THE DEVELOPMENT, FUNCTION AND
CHARACTERISTICS OF THE GRACIOSO IN
THE DRAMA OF PEDRO CALDERÓN DE LA
BARCA.

A Thesis Presented for the Degree of
Master of Arts

by

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Ohio State University

1916

Approved by

[Signature]

O H I O S T A T E
U N I V E R S I T Y
-1-

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1. Amar sin saber a quien Vol. II.

2. Bizarrias (las) de Beliza " II.

3. Boba (la) para los otros y discreta para sí " II.

4. Castigo (el) sin venganza " I.

5. Corona (la) merecida " I.

161096
6. Discreta (la) enamorada
7. Discreta (la) venganza
8. Estrella (la) de Sevilla
9. Flores (las) de don Juan
10. Inocente (la) sangre
11. Locos (los) de Valencia
12. Mejor (el) alcalde el rey
13. Mozo (la) de cantaro
14. Nina (la) de plata
15. Noche (la) toledana
16. Paces (las) de los reyes y Judía de Toledo
17. Perro (el) del Mortelano
18. Por la puente, Juana
19. Príncipe (el) perfecto (part I)
20. Príncipe (el) perfecto (part II)

Comedias of Pedro Calderón de la Barca; Biblioteca de Autores Españoles, Juan Eugenio Hartzenbusch.

Madrid 1850.

1. Alcalde (el) de Zalamea
2. Amar después de la muerte
3. A secreto agravio secreta venganza
4. Bien vengas, mal
5. Casa con dos puertas mala es de guardar
6. Dama (la) duende
7. Devoción (la) de la cruz
8. De una causa dos efectos
9. Escondido (el) y la tapada
10. Mayor (el) monstruo, los celos
11. Médico (el) de su honra
12. Mañana será otro día
13. Nadie fie en su secreto
14. Niña (la) de Gómez Arias
15. No siempre lo peor es cierto
16. Peor está que estaba
17. Pintor (el) de su deshonra
18. Primero soy yo
19. Príncipe (el) constante
20. Purgatorio (el) de san Patricio
21. Secreto (el) a voces
22. Vida (la) es sueño

Vol. I.
" I.
" IV.
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The Development, Function and Characteristics
of the Gracioso in the Drama of Calderón.

The graciosos or buffoon was, of course, a stock
character in the dramas of Calderon and the later plays of
Lope de Vega. Ticknor describes the graciosos as "standing masks" which "were perfectly well known under the name
of *graciosos* or drolls. In most cases they constitute a parody on the dialogue and adventures of the hero and heroine, as Sancho is partly a parody on Don Quixote and in most cases they are the servants of the respective parties, the men being good humored cowards and gluttons, the women mischievous and coquettish, and both full of wit, malice and affected simplicity." (1)

With this general idea of the *graciosos* we shall proceed to an analysis (2) of the *graciosos* of Calderon after ascertaining the peculiarities of the character as it was left to him by Lope de Vega. (3)

For a consideration of the development, function and characteristics of the *graciosos* of Calderón there is no need to go further back in the study of the character than the works of Lope de Vega, for though Lope did not originate the character, he it was who gave it form and importance. His claim that he originated the *graciosos* in *La Francesa* (4)

(2) The quotations given in this study are according to the text of the "Biblioteca de Autores Españoles", Hartzenbusch, Madrid 1850.
(3) The quotations given are all according to the text of the "Biblioteca de Autores Españoles", Hartzenbusch, Madrid 1902.
(4) Ticknor, Vol. II; p. 311; note 15.
is, of course, untenable as the character may be found in Torres Naharro, Lope de Pueda, Juan de Encina and others; but it is an incontestable fact that Lope de Vega revived the gracioso, used him with great skill in his dramas and made him an integral part of the play. In short Lope de Vega gave the form and character which was to belong peculiarly to the gracioso in the drama which was to follow, just as he gave the form and character of the typical Spanish drama.

In Lope's earlier plays there is usually no true gracioso, the hero's servant, who develops into the gracioso having too little humor in his role to be properly so called. The servant is more of a confident and friend than a real servant though he observes a decorum unknown to the real gracioso, seldom speaks when his master's friends are present, is loyal, as a general thing and identifies his own interests with those of his master.

German in Las flores de don Juan (1) is typical of this servant-confidant. He is entirely devoted to his master and has no interests but his. Being wholly absorbed in Don Juan's love affair he has none of his own, being entirely identified with Don Juan's business he is ready to fight for him. (1) He even offers to work for him in

(1) Las flores de don Juan Act III. sc. 22.
order to earn enough to support them both (1). He is entirely different from the lazy, cowardly, avaricious *gracioso* of Calderón. German's speeches are mostly of a matter-of-fact sort and he often gives voice to a common sense kind of philosophy, such as, —

"Asi como le dije
Que te vas desesperado,
Quedó como flor del sol
En ausencia de sus rayos.
Díjome que te dijese
Que quien con animo honrado
Seguía un gran pensamiento,
Ha de morir sin dejarlo,
Y que en amores y guerras
(Que se parecen entrambos).
No pudiendo huir con hora,
Se ha de morir peleando".

His wit is rather insignificant though he shows the customary love of fine clothes in making his master promise to buy him a full new out-fit (2), a lack of appreciation of honor in such speeches as, —

(1) Las flores de don Juan Act II, sc. 5.
(2) " " " " " " " I, sc. 8.
"Pensará que gana fama
En no quererla admitir.—
Mía que es bastante el susto". (1)
and spontaneous wit in such things as his replying to the countess when she is inquiring after Don Juan, who is wet to the skin, that his master is "mas fresco que galan". (2)

The serious character of German is perhaps a little more pronounced on account of the fact that Las flores de don Juan is a religious play but he is essentially a type character.

In connection with this, Dominguillo, the servant of don Lope, in Las paces de los reyes must be mentioned. Las paces de los reyes is an earlier play than Las flores de don Juan but Dominguillo is distinctly a comic character. He has the gracioso peculiarities of lack of loyalty, cowardice, avarice and gluttony. He betrays the castle of his master to the king because he thinks he can thus assure his own safety and make a little profit besides. In order to provide a safe way for himself to return to the castle after he has completed his arrangements with the king, he asks the king to have one of the soldiers stand still and allow him to wound him so he can go back to don Lope and

(1) Las flores de don Juan; Act I, sc. 18.
(2) " " " " " I, sc. 19.
say he left the castle to fight for his master. A soldier voluntiers to allow himself to be wounded but even then Dominguillo is afraid to strike him and makes him turn his back. He then wounds him in the back and flees.

After killing don Lope, Dominguillo returns to the king for the money and full meal promised him as a reward. These are given to him and then his eyes are put out as a punishment for his treachery to his master.

The scene between Dominguillo and the soldiers in the last act when his eyes are being put out is a good example of cruelty and physical pain being used as comedy.

Soldado, — "¿Qué te alteras?

Dominguillo (whose eyes are out and who has his meal), — Ver si está limpio guisiera,

Que no es buen comer sin ver".(1)

The later plays of Lope de Vega show a real gracioso. He is still the confident of his master and his humor is not sustained but he it is who lightens the drama and supplies the comedy. Like the servant of the earlier plays, he is the common-sense character rather than the fool. Many of his philosophical reflections do not contain a spark of humor but often by the homeliness of their similes and the bluntness of their advice they

(1) Las paces de los reyes       Act III. sc. 27.
are funny. "Thus, —

"Porque á quien no ha menester,
Nadie le procura ver,
A la usanza de la costa.
Cuando está en alto lugar
Un hombre (y qué bien lo imitas!),
i que le vienen de visitas
A molestas y á enfadar!
Pero si mudó de estado.
Como es la fortuna incierta,
Todos huyen de su puerta
Como si fuese apestado". (1)

contains nothing at all humorous, but Tristram’s speech
earlier in this same play advising his master Teodoro to
forget his love for Marcela by, —

"Pensando defetos,
Y no gracias, que olvidando,
Defetos están pensando,
Que no gracias, los discretos.
No la imagines vestida
Con tan linda proporción
De centura, en el balcón
De unos chapines subida

(1) El perro del hortelano, Act II. sc. 5.
-10-

Toda es una vana arquitectura;
Porque dijo un sabio un día
Que a los sastres se debía
La mitad de la hermosura.
Como se ha de imaginar
Una mujer semejante,
Es como un discípulo
Que le llevan a curar.
Está; que no adornada
Del costoso faldellín:
Pensar defectos, en fin,
Es medecina aprobada" contains a cynical
depreciation of women and an incongruity of ideas which
is typical of a great deal of the graciosos' wit. The
gracioso of these later plays puns to some extent, carries
on with the heroine's servant a parody of his master's
love affair with her mistress and own so various mental,
moral and physical characteristics which are commonly
thought to be comic, such as; lying, talkativeness,
avarice, gluttony, cowardice and laziness.

For a further analysis of Lope de Vega graciosos, however, we will consider separately the different classes of Lope's plays dividing them into three. The first class is the comedia histórica, in which is included
plays with monarchs and other historical characters and incidents of history or historical legend. The second class is the *comedia capay* espada in which are included the plays on ordinary life where the characters are only noblemen or gentlemen. The third class is the *comedia filosofica y religiosa* in which are included the plays dealing with religious characters and incidents, lives of the saints and those highly philosophical in thought.

Of the twenty plays of Lope de Vega read, eight (1) are comedias historicas. In these eight dramas the *gracioso* is in every case the servant of the principle male character. His part in the plot is usually that of a confident to his master and *go-between* for his master and his master's lady. In three (2) out of these eight

(1) a. Estrella de Sevilla.
b. Castigo sin venganza.
c. Hermosa Aborrecida.
d. Paces de los reyes.
e. Inocente Sangre.
f. Discreta Venganza.
g. Mejor alcalde el rey.
h. Niña de plata.

(2) a. Inocente Sangre
plays the gracioso has a love affair with the servant of
the lady his master is wooing although in one(3) of the
three the affair is exceedingly slight and insignificant.
These love affairs are parodies of those of the masters'
and many of the graciosos' speeches parody the poetic and
chivalrous utterances of gentlemen too. The love scene
between Matilde and Clarindo in the first part of La Es-
trella de Sevilla is a very good example of comic love
between the servants. Clarindo says, aside to Matilde
while his master and her mistress are making love to each
other, —

"c Cómo los dos no damos

De holandas y cambrayes
Algunos blandos ayes,
Siguendo a nuestros amos?"

A little later he continues still addressing Matilde —

"i Ay hermosa muleta
De mi amante desmayo!"

Matilde replies (for the servant girl, too, sustains the
comedy in these scenes), —

"i Ay, hermoso lacayo,
Que al son de la almohaza eres poeta!"

(3) Castigo sin venganza.
Clarindo, —

"i Ay, mi dicha!"

Matilde, —

"i Ay, dichoso!"

Clarindo, —

"No tiene tantos ayes un leproso".

Tello the gracioso in La hermosa aborrecida furnishes a good example of parodying chivalric language in his apostrophe of his sword when he addresses it as follows:

"i Buena espada! En llegando á lo que es eso,
No me la gana el mismo Cid Ruy Diaz.
(Saca una espadilla mohosa)
Esta es tizona porque tizna pechos,
Y esta es colada, porque cuela vidas.
Con esta he hecho cosas nuncas oídas".

In six of these eight comedias the gracioso acts as a go-between for his master and his lady and in all of

(1) La hermosa aborrecida, Act I, sc. 16.
(2) a. Estrella de Sevilla.
       b. Castigo sin Venganza.
       c. Hermosa aborrecida.
       d. Inocente sangre.
       e. Mejor alcalde el rey.
       f. Niña de plata.
them he is used to announce the appearance of characters and to act as messenger. This may be largely in order to give him a chance to display one of his chief characteristics—avarice, for he is constantly demanding albricias as a return for his services. For example, Clarindo delivering a paper to his master, speaks thus,—

"c Había de encontrarte
Cuando nuevas tan dulces vengo a darte?
Dame senor, albricias
De las glorias mayores que codicias".

Don Sancho —

"c Agora de humor vienes?"

Clarindo —

"c Cómo el alma en albricias no previenes?"

(Dale un papel)

D. Sancho,—

"c Cuyo es este?"

Clarindo,—

De Estrella.

Que estaba mas que el sol hermosa y bella.

Mandóme que te diera

Ese papel, y albricias te pidiera". (1)

The part of the gracioso in the comedia historica

(1) La Estrella de Sevilla, Act II, sc. 12.
is, then, that of confident, he acts as a go-between for his master and serves as a foil to him. Besides this he acts as a messenger and announces the entrance of characters. He is not especially used, however, to give an introduction to the play nor to deliver the formal closing speech.

In only one of the eight plays examined has the **gracioso** the first speech (1) and in only three (2) has he the last one, and even of these only two of the closing speeches are formal conclusions to the play and the opening speech is not at all explanatory.

As for the wit of the **graciosos** in the historical drama of Lope de Vega—it is neither very varied nor very subtle nor very sustained. By this last is meant that the **gracioso** of Lope de Vega often makes long speeches which have no element of humor (3) in them and often plays through a long scene without attempting a joke of any kind(4) or is present through a long scene in which he takes no

(1) Discreta venganza
(2) a. Estrella de Sevilla
    b. Castigo sin venganza
    c. Paces de los reyes
(3) Hermosa aborrecida, Act III. sc. 13.
(4) Paces de los reyes " I. sc. 9."
part or practically none. (1) His humor consists mostly or mock philosophic reflections such as, —

"Se puso verdugado ni alzacuello?
Solamente las monas y los hombres
Se pomen invenciones de vestidos.
Por mi cuenta, los indios es la gente
Que vive con mayor descanso y gusto:
Cubren aquello solo que es forzoso
Y lo demás como lo viste el cielo.

c Qué es ver un hombre martir de unas calzas,
En un plato de holando la cabeza;
Y un pie de una unyer en cinco puntos,
A quien naturaleza ni catorce?

Puntos parecen ya de cuchilladas;
Que cada uno los que puede encubre,
Si por vestido bien me has de hacer homra,
En tu vida podrás favorecerme". (2)

Speeches of this sort occur repeatedly in all the historical plays read and they abound in comic figures and passages made funny by being too unpoetical. Frequent instances are also found in all these dramas of comedy due to affected simplicity. Tello, for instance, when his

(1) Niña de plata Act II. sc. 17.
(2) Hermosa aborrecida " I. sc. 16.
master says, --

"César escribía
Toda la noche lo que obraba el día".

asks, --

"Y ¿ a qué sazon dormía el señor César"? (l2)
Pelayo, the seineherd swears, when he wishes to take dire
vengeance. --

"Voto al soto que si encuentro
Sus cochinós en el prado,
Que aunque haya guarda con ellos,
Que los he de apedrear". (2)

Another main source of humor is the chief charac-
teristics of the gracioso himself. Some of these,
notably cowardice, gluttony and avarice are dwelt upon in
every play and personal varnity is shown in every gracioso
but one. (3) In every play but one, (4) too, the gracioso
characterizes himself and the effect of this is highly
comic. According to themselves they are, as Tello says,--

"Yo say tan enemigo qué me alaben,

(1) Hermosa aborrecida, Act I. sc. 16.
(2) Mejor alcalde el rey; Act I. sc. 17.
(3) Domintuillo, Los paces de los Reyes.
(4) " " " " " "
Que por eso me guardo de morirme". (1)
and later, introducing himself,—
"Vuesamerced conozco á Tello, un hombre
Que no tuvo dinero en su vida.
Verdad es que nací poeta.
Mas, viendo que era oficio trabajoso,
Troqué la pluma en la que ves ceñida". (2)

The graciosos show their cowardice constantly
by their words and actions. Dominguillo (3) makes the
soldier, who has consented to allow himself to be wounded,
turn his back before he can pluck up the courage to touch
him. Morata (4) tells Isabel by way of proving his courage
that he never fled because he was always hidden in time of
danger. Dominguillo (3) and Tello (5) both betray their
masters to save themselves and when Tello sees a likeli-
hood of trouble he says, "Dios me guarde!"

The gluttony and avarice of the graciosos is al-
so constantly shown by their speeches. They are constant-
ly demanding albricias and other rewards. In every one

(1) Hermosa aborrecida Act I. sc. 16.
(2) " " I. " 16.
(3) Paces de los reyes.
(4) Inocente Sangre.
(5) Hermosa aborredida.
Of the plays considered the gracioso shows more or less love of money. Tello demands in plain language, "Deme vuea merced algum dinero". In another scene (1) he says, in answer to his master's question,—

"c Dual será para vos alegretumpo?
Aquel en que tuviera algun dinero".

Dominguillo (2) in demanding a full meal as well as a money reward for his treachery shows both gluttony and avarice. All the graciosos show great love of eating in their eagerness to eat at any time, in their immediate interest every time eating is mentioned and in their constant reference to food and eating in their conversation. Clarindo (3) says, punning on the word estrella, --

"Por esta estrella hermosa
Morimos como huevos estrellados,
Mejor fuera en tortilla".

Pelayo complains, --

"Y a mi, Señor,
La cocina; que me muero.
De hambre, que no he cenado,

(1) Hermosa aborrecida Act I. sc. 16
(2) Paces de los reyes " I. sc. 17.
(3) Estrella de Sevilla " I.
Como enojados se fueron". (1)

and again in the second act, --

"Hambre tengo; si hay cocina
Por acá". (2)

and in the last act,

"Tengo
Que decir & la cocina". (3)

All of the graciosos but one parody their master in their speeches by means of exaggeration and ridiculous figures, and unexpected twists. For instance, the copies of the masters' poetic speeches to and about their ladies turn in the mouths of the graciosos into sly hits at women and cynicism against marriage. Take for example,--

"Diga, señor Manzanares
Saca-manchas de secretos,
A quien debe su limpieza
La información de los cuerpos.
El que lava en el verano
Lo que se pase en invierno,
Cuya espuma es de jabón,
Cuyas orillas de lienzo,

(1) Mejor Alcalde El Rey Act I sc. 17.
(2) " " " " " II. sc. 8.
(3) " " " " " III. sc. 9.
c Ha visto vuestramerced
Una unyer de buen gesto
Muy enemiga de amores,
Que desde pobres acá
La perdió don Juan por serlo;
Y con ella una criada.
Centella de aqueste fuego,
Que le hurta los borradores,
Como los poetas versos?
Habla el río. 'Esa mujer
Que habeis perdido, escudero,
Está en casa con Octavio
Almorzando unos torreznos,
Con sus duelos y quebrantos.
Tal me vinieron los duelos
c De que lo sabeis, buen río?
De que estoy en su aposento
En un cantarito, que al rostro
Le doy el primer bosquejo'.
c Oyes lo que dice el río?" (1)

Pelaya says about marriage in reply to Nuño's speech,
(Nuño) "Pues el servir no es casamiento

(1) Hermosa aborrecida Act I. sc. 6.
(Pelayo) "Antes lo debe de ser". (1)

All the graciosos parody their masters in their actions too. Their love affairs with the serving maids are of this nature; so, too, is their mock heroic conduct in times when there is no danger.

Puns are infrequent in these plays, the highest number found in any one play being four in El mejor alcalde el rey and these were more really a confusion of words than real punning. For instance, take the following conversation.--

Pelayo,-- "Señor, ando por la sierra,

Cochero soy del Señor".

Rey,-- "¿Coches hay allá?"

Pelayo,-- "¿Qué soy,

Soy quien guarda los cochinillos"(2)

In the Estrella de Sevilla even, where the name of the heroine lends itself so readily to punning we find only two made by the graciosos although his master, and, indeed, all the serious characters indulge in poetic plays.

The names of Lope de Vega's graciosos do not seem to be chosen from any particular class in the comedias

(1) Mejor alcalde el rey. Act I. sc. 2.

(2) " " " " II. sc. 11.
historicas, at least, and no attempt is made to use them in forming jokes. In the eight plays considered the names Clarindo, Batin, Chacon, Pelayo, Morata, Dominguillo and Tello (used twice) are found. Of these the first three are obviously intended to be comic but no comment at all is made upon them. The diminutive ending on the sixth is also probably humorous but it is not commented upon either nor used in comic ways.

The graciosos in the eight comedias de capa y espada (1) are the same in many respects as those in the comedias historicas. In every case but one (2) the gracioso is the servant of the hero and in that one he is still a servant though of the heroine instead of the hero. The gracioso in the comedia de capa y espada tends to be less of a confidential companion and more of a buf-

(1) a. Amar sin saber a quien.
   b. La bobita para otros y discreta para sí.
   c. Por la puerta, Juana.
   d. La moza de cantaro
   e. La discreta enamorada.
   f. Las bizarrias de Belisa
   g. El perro del hortelano
   h. La Noche toledana

(2) Boba para otros y discreta para sí.
foon. He is a more sustained parody of his master. Tristram describes himself and his brethren well when he says speaking of himself and his master —

----"Soy vaina desta espada,
Nota de aqueste papel,
Caja de aqueste sombrero,
Mielro deste caminante,
Mudanza deste danzante,
Día deste vario herbrero,
Bomba deste cuerpo vano,
Posta de aqueste estafeta,
Rastro de aquesta cometa,
Tempestad deste verano,
Y finalmente, yo soy
La uña de aqueste dedo,
Que en cortándome no puedo
Decit que con él estoy". (1)

for these graciosos are, indeed, the distorted pictures of their masters with their peculiar characteristics of cowardice, avarice and gluttony superadded. In

(1) El perro del hortelano Act II, sc. 7.
six (1) of these eight plays there is a love affair between the serving maid and the gracioso parodying that of his master and her mistress, though the love affair in La boba para otros y discreta para sí is not properly speaking a real love affair but a cut and dried marriage, Laura being given to Fabio along with a substantial income as a reward for his services.

The gracioso still acts as his masters messenger and go-between and is still used to announce the appearance of characters though in not a single instance in these plays does he begin the play and in only one does he end it. (2)

The wit of the gracioso in the comedia de capa y espada is very much lighter and more sustained than the wit of the gracioso in the comedia historica. His speeches are shorter and more frequent. He seldom appears in a scene without making his presence felt and

(1) a. La boba para otros y discreta para sí.

b. Por la puente, Juana.
c. La moza de cantaro.
d. La noche toledana.
e. Las bizarrias de Belisa.
f. El perro del hortelano.

(2) Discreta enamorada.
his jokes appear to be more spontaneous though they are still of the same general order. The fact that the gracioso's speeches are tending to become shorter naturally does away with most of the long philosophical reflections and although the gracioso still shows a good deal of common sense it takes the form more of comic philosophy or simply, short proverbs and epigrams, such as, —

"Pues si tan alto te pones,
Quédate de dar un salto". (1)

and, —

"Que no bajemos, recelo,
Donde pensamos subir". (2)

As in the preceding class of dramas the gracioso's comic philosophical speeches abound in humorous figures and incongruous twists; and his affected simplicity gives rise to a great deal of fun.

The chief characteristics of the gracioso, too, remain the same. In all the plays but two he shows himself a glutton, a coward and avaricious, and even in one of them, La boba para otros y discreta para sí, he shows undue interest in eating. When Diana proposes going to

(1) Amar sin saber a quien  Act II sc. 7.
(2) """""""""""""" II sc. 7.
Cairo he asks, —

"c Mejor no fuera
Ir á comer, que es muy tarde?" (1)

And when, disguised as a Turkish ambassador he is making
a haughty speech he suddenly breaks out with,—

"Pasando por la cocina,
Me dió un olores de torreznos
Que el alma se me salía." (2)

Limón in Amar sin saber a quién (3) gives a long
speech full of gastronomic comparisons which shows his
love of eating, and proves his avarice by saying as soon
as he learns that Inés is bringing money,—

"c Adónde trae el dinero". (4)

and by asking her when he thinks of marriage,—

"c Tienes dinero". (5)

Tello in Las bizarrías de Belisa shows his cowardice in being unwilling to carry out the dead man.

He says, —

"Vengan otros,

(1) La boba para otros Act II sc. 13
(2) " " " " " III. sc. 10.
(3) Amar sin saber a quien Act II, sc. 10.
(4) " " " " " I. sc. 12.
(5) " " " " " II. sc. 19.
Que estos ya huelen a muertos" (1)

Later when he says, —

"Cuatro son, dos me caben, no hayas miedo
Que me divida de tu lado un dedo". (2)

which may be either bravery or cowardice, his former
action led us to the opinion that it is cowardice.

All of the graciosos but one; that is, seven
out of eight, parody their masters in both their speech
and actions. They are cynical where their masters are
chivalrous, grossly materialistic where their masters
are poetic and yet they do and say things with an imitation
of the way their masters do. Their speeches sometimes
are cast in just the same mold and their love affairs with
the graciosos often, in fact, in four cases out of eight,
run exactly parallel to those of their masters. As one
of them remarks, they repeat their masters wrong side out.

Puns and plays on words are more frequent in the
comedias de capa y espada than they were in the comedias
historicas, running as high as ten in Amar sin saber a quién.
However, this form of wit appears rather seldom still, none
of the other plays contain as many as Amar sin saber a
quién, and in La Boba para los otros there are none.

(1) Act. I. sc. 6.
(2) Act. III. sc. 5.
There is still the tendency toward rather flip-pant names for the *graciosos*, which was seen in the *comedias históricas* but it has not yet developed far enough so that the *gracioso's* name may be picked as his from the list of characters in the play. The eight *graciosos* from these plays are called, -- Limon, Fabio, Esteban, Martin, Riselo, Hernando, Tello and Tristran and of these only Limón is used in punning. He and *Inés*, the *graciosa* indulge in plays on the word limón three times.

The *comedias religiosas y filosóficas* studied are only four in number and of these one, *La corona mercedida* has no *gracioso*. A little comedy is introduced in the beginning of it by villagers with their simplicity and their village dances, by the sharp-tongued, sacristan and by a drunken lackey; but the play is of serious tone and is little relieved by comedy. In the others the *graciosos* show themselves greedy, avaricious and cowardly just as in the *comedias históricas* and they still parody their masters in everything even to their love affairs. The *graciosos'* roles are more serious than in the preceding classes of plays and German (2) for instance, shows a great

(1) a. *La corona mercedida.*

b. *Las flores de d Juan.*

c. *El principe perfecto* (part I)

(2) Las flores de d Juan.
devotion to his master. Beltrán from El principe perfecto exhibits himself as lazy as well as gluttonous and cowardly for first he says,—

"Pero yo pienso dormir (1)

and then,—

"Yo pienso mientras por fama
Sales á tal desatino,
Matar un toro de vino
Y derriballe en la cama"(2)

When he fears there is any danger he says,—

"Tengo las alforjas rotas.
Tú solo salir concierta",
Porque si el toro más huele,
Me ha de encontrar como suele
Quien halla la puerta abierta". (3)

There is no punning and the names of the gracioso in these dramas, Beltran and German, while good names for gracioso are not emphasized in any way.

The gracioso which Lope de Vega left, then, and which Calderon found at the beginning of his career was usually a greedy coward, who aped his master in such a

(1) El principe perfecto (part I) Act II . sc. 19
(2) " " " I " II sc. 19.
(3) Principe perfecto, Act II sc. 19.
way that he was a parody of him, either through malice or ignorance, in speech and actions.

"Con hacer os inocente
Venceréis á tantos sabios" (1) seems to have been their motto. His wit is occasional and he often assumes the part of a serious adviser. He was, however, an expected feature of the popular three act play. Besides his use as his master's confident, the gracioso acted as his messenger and go-between and sometimes announced the appearance of characters. He does not, however, lighten plays otherwise heavy or to lessen the tension of a dramatic situation.

Pedro Calderón de la Barca adopted this gracioso. He fixed his somewhat un-formed character, cut down his role in some ways and developed it in others. He made him less the confident of his master, and more the droll or buffoon. And as he reduced his importance as adviser to the hero, he increased his importance as a mechanical aid to the play. In every one of the comedias historicas considered the gracioso plays an important part in introducing events and lessening the tension of the dramatic situations. Besides this, in all the classes of classes of Calderón's plays the gracioso often delivers the formal

(1) Boba para otros y discreta para sí, Act I sc. 10.
closing speech. In the twenty-two comedias (1) of Calderón considered he gives the formal close to ten. Calderón, too, has differentiated the gracioso's wit, and broadened and varied the scope of it. He maintains only a semblance of Lope de Vega's love affair between servants. Out of twenty-two plays only eight have love affairs between the gracioso and the heroines maid-servant and three have a villano gracioso and gracioso who almost always appear together. The gracioso's speeches are shorter, his wit brisker and lighter and his mental, moral and physical characteristics more numerous and pronounced.

As the graciosos in Calderón's comedias historicas seem nearer type characters than the others let us consider them first. Ten (2) of the twenty-two comedias

(1) See bibliography.
(2) a. El alcalde de Zalamea.
   b. Amar después de la muerte.
   c. A secreto agravio, secreta venganza.
   d. El mayor monstruo los celos.
   e. El medico de su honra.
   f. El secreto a voces.
   g. La niña de Gomez Arias.
   h. Nadie fie su secreto.
   i. El pastor de su deshonra.
   j. De una causa dos efectos.
studied were of this class. Of the ten plays the gracioso in all but two were the servants of the heroes. The two plays having gracioso who were not servants were El alcalde de Zalamea and De una causa dos efectos and in the former the decayed nobleman's servant, Mino, is as much the gracioso as Chispa and Rebolledo because, though they have the functions of the gracioso, Mino has more typical gracioso characteristics. In all these plays, too, where the gracioso is the hero's servant he is used by his master as a messenger and go-between especially between him and his lady-love, much more than as a confidant, his master seeming to consider him a knave and a fool rather than a man of any prudence or judgement. Among the historical plays the gracioso has a love affair of his own in only three out of the ten unless we count Chispa and Rebolledo, who really do not make love to each other. These love affairs are, of course, parodies of those of the masters and are dropped before the end of the play. Their reason for being is, as Lazaro says,—

"Que yo, porque mi señor
Amor tiene, tengo amor.

In the comic love scenes the gracioso's speeches and actions are, of course, modelled ridiculously, on those of their master and mistress. For instance, Man-
rique's poem to Sirena's ribbon given below is the counterpart in everything but sense of some of the speeches of his master. He says, --

"Cinta verde, que en termino sucinta;  
Su cinto pudo hacerte aquel Dios tinto  
En sangre, que goberna el globo quinto,  
Para que Venus estuviese en cinta:  
La primavera tus colores pinta,  
Por quien yo traigo en este laberinto,  
Tamaño como pasa de Corinto,  
El corazón, más negro que la tinta.  
Hoy tu esperanza a mi temor se junte,  
Porque en su verde y amarillo tinte.  
Amor flemas y cóleras barrunte,  
Que como á mí de su color me pinte,  
No podrá hacer, aunque en arpon me apunte,  
Que mi esperanza no se encaraminte". (1)

Many of the graciosos other speeches too are parodies of his masters. For example in every one of these comedias but one the gracioso tells some sort of a story. These stories like the story of the eagle Manrique tells in A secreto agravio, secreta venganza emphasize and overdo to the point of absurdity the Gongorism of many

(1) A Secreto agravio, secreta venganza, Act III. sc. 12.
of their masters.

In all of these plays in which the gracioso is the servant of the hero there are numerous instances of the gracioso acting as a go-between and messenger. There are also in all of them instances of the gracioso lessening the pressure in very tense scenes by suddenly doing or saying something very ludicrous. Manrique bursts out of Don Lope's burning house comparing himself to Íneas of old leaving burning Troy and remarks about how disagreeable water is to him(1) Alcuzcuz, when he and his master are in prison and in desperate straits cheers the audience by the comedy of his ludicrous belief that the ugliest prisoner must die when he knows himself to be the ugliest man there. (2)

The wit of the gracioso in the comedia histórica of Calderón is varied, sparkling and constant though in parts of some of the plays it is quite coarse. The gracioso of Calderón is funny from the beginning to the end of his plays,--at least in the historical dramas. His comedy is created mostly by the mental, moral and physical peculiarities of the gracioso and by the gracioso's own wit or humor.

The comedy supplied by his personal peculiar-

(2) Amar después de la muerte, Act. III. sc. 18.
-36-

ities arises mostly from his self-characterizations and from the placing of the gracioso in positions incompatible with his peculiarities. The graciosos all picture themselves as lazy, talkative, curious, cowardly, avaricious and greedy. Besides this they seem to be very ugly and exceedingly ignorant. Polidoro, in El mayor monstruo los celos (1) cannot read or write. Alcuzcuz in Amar después de la muerte is grossly ignorant and superstitious and many of the others are the same. Alcuzcuz in the prison scene (2) in the last act, fully recognizes and admits his own extreme ugliness. Coquin reveals characteristic gluttony by eating part of his master's horse's meals (3), and we have repeated examples of the graciosos eagerness for albricias to prove his avarice. That the graciosos are lazy, talkative, cowardly rascals we also learn from their own words. Speaking of himself one gracioso says, —

"Esa es la dicha rara de un buen hablador"(4)

Another shows cowardice and gluttony both in the following:

"Al abrir del porto, temo

(1) Act II, sc. 6.
(2) Act III, sc. 18.
(3) Medice de su honra, Act I sc. 9.
(4) El mayor monstruo los celos, Act II, sc. 8,
que ha de darme con la estaca
Cien palos el alguacil
En barriga, e ser desgracia
Que en barriga de Alcuzcuz
El leña e no alcuzcuz haya". (1)

and cowardice and talkativeness here,—
"Dos cosas me daban pena
Pendencia e callar"; (2)

Coquin from El médico de su honra describes himself in this way,—

"Yo soy
Cierto correo de a pie,
Portador de todas nuevas,
Hurón de todo interés,
Sin que se me haya escapado
Señor profesor, o novel;
Y del que me ha dado más,
Digo más, digo más bien.
Todas las casas son mías,
Y aunque ló son, esta vez,
La de Don Gutierre Alfonso
Es mi acceñería, en quien fus

(1) Amar después de la muerte, Act III, sc. 12.
-38-

Mi pasta meridiano
Un Andaluz Cordobés.
Soy Cofrade del contento;
El pesar no sé quién es,
Ni aún para servirle. En fin
Soy, aquí donde me veís,
Mayordomo de la risa,
Gentilhombre del placer
Y camarero del gusto,
Pues que me visto con él.
Y por ser esto, he temido
El darme aquí á conocer".

The fear the graciosos feel when they get into perilous places, the pain they suffer when they are hurt and the eagerness they show for food all evoke great merriment and besides all these we have the comedy brought in by the gracioso's witty saying — his simplicity, his puns, his lack of fine feeling and his bad grammar.

Calderón's graciosos show sometimes a regular Irish wit. Characters like Polidoro and Alcuzcuz show ridiculous innocence and simplicity. All of the graciosos in the historical dramas pun to a bewildering extent. El médico de su honra is especially rich in them but it is impossible to count them because so many of them are
A few examples of Coquín’s puns are, --

"Dicen que sois tan severo,
Que a todos dientes hacéis;
¿Qué os hice yo, que a mí solo
Deshacérmelos quereís?"

and, --

"Dicen, cuando uno se ríe
Que enseña los dientes, pues
Enseñarlos yo llorando
Será reírme al revés".

and, --

"Por donde vine me iré
Hoy con mis pies de campaña
Si no con campas de pie"

and, --

"Aquí entro yo. A mí me dé
Vuesa Alteza mano de pie,
Lo que está, que esto es más llano
Ó más á pie, ó más á mano".

The names of the graciosos in Calderón are so peculiar to the class that they can invariably be picked out by them. Apparently they are selected with an eye to using them in all sorts of witticisms and word plays.
and they certainly are used hard. The names of the *graciosos* in this group of plays are,—Pernía, Juanete, Lázaro, Ginés, Fabio, Coquin, Pélidoro, Alcuzcuz, Manrique, Nuno, Chispa and Rebolledo. All of these names look and sound rather comical and, of course, some have comical meanings. Those which have meanings are frequently used as material about which to form jokes as for instance, Alcuzcuz changing his name to *Arroz* when he became converted.

Reviewing the character of the *gracioso* in the *comedia historica*, then, it may be said that it conforms to the same general type in all of them, because in all we find the *gracioso* to belong to the same class of society, to possess the same general characteristics of talkativeness, cowardice, greed, avarice and malicious simplicity, to be usually, ugly and ignorant, and to indulge in every imaginable form of wit compatible with a cowardly and selfish character, especially puns. It may be stated, too, that his functions in the play are to introduce characters and events, to lighten the tone of the play and to relieve the tension in intensely dramatic scenes.
In the eight (1) comedias de capa y espada the graciosos bear about the same relation to those in the comedias historicas as the graciosos in the comedias de capa y espada of Lope de Vega did to his in the comedias historicas. That is, the gracioso tends to become more of a buffoon. His role is very much larger and is a very necessary part of the play. And, of course, the more his character is developed the better foil it is for that of the master. Out of the eight comedias in this group there are only four (2) containing a love affair between the gracioso and the serving maid but in all of the eight the gracioso is the servant of the hero. These dramas have

(1) 1. Casa con dos puertas mala es de guardar.
   2. La dama duende.
   3. No siempre lo peor es cierto.
   4. Peor esta que estaba.
   5. El escondido y la tapada.
   7. Primero soy yo.
   8. Bien vengas, mal.

(2) a. Casa con dos puertas.
   b. Peor esta que estaba.
   c. Primero soy yo.
   d. El escondido y la tapada.
very complicated intrigues and the gracioso is almost as much tangled up in them as his master. Consequently he has the opportunity of developing his character along its own peculiar lines to a remarkable extent and he does so develop it. He becomes more timid and cowardly and more superstitious and ignorant than ever. His wit is also more abundant but without the background of the tragic situation there often was in the comedia historica it fails to show up so clearly.

Cosme, the gracioso, by his credulity and superstition gives a large part of the charm to La dama duende. The gracioso in his ignorance is always afraid of everything unusual and seemingly inexplicable and ascribes it to ghosts and spirits and sorcery. A great deal of the humor in La dama duende is furnished by this--particularly by Cosme's endeavors to convert his master to his own faith in witches and his constant repetition of the phrase "¿Lo creerás ahora?"

Other comedias of this sort are very much like La dama duende in that the gracioso's part is larger than in the preceding class of dramas and that this fact taken with the increased complication of the intrigue make it (the gracioso's character) much more strongly marked. The gracioso's vein of wit is still puns, plays on words,
cynicism on women and marriage and a huge simplicity together with self-characterizations revealing his cowardice, gluttony, avarice, laziness, curiosity and vanity, such as,—

"El madrugar otro día.

c Poco perdida habrá sido?" (1)

and,—

"Que parecemos, señor,
El dinero y el amor". (2)

and,—

"En tanto que ellos se pagan
Dos grandísimos romances,
c Tendréis, Herrera, algo que
Se atreva a desayunarme?" (3)

and,—

"¡Oh, quién tuviera
Gana de reñir!" (4)

The graciosos display an Irish humor in such speeches as,—

"Un gran andando llevaba,

Sin saber que le cansaba

(1) Casa con dos puertas; Act. I. sc. 2.
(2) " " " " Act. I. sc. 4.
(3) Peor esta que estaba; Act. I. sc. 3.
(4) La dama duende; Act. I. sc. 7.
The **graciosos** in the **comedia de capa y espada** serve as messengers and go-between and for announcing people and events. The fact that the plays themselves are so complicated make these offices more than ever necessary, and in four (2) out of the eight plays the **gracio** has the formal closing speech.

The **graciosos'** names are Calabazas, Cosme Catiboratos, Ginés, Camacho, Mosquito, Roque, Gonzalo and Espin. Like the **graciosos'** names in the historical group these names are all strictly **gracio** names and even those which have no ridiculous meaning have a ridiculous timbre.

In these **comedia de capa y espada** it can be seen that the **gracio** has the same general characteristics as the **gracio** in the historical dramas, the same

(1) *La dama duende.* Act. II, sc. 17.

(2) a. *La Dama duende.*

b. *El escondido y la tapada.*

c. *Primero soy yo.*

d. *Bien vengas, mal.*
type of wit, the same functions, but his characteristics are all intensified, his wit more abundant and his functions more vital to the play than in the latter class of dramas.

Of the religious and philosophical plays, we have four to study, La devoción de la cruz, El purgatorio de San Patricio, El príncipe constante, and La vida es sueño. Of these four comedias, then, two have graciosos who are the servants, in one case of the hero and in the other of the heroine, and two have peasant couples for gracioso and graciosa.

These characters have no love stories and, especially the two graciosos mentioned first, lapse every now and again into deep philosophic thought. Their parts in the dramas are essentially the same as the graciosos parts in the comedias historicas but they are used less frequently and are not so well knit to the play. They act as messengers and announce the stage events but they are not really needed. Bretó, for instance could be dropped entirely out of El príncipe constante without any loss to the play and so could Paulín and Llocia, and Gil, and Menga from El purgatorio de San Patricio and La devoción de la cruz.

The wit of all these characters is about the same type as that of the graciosos in the other two types
of plays. It is not so frequently displayed because part of their speeches are made to be serious. Their wit, however, consists, as in the other groups, of self-characterization which with their actions, reveals the characteristic graciosas qualities, puns, parodies and unusual simplicity and awkwardness especially on the part of Gil and Menga, and Paulin and Llocia. For instance, when Eusebio tied Gil to a tree and coming back later found him with his hands behind him leaning against another tree at some distance, Gil explained to him very readily that he had slipped from tree to tree looking for someone to untie him. And apparently he expected Eusebio to believe him (1). When Gil and Menga try to get the donkey out of the hole into which it had fallen by pulling its tail (2) they exhibit this quality of simplicity again. Clarín in La Vida es sueño is the most like the graciosos of the other groups. He puns continually on his name and is finally imprisoned for his garrulity.

The graciosos, then, as they appear in the comedias religiosas y filosóficas have the characteristics of cowardliness, talkativeness, laziness, curiosity, greed and avarice just as have those of the other groups but these characteristics are somewhat thrown out of propor-

(1) La devoción de la cruz.

(2) " " " " . Act I. sc. 1.
tion by the fact that the *graciosos* do not fit well into the plays. These *graciosos* also have the same kind of wit as those of the other groups, but this, too, is obscured by their lack of harmony with their backgrounds. The *gracioso* has no real function in the plays of this group. The *gracioso’s* names, however, are all of real *gracioso* variety.

Looking back over all the dramas of Calderón now it will be seen that all his *graciosos* can be summed up in a type *gracioso,*--a servant of the hero, who may have an insignificant love affair with the heroine’s maid. He is somewhat the confident of his master but is really more of a messenger and go-between. His character is lazy, cowardly, greedy, avaricious, vain and curious and he is very talkative; but he has a lively wit and an infinite number of witicisms always on his tongue’s end. His function in the drama is to act as a messenger, announce things and people, lighten the drama with his humor and relieve dramatic tension. This type of *gracioso* varies from the medium in the *comedias historicas* to the more intense in the *comedias de capa y espada* and the less intense in the *comedias religiosas y filosoficas* but it keeps the same distinguishing characteristics.

Comparing the typical *gracioso* of Calderón to
the gracioso Lope de Vega left, he shows himself to be a clearly defined, well developed, useful character as opposed to Lope's somewhat ill-defined and, occasionally, clumsy model.