises her riches and counts your vivacious beauty a greater treasure. His love was like a shooting star. Come here, Theodore.

Diana

(Aside) The rascal's a clever courtier.

Theodore

If she's already engaged to Fabio, and owns she loves him, what's the use of calling me?

Tristan

(Aside) Now the other's getting huffed.

Theodore

Better let them get married.

Tristan

You, too! 'twould be a fine revenge, indeed. Here, come now, stop



feeling; give me your hand and make peace.

Theodore

Fool, do you hope to persuade me against my will?

Tristan

For my sake, give me your hand, Senora.

Theodore

Have I ever told Marcela that I loved another? Yet she has owned -

Tristan

'Twas but a scheme to punish you.

Marcela

It was no scheme, it was the truth.

Tristan

Keep still, you foolish girl; come, I tell you. Have you both lost your wits?

Theodore

I asked her first, but I swear by all that's holy I'll not renew -

Marcela

May I be struck -

Tristan

Hush, hush, do not swear.

Marcela

Though very angry, I fear I'll faint.

Tristan

Try to be calm and I'll -

Diana

(Aside) How very adroit the rascal is!

Marcela

Let me alone, Tristan; I've something to do.

Theodore

Yes, let her alone, Tristan.

Tristan

Very well, she can go; I'm not stopping her.<sup>38</sup>

Theodore

Retain her, Tristan.

Marcela

I will stay, my love.

Tristan

Why don't you both go: no one hinders.

Marcela

Ah! my beloved, I cannot leave you.

Theodore

Nor can I leave you; no rock in the sea is more firm.

Marcela

Come to my arms!<sup>39</sup>

Theodore

What delight to press you in mine!<sup>40</sup>

Tristan

Since you had no need, why did you trouble me? }

Anarda

(To Diana) How do you like this sort of thing?

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<sup>38</sup>. Cross left center.

<sup>39</sup>. Cross to Theodore.

<sup>40</sup>. Theodore and Marcela embrace.

Diana

(To Anarda) Now have I seen how much is worth the vow of man or woman.

Theodore

How could you say so many insulting things, Marcela?<sup>41</sup>

Tristan

All is again harmony and peace. I'm quite content, for it disgraces  
a go-between not to conclude a bargain. }

Marcela

If ever I abandon you for Fabio or any other, may I die of chagrin  
caused by you!

Theodore

Today is my love reborn, and should I ever fail to adore you, may I,  
as just punishment, see you in the arms of Fabio.

Marcela

Do you wish to atone for your fault?

Theodore

What would I not do for you and to be with you.

Marcela

Say that all women are homely.

Theodore

Compared with you, most certainly. Now let me see what else you wish.

Marcela

I'm still somewhat jealous.<sup>42</sup> Since you claim to be my love, tell me -  
it matters not that Tristan be here.

---

<sup>42</sup>. Turn and step left.

Tristan

Not in the slightest, even though you would speak of me.

Marcela

Tell me the Countess is homely.

Theodore

She's ugly as the devil.

Marcela

Say she is giddy, rattle-headed.

Theodore

Extremely so.

Marcela

Is she not affected?

Theodore

No one could contradict it.

Diana

(Aside, to Anarda) I shall have to disturb them, otherwise I know not to what lengths they may go. I'm cold as ice and yet I burn.

Anarda

I beg you, Senora, do not let yourself be seen.

Tristan

If you'd like to hear the Countess ridiculed, her affected speech and mincing manners, just listen to me.<sup>43</sup>

Diana

(To Anarda) Listen to his ridicule, did you ever hear such impudence? X

Tristan

Now, in the first place, she -

---

<sup>43</sup>. Cross down left center.



Diana

I'll not be fool enough to await the second.

(Enter Diana and Anarda from behind the curtain)

Marcela

I must be going, Theodore. (She bows to the Countess and exits left)

Tristan

Heavens! The Countess!

Theodore

The Countess!

Diana

Theodore.<sup>44</sup>

Theodore

Senora, will you permit -

Tristan

(Aside) The storm breaks, the thunder peals; I'll not await the lightning.

(Exits up center)

Diana

Anarda, bring yonder table. I wish Theodore to write a letter at my dictation.<sup>45</sup>

Theodore

(Aside) I tremble from head to foot. Could she have heard our talk?

Diana

(Aside) Jealousy has rekindled my love,<sup>46</sup> which burns more fiercely than before. This ingrate loves Marcela - and I, have I not shares enough

<sup>44</sup>. Cross center, Anarda cross right nester.

<sup>45</sup>. Anarda places Varqueno and chair center stage.

<sup>46</sup>. Cross down right center.

to be loved? Yet he still thinks of me, though but to mock.

Theodore

(Aside) She mutters and sighs. In palaces one must learn to be silent. Would to heaven I had borne in mind that tapestries have ears and walls can speak!

Anarda

I have brought the table and this small writing desk.

Diana

Approach, Theodore, and make ready to write.

Theodore

(Aside) She'll have me slain or drive me from her house.<sup>47</sup>

Diana

Write - but you cannot be comfortable with your feet on that hard floor, - Anarda, bring hither a cushion.

Theodore

Thank you, Senora, I'm very comfortable.

Diana

Do as I say.<sup>48</sup>

Theodore

(Aside) These honors make me suspicious, following so closely upon anger and just cause for complaint. I fear she will not be as careful to keep my head comfortable on my shoulders. (Aloud) I await your pleasure, Senora.

<sup>47</sup>. Cross to Varqueno and sit.

<sup>48</sup>. Anarda exits right and reenters with cushion and places it under Theodore's feet.

Diana

I wish you to write.

Theodore

(Aside) I wish I could cross myself a thousand times.

Diana

"When a woman of rank has declared herself to a man beneath her, it is despicable in him to speak to another. But he who knows not how to appreciate his good fortune, let him remain, what he is, a fool."

Theodore

"A fool." You wish to add nothing else?

Diana

What else would you have me add? Fold it and seal.

Anarda

(To Diana) What is it you are writing, Senora?<sup>49</sup>

Diana

(To Anarda) Folly inspired by love.

Anarda

(To Diana) But whom do you love, Senora?

Diana

(To Anarda) Cannot you see, simpleton, when it seems to me I hear the very stones reproach me?

Theodore

The letter is sealed; it lacks but the address.

Diana

Upon it place your own, Theodore; but keep it from Marcela. Perhaps

---

<sup>49</sup>. Crosses to Diana

you may be able to comprehend if you read it at your leisure.

(Diana and Anerda exit right)

Theodore

What strange confusion! What inconstancy! What fits and starts in the fever of her love!

Marcela

(Enters from left) What did the Countess say, my precious one? I waited trembling in the adjoining room.<sup>50</sup>

Theodore

She told me that she wished to marry you to Fabio;<sup>51</sup> the letter she had me write is to be sent to her country estates, and commands money to be forwarded for your dowry.

Marcela

What's this you say?

Theodore

You know how imperious she is.<sup>52</sup> She sees it for your good; and since you are to marry Fabio, I trust you will neither in sport nor earnest mention me again.

Marcela

But listen -

Theodore

It is too late to complain. (He exits up left)

Marcela

No, I cannot believe that to be the true cause of this outrage.<sup>53</sup>

---

<sup>50</sup>. Cross to Theodore.

<sup>51</sup>. Replaces chair and varqueno during speech.

<sup>52</sup>. Cross to Marcela.

<sup>53</sup>. Cross center.



Some new hope given by my foolish mistress has brought about this change. In her hands he's like an endless chain of buckets: when he's down she fills, and when he rises high she empties him of hope. Alas! for me, Theodore, most ungrateful! As soon as her greatness strikes your sight I am forgotten; if she loves you, you leave me; if she leaves you, you love me. Could patience or love endure this?

(Enter Marquis Ricardo and Fabio from up center)

Marquis

I came here with all speed, for I am very anxious to thank her for this gracious kindness.<sup>54</sup>

Fabio

Go quickly, Marcela, and tell the Countess that the Marquis Ricardo has arrived.<sup>55</sup>

Marcela

(Aside) Tyrannical jealousy! Where will you lead me, vain and foolish thoughts?

Fabio

Are you not going?

Marcela

At once.<sup>56</sup>

Fabio

Yes, go at once and tell her that our new master, her husband, awaits her here.

---

<sup>54</sup>. Cross up right center.

<sup>55</sup>. Cross up center.

<sup>56</sup>. Cross right and exit.

Marquis

I choose you for my Valet, Fabio. I shall give you a purse of shining gold and horse of purest race. You have served the Countess and I wish you to be my friend.

Fabio

Behold me at your feet.<sup>57</sup>

Marquis

'Tis a reward too little for my great happiness.

Diana

(Enters from right) Your lordship here?

Marquis

Ought I not hasten to thank you for the most gracious message sent me by Fabio?<sup>58</sup> The pleasant news that after the refusal, which nearly caused my death, you have deigned to choose me for your husband, or, rather, for your slave; permit me to thank you on bended knees for a gift so large that I fear it will turn my brain. Little did I merit so great a boon. My happiness exceeds my fondest hopes.

Diana

I seek to recall the circumstance, but seek in vain, I, send for you? Surely, you are jesting.

Marquis

Fabio, what does this mean?<sup>59</sup>

Fabio

Think you I should have dared to ell such news and bring you here,

---

<sup>57</sup>. Kneels

<sup>58</sup>. Cross to Diana.

<sup>59</sup>. Turn to Fabio.

unless by command of Theodore?

Diana

Marquis, 'tis Theodore's error, he heard me praise and rate above my cousin Frederic your rare and generous qualities. From this he fancied I had chosen you. I pray your lordship to pardon and forget the folly.

Marquis

Were it not that your presence insures his safety, I should not be able to contain myself. Believe me, I still humbly beg for your favor, and trust that my constancy will finally triumph. (He bows and exits up center)

Diana

Do you think this a smart trick?

Fabio

Can your ladyship blame me?

Diana

Call Theodore at once. (Now lightly tripped the Marquis, and I how weighted with sorrow!

Fabio

(Aside) Here's that purse of shining gold and blooded horse gone to pot. (He exits up left)

Diana

Tormenting jealousy, where will you not lead me?<sup>60</sup> What unfortunate beings we are when we follow the sad counsels of this passion, which breaks down all the barriers erected by virtue. Danger surrounds me on all sides, and if in this storm and stress I abandon myself to love, can I avoid shipwreck?

---

<sup>60</sup>. Cross center stage.

Fabio

(Fabio and Theodore enter from up left) (To Theodore) He wished to kill me but, to speak the truth, the loss of gold and horse touched <sup>me</sup> more.

Theodore

Take my advice. Count Frederick is sick at heart over her ladyship's choice of the Marquis; go, announce the marriage broken off and he'll reward you liberally for the welcome news.

Fabio

(He exits up center) I shall run.

Diana

I'm glad he's gone.

Theodore

Torn by conflicting emotions, I read and reread your letter for an hour.<sup>61</sup> I fathomed your thought and found my cowardice due solely to respect. I frankly own I was a fool, since the bounty shown me should have destroyed all timidity. I love you, Senora, with a love profound yet respectful, pardon, I tremble -

Diana

I believe you, Theodore. Why should you not love me; I am your mistress; and duty demands your love, since I esteem and favor you beyond my other servants.

Theodore

I fail to comprehend this language.

Diana

There is nothing to comprehend further than my words express; do not

---

<sup>61</sup>. Cross to Diana.



permit yourself to pass this limit even in thought. Curb your desires, for the most trifling favor given by a woman of my high rank to one so humble as yourself ought to suffice to make you happy and content for all the balance of your life.

Theodore

I beg your ladyship to pardon my boldness, but there are times when your brilliant mind fails to aid your judgment. Was it right or well to offer me so large a hope, that I, unable to bear so much happiness, must lie abed more than a month? No sooner do I look upon another than you inflame, and if I burn, you become ice. Leave me to Marcela, and pardon if I recall the oft-told tale of the "Dog in the Manger! Filled with jealousy you are not willing that I should marry Marcela, and as soon as I abandon her, you treat me in a way that drives me mad and makes me think your bounties are but vain illusions of the night. Eat or permit eating. I cannot be sustained by such uncertain hopes, and shall return to her, who, at least, loves me. \*

Diana

This I cannot permit, Theodore. You must renounce Marcela. Choose any other girl you wish, but Marcela, never; my decision is irrevocable.

Theodore

Your Decision is irrevocable? and does your ladyship think that power to love depends upon your will? Can I, to please you, love one not to my taste? I adore Marcela and she returns my love - 'Tis honorable and -

Diana

You villain, your insolence shall cost you your life. (She slaps him)

Theodore

What is your ladyship doing?

Diana

(Slaps him again) Treating you as an infamous wretch like yourself should be treated.

(Enter Fabio and Count Frederick from up center)

Fabio

Stop, sir; stop.<sup>62</sup>

Frederic

Perhaps we'd better; but, no, we'll enter. What's the matter, Senora?<sup>63</sup>

Diana

Nothing; merely one of those disagreements common at times between mistress and servant.<sup>64</sup>

Frederic

Is it convenient to receive my call?

Diana

Yes, I wish to speak to you.

Frederic

I regret that I came when you are in such an ill humor.

Diana

Always pleased to see you, Frederic. Don't let that trifle worry you. Follow me into my apartments, I wish to share with you my intentions regarding the Marquis. (She exits right)

Frederic

Fabio, I suspect that this anger conceals some secret.

---

<sup>62</sup>. Fabio and Frederic halt in up center entrance.

<sup>63</sup>. Cross to Diana.

<sup>64</sup>. Turn to Frederic.

Fabio

I do not know. I am confounded to see her ladyship treat Theodore in this outrageous fashion; she never did so before.

Frederic

His blood flows freely. (Fabio and Frederic exit right)

Theodore

Is this the way great ladies love?<sup>65</sup> She is a fury, not a woman. Charming hand, why did I not cover you with a thousand kisses in recognition of this loving punishment? I little thought, however, to find that hand so hard; 'twas but to approach me that you struck; none other would have found delight in this proof of love.

Tristan

(Enters from up left) I'm like a coward's sword.<sup>66</sup> I arrive when }  
'tis to late.

Theodore

Alas! Tristan.

Tristan

What does this mean, Senor? Your handkerchief is stained with blood.

Theodore

'Tis jealousy that would drive in love.

Tristan

High heavens! 'Tis a strange jealousy.

Theodore

Be not astonished at this folly of amorous desire. She views my face

---

<sup>65</sup>. Cross center.

<sup>66</sup>. Cross to Theodore

as a mirror reflecting her dishonor, and hence she wishes to destroy it.

Tristan

If a Johanna or a Lucy attacks me in a fury of suspicion,<sup>67</sup> if she rips from my back the shirt she has made, if she pulls out a handful or two of hairs or maps my face with her charming nails to learn if I have been guilty of some slight infidelity, well, what can you expect of such as she; but when a great lady like the Countess loses to this extent the respect she owes herself, 'tis villainous.

Theodore

She'll make a raving maniac of me yet, Tristan. First she adores me, then she abhors me. She does not wish me to have Marcela nor does she wish me for herself. If I speak she repulses, if I am silent she finds pretext to make me talk; she is, indeed, "The Dog in the Manger." She eats not nor will she permit others to eat.

Tristan

A tale is told that once a learned doctor had a maid and a valet who quarreled constantly; they wrangled at dinner, they squabbled at supper, and often in the early morning their disputes robbed their master of sleep, while during the day they kept him from study. One morning, chancing to return home unexpectedly, he entered a bedroom and there found the maid and valet clasped in each other's arms. Thank God, said he, I find you for once at peace. Some day 'twill be the same with you.

Diana

(Enters from right) Theodore.<sup>68</sup>

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<sup>67</sup>. Turn and step left.

<sup>68</sup>. Cross to Theodore.



Theodore

Senora.

Tristan

(Aside) This sprite seems to be everywhere at once; 'tis uncanny.

Diana

I only came to see how you are.

Theodore

As you see, Senora.

Diana

Are you well?

Theodore

Very well.

Diana

But I do not hear you say; at your service.

Theodore

With such treatment, I cannot remain long in your service.

Diana

How little you know me!

Theodore

So little, indeed, that I hear but cannot comprehend you. I do not understand your words, but I feel your blows. You are indignant if I love you and insulted if I do not love you; you write if I forget, and if I remember, you are offended. You wish me to understand and to appreciate you, and yet, if I appreciate, I am but a fool. Kill me, Senora, or grant me life; put an end to these torments.

Diana

What! You have been bleeding?

Theodore

Oh! Not at all.

Diana

Where is your handkerchief? Give it to me.

Theodore

Here; but why do you wish it?

Diana

Why do I want it? For your blood. Go speak to Octavio, whom I told just now to give you two thousand crowns.

Theodore

Two thousand crowns, and for what?

Diana

To buy handkerchiefs. (She exits right)

Theodore

Did folly ever equal it?

Tristan

'Tis like a fairy tale, master.<sup>69</sup>

Theodore

She gives me two thousand crowns.

Tristan

At that rate 'twould please me well to take of slaps a score or more.<sup>70</sup>

Theodore

She said it is to buy handkerchiefs! And she took away mine stained with my blood!

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<sup>69</sup>. Cross to Theodore

Tristan

Well, she paid the price. 'Tis first night's rights upon your nose.

Theodore

The Dog in the Manger carresses after she bites.

Tristan

All shall finish as in my doctor's tale.

Theodore

Heaven grant it! (They exit up center)

(The stage light dim out and come up on:)

### Act III

A street in Naples

(Enter the Marquis Ricardo, Frederic and Celio from right)

Marquis

You saw this?<sup>1</sup>

Frederic

With my own eyes.<sup>2</sup>

Marquis

And she slapped his face?

Frederic

She did indeed. Servants are irritating, but I do not believe this occasioned her anger, for when a woman like her strikes a man's face there must be another reason. Besides, 'tis easily seen he grows daily in her favor.

---

1. Cross right center.

2. Cross right; Celio remains in entrance.

Marquis

She is a Countess - and he a servant.

Frederic

She seeks her ruin. When an earthenware and an iron pot sailed down the stream together, earthenware wisely avoided iron for fear that if they bumped he should be broken; so when clay - the woman, strikes iron - the man, she runs great risk of ruin.

Marquis

I wonder at her pride and bizarre conduct, and now too, I understand her strange treatment of me that day; since ~~then~~ Theodore has had horses, pagee, fine clothes and jewels which could have come only from her.

Frederic

Before this is spoken of in Naples and the honor of our rank is stained, whether our suspicions be false or true, he must die.

Marquis

It will be piety to kill him, even though she learns the truth.

Frederic

How shall we manage it?

Marquis

Most easily. In Naples there are men who live by this alone, and who receive in gold what they turn in blood. We have only to seek a bravo and he will be dispatched immediately.

Frederic

I beg you let it be done at once.

Marquis

This very day he shall receive the just chastisement of his insolence.



Frederic

What think you of those fellows yonder?

Marquie

They have, indeed, every appearance of the bravo.

Frederic

Heaven, offended like ourselves, is pleased to aid our just designs.

(Enter Trietan and Antonelo from left)

Antonelo

You must, my dear fellow, wet my whistle on the strength of those fine new clothes you have been given.<sup>3</sup>

Tristan

I will, my friend, with the greatest of pleasure.<sup>4</sup>

Antonelo

'Tis certainly a fine one, your new habit.<sup>5</sup>

Trietan

Psaw! it amounts to nothing, compared with what I shall shortly wear. If fortune does not fail, you shall see me soon secretary to the secretary.

Antonelo

The Countess Diana does much for your master, doesn't she?

Trietan

She's taken him under her wing; in fact, he's her right hand, for through him she dispenses all her favors.

Antonelo

Duces take her favors! Let us drink! In this temple of Bacchus we

---

3. Cross left center.

4. Cross down left.

5. Cross down left center to Tristan.

can find some excellant lacryma-christi.<sup>6</sup>

Tristan

No, let us drink Greek wine; I want to speak Greek, and nothing can teach the tongue so well as wine.

Marquis

(To Frederic) The better dressed must be the bravest; for do you not notice that the other defers to him. Celio, call yonder fellow.

Celio

Cavalier, before you enter this holy hermitage, the Marquis, my master, wishes a word with you.<sup>7</sup>

Tristan

My comrade, a great lord calls and awaits me; and I cannot politely refuse to go; drink some flagons and eat some cheese at my expense, while I learn what he wishes.

Antonelo

'Tis well, comrade, but hasten. (He exits up right center)

Tristan

What does your lordship wish?<sup>8</sup>

Marquis

Your determined air has induced Count Frederic and me to request your aid. Will you dispose of a man for us, if well paid?

Tristan

(Aside) By jove, these are the suitors to the Countess and there's

6. Cross Center.

7. Cross to Tristan.

8. Cross to Marquis.

some intrigue at work. I'll dissimulate and learn it.

Frederio

Well, What do you say.

Tristan

I feared your lordship wished to mock our manner of life. Each must live by his trade, but most worthy of praise is that which gives a man strength and courage. There is not a sword in Naples which does not tremble at the sound of my name. You have heard of Hector; his name pales beside mine. What he was at Troy I am at Naples.

Frederio

You are just the man we seek. We mean business, and if your valor is equal to your name and you are willing to kill our man, we shall pay whatever you ask.

Tristan

Two hundred crowns will content me were he the very devil.

Marquis

We'll give you three hundred, if you do it tonight.

Tristan

I need but his name and something of account as pledge of your good faith.

Marquis

You know of Diana, Countess of Belflor?

Tristan

Yes, I even have friends in her household.

Marquis

Could you kill one of her servants?

Tristan

As many as you know, male or female, it's all one to me; why, I'll even kill the horses to her carriage if you wish.

Marquis

Very well, Theodore is the man we wish slain.

Tristan

Theodore?<sup>9</sup> Then you must arrange it differently. As I happen to know he never goes out after dark, doubtless because he fears your resentment. Now, he has recently asked me to accompany him, and if you will permit I'll enter his service; soon after I'll bleed him a couple of times in such a way that he'll need a requiem; and on you and me, gentlemen, never a shadow of suspicion shall fall. Do you like the plan?

Frederic

Very well; we could not have found in all Naples another who can do our work so surely. Enter his service, one of these days, unexpectedly kill him, then come to us for refuge.

Tristan

Gentlemen, today I need one hundred crowns.<sup>10</sup>

Marquis

Here's fifty: and as soon as I see you in Diana's house you shall have a hundred: indeed, several hundred.<sup>11</sup>

Tristan

I do not ask several hundred, if you keep your promise I am content.

<sup>9</sup>. Turn quarter left.

<sup>10</sup>. Cross to Marquis.

<sup>11</sup>. Give coins to Tristan.



Rest easy and depend on me, I'll do the work.

Marquis

Your ideas are excellent; good-bye.

Frederic

What a lucky encounter!

Tristan

You can order his coffin.

Frederic

What a clever cut-throat! (He, Marquis and Celio exit left)

Tristan

I must warn Theodore at once.<sup>12</sup> My comrade and the Greek wine can wait; happily, I see him coming. Hello! Senor, where are you going?

Theodore

(Enters from right) I hardly know, myself.<sup>13</sup> I am bordering on madness and know not what I do or whether I go. One sentiment alone dominates me; to gaze with audacious eyes straight at the sun; but alas! you saw yesterday how sweet the Countess spoke of me; well, today 'tis quite another tone; you'd scarce believe the Countess knew me; and Marcela laughs at my discomfiture.

Tristan

Let us move to a less conspicuous place, we must not be seen together.<sup>14</sup>

Theodore

Not seen together? Why?

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<sup>12</sup>. Cross center.

<sup>13</sup>. Cross to Tristan.

<sup>14</sup>. Cross with Theodore down left.

Tristan

I've learned of a plan to take your life.

Theodore

My life? Who would have me slain?

Tristan

Speak lower; think of the danger that menaces you. The Marquis Ricardo and Count Frederic wish your death; they have asked me to assassinate you and have already agreed upon the price.

Theodore

What, the Marquis and the Count?

Tristan

From the treatment you receive they suspect the Countess loves you, and taking me for one of those lions of the night who gain their bread by crime, they have bought you death for three hundred crowns. I have already received fifty on account as pledge of their good faith. I told them that you had asked me to enter your service and that I should do so to kill you at my ease; hence you have nothing to fear at present.

Theodore

Would to heaven that someone would deliver me from life more distasteful than death itself!

Tristan

You've passed the border now and become a full-fledged fool.

Theodore

Why should I not desire to die? Had Diana been able to find a plan to marry me without compromising the honor of her house, she would not have hesitated a moment; as her passion increases so does her fear of dishonor, and the more she loves, the more she overwhelms me with coldness and disdain.

Tristan

And what would you say if I were able to overcome all your difficulties?

Theodore

That you are more resourceful than was Ulysses.

Tristan

If I find you a generous father, who will make you in birth equal to the Countess herself, won't you have the game in your own hands?

Theodore

Unquestionably.

Tristan

That's what you need and I'll find him. Count Ludovico, I've been told sent a son twenty years ago to Malta; there he was captured and nothing has ever been heard of him since. The Count shall be your father, and you his long-lost son; trust me to arrange it.

Theodore

But, think, Tristan, such a project may cost our lives or send us to the galleys.

Tristan

Don't worry; return home, and before noon tomorrow you shall be the husband of the Countess. (He exits left)

Theodore

I've other projects.<sup>15</sup> I must seek a remedy for my distress, and absence is perhaps the most efficacious; this will put an end to all my woes. (Lights dim out and come up on:)

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<sup>15</sup>. Cross Center.

## Scene II

( A room in the apartments of the Countess Diana)

(Theodore is seated on chair)

Diana

(Enters from right) Are you cured of your sadness, Theodore?<sup>16</sup>

Theodore

Ah!<sup>17</sup> I adore my sadness; I cherish my woes and do not wish to be cured of the distress I endure, since I only suffer when I seek to free myself from suffering. Happy sorrows! So sweet to sustain, since he that sees himself perishing loves the cause. My sole chagrin is being forced to leave.

Diana

You wish to leave me? Why?

Theodore

My life is threatened and your reputation -

Diana

Ah! I feared as much.

Theodore

They envy me my sorrow, coming from so great a source. I ask permission to return to Spain.

Diana

'Tis well. You will place yourself out of danger, and, although your absence will cause my tears to flow, it will dispel those suspicions that now tarnish my fair name. Since that day I slapped your face in the presence

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<sup>16</sup>. Cross right center.

<sup>17</sup>. Rise and cross to Diana.



of my cousin, Frederic, he has been so openly jealous that I must consent to your departure. Go to Spain; you can take six thousand crowns for the expense of your trip.

Theodore

My absence will silence your defamers. Permit me at your feet to express my thanks.

Diana

Go, Theodore, at once. Do not delay; leave me, for I am a woman.

Theodore

You cry? What would you have me do?

Diana

So then, Theodore, you really leave me?

Theodore

Yes, Senora.

Diana

Stay - no, leave - listen.

Theodore

What is your command?

Diana

Nothing. Go.

Theodore

I leave.<sup>18</sup>

Diana

(Aside) I die. Is there a torture equal to love? (Aloud) Well, you have not left?

---

<sup>18</sup>. Cross to up left entrance.

Theodore

Yes, Senora, I have left. (He exits up left)

Diana

Cursed by honor!<sup>19</sup> Detestable invention of men, you reverse the laws of nature! Let no man say that your curb is beneficial or just. Cursed be he who invented you!

Theodore

(Enters from up left) I came back to see if I can leave today.<sup>20</sup>

Diana

Can I tell? You do not suspect, Theodore, how painful it is to see you, else you would not return.

Theodore

I cannot banish you from my sight, Senora. I live alone for you. I came back only to seek myself, for you and I are one. How can I separate from myself?

Diana

If you must return again, do not seek me, and leave now, I beg you, for love struggles with honor, and your presence here gives love the upper hand; leave me, leave at once. You'll not go alone, since my heart accompanies you.

Theodore

May God preserve your ladyship. (He exits up left)

Diana

Cursed by God be my ladyship, since it separates me from him I adore.<sup>21</sup>

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19. Cross center.

20. Cross to Diana.

21. Cross right center.

Now am I indeed alone in the world, without the light of my eyes. May they fully perceive the wrong they have done me and that which gazed so badly, may it cry well. My eyes were my misfortune; why were you fixed on him? But do not weep, for tears will soothe your sorrow. May they fully perceive the wrong they have done me, and they that gazed so badly, may they cry well.

Marcela

(Enters from left) If, after my long service, I may humbly request a just recompense, permit me to ask a favor which will banish from your sight one that has had the misfortune to offend you.

Diana

What do you mean, Marcela? What is the recompense? I am ready to listen.

Marcela

I am told that Theodore, fearing assassination, is leaving for Spain; if you will send me, also, as his wife, my presence will no longer offend you.

Diana

Does he wish it, do you know?

Marcela

Think you I should have dared to ask if I had not reason to believe -

Diana

But have you spoken to him?

Marcela

He has spoken with me. He asked me.

Diana

(Aside) How fitting that this unhappiness should come to me.

Marcela

We have already arranged to make our trip as comfortable as possible.

Diana

(Aside) Pardon, honor, pardon the follies I do for love; but this time, at least, I can, without offending you, avoid this great unhappiness.

Marcela

Can you not decide?

Diana

I cannot live without you, Marcela, and in wishing to leave me you wrong my fond attachment and Fabio's love: I shall marry you with Fabio, as he adores you. Let Theodore depart.

Marcela

I adore Theodore and I abhor Fabio.

Diana

Fabio is better adapted to you.

Marcela

Senora, I -

Diana

Do not speak back to me. (She exits right)

Marcela

How can my love overcome this tyranny?<sup>22</sup> I am determined to resist and must find a way - yet, no, 'twould be better to stop on the edge of this precipice. An ill-starred love is like a tree blighted by frost in the midst of its bloom. It rejoices the sight with the charm of its color, but what matters the beauty of its flowers if the hope of fruition be dead.

(The lights dim out and come up to reveal:)

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<sup>22</sup>. Cross down center.

## Scene III

( A room in the palace of Count Ludovico)

(The lights come up to reveal Count Ludovico seated up left and Camilo standing up left center)

Camilo

It is the only way to provide an heir to your estates and name.

Ludovico

Each year I bear beyond the milestone of life is an enemy of marriage, and although a motive so legitimate, in spite of years, might justify, I fear to decide. It might easily happen that I should have no children, but should remain married. A young wife attached to an old husband is like the ivy to the elm - she embraces, she adorns, but the tree withers even while the garlands which cover it are most glorious. Do not again speak of my marriage, Camilo, it serves but to recall my misfortune and renew my regret. For twenty years, deluded by vain hopes, I have each day awaited Theodore, and each day, too, has seen me weep.

(Sound at the door)

Camilo

Someone seeks entrance.

Ludovico

See who it may be.<sup>23</sup>

Camilo

A Greek merchant demands an audience with your lordship.

Ludovico

Command him to enter.<sup>24</sup>

---

<sup>23</sup>. Camilo exits and reenters up center.

<sup>24</sup>. Camilo exits and reenters with Tristan and Antonelo



Tristan

Permit me to kiss your hands, my lord, and may heaven fulfill your most ardent wish.<sup>25</sup>

Ludovico

Welcome, thrice welcome, Senor. What is the motive of your visit to this far-away land?

Tristan

I came from Constantinople to Cyprus,<sup>26</sup> and from thence to Venice in a ship loaded with rich Persian fabrics, and while in Italy resolved to look up a certain matter and to see the greatness and surpassing beauty of this famous city of Naples.

Ludovico

Do you not find it most magnificent?

Tristan

Truly. Senor, my father was a merchant in Greece who trafficked in slaves. One day, at the fair of Arteoles, he bought a boy, the most beautiful ever formed by nature - a part of heaven come to earth. Turks sold him, and my father learned that he had been taken from a Maltese galley near Cephalonia by the vessals of a certain Ali-Pacha.

Ludovico

Camilo, my heart is stirred.<sup>27</sup>

Tristan

My father took a fancy to the boy and, instead of selling him to the

25. Cross to Ludovico, kiss his hand and kneel. Camilo stands to left of Ludovico and Antonelo right center for entire scene.

26. Rise and cross up center.

27. Turn to Camilo.

Turks, took him to Armenia, where he was raised with me and my sister.

Ludovico

Friend, stop a moment, stop; emotion overcomes me.

Tristan

(Aside) It strikes home; I'm doing well.

Ludovico

And his name? Tell me his name.

Tristan

Theodore.

Ludovico

What sustaining power in truth. Tears water my grey hairs - but continue, my friend.

Tristan

Serpalitonis, my sister, and this beautiful boy - would to heaven he had been as homely as I - raised together, fell in love at a tender age, and at barely sixteen, in my father's absence, found opportunity to embrace, with sad results. Theodore, fearing for his life, fled and left her to her fate. Gataborrato, my father, was touched less by my sister's misfortune than by the flight of his beloved Theodore. Of this chagrin and of age he died, and shortly after we baptized the son of Theodore, for the Armenian church is Christian, though separated from yours. We named the child Termackonio, and he is one of the most beautiful boys in the city of Tepacas, where we reside. At Naples I inquired, as I, indeed, do everywhere, for Theodore, and a Greek slave at my lodging house told me he was, perhaps, the son of Count Ludovico.

Ludovico

It is he; he lives, beyond a doubt, but where shall we find him?

Tristan

I inquired for your palace. I must have badly asked, for I was sent to that of a Countess, the Countess de Belflor, and the first person I saw -

Ludovico

How madly my heart beats.

Tristan

Was Theodore.

Ludovico

Theodore!

Tristan

He wished to fly and conceal himself, but it was impossible. I hesitated for a moment in my recognition, for age and a beard have changed him somewhat. I followed him, and at last he vowed with shame it was he. He begged me not to speak of his adventure, for fear that having been a slave would injure him at Naples. And why, said I, should you, who are perhaps the son of one of the greatest lords of this city, feel humiliated to have been a slave, when not at fault? I, the son of a great lord, said he; what folly. Now, if this Greek slave spoke truth, I humbly beg you not to return your son to marry my sister, although she is as noble as he, but to permit at least his son to come to Naples to do homage at the feet of his illustrious grandfather.

Ludovico

Embrace me a thousand times!<sup>28</sup> My joy confirms the truth of what you tell me! Ah! son of my soul, after so many years of absence I find you,

---

<sup>28</sup>. Cross to Tristan and embrace him.

to my great happiness. What do you counsel, Camilo?<sup>29</sup> Ought I not to go at once to see and recognize him?

Camilo

Without a doubt: let us run; let us fly; and may you find in his arms new life.

Ludovico

(To Tristan) Friend, if you wish to go with me, my happiness will be greater. Of course you wish to rest, so await me here and ask as price of your good news my house and all I have, but do not ask me to wait a moment longer.

Tristan

I must leave you; I've some business concerning diamonds near here, but shall return as soon as you. Come, we must go, Mercapones.

(Actors exit as lights dim out and come up on.)

#### Scene IV

A Street in Naples

(Tristan and Antonelo enter from left)

Tristan

They're still on their way, are they not?<sup>29</sup>

Antonelo

The old count is fairly flying; he would wait neither for carriage nor servants.<sup>30</sup>

Tristan

'Twould be a great joke whould he prove to be his son in truth.

---

<sup>29</sup>. Cross left center.

<sup>30</sup>. Cross left.

Antonelo

Could there be any truth in such a mass of lies?

Tristan

What will not paternal love believe?

Antonelo

Where shall I await you?

Tristan

At the elm-tree tavern.

Antonelo

Good-bye. (He exits up right center.)

Tristan

What a treasure is with wit and happy invention.<sup>31</sup>

(Enter Marquis Ricardo and Count Frederic from right)

Frederic

Here is the bravo that we hired to kill Theodore.<sup>32</sup>

Marquis

One word, my noble fellow; is this the way, among people of honor, a promise is kept? And one proud of his name, ought he not to accomplish more quickly what he so glibly promised.<sup>33</sup>

Tristan

Gentlemen -

Frederic

Think you, perchance, we are your equals?

<sup>31</sup>. Cross center.

<sup>32</sup>. Cross to Tristan..

<sup>33</sup>. Cross right center.



Tristan

Do not condemn me unheard. I already serve Theodore, and he must die by this hand. But, think you, to kill him publicly would be a risk compromising you, gentlemen. Prudence is a celestial gift placed above all others by the ancients. You may already count him among the dead. He is very melancholy, lives a retired life during the day and at night never leaves his room. Some great sorrow must have overtaken him. Trust me to act, I'll precipitate matters and dispatch him, I know when and where to give him his quietus.

Frederic

It seems to me, Marquis, that there's considerable sense in what he says. He has already entered Theodore's service; so the job's begun. He'll kill him, I feel sure.

Marquis

Yes, I think so. He's as good as dead.

Frederic

Let us speak lower.

Tristan

Now that he is as good as dead, have not your lordships, say fifty crowns, about you. I have had a good horse offered me, and you understand, gentlemen, how valuable such a beast may prove in certain circumstances.

Marquis

Here is is; be assured that, the deed once done, payment will be forthcoming.<sup>34</sup>

---

34. Give money to Tristan.

Tristan

I hazard my life, but give good service. Good-bye; I do not wish to be seen from the balconies of the countess, talking with your lordships.

Frederic

That's right, be discreet.

Tristan

Judge me by the way I do the deed. (He exits right)

Frederic

He's a brace fellow.

Marquis

Ingenius and adroit.

Frederic

He'll kill him neatly.

Celio

(Enters from left) Was ever so strange and fabulous an event heard of?<sup>35</sup>

Frederic

Celio, where are you going? Stop, what has happened?

Celio

A most remarkable thing, which perhaps may be painful for both of you to hear. Do you not see the crowd now entering the palace of Count Ludovico?<sup>36</sup>

Marquis

Is he dead?

Celio

I beg you listen. The crowd hurries to congratulate him upon finding

---

<sup>35</sup>. Cross to Frederic.

<sup>36</sup>. Points into wing left.

his long lost son.

Marquis

Why should we care whether he be happy or not? It has no bearing on our projects.

Celio

Has it no bearing, if the long lost son proves to be precisely that Theodore, secretary to the object of your hopes, Diana?

Frederic

This completely upsets me.

Marquis

He, the son of Count Ludovico; how did you learn the news?

Celio

This tale is told by so many people and in such various ways that I have had neither time nor opportunity to trace it to its source.

Frederic

Were ever beings more unfortunate!

Marquis

My expected happiness has changed to despair.

Frederic

I wish to learn the truth immediately; I shall go to Ludovico's.

Marquis

I'll follow you. (He and Frederic exit left)

Celio

You will there learn I spoke the truth.

(The lights dim out and come up on:)

#### Scene V

(A room in the apartments of the Countess Diana)

Marcela

(Enters from left, crosses center, thinking, speaks when sees Theodore)

You are determined to leave, Theodore, are you?

Theodore

(Enters from up left) You are the sole cause; rivalry between two persons so unequal in rank can produce nothing but misfortune.<sup>37</sup>

Marcela

An excuse as false as your love - which was feigned.<sup>38</sup> You never loved me; you loved only the Countess, and now that you find how vain are your hopes in this direction, you seek to forget her.

Theodore

I? Love Diana?

Marcela

Yes; it's too late to deny your foolish aspiration. Your undoing is the just price of your insincerity, since she has known how to guard her honor, which has placed between you insurmountable barriers of ice. I am revenged, and if you recall me, remember that you are a man that I abhor.

Theodore

'Tis folly to feign anger, that you may marry Fabio.<sup>39</sup>

Marcela

You marry me, since your disdain provokes it.

Fabio

(Enters from up center) Theodore remains with us so short a time that

---

<sup>37</sup>. Cross as if to go center.

<sup>38</sup>. Intercept Theodore.

<sup>39</sup>. Cross right center.

you do well, Marcela, to spend those brief moments with him.<sup>40</sup>

Theodore

No need to be jealous, Fabio, of one who is so soon to be separated from her by many miles of sea.

Fabio

Then you are really going?

Theodore

As you see.

Fabio

My mistress comes to see you.

(Enter the Countess, with Anarda and Dorotea, from right)

Diana

Already to leave, Theodore?<sup>41</sup>

Theodore

Would that I had wings to my feet rather than spurs!

Diana

(To Anarda) Did you make ready the linen and clothes as I ordered?

Anarda

All is packed.

Fabio

At last, I believe he's really leaving.<sup>42</sup>

Marcela

And you are still jealous?

<sup>40</sup>. Cross up center.

<sup>41</sup>. Cross to Theodore. Anarda and Dorotea remain standing down right entire scene.

<sup>42</sup>. Cross to Marcela and the two remain standing up left remainder of scene.



Diana

(To Theodore) Come here a moment, I would have a word in private.<sup>43</sup>

Theodore

At your service, Senora.

Diana

You are leaving, Theodore, and I adore you.

Theodore

Your cruelty compels me to go.

Diana

You know who I am. What can I do?

Theodore

You weep?

Diana

No, there's something in my eye.

Theodore

Could it be love?

Diana

That's been there a long time, but now it doubtless wishes to be out.

Theodore

I go, mistress mine, but my soul remains with you. You'll not perceive my absence, for in spirit I shall serve you. Have you ought else to command? for I am yours.

Diana

How sad a day!

---

<sup>43</sup>. Cross down center with Theodore

Theodore

I go mistress mine, but my soul remains with you.

Diana

You weep?

Theodore

No, there's something in my eye too.

Diana

Could it be my folly?

Theodore

That's been there a long time.

Diana

I have added a number of trifles to your effects. Pardon my inability to do more. When you unwrap these sad remains of our cruel victory do not forget Diana has bathed these gifts with bitter tears.

Anarda

(To Dorotea) They're both undone.

Dorotea

(To Anarda) How difficult to conceal is love.

Anarda

He had better remain; see, they are clasping hands and exchanging rings.<sup>44</sup>

Dorotea

Like the Dog in the Manger, Diana will die of hunger.

Anarda

She presses his hand too late.

---

<sup>44</sup>. Diana and Theodore clasp hands.

Dorotea

Eat or permit others to eat.

(Enter Count Ludovico and Camile from up center)

Ludovico

I trust that joy and my age will suffice to excuse the liberty I have taken in entering your house so freely.<sup>45</sup>

Diana

Pray tell me, Count Ludovico, what has occasioned joy?

Ludovico

Then you alone, Senora, of all Naples are unacquainted with the news. Crowds surround me, I can scarce traverse the streets, though I have not as yet seen my son.

Diana

What son? I do not understand.

Ludovico

Ha' your ladyship never heard that twenty years ago I sent my son to Malta, where he was captured by the galleys of one Ali-Pacha?

Diana

I think I've heard the tale.

Ludovico

Well, heaven has granted me knowledge of this son after he has passed through many vicissitudes.

Diana

I thank you, Count for this welcome news; believe me, I share -

---

<sup>45</sup>. Cross center, Diana and Theodore part to form triangle. Camile stands up left center through the scene.

Ludovico

But, Senora, you must give me, in return, my son, who serves you, little thinking that I am his father. Would that his mother had lived to see this day!

Diana

Your son serves me? Could it be Fabio?

Ludovico

No, Senora, it is not Fabio; his name is Theodore.

Diana

Theodore?

Ludovico

Yes, Senora.

Theodore

What do I hear?

Diana

Speak, Theodore, speak; is the Count your father?

Ludovico

It is he.

Theodore

Senor Count I ask your lordship to think -

Ludovico

I think of nothing, my darling son, except to die of you in your arms.

Diana

How marvellous!

Anarda

Then Theodore's rank equals yours, Senora?

Theodore

Am I really your son?

Ludovico

Had I the shadow of a doubt, I need but look upon you: such as you are now was I at your age.

Theodore

At your feet I beg - 46

Ludovico

Say nothing more. I'm beside myself with joy! God bless you! What a royal presence! How legibly has nature written in your face my noble race.<sup>47</sup> Come, come at once and take possession of my house and all.<sup>48</sup> Enter through my portals, crowned with this kingdom's noblest arms.

Theodore

I was at the point of leaving for Spain, and I must -

Ludovico

For Spain? Come and find Spain in my arms.

Diana

I beg you, Senor Count, permit Theodore to remain here awhile, that he may calm himself and robe as befits his rank.

Ludovico

I yield to your prudence, although it gives me pain to leave him for a moment. I go alone, but beg your ladyship not to permit day to turn to night without my darling in my arms.

<sup>46</sup>. Kneels

<sup>47</sup>. Hands on Theodore's shoulders.

<sup>48</sup>. Raise Theodore to his feet.



Diana

I pledge my word.

Ludovico

Good-bye, my dear Theodore.

Theodore

I kiss your feet a thousand times.

Ludovico

Camilo, death may strike me when he will.<sup>49</sup>

Camilo

What a well-formed, handsome fellow.

Ludovico

I dare dwell but little on my great good fortune; else will my wits leave me.<sup>50</sup> (He and Camilo exit up center)

Fabio

(To Theodore) Permit us to kiss your hand.<sup>51</sup>

Dorotea

Yes, accord us this favor.<sup>52</sup>

Anarda

As a great lord.<sup>53</sup>

Marcela

Great lords are affable; embrace us.<sup>54</sup>

---

<sup>49</sup>. Cross to Camilo.

<sup>50</sup>. Exit up center with Camilo.

<sup>51</sup>. Cross to Theodore.

<sup>52</sup>. Cross to Theodore.

<sup>53</sup>. Cross to Theodore.

<sup>54</sup>. Cross to Theodore.

Diana

Step aside, give me your place and talk no more folly.<sup>55</sup> Will your lordship permit me, Senor Count to kiss your hand?

Theodore

Permit me, rather, to fall in adoration at your feet; I am more than ever your slave.

Diana

Leave us, all of you; I wish to be alone with him awhile.

Marcela

(To Fabio) What do you think of it, Fabio?<sup>56</sup>

Fabio

She's too much for me.<sup>57</sup>

Dorotea

(To Anarda) How does it strike you?

Anarda

That already my mistress wishes to be no longer the Dog in the Manger.

Dorotea

At last she eats.

Anarda

But not to repletion.

Dorotea

That will come later.<sup>58</sup>

<sup>56</sup>. What do you think of it, Fabio? (Cross left on line and exit after Fabio's speech.

<sup>57</sup>. Exit up left.

<sup>58</sup>. Dorotea and Anarda exit right.

Diana

Your lordship no longer says. I go mistress mine, but my soul remains with you.

Theodore

You grow facetious over fortunes favor. (He kisses her hand)

Diana

You are growing bold.

Theodore

We may now treat each other as equals. I act as great lords act.

Diana

You do not seem like one to me.

Theodore

I believe you already love me less and are sorry to see me your equal; you would prefer to see me still a servant, since love is best served when the loved one is inferior.

Diana

You deceive yourself, for you are wholly mine, and this night I shall marry you.

Theodore

Fortune can give me no more, it need not try.

Diana

In all the world there will not be a woman more happy; but go and dress.

Theodore

I must see my new possessions and this father I have found, I know not how or whence.

Diana

Then good-bye, Senor Count.

Theodore

Good-bye, Countess.<sup>59</sup>

Diana

Listen.

Theodore

What?<sup>60</sup>

Diana

What? Is this the way a servant should speak to his mistress?

Theodore

The tables are turned; at present, I am master.

Diana

Remember, do not give me further cause to be jealous of Marcela, however painful that may be.

Theodore

People of my rank do not condescend to love servants.

Diana

Be careful what you say.

Theodore

Does it offend?

Diana

And who am I?

Theodore

My wife. (He exits up left)

---

<sup>59</sup>. Turn left to leave.

<sup>60</sup>. Turn to Diana.

(Enter the Marquis Ricardo and Count Frederic from up center)

Marquis

Have your friends no part in the general rejoicing?<sup>61</sup>

Diana

As great a part as your lordships desire.<sup>62</sup>

Frederic

We awaited your announcement of the high rank to which your domestic has been raised to congratulate you.

Diana

Then congratulate me now, for he has become a Count and my husband.

(She exits right)

Marquis

What do you think of that?

Frederic

It makes me think I am bereft of reason.

Marquis

Alas! If that scoundrel had only killed him.

Frederic

Here he comes now. (Tristan enters from up center)

Tristan

(Aside) My scheme works well; a lackey's wit has fooled an entire city.<sup>63</sup>

Marquis

Hector, or whoever you may be, stop.

---

<sup>61</sup>. Cross upstage of Diana.

<sup>62</sup>. Cross to left of Diana.

<sup>63</sup>. Cross left center.



Tristan

My name is Soul-Extractor.

Frederic

You proved it a name well fitting!

Tristan

Had he not become a Count he should have become a corpse before this eve.

Marquis

What matters his rank?

Tristan

When we agreed to three thousand crowns, 'twas to kill the servant Theodore, not Count Theodore: 'tis a different thing, the price must be augmented. 'Tis one thing to kill half a dozen servants, already dazed from hunger, blighted hope or envy, and quite another to slay a noble lord.

Frederic

What do you ask to kill him this very night?

Tristan

One thousand reals.

Marquis

I promise you this money.

Tristan

I must have earnest money.

Marquis

Count your money. Will this gold chain do?

Tristan

Yes, indeed.

Frederic

I go to count the money.

Tristan

And I to kill him, but listen -

Marquis

What do you require?

Tristan

Sealed lips. (The Marquis and Fredsric exit up center)

Theodore

(Enters from up left)

I saw you speak with those assassins.<sup>64</sup>

Tristan

The biggest fools in Naples. They have given me this chain and promised me a thousand crowns to kill you today.

Theodore

This sudden change in my fortune, is it a scheme of yours? I live in fear and trembling.

Tristan

Should you once hear me speak Greek, you would place implicit confidence in me above all others. Upon my life, 'tis an easy thing to Hellenize; in short, you need but to utter sounds and speak as with the other tongues. What charming names I spoke; they must have been Greek, since no one understands them. I made it pass for Greek, at any rate.

Theodore

This gives me food for anxious thought, for if they ferret out your trick, my head goes off, at least.

---

<sup>64</sup>. Cross to Tristan.

Tristan

You stop to think of this?

Theodore

You must be a very devil.

<sup>A</sup>  
Tristan

Let fortune act and calmly await the end.

Theodore

The Countess comes.

Tristan

I'll go, that I may not be seen. (He exits up left)

Diana

(Enters from right) You've not yet been to see your father?<sup>65</sup>

Theodore

Grave cares hold me back; in fact, I ask permission to retire to Spain.

Diana

'Tis an excuse to join Marcela.

Theodore

I -- join Marcela?

Diana

Then, what's the matter?

Theodore

I hardly dare to tell you.

Diana

Speak freely, though it stain my honor.

---

65. Goes to Theodore.

Theodore

Tristan, who merits a prize for roguery, seeing my love and sorrow, knowing, too, that Count Ludovico had lost a son, arranged this scheme. I'm one of rank and file, a son of my wit and pen. The Count, however, believes me to be his son, and although I might marry you and be both rich and happy, I cannot deceive you. I am not noble, but I am at least honest. So kindly permit me to go to Spain, that I may not deceive your love nor injure your rank.

Diana

You have proved the nobility of your soul by telling me the truth, and your folly by believing that I would allow this to hinder our marriage. I wished to equalize our rank; it has been done; I ask no more. Happiness is not found in greatness, but in union of souls. I shall accept your hand; and in yonder well Tristan will be discreet.

Tristan

(Enters from up left) I crown your love with happiness and find my reward at the bottom of the well!<sup>66</sup> Ungrateful woman!

Diana

You heard me? Listen, I'll promise to be your best friend if you'll never reveal the secret.

Tristan

It is of the greatest importance to me that the secret should be well kept.

Theodore

Listen. What means these cries and all these people?

---

<sup>66</sup>. Cross blow and left of Theodore.

(Enter Ludovico, Frederic and the Marquis, with their servants from up center, Fabio and the maids of the Countess from left)<sup>67</sup>

Marquis

(To Ludovico) We wish to accompany your son.

Frederic

All Naples awaits him.

Ludovico

Pardon, Diana, but a carriage, surrounded by all the Neapolitan nobility awaits Theodore. Come, my son, to your own home; to see again, after so many years of absence, the place where you were born.

Diana

Before he leaves, I wish you to know that I am his wife.

Ludovico

Fortune clinches her wheel with a golden nail. I came to seek one child, I have found two.

Frederic

Come forward, Ricardo, and congratulate them.<sup>68</sup>

Marquis

I can congratulate you, not only on your marriage, but that you are still alive. Jealous of the Countess, I promised this scoundrel a thousand reals, not to mention the gold chain, to assassinate you.<sup>69</sup> Have him

<sup>67</sup>. Enter and stand thus: Diana and Theodore, down center; Ludovico upstage and right of Diana; Marquis and Frederic to right and left of Ludovico and upstage of him; Camillo and Celio, down right; Tristan to left Theodore; Fabio and Marcella, down left center; Dorotea and Anarda, down left.

<sup>68</sup>. Frederic and Ricardo step down to even plane with Ludovico.

<sup>69</sup>. Indicates Tristan.



arrested; he is a thief.

Theodore

No, he who defends his master does but his duty.

Marquis

Not a thief, then who is this pretended bravo?

Theodore

My servant; and to recompense his clever defense and other obligations I marry him to Dorotea, since her ladyship has given Marcela to Fabie.<sup>70</sup>

Marquis

I'll furnish Marcela's wedding dowry.<sup>71</sup>

Frederic

And I Dorotea's.

Ludovico

Good; there remains to me a son, an heir and the dowry of the Countess.

Diana

(To the audience) Now most noble audience, I beg you, tell no one Theodore's secret; and so shall end, with your kind permission, the famous comedy of "The Dog in the Manger."

(Actors exit as lights dim out)

(Lights come up and Troubador enters from left)

(Troubador sings a ballad)

(Troubador exits right and stage lights dim out)

(Houselights come on)

---

<sup>70</sup>. Dorotea crosses to Tristan and puts her arm around him.

<sup>71</sup>. Ricardo and Frederic fade back a step.

<sup>72</sup>. Step to apron.

EXPLANATION OF PLATE I

Fig. 1. Sketch of a Spanish Public Playhouse<sup>1</sup>

Fig. 2. Sketch of a Spanish Public Playhouse<sup>2</sup>

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1. Entrada del Principe de Gales en Madrid, 1623. Museo del Ayuntamiento, Madrid, Spain.

2. Ottmar Schuberth, Das Bühnenbild. München, Germany, page 38.

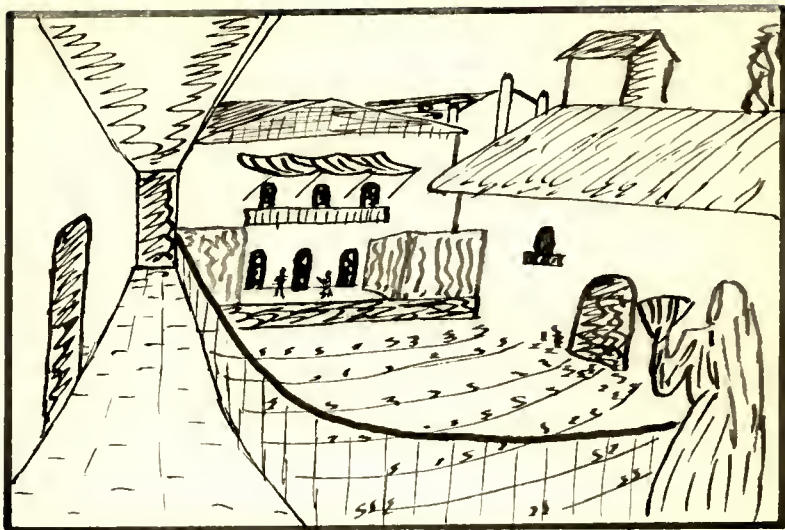


PLATE I



EXPLANATION OF PLATE II

Fig. 1. Floor plan of Diana's apartment

Fig. 2. Floor plan of Count Ludovico's apartment

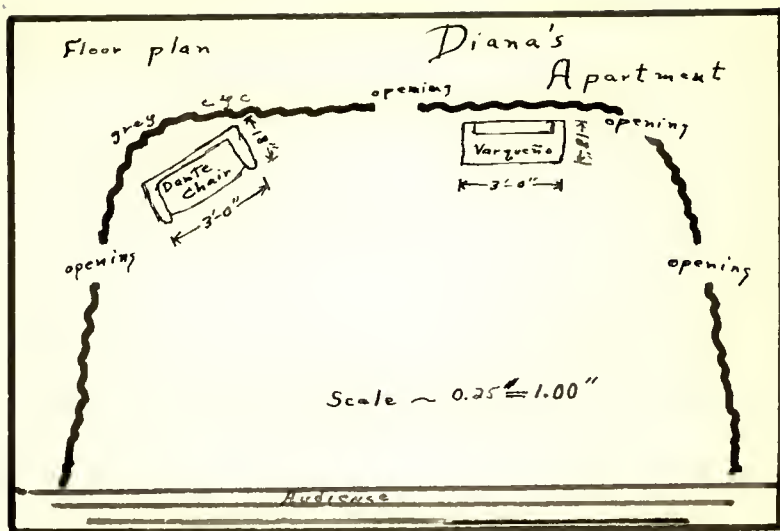
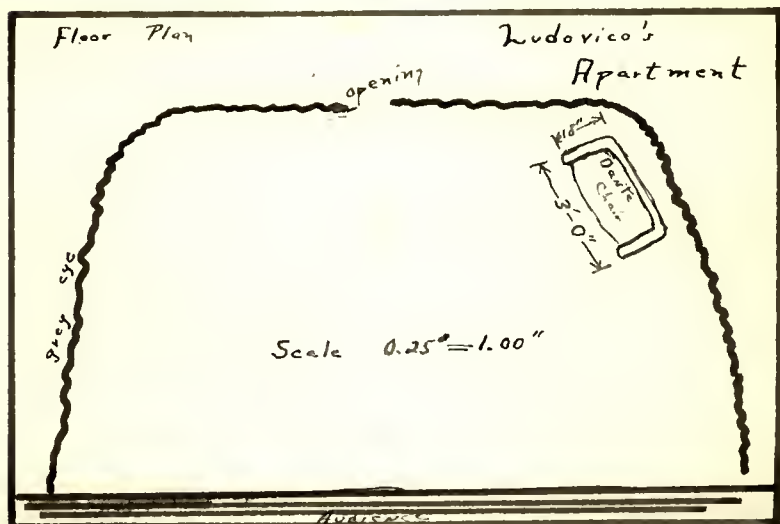


PLATE II





EXPLANATION OF PLATE III

Fig. 1. Floor plan for the street of Naples

Fig. 2. Waterecolor sketch of Diana's apartment

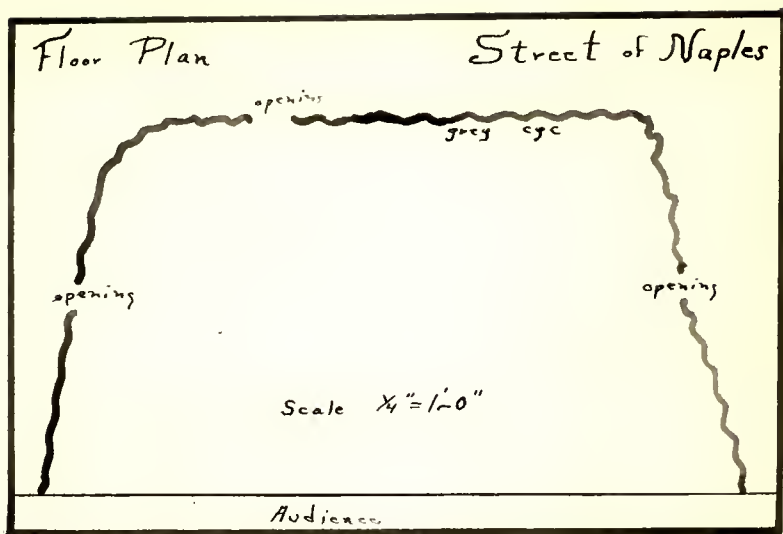


PLATE III



EXPLANATION OF PLATE IV

Fig. 1. Waterecolor sketch of Count Ludovico's Apartment

Fig. 2. Waterecolor sketch of street of Naples

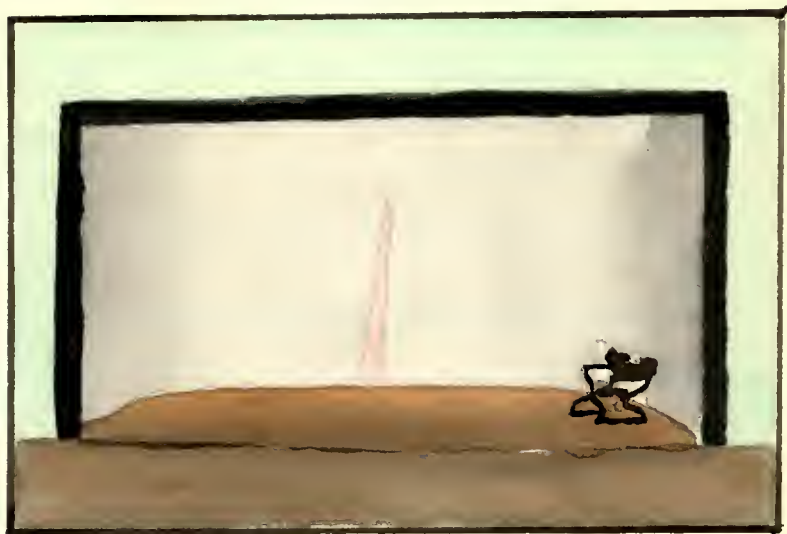


PLATE IV

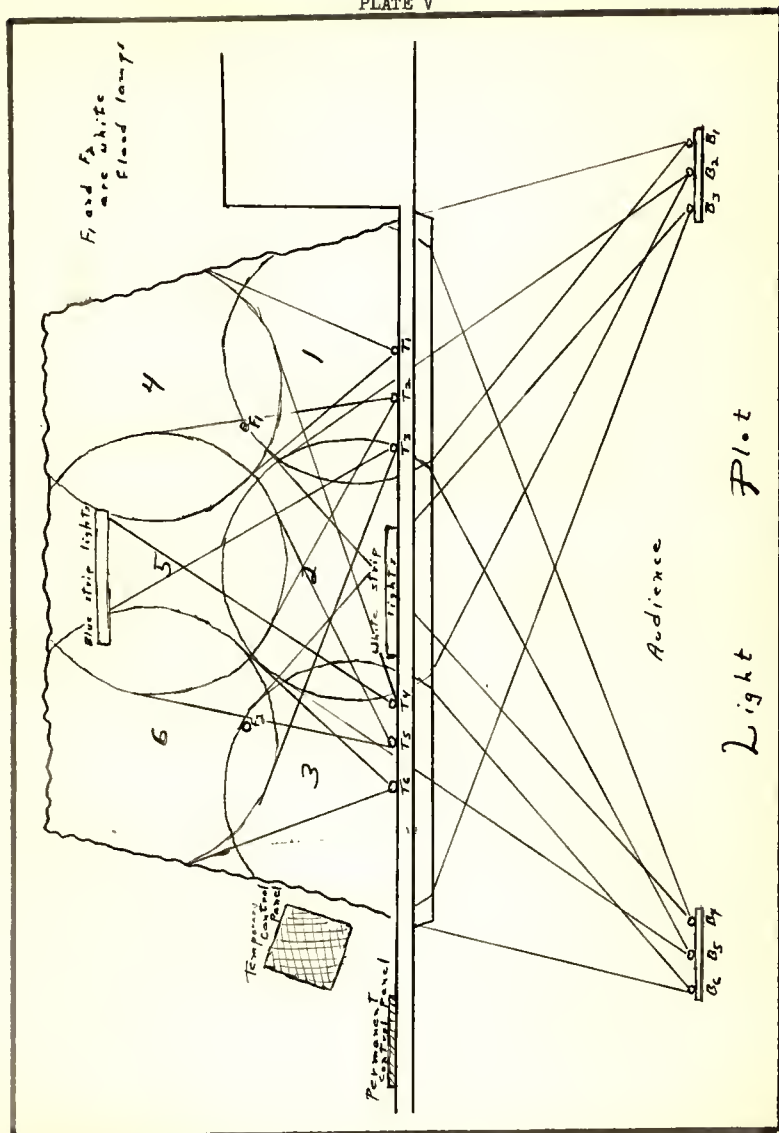


EXPLANATION OF PLATE V

Fig. 1. Light plot



PLATE V



EXPLANATION OF PLATE VI

- Fig. 1. Diana's costume design  
Fig. 2. Theodore's costume design  
Fig. 3. Marcela's costume design

## PLATE IV



Fig. 1



Fig. 2



Fig. 3

EXPLANATION OF PLATE VII

Fig. 1. Design of Anarda's costume

Fig. 2. Design of Fabio's Costume

Fig. 3. Design of Daroten's Costume

## PLATE VII



Fig. 1



Fig. 2



Fig. 3



EXPLANATION OF PLATE VIII

Fig. 1. Design of Marquis Ricardo's costume

Fig. 2. Design of Tristan's costume

Fig. 3. Design of Count Frederic's costume

## PLATE VIII



Fig. 1



Fig. 2



Fig. 3

EXPLANATION OF PLATE IX

Fig. 1. Design of Octavio's costume

Fig. 2. Design of Count Ludovico's costume

Fig. 3. Design of Camilo's costume

## PLATE IX



Fig. 1



Fig. 2



Fig. 3

EXPLANATION OF PLATE I

Fig. 1. Design of Celio's costume

Fig. 2. Design of Antonelo's costume

Fig. 3. Design of Musicien's costume



## PLATE X

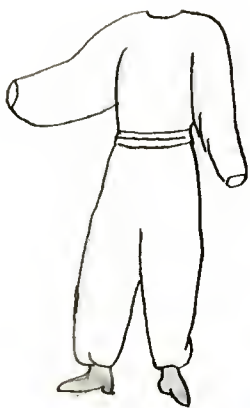


Fig. 1



Fig. 2



Fig. 3

EXPLANATION OF PLATE XI

Fig. 1. Program

Department of Speech

El Perro del Mortelano

by  
Lope de Vega

Cast in order of appearance

The Troubadour	Elilo Gallegos
Theodore	John Wialand
Tristan	Al Ferguson
Diana	Wendy Halstrom
Fabio	Roger Brannon
Octavio	Walter Forster
Anarda	Gwen Wesa
Dorotea	Randy Johnson
Marcela	Dana Cravens
Marquis Ricardo	Bill Woolley
Count Frederick	Jerry Haper
Celio	Ray Lineparner
Antonelo	John Throon
Carilo	Rodney Cole
Count Ludovico	Don Rogers

Day I (Act I) The song of the Troubadour

A room in the apartments of the Countess Diana  
Scene one: one night  
Scene two: the following morning

Day II (Act II)

A room in the apartments of the Countess Diana  
Several days later

Day III (Act III) Several days later

Scene one: a street in Naples  
Scene two: a room in the apartments of the Countess  
Scene three: a room in the palace of Count Ludovico  
Scene four: a street in Naples  
Scene five: a room in the apartments of the Countess  
The song of the Troubadour

Directed by:	Herman L. Zillmer
Stage Manager:	Don Rogers
Costumes:	Caroline Kent, Judy Stark Susanne Clitorre
Makeup:	Charon Anthony
Lighting:	Elliot Parker
Set Furniture:	Bill Woolley, Walter Forster
Advisors:	Dr. John Robson, Manuel Ramirez
Decor:	Edith Winters

Thesis Committee

Dr. J. Robson, Dr. M. Bunton, Dr. M. Adams

\* \* \* \* \*

EXPLANATION OF PLATE XII

Audience Analysis Questionnaire

## Audience Analysis Report

EL PERRO DEL HORTELAN,

by

Lope de Vega

Please complete the following by checking the appropriate square

	Poor 5	Fair 4	Good 3	Excellent 2	Superior 1
I think this play production as a whole is:					
I think that Act I is (in general):					
I think that Act II is (in general):					
I think that Act III is (in general):					
I think the scenic effects are:					

	Pianna	Theodore	Tristan	Marcela	Ludovico	Other
I think the funniest character is:						
I think the poorest character is:						
I think that the role that is <u>most</u> effectively performed is:						
I think that the role that is <u>least</u> effectively performed is:						

Additional comments:

The responses given to the questions above will be used as data for a Master's thesis in preparation. It is requested, therefore, that each person in the audience complete this form in its entirety and give it to the ushers upon leaving the theatre. The responses are considered confidential, but the results will be made known in the thesis.

\* \* \* \* \*

Please check one

Faculty ☐ Student ☐ Other ☐ Sex \_\_\_\_\_

Frequency of theatre attendance (not movie) (check one):

I estimate that considering the past three years I have attended the theatre (live drama) as follows:

☐ not at all☐ less than once a year☐ about once a year☐ about three times a year



EXPLANATION OF PLATE XIII

Newspaper story

## PLATE XIII

## *Spanish Comedy To Make American Debut at K-State*

A 16th Century Spanish comedy will be presented for the first time in America tomorrow at 7 p.m. in Holton hall 208. "El Perro Del Hortelano," written by Lope De Vega, is being planned and directed by Herman Zillmer, Sp Gr, as a project toward his master's degree.

The play will be given in English, using authentic 16th Century costumes, according to Zillmer.

"It is a laboratory experiment, to test the audience's reaction to this type of production," said

Zillmer. He will distribute evaluation sheets to the audience to determine its opinion on various points in the handling of the play.

Zillmer said he began planning the play and revising the script a year and a half ago. Rehearsals started shortly after Easter.

The cast consists of 14 characters. In the four lead roles are John Wieland, PsP Jr; Wendy Helstrom, Sp Soph; Dana Crsvns, Sp Fr; and Al Ferguson, Eng Gr.

THE PROBLEMS OF PRODUCING A TRANSLATION OF  
LOPE DE VEGA'S EL PERRO DEL BORTELANO

by

HERMAN LAWRENCE ZILLMER

B. A., Fort Hays Kansas State College, 1957

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AN ABSTRACT OF

A THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Speech

KANSAS STATE COLLEGE  
OF AGRICULTURE AND APPLIED SCIENCE

1958

The problem of this thesis was to produce, in the 17th century manner, W.H.H. Chamber's translation of El Perro del Hortelano, by Lope de Vega, in Holton Hall at Kansas State College, May 7th, 1958. The problems encountered in producing this play, entitled The Dog in the Manger in the Chambers translation, included those of studying the play, editing and preparing the script, analyzing plot and character, planning rehearsals, designing and constructing the set, plotting the costuming, makeup, and lighting arrangements. 17th century Spanish theatrical conventions, the requirements of the play itself, and the particular facilities available were taken into consideration in meeting the problems of the present production.

The writer had long desired to produce a Spanish comedia de capa y espada (cloak and dagger play). This desire was spurred on by three reasons:

1. The research aspects of producing an obscure play from the Spanish national theatre, 2. The practical knowledge to be gained by the testing of the theatricality of such a play presented before a modern audience, and, 3. The desire to stimulate interest in Spanish national drama of the Golden Age. The play chosen for production was selected by the writer from among the better cloak and dagger plays of Lope de Vega because it contained an especially interesting example of the stock character, the gracioso. There was no record found of a production of the Dog in the Manger in the United States.

The purpose of this paper was to present the problems encountered in the staging of the selected play and how these problems were resolved in the present production. To understand the cultural setting of 17th century Spanish drama, the general history of Spain in the Golden Age was reviewed. In order to understand the playwright and his works, a brief study of Lope de Vega's life and his more important works was made. The results of this

study were presented in chapters one two and three of this paper. With the cultural and biographical material in mind the problems peculiar to this particular play were studied.

The script used for the production was a slightly edited translation by W.H.H.Chambers. The four stock characters of Spanish Golden Age drama, each present in The Dog in the Manger, were represented in the traditional manner. An approximation of a small correles type stage was created in Holton Hall by the use of grey drop curtains at the sides and back of the small proscenium arch stage and the elimination of the act curtain. Following the convention of 17th century Spanish drama, scene changes were indicated by costume changes, changes of exits and entrances, and the shifting of selected pieces of facsimile period furniture. The present production of The Dog in the Manger took place in an enclosed interior which made both artificial lighting and makeup essential. The costumes used in the present production were suggested by the paintings of Velazquez, El Greco and other contemporaries of Lope de Vega. Following the musical convention of the period, a guitarist opened and concluded to play with the singing of a ballad.

An audience analysis questionnaire was employed. The responses to this questionnaire indicated that a revival of a comedia de capa y espada from the national drama of the Golden Age of Spain could be an enjoyable experience for an audience.