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SPACE AND PLACE IN THE OUT-OF-DOORS SETTINGS OF THE FARSAS Y ÉGLOGAS
BY LUCAS FERNÁNDEZ, SPANISH PLAYWRIGHT (1474-1542)

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree of Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Cecilia Jeanette Kennedy, M. A.

*****

The Ohio State University
2000

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ABSTRACT

The out-of-doors settings, created in dialogue in the secular and sacred works by the sixteenth century Spanish playwright, Lucas Fernández, are the focus of this dissertation. Significantly, Fernández is the only one of his theatrical contemporaries in Spain to place all of his dramas outside. Previously, scholars have mentioned his settings only cursorily or have regarded them as fixed and unmoving backdrops. I argue, using the principles of contemporary theater semiotics, that the mountains, hills, meadows and forests in Fernández’ works are dynamic.

This dissertation explores, first of all, how our playwright creates a sense of the outdoors on stage. Included in this discussion are the possible sources for Fernández’ works that might contribute to these settings, including the geography of Salamanca, where he served as parish priest, and Portugal, which he visited, paintings in the Old Cathedral of Salamanca and literary sources, including Juan del Encina.

Next, the many ways in which space and place signify in Fernández’ theatrical works are studied. His characters are positioned, defined and situated socially and emotionally, and attracted to or opposed by the dramatic space of the outdoors. Attention is given here to spaces in the plays such as mountains, forests, lowlands, water, starlit skies and roads that have clear archetypal associations. An exploration of feminine space
is included, as well as an examination of binary opposition created through characters' movement from city to country, low spaces to high spaces, high to low and dense spaces to open ones.

In conclusion, the settings in these dramas allow Fernández' characters—rustic and courtly, male and female—considerable freedom to move about and encounter one another. At no time do any of Fernández' characters enter an indoor structure such as a palace or a church to celebrate weddings, good fortune or Christ's birth or death, which are the major events in Fernández' plays. Rather, the out-of-doors, the place where all the characters gather, offers ample room for structuring these events—both secular and sacred—in a less formal, alternative space.
Dedicated to Nathan and my parents
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I am also fortunate to have been able to share my ideas with my mother, who once wrote her own dissertation on Juan del Encina and Gil Vicente, and watched me play outside.

I am very grateful to my father for passing on to me advice concerning the dissertation process and for instilling in me the value of trees, and acres and acres of land.

Finally, I want to thank my brother Vincent for his wonderful sense of humor and for serving as a source of distraction when I became too serious, and I wish to thank my sister Charlotte, for entertaining me so often with her beautiful voice.
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TABLE OF CONTENTS

Abstract ........................................................................................................................................ ii
Dedication ................................................................................................................................... iv
Acknowledgments ....................................................................................................................... v

Chapters:

Preface ................................................................................................................................. 1

1. Introduction .................................................................................................................... 3
   1.1 The Life of Lucas Fernández ............................................................................. 3
   1.2 Studies of the Plays by Lucas Fernández ................................................... 6
   1.3 The Works of Lucas Fernández .................................................................... 17
   1.4 The Content of Lucas Fernández’ Plays ..................................................... 21
   1.5 Staging ........................................................................................................... 25
   1.6 Methodology ................................................................................................. 43

2. Spaces in the Theater ..................................................................................................... 49
   2.1 Descriptions ....................................................................................................... 54
   2.2 Decoration and Props ....................................................................................... 57
   2.3 Costumes ........................................................................................................... 59
   2.4 Gestures and Movement .................................................................................. 60
   2.5 Positioning of Characters on Stage ............................................................... 61
   2.6 The Interpretation of Some Functions of Dramatic Space ......................... 61

3. How Lucas Fernández Creates a Sense of the Outdoors On Stage ................... 65
3.1 Spaces in the Works of Lucas Fernández .......................................................66
3.2 Possible Sources for the Spaces Created Onstage by Lucas Fernández ..........108

4. Function and Meaning of the Sign of the Outdoors ........................................127
   4.1 Lucas Fernández’ Spaces and How They Signify ....................................127
   4.2 Archetypal Associations of the Dramatic Spaces of Lucas Fernández ..........144
   4.3 Feminine Space in the Works by Lucas Fernández ..................................167
   4.4 Other Spaces of Binary Opposition Created Through movement in Lucas Fernández’ Works .................................................................174

5. Conclusion ..............................................................................................................188

Bibliography .............................................................................................................194
This work has come about in the space of my living room which has a window looking out onto the street and the neighbor's garage. There is one plant in the corner which my husband insisted we buy. He, like me, grew up in the country, and our present suburban surroundings could never match the fields and trees we knew in Hocking Hills County or Sunbury, Ohio. However, land is expensive, so we will stay here for the time-being and water the plant.

I will continue to look for land on which to build a house secluded by trees and all kinds of plants I never learned to identify. I am sure the desire to look for such green things grew from my parents' example. They left the desert of Tucson, Arizona and entered the farmland of the Midwest to find acreage, at least one large oak tree and a source of water. Needless to say, I had my fill of wild blackberries, all the slate I could carry away from our creek, fresh honey from beehives and zucchini from the garden.

It is this inherited sense of value placed on land and the outdoors that has brought me to the works of the sixteenth century Spanish playwright, Lucas Fernández, whose dramas have settings in the out-of-doors. One day, I kept his settings in mind on a retreat I took a couple of years ago to the countryside. I decided there, in the escape from the suburbs and into the forest-meadow, that this was what I would write about. Fernández'
characters marry one another and find company in the journey to the mountain or meadow. I have come to think of his works and his settings as the curiously perfect marriage between rural Ohio and the places his characters describe.

Growing up, the countryside offered so much freedom to slip past sliding glass doors that led to apple and walnut trees. I still find enjoyment in the out-of-doors, but we cannot help but also notice that parks are growing scarce as they are replaced by shopping centers and restaurants. I sense that we need to be outside; to be somewhere else. The parks that remain are overcrowded, extreme sports in wild nature are becoming popular, quaint bed and breakfasts in the countryside are booked and this generation, looking for a cause, upholds the environment. We all have a different view or memory that we associate with such spaces, somewhat romanticized, fictionalized and somewhat true. The theater is a space that accommodates everything and everyone, and I introduce Fernández' works to the reader who wishes to escape for a while, for a breath of fresh air.
CHAPTER 1

INTRODUCTION

1.1 The Life of Lucas Fernández.

The spaces and places—indoors and outdoors—that we associate with Lucas Fernández’ travels and whereabouts in his lifetime, span between Salamanca, Spain and Coimbra, Portugal. Very little in fact is known about his biography and for this reason the literary scholar Ricardo Espinosa Maeso had to visit Salamanca and spend countless hours researching Fernández’ biography inside the archives of the Old Cathedral. Espinosa Maeso sifted through church documents for some chance link of Lucas Fernández to his parents by means of records of property bought or sold, or houses rented. In the process, Espinosa Maeso discovered the name Cantalapiedra—particularly Alfonso (or Alonso) de Cantalapiedra—who was Fernández’ father, a carpenter by trade. Even less information is available about Fernández’ mother, incidentally named in a will upon the death of her brother, who gave to the couple houses and chickens from a specific property in Salamanca. From this marriage between Alfonso de Cantalapiedra and María Sánchez, Lucas Fernández was born in 1474. He is believed to have had two brothers, one of whom appears to have drowned between the years of 1507 and 1508 (Espinosa Maeso 386-392).
Lucas, as was the tradition according to Espinosa Maeso's findings about his father's side of the family, chose an ecclesiastical career. However, in 1489 both of Lucas Fernández' parents died from the plague, leaving him an orphan to be raised by his uncle. At this point, he changed his name to the one by which we now know him. Once his uncle died, it was Lucas' responsibility to rent out the houses that formed part of his uncle's property. This act of overseeing property, as we shall soon observe, will become second nature to him as the Cantor of the Old Cathedral in Salamanca, a position to which he later aspired (Espinosa Maeso 393-95).

It is documented that he also studied in the university, that his voice teacher was Fernando de Torrijos, and his music director none other than Diego de Fermoselle, Juan del Encina's brother. Therefore, when Diego de Fermoselle died in 1498, Lucas Fernández and Juan del Encina actively vied for Fermoselle's university music director position. However, Lucas Fernández had good friends and relatives in commanding places of power, and he received the position. In retaliation a certain Francisco de Encina brought a case against Fernández in 1502—a case backed by a papal bull—stating that Juan del Encina should hold Fernández' office. The council that had elected Fernández to the position, however, did not obey the order. In fact, he continued on as the Cantor of the Cathedral, whose duties included organizing Corpus Christi celebrations (Espinosa Maeso 396-408).

Another literary scholar, John Lihani, has further explored the various settings with which Fernández is identified. In 1507, Fernández is mentioned in the Alaraz Council's records as a cleric who owned a benefice there which included the rent from four houses.
and the use of certain lands. By 1512, records indicate that he was probably spending half his time in Salamanca and the other half in Alaraz. However, the local church council hired a lawyer to ensure that Fernández would concentrate on his duties in the church of Salamanca. Then, in 1514, he received a second benefice in Salamanca: Santo Tomás Cantuariense, which, in this instance, was within walking distance of the Old Cathedral. Overall, he was in charge of the following places and properties: a house and oven used by the community for its bread-baking (for a small fee), quarries on the Rio Tormes, and a vineyard nearby (Lihani 22-7).

Additionally, he is identified with the setting of the Court of the Dukes of Alba. During his university years, he most likely developed an interest in poetry and music. Lihani, in fact, suggests that he acted in some plays by Juan del Encina, the “official” playwright commissioned by the Dukes of Alba. Fernández’ own works were presented as early as 1496 when Encina was still the director in charge of celebrations and public festivities. Also, he is associated with the Portuguese Court setting and became the chapel organist for Queen María, the second wife of the King of Portugal. It is this interest in Fernández’ travels to Portugal that leads Lihani to look through documents in the Chancelaria of Don Manuel I. One document there indicates that Fernández was living in Coimbra and states that the King gave him permission to enlarge the houses he possessed there as long as he became an inn-keeper (Lihani 21-28).

Having been identified with spaces that range from towns within the outskirts of Salamanca (and Salamanca itself), as well as Portugal, Ducal Palaces and universities and churches, Lucas Fernández would have been exposed to many kinds of settings. It is
evident that he traveled and that he would have had many opportunities to observe the daily life of, as well as the work performed by, people of various trades in Late Medieval Spain and Portugal. After serving in a university position for some time (c. 1520) he died in 1542—leaving vacant, according to church council records which Espinosa Maeso studied—houses associated with these benefices (Espinosa Maeso 411-424). The final place that could be associated with Lucas Fernández, as Lihani observes, bears no evidence of his existence:

If at one time the stone slabs that covered the graves beneath the Cathedral’s floor bore inscriptions of the names of those who rested below them, those inscriptions have long since been worn off by the feet of those who traversed the nave of the church; there is no trace of Lucas’ grave (Lihani 33).

Yet, what is preserved is the collection of dramatic works Lucas Fernández left behind. Printed in 1514 in Salamanca by Lorenço de Liomdedei, Fernández’ *Farsas y églogas al modo y estilo pastoril y castellano* can be found in the rare book room in the Biblioteca Nacional in Madrid. Fortunately, there is today a facsimile edition of the 1514 Salamancan princeps, edited by Emilio Cotarelo y Mori in 1929. Before the printing of this facsimile edition, those interested in Fernández’ works had to rely on Manuel Cañete’s useful but somewhat unreliable edition, published in 1867. What follows is a review of the literature on Lucas Fernández as well as a summary of the problems and areas studied with regard to his works.

1.2 Studies of the Plays of Lucas Fernández.

I have grouped the works surveyed in chronological order, from research completed between the 1880s and early 1970s to research completed between the late 1970s and the
present date. Where pertinent, I included direct citations of anything remotely having to do with the outdoor settings of Lucas Fernández’ works, which are the focus of this dissertation.

In 1885, Manuel Cañete, after compiling his edition of the complete works of Lucas Fernández, dedicated a chapter in his book *Teatro español del siglo XVI* to a discussion of those works. He attempts to trace Fernández’ biography, to order his individual works according to date, to determine where they might have been performed and to specify what they contain and their versification. Describing the action and setting of these works he comments on:

La desnuda acción de estas farsas en que no hay complicación de sucesos, ni teatrales peripecias, ni lances inesperados, ni artificiosa disposición de extraños incidentes, ni nudos contrastes, ni nada de lo que constituye el principal bagaje dramático de los autores modernos (Cañete 70).

The introduction that Emilio Cotarelo wrote to his facsimile of the princeps edition of Fernández’ plays attempts to shed more light on his biography and his works. In it, he tells us that one of the first scholars to draw attention to Fernández’ works was Bartolomé José Gallardo, who wrote an article in praise of Fernández’ dramas, which appeared in the *Criticón* in 1836 (Cañete 70). Cotarelo also lists and summarizes the works that appear in the princeps by Fernández and speculates, based on documentation Espinosa Maeso previously provided, that some of his works must have been left out of the princeps. For instance, a portion of the financial records Espinosa Maeso found were to pay for some coplas from the doncella to a pastor and a salvaje and some juegos que fizo Lucas for a Corpus Christi celebration. Cotarelo reasons that these plays must not have been included in the princeps. In his introduction, Cotarelo also offers an appraisal of
Fernández' works, highlighting their strengths and weaknesses. With regard to their "weaknesses," he writes: “Las escenas de amor o de galanteo son el punto débil de Fernández . . . . Sus pastores amantes no saben más que proferir quejas y reniegos a imitación de las que Encina había prodigado en su[s] drama[s] . . .” (vii).

Another important scholar to write about Lucas Fernández, as we have already seen in the section on his biography, was Ricardo Espinosa Maeso. His essay is a careful study of Fernández’ biographical background and contains, additionally, an account of how some of the Corpus Christi celebrations would have been carried out in Salamanca. A very important contribution, Espinosa Maeso’s essay lays the groundwork for what we now know about Lucas Fernández and is cited by Cotarelo and many later scholars.

After Espinosa Maeso’s work, we have to jump all the way to the 1940s to find more written about the life and dramas of Lucas Fernández. Luis Behety Ortiz, for example, published “El teatro de Lucas Fernández,” which concentrates on one of Fernández’ works in particular, the Auto de la passión. As part of Behety Ortiz’ introduction to the article, five, rather than four secular works are listed. In other words, this author attributes to Fernández the coplas from the doncella to the pastor and the salvaje even though they do not appear in the princeps (37). Then, in 1949, Carolina Michaelis de Vasconcellos published more information on Fernández’ life and works in Notas vicentinas. Of particular interest is the following observation by Michaelis de Vasconcellos:

de o Português haver aprendido o estilo pastoril de Juan del Enzina, mas nao tinham, nem podiam ter, noção clara de o fundador de teatro espanhol e seu coevo Lucas Fernandez e o próprio Gil Vicente se haverem servido da linguagem de pastores reais, leoneses, de perto de Salamanca, Zamora e Ledesma (483).
In 1597, the previously cited John Lihani published an article titled “Lucas Fernández and the Evolution of the Shepherd’s Family Pride in Early Spanish Drama.” In this article Lihani studies the comic shepherd type from Juan del Encina to Lucas Fernández and Gil Vicente, identifying those elements that make Fernández’ works “original.” Among other things, he mentions Fernández’ incorporation of the term *comedia* and his use of the *sayagués* or Salmantine rustic dialect in his dramas. Of particular interest to Lihani is the fact that Fernández was one of the first to use the comic shepherd type who took pride in his humble genealogy to “extend . . . comic and dramatic effect” (254).

Next in our chronological survey is Charlotte Stern’s *Studies in the Sayagués in the Early Spanish Drama*, a PhD dissertation written in 1960 at the University of Pennsylvania. In this study Stern justifies “the name *sayagués* for the stage jargon. Instead of being simply a geographical destination, the term was used in the sixteenth and seventeenth centuries as an emotionally-charged epithet which conjured up a vivid image of the rustic” (10). In other words, she gets at the core of the shepherd’s image on stage, based on the reality of language which tended to preserve the speech of oral tradition (Stern 165). Stern, then, identifies the shepherd with a setting and an occupation, through words built from the everyday experience of working outdoors, particularly with animals: “When the stage rustic constantly identifies himself with his animals through his self-analysis in animal terminology he reveals the intimate spiritual and physical openness which he experiences with the animal kingdom” (166).

The 1960s brought two other book-length studies. First, Frida Weber de Kurlat’s *Locómico en el teatro de Fernán González de Estava* (1963), which discusses in passing
Lucas Fernández’ contributions to early Spanish theater, and William C. Bryant’s *Lucas Fernández and the Early Spanish Drama* (1964). The latter is particularly important because it recognizes Fernández as having contributed to the Renaissance in Spain and identifies him as “Spain’s first writer dedicated exclusively to this new literary genre [of theater]” (9). Furthermore, he confirms that the coplas not included in the princeps edition of Fernández’ works cannot be attributed to our playwright: “It is significant that among Fernández’s titles the term coplas does not appear. The absence of music is conclusive” (135). Also in 1964, Lilia Ferrario de Orduna wrote the article “La adoración de los pastores,” which traces the theatrical history of the Three Kings/three shepherds connection.

In 1968, Antonia Fernández wrote an article dealing specifically with the dating of one of Fernández’ plays. Entitled “Acerca de la fecha de la composición de la *Farsa o cuasi comedia del soldado* de Lucas Fernández,” the article attempts to place the date of the composition of the *Cuasi comedia* between 1507 and 1508. Then, in 1969, another one of Lihani’s articles “Personal Elements in Gil Vicente’s *Auto pastoril castellano*” appeared. The argument links Lucas Fernández to Gil Vicente and documents his presence in the Portuguese Court.

In 1973, John Lihani published two books. One of these books, *El lenguaje de Lucas Fernández: estudio del dialecto sayagués*, is an important linguistic study with an extensive glossary of terms. The other book, *Lucas Fernández*, contains chapters on Fernández’ influence on Gil Vicente and his possible presence in the Portuguese Court. He also discusses the general characteristics of his plays, his sources and influences, and
gives summaries and partial translations into English of some of his works. With regard to Fernández’ settings and the surroundings of the shepherds in his works, Lihani affirms:

Lucas asserts himself as a natural poet of natural people who go about their daily habits and tasks. As elements of literary technique, he employs images, similes and metaphors of visual and synesthetic, as well as of tactile and auditive implementation. His characters, whose love is unfulfilled and who are crushed under the weight of their despairing emotions, vent their feelings with references to nature’s marvels . . .” (77).

In 1975, Alfredo Hermenegildo published Renacimiento, teatro y sociedad: vida y obra de Lucas Fernández. In it, he includes information about Fernández’ biography and discusses the re-occurring themes in each of his plays, including the pastoral and the opposition between city and country. He also discusses dramatic structure in Fernández’ works including scenic resources and the place of the spectator in the performance. With regard to the pastoral, Hermenegildo observes that sometimes it is reflected in “la utilización de nombres de animales y de objetos relativos al pastoreo o de una serie de imágenes tomadas de la vida campesina” (55). Regarding the dramatic structure and arrangement of scenes in one of Fernández’ plays Hermenegildo simply remarks: “Otro rasgo de primitivismo . . . es la manera arbitraria e inmotivada de entrar en escena algunos personajes . . .” (148). Finally, Hermenegildo asserts that Fernández captured and held the audience’s attention through such techniques as suspense and through the elaboration of the customs and habits of the rustic “como figura grotesca envuelta en las simplicidades de la vida campesina” (166). In this study Hermenegildo chooses to reflect on various themes and elements in Fernández’ plays without going into significant detail.
The scholarship on Fernández’ works spanning from the late 1970s to the present focuses on the following areas of interest: Fernández’ *Auto de la pasión*, the theme of love in his works, comparisons of his works to those of Juan del Encina, social conflict in his *Farsa o quasi comedia de la doncella*, the concept of Mary in his dramas, the concept of time, actantial models, and finally, the theatricality of the *Soldado* in his works.

With regard to Fernández’ *Auto de la pasión* there is a very important article, “Del icono visual al simbolo textual: el *Auto de la pasión* de Lucas Fernández,” by Hermenegildo that takes into account the kind of audience that may have viewed its representation. The author of the article pays close attention to a prop, a wooden cross placed between two characters on stage. One character refers to it in dialogue as a kind of flag. Hermenegildo concludes that the flag, which the characters describe as portraying the five wounds of Christ, becomes a visual icon and that it is, furthermore, the flag of Portugal. Therefore, he writes:

*El Auto de la pasión* deja de ser una obra representada . . . ante el gran público de la iglesia, o más en concreto, de la Catedral de Salamanca. Debió de ser escrita en un principio . . . para ponerse en escena ante espectadores aristocráticos ligados a la Corte Portuguesa (42).

Another study having to do with the *Auto de la pasión* and its effect on the audience is Vicente Serra’s article: “Un primitivo de vanguardia: Lucas Fernández en su *Auto de la pasión*.” Here, Serra attempts to apply some Brechtian notions to Fernández’ work, maintaining that:

Podemos pues decir que el *Auto de la pasión* tiene ‘forma dramática’ (según el concepto brechtiano) en tanto que consiste en una sugestiva representación de vivencias en las que el espectador se siente participe por afinidad de sentimiento . . . . Pero el *Auto* tiene al mismo tiempo ‘forma épica’ en cuanto que la acción no se actúa . . . convirtiéndonos a los espectadores en simples observadores . . .” (45).
A final article having to do with the *Passión* is Yvonne Yarbro-Bejarano’s “Juan del Encina and Lucas Fernández: Conflicting Attitudes Towards the Passion,” which places Encina and Fernández on two opposing poles. For Yarbro-Bejarano, Encina chooses to concentrate on the celebratory aspect of the redemption of all Christians, Old and New. Fernández, on the other hand, she feels, creates a Passion Play that focuses on the suffering of humanity and attacks the Jews. Yarbro-Bejarano reasons that,

The ‘Auto,’ like much of Fernández’ theatrical productions, was destined for Corpus Christi festivities, controlled by the institutionalized municipal and ecclesiastical authorities. While this theater must be made attractive to the masses, Fernández would have been subjected to more pressure than Encina to ensure that the ideology of his plays was acceptable to these authorities (17-18).

This article seems to label Encina’s Passion Plays as “positive,” while Fernández’ play is viewed more negatively.

Another group of recent studies that deal with the work of Lucas Fernández focuses on the theme of love. In Barbara Weissberger’s “A Scatological View of Love in the Theater of Lucas Fernández,” the author observes that Fernández’ characters do not simply treat the theme of love as if solely pertaining to courtly love. Rather, “in his plays the language of the court and country are skillfully played off against each other” (203). She shows that when the shepherds complain of illness from love, they refer to it in digestive terms: their bellies ache and they are constipated. The freeing of this intestinal block, of course, is realized when the shepherd attains his love and a wedding ensues. The wedding would emphasize, in a celebratory fashion, eating and laughter and
bawdiness: “rustic constipation ironically opposes courtly frustration, giving the disdained peasant his due—the unabashed acceptance of the body’s preeminent role in love” (203).

A similar focus is found in Miguel Ángel Auladell Pérez’ study of Fernández’ Farsa o quasi comedia del soldado, wherein he concentrates on Pravos’ “illness” from unrequited love and the strange inclusion of the Soldado in a pastoral play. Here, Auladell Pérez notes that Pravos’ love interest, Antona, is “transformed” by his love for her, convinced to marry him after only a half a dozen lines. Of particular importance in this article is the following observation on Fernández’ settings:

Lucas Fernández cultiva el género pastoril no bucólico al modo de Encina. Es curioso observar cómo la escena castellana queda inundada por estos pastores ‘realistas’ y bastante rudos, que hablan una jerga particular . . . y que constituyen la mejor diversión de nobles y cortesanos . . .” (132).

Antony van Beysterveldt’s article, “Estudio comparativo del teatro profano de Lucas Fernández y el de Juan del Encina,” is oriented somewhat differently. Beysterveldt believes that Fernández’ characters parody the concept of amor cortés by speaking about it in rustic terms. He maintains that “lo que presupone y condiciona esta obra en toda su extensión es la íntima familiaridad de parte del público . . . con el contenido y la forma del teatro de Juan del Encina” (173). Furthermore, Beysterveldt identifies two counter-tendencies within this parodic scheme. On the one level, we witness ridicule on the part of the characters demonstrating amor cortés. On the second level, a different concept of love surfaces, the true, decisive love that determines the happy end to the work. The theme of social conflict in Fernández’ works is examined in another of Yarbro Bejarano’s articles, “Social conflict in Lucas Fernández’ Farsa de la donzella.” In this article, she
upholds that Fernández’ *Farsa* maintains separation between social groups, giving the “upper hand” to the social group of the nobility. She states, “There will be a moment in Spanish letters when the pastoral theme will represent an escape from the tensions of urban society to an imaginary rural idyll . . . . We must take care not to confuse what comes later with what we have here. The ‘Farsa’ does not represent an escape from social problems; instead it dramatizes these tensions, resolving the conflict in favor of the nobles” (91).¹

The scholar Dolly María Ontiveros explores the concept of Mary in Lucas Fernández’ theater in her article “Lucas Fernández y la concepción mariana en su teatro.” Her work focuses on Fernández’ *Égloga o farsa del nacimiento de nuestro redentor Jesucristo*, particularly on the hermit Macario and the shepherd Marcelo, who both speak in terms of Sacred Scripture. Macario, of course, speaks in a more erudite manner (as if conducting a sermon) and Marcelo in a more innocent, rustic manner. In this study, Lucero Ontiveros identifies Mary’s importance in the role of God’s relationship with humankind through Jesus Christ. She concludes that Lucas Fernández is “uno de los grandes poetas marianos de la literature española” (243).

In a different article, “El tiempo en el teatro de Lucas Fernández,” Lucero Ontiveros explores another aspect of Fernández’ works: the aspect of “time.” She chooses to look at this aspect of time in terms of its prolongation through song and debate in his works; in the age of his characters (old vs. young); in the transitory nature of love; the fleeting moment of the present, and so forth. In particular, she links this aspect of time to the

¹ As we shall later see, Fernández’ characters actually resolve conflict in the out-of-doors, a space where shepherds and nobles convene and accept each other’s company.
setting in which the shepherds find themselves—the out-of-doors: "Los pastores de Lucas Fernández reconocen las distintas estaciones del año que marcan las etapas del ciclo solar, tan importantes para la vida y la distribución de las tareas agrícolas y del cuidado del ganado" (51).

A third article by Lucero Ontiveros is an application of the "actantial model" to Fernández’ first Comedia and to his Farsa o quasi comedia de la doncella. While she offers a number of plausible schemes by identifying subjects, objects, and ideological and psychological motivation prompting the characters to action, she does not figure into her model, the outdoor setting of Fernández’ works. This setting, as we will later see, can act as a possible force which moves subjects towards an objective, usually the attainment of love.

Finally in our survey of the research done recounting Fernández’ works, we come to Françoise Maurizi’s article "La teatralización del soldado a fines del siglo XV en Lucas Fernández." In this article, Maurizi devotes special attention to the figure of the Soldado, which Fernández is the first to introduce. Maurizi concludes that the introduction of the Soldado into Fernández’ works opens new perspectives. The novelty of Fernández’ technique is to "presentar al público un personaje ‘serio’ procedente de la realidad social y no de la ficción..." (304).

As we have seen in our survey, earlier studies on Lucas Fernández tended to focus on his biographical background. More recently, scholars have examined common themes in his works, his style and his influences as well as his use of language. They have asked themselves where these works might have been performed and what kinds of theatrical
signs could have been read by his audiences, whether in Spain or Portugal. They have looked at the role of specific characters played in his works and appraised his originality and contributions to Renaissance Theater. While these scholars may have written with a sense of “setting” for these works in mind—be it the actual performative space where the dramas took place (a church or a court) or the setting Fernández envisioned for his characters (pastoral)—the strikingly commanding sign of the “great outdoors” common to all of Fernández’ works is left to be explored.

I conclude this section with a few words about modern editions. In addition to the facsimile published by Cotarelo y Mori, twentieth-century editions of the works of Lucas Fernández have been made by Guillermo Díaz-Plaja (Antología mayor de la literatura española I, 1958), José Fradejas Lebrero (Teatro religioso medieval, 1956), José Gallardo (in El criticón nos. 4, 5, 7; 1859-1867), John Lihani (Lucas Fernández, farsas y églogas, 1969), and María Josefa Canellada (1976). The edition from which I cite throughout this dissertation is Canellada’s Lucas Fernández: Farsas y églogas.

1.3 The Works of Lucas Fernández.

An appreciation of wood, as was briefly mentioned earlier in our discussion of Fernández’ biography, was given to Lucas Fernández through his father who was not only a carpenter, but a woodcarver as well. This natural material of wood makes its way onto the pages of Fernández’ manuscript in the form of woodcuts, not uncommon to other books of the time. The frontispiece to the princeps edition of Fernández’ collected works prominently bears the image of the Virgin Mary placing the chasuble around the
neck of San Ildefonso. She is seated in the throne of wisdom and to her left—caught in mid-air—is the bishop’s hat. This scene is framed by a shield that carries the inscription INDVI EVM VESTIMENTO SALVTIS SACERDOTES EIVS INDVAM SALVTARI. Encircling the entire shield is the cord that identifies the Franciscan Order. Above the shield rests the symbol of the cross and to the far right we see St. Francis receiving the stigmata while another member of his order kneels. The rest of this woodcut seems to offer the impression of the outdoors. St. Francis and his fellow member, appear to be standing on a hill of sorts that suggests a kind of landscape. The entire scene is bordered by different kinds of plants, mostly acanthus and oak leaves, and objects. On the very bottom border the Eucharist with the inscription I H S is prominently displayed in the middle, naturally surrounded by bundles of wheat. The border to the far left shows a tiny cherub with a crown that becomes a vase holding a curious mixture of plants and jewels. This border of the woodcut seems to synthesize the richness of a worldly or palatial wealth with the humbleness of the Franciscan Order, founded by the Saint who loved nature, particularly animals. The mixture of plant and jewel somewhat anticipates what Lucas Fernández places in his princeps edition: popular drama of the masses, portraying rustic shepherds in the out-doors, and court drama that invites the nobles to step outside. It is this synthesis that forms the Farsas y églogas al modo y estilo pastoril y castella/no fechas por Lucas fernandez Salmantino nue/amente impressas.

These Farsas y églogas consist of three secular plays and one song-drama (that is also secular) and three religious plays. Each one is fairly short; there is not one that exceeds 951 lines, which prompts Lihani to call them “little gems” (72). Lihani also observes that
they are ordered according to the date in which they were written, usually for public performance. They all, in fact, appear to have been written between 1496 and 1503. The various plays which will be the focus of my study include the following:

1. *La comedia* (1496). A work of 631 lines written in stanzas of eight lines that are octosyllabic with a rhyme scheme of abbacddcc.

2. *Diálogo para cantar* (1496-7). A work of 157 lines with nine lines per stanza that are octosyllabic with a rhyme scheme of abbacddcc.

3. *Farsa o quasi comedia de la doncella* (1496-7). A work of 633 lines written in stanzas of nine lines that are octosyllabic with a rhyme scheme of abaabcddc.

4. *Farsa o quasi comedia del soldado* (1497-99). A work of 951 lines written in stanzas of ten lines that are octosyllabic with a regular *pie quebrado*. The rhyme scheme is abbacddcc.

5. *Égloga o farsa del nacimiento* (1500). A work of 646 lines with stanzas generally of ten lines that are typically octosyllabic and a rhyme scheme of abaabcddc.

6. *Auto o farsa del nacimiento* (1500-1502). A work of 630 lines written in stanzas of nine lines that are octosyllabic with a rhyme scheme of abbaaccaa.

7. *Auto de la pasión* (1500-1503). A work of 841 lines written in stanzas of ten lines that are generally octosyllabic with a rhyme scheme of abaabcddc.
With further regard to the versification of the plays, it should be observed that generally Fernández will incorporate villancicos in them. Lihani has noted that these normally consist of seven lines that are between six and eight syllables each, and typically their rhyme scheme is ababbcc. There is usually a three-line strophe at the beginning of each song, which serves as a kind of refrain, and its rhyme scheme is generally ddc. The songs for the Égloga o farsa del nacimiento and the Farsa o quasi comedia del soldado, however, are different. The song contained in the Égloga has eleven lines that are octosyllabic (abbaaccddcc) and the song of the Farsa has twelve lines of six syllables (ababcddccdc).

Returning to the physical characteristics of the princeps we note that each work is preceded by a brief plot summary that is not rhymed. The last written page ends with the date of its printing:

_Fue impressa la presente obra en sala/manca por el muy honrado varon Lorenç[o] de Liom Dedei. A x dias del mes de noui/embre de M. Quinientos e quatorze años._

However, there is one last image. The final page also contains a woodcut depicting Christ on the cross. Mary collapses into the arms of John the Apostle, while a crowd gathers around them. To the right, we see armed individuals pointing to the cross. The armed man in the foreground leans on what appears to be a large shield that doubles as a mask of the sort used for acting. This image, inserted into the text, is sharply dramatic and through the presence of the mask, we are reminded that what we have before us is only a text whose lines must be read as a guide for a performance.
1.4 The Content of Fernández’ Plays.

Before exploring some of the performative aspects of Fernández’ seven works, it is appropriate to familiarize ourselves with the content and action of these dramas. They will be considered one by one.

**Comedia:** At the beginning of the play, we find the shepherd, Bras Gil, bitterly complaining about matters of love. In fact, he has exhausted himself, traversing hill and mountain to find his beloved. After about forty-eight lines, Beringuella suddenly appears from out of the woods. Right then and there, Bras Gil pledges his love to her, which she promptly rejects and asks him, quite outright, if he has lost his mind. However, when he tells her that she alone has wounded him with love and that he is greatly saddened, Beringuella has a rather rapid change of heart. They exchange gifts as signs of their love for each other and decide that they will make their home together in the mountain. There is but one catch: Beringuella’s grandfather happens upon them in the woods and thinks that his granddaughter has lost her honor to Bras Gil. Bras Gil and the grandfather, Juan Benito, argue so violently that a third party, Miguel Turrá, has to negotiate peace. In the process, Bras reveals the fact that he is the son of the wife of the blacksmith, whom Juan Benito happens to know and respect. Thus, he comes to approve of the match. With that, a wedding takes place and all go off singing and dancing.

**Diálogo para cantar:** This exchange between Juan Pastor and Bras, his friend, centers around Juan’s love-sickness for a shepherdess he never mentions by name. Bras reflects on how joyful and skillful a shepherd Juan used to be, while Juan laments the
Juan describes how his very own body is practically disintegrating, since his love is unattainable. The sung dialogue ends just as Juan is about to tell Bras the name of the one who causes him so much pain.

Farsa o quasi comedia de la doncella: This play opens as the Doncella searches through a dark valley to find the Cavallero to whom she has given her honor. In her desperate search, she encounters a shepherd who tries, rather unsuccessfully, to woo her to his high-top mountain dwelling, which, as he describes it, resembles a paradise. She, however, would quite literally rather die. Much to her relief, though, the Cavallero promptly appears, and tells her that he too had been looking for her. The shepherd, on the other hand, still hopes to whisk the Doncella away to his house in the countryside. Therefore, he argues with the Cavallero, claiming that this Cavallero is stealing his love. However, the shepherd gives up and laments that he has lost the object of his affection. The Cavallero, at this point, takes pity on him since he, too, had experienced such losses before. The three characters befriend one another and the shepherd leads the way on a journey as they all sing a final song to love.

Farsa o quasi comedia del soldado: At the beginning of the play, Pravos the shepherd complains that he cannot find Antona, his beloved. He throws himself to the ground and sobs out loud to the wilderness that surrounds him. In the meantime, a curious Soldado passes by and wants to help. Additionally, a friend of Pravos’ named Pascual (also a shepherd) decides to come to his aid. However, the latter ends up picking a fight with the Soldado and the two throw insults at each other, based on social status and profession. Pravos has to remind them that they are supposed to be helping him.
Pascual decides that maybe they should all visit Antona to convince her to marry Pravos. Antona, at first, rejects the idea, believing that they are playing a trick on her. When she realizes that Pravos’ love is true, however, she accepts, and Pascual marries them on the spot. Later, they decide to call in all their friends and relatives to officially celebrate their union. The final song is dedicated to the theme of love.

*Elogoa o farsa del nacimiento:* Three shepherds and one hermit make up the character types that appear in this semi-religious play. The shepherds are Bonifacio, Gil and Marcelo and the hermit is named Macario. Bonifacio is the first to enter and he begins by bragging about all his rustic skills which he has absolutely perfected: singing, dancing, working, and so forth. Gil, his friend, however, tests Bonifacio’s high opinion of himself by bringing up the fact that his mother is a Celestina-type who lives in San Bricio. Their debate is interrupted by the hermit Macario who appears to be lost. Instead of guiding him in the right direction, Gil and Bonifacio proceed to poke fun at his profession, thus exposing an element of corruption in the Church. Macario tells them to quit their joking because Christ is born that night, and he begins to elaborate the story, starting with the prophets of the Old Testament. At this point Marcelo the shepherd comes in and confirms that Christ is born because an Angel has just told him the news. They all decide to visit the Manger, bearing rustic gifts for Jesus. Their final song is a song of praise to the Word made Flesh.

*Auto o farsa del nacimiento:* Pascual the shepherd enters the scene complaining about the weather. He decides that he will take his mind off the cold by calling over his friend Lloreynte who has been trying to sleep behind a large hill dominating the prairie,
thereby neglecting his sheep. Pascual convinces him that he must stay awake and to do so, they decide to play games. Suddenly, Juan the shepherd appears at the top of a cliff and threatens to jump if they do not listen to the news he has to tell. Begrudgingly, Pascual and Lloreynte decide to listen to Juan’s news of Christ’s birth. They are intrigued by Juan’s story, but not fully convinced until a fourth shepherd, Pedro, appears and tells them he has seen great crowds of people and angels traveling in the direction of the Manger. At this point, they resolve to visit the Manger, but cannot decide who will sing the song along the journey. To settle the matter, a fifth shepherd, Minguillo, appears and they exit, singing and dancing.

*Auto de la pasión:* San Pedro begins this drama by lamenting the fact that he has betrayed Christ. San Dionisio now enters, unable to understand why the sun was eclipsed and why the elements split apart. He soon learns from Pedro that Christ has been sentenced to death. Pedro, in fact, recounts to Dionisio Christ’s agony in the garden and his arrest. At this moment San Matheo enters and tells that he has witnessed Christ’s sentencing, his grueling journey carrying the cross and how he was nailed to the cross. Then, the Three Marys enter, pleading with everyone to grieve and mourn. Dionisio invokes the prophet Jeremiah who predicted Christ’s death in the Old Testament, to lament once more. The play ends with all the saints and prophets of this work journeying to the tomb where Jesus was buried. Their final song recounts the life and death of Jesus Christ.
1.5 Staging.

Having briefly reviewed the plot and characters of Fernández' works, we must now place them in their context within the development of theater in Spain. By looking at this theatrical history, we will be able to determine the kinds of theatrical spaces available in the late medieval and early renaissance theater and the various “special effects” that were employed. This information will provide us with the facts that we need to understand how the works of Lucas Fernández might originally have been performed. Throughout our discussion of Spain’s theatrical history, it is necessary to keep in mind that when we refer to “drama” we are referring to the written theatrical text, as opposed to the actual “performance” or the dramatic text realized “on stage.”

First, we must address the development of drama in Europe and explore what made the development of Spanish drama, particularly that of Castile, so different. The literary scholar, Richard Donovan, begins European theatrical history with the liturgy of the Church, stressing that for him the term drama has more implications than simply “written text.” It can be and has been applied to the Mass when we consider such elements as “the re-presentation of Christ’s sacrifice in the Mass, the procession on Palm Sunday and the services of Holy Week, the mystical symbolism, the sacred chant with its responsories and antiphonal singing, and so forth” (6). For Donovan, and many other theater historians, drama developed out of the liturgical rite, specifically from sung tropes which were “verbal amplification[s] of some prayers of the liturgy, either as an introduction, an interpolation, or a conclusion, or any combination of these” (Donovan 10). These tropes
were prolifically written from the ninth century on, although we do not know, according to Donovan, who began the practice of writing them.\(^2\) The tropes, in turn, would serve as seeds for liturgical drama that would later develop into elaborate Passion and Christmas plays. In fact, by the year 1000 some of these plays centering on the Easter Season, for example, flourished in monasteries in France, England and Germany (Donovan 13).

How did liturgical drama develop in Spain? Eastern Spain, according to Donovan, was the first to convert to the Roman-French rite during the year 800. This region became a center for liturgical drama (28). As for the rest of Spain, we recall that Visigoth Spain, whose king had already converted to Christianity, was invaded by the Muslims in 711 (Vilar 19-21). Thus, from the early eighth century forward we have, in the region of Castile, a Mozarabic rite involving the Mozarabes or Christians living their traditional religion under Arab rule. The Mozarabic rite differed from the Roman-French rite in selection of prayer, music and ceremony, but the same Gospel narratives, tradition and major feasts were maintained (Donovan 20). Castile and León did not shift to the Roman-French rite until 1080 and “the few surviving mozarabic manuscripts make it difficult to determine whether the liturgical drama was an established practice prior to the imposition of the Roman-French rite” (Stern 31).

The dramatic texts we do find for the Middle Ages in Castile are few: 1) two eleventh-century tropes from a Benedictine Monastery in Silos, near Burgos; 2) the *Auto de los reyes magos* (which, at the present time, is theorized to be the work of a Gascon and therefore not evidence of liturgical drama in Castile (McKendrick 10); and 3) secular

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\(^2\) Some historians theorize that these tropes originated in French monasteries (Donovan 18).
and sacred plays by Gómez Manrique. It seems from this brief list that Castile suffered a
dearth of dramatic activity during this time in its theatrical history. Nevertheless,
Charlotte Stern believes otherwise: “the scarcity of dramatic texts in Castile during this
period is not evidence in and of itself that the region lacked a medieval dramatic tradition.
Rather, the meager number of texts should encourage us to appeal to other sources for
confirmation of theatrical activity” (52). Some of the other textual sources that Stern
gives as evidence of Spain’s early theatrical history are: Latin treatises, encyclopedias,
glossaries and translations, papal decretals, civil laws, chronicles, travelogues,
ecclesiastical and municipal minutes, the pictorial arts, and medieval texts like the Poema
del mio Cid, the Mester de clerecia, the Libro de buen amor, the Dança general de la
muerte, and the Tragicomedia de Calisto y Melibea (53).

Apart from the dramatic text which would ultimately be performed and transmitted
orally, Castile’s theatrical history may have developed from a different, less permanently
recorded source as Margaret Wilson explains:

Far older than the religious drama, however, was the popular entertainment of the
ancient world, the mime. Its stock comic characters had amused audiences with their
horseplay from Roman times onwards, and there seems little doubt that the mime
flourished in Spain, as in other parts of the former Roman empire, throughout the
medieval period (7).

This belief that Castile’s theater developed from a purely secular origin was first
espoused by Humberto López Morales who stated that “... de aquí en Castilla el teatro
nazca prácticamente secularizado, no en sus temas, claro está, sino en su realización
escénica” (111). Most recent scholarship, however, as exemplified by Melveena
McKendrick, reconciles the liturgical possibility with the secular for Castile’s theater.
Performances may have taken place in churches but jongleurs and troubadours also entertained in palaces and public squares (6). The wandering minstrels and puppeteers would travel to towns and villages to celebrate many festivities, principally royal occasions (Wilson 7-8).

We assume that in the twelfth, thirteenth and fourteenth centuries Castile's secular and sacred performances were on-going and occasionally documented in paintings, decretals, laws, travelogues and so forth, as Stern suggests. Then, as if rising from the historical murky uncertainty of this early drama, Juan del Encina appears on the scene with the heavy burden most historians have placed on him as the "father of Spanish drama." In the 1490s, he was a court poet for the Dukes of Alba, and he wrote églogas or short pieces to be performed for Christmas, Lent and Easter. In these pieces he included shepherds who used the rustic Salmantine dialect known as the sayagués. Then, as Margaret Wilson explains, he visited Rome and wrote other églogas which included shepherds, not of Salamanca, but of Arcadia (8-9). For this reason, Wilson concludes that "Encina perfectly reflects the Spanish Renaissance, which in most spheres was a transition rather than a clean break: a new awakening to learning and culture, to foreign forms and ideas . . . but without any severance from . . . religious roots" (9).

The University of Salamanca, in this rising age of the Renaissance, became a noted center of learning and both Encina and Lucas Fernández studied there. Ronald Surtz reminds us that the city of Salamanca in fifteenth and sixteenth century Spain was a place where students began to recite epic poetry, and literature was of interest to the noble class. This atmosphere provided a favorable climate for the rise of theater. In short,
plays would have patronage. Furthermore, in such a university setting, the relationship between poetry and theater could crystallize. It was here, at the university, that Juan del Encina probably read Virgil’s *Eclogues*. A fourth century grammarian who commented on Virgil’s works, and who was also studied by the university students, claimed that Virgil’s first and third eclogues exemplify dramatic style, thus perhaps leading Encina to equate “eclogue” with “drama” (Surtz 15-28). Surtz concludes that the university environment fostered Encina’s passion for the theatrical performance.

Following consideration of Juan del Encina, most historians of Spanish theater speak of Lucas Fernández. Granted, not much is known about Lucas Fernández as about Juan del Encina and as William Shergold has observed, he probably did not receive as much recognition in his day as did Juan del Encina, but they were intimately connected. The contact between Juan del Encina and Lucas Fernández, as was mentioned earlier, begins in the Palace of the Dukes of Alba. Fernández’ uncle who had influence in this Palace (and also in the Church Council) opened the doors for Fernández to work there as a part-time actor, perhaps in Encina’s plays (Lihani 35). Later, when the university cantor position became available, Fernández was chosen by the Church Council over Encina to fill the position, and Encina’s retaliation took the form of a lawsuit against Fernández (Lihani 36-8). The relationship between these two playwrights, then, seems ambiguous. On the one hand, Encina served as a mentor. In his plays, Fernández is able to mention, by name, those works written by Encina. On the other hand, Encina was a rival. The development of Spain’s theater would hinge on the ambiguous relationship between the two.
Having noted the relationship of Lucas Fernández and Juan del Encina, we must also note the relationship of Lucas Fernández and Gil Vicente, the Portuguese dramatist who wrote under the influence of Lucas Fernández. Their connection was made possible because of the closeness between Spain and Portugal due to marriages between members of the nobility from both countries. Fernández and Encina, of course, were employed by the Dukes of Alba between 1496 and 1498 and would have met Gil Vicente who, at the time, was a silversmith traveling in the suite of members of the Portuguese Court. He later became a royal entertainer who had benefited from watching Encina’s and Fernández’ plays (Lihani 41-2). Likewise, John Lihani has already proven, as we saw in the review of the literature section, that Fernández traveled to Portugal and perhaps performed some of his plays in the Portuguese Courts where he might have called upon Vicente to perform (Lihani 42). Lihani also believes that Fernández’ works served as direct influences on Vicente’s Auto pastoril castellano (43). In the history of Spanish theater, then, Fernández is placed between imitation of Encina and innovation and even inspiration for Vicente.

Yet, well after Espinosa Maeso’s discoveries about Fernández and well after the appearance of some of his works collected in volumes, some literary scholars such as Matilde Muñoz and Margaret Wilson fail to mention him. Or, as McKendrick has done, they have dismissed his dramatic structures as being “for the most part rudimentary with little action, fixed scenes, much conversation . . .” (17). If theater historians seem to view his works as stiff, with “little action,” there would not be much interest in recreating how
his works might have been staged. However, I have found the contrary to be true, as have those who have dedicated long hours and years to the study of Fernández' works.

Having placed the works of Lucas Fernández within the context of early Spanish drama, we must now pose the question of how they might have been staged. As we begin with the kinds of spaces that would have been available and in use for staging productions in medieval Spain, we will observe, as Diez Borque does, that this space is somewhat flexible:

It seems to be a magical space, where anything is possible. At first, empty, but then destined to communicate through action, color sound and movement.

One of the most comprehensive discussions of the kinds of spaces available for representation in European and medieval and early Renaissance theater is found in Francesc Massip’s El teatro medieval. Here, Massip describes nine different kinds of performance areas. The first of these is what he calls the escena central, which is, quite simply, a circular stage design, reminiscent of the atmosphere of the Roman Coliseum. This particular space allowed for the isolation of the exterior world. The people would face inward towards the spectacle, their backs turned to the space outside of the current performance, thereby creating a different “other” space (Massip 56-7). To give a sense of
how this particular space would be structured, Massip comments that between 1420 and 1480 Jean Fouquet created a miniature of a scene from the \textit{Misterio de Santa Apolonia} which contained:

Un rolde de barracones en dos pesos en lo que se disponen los lugares escénicos, debidamente decorados, alternándose con los palcos para la audiencia y reservado el área central a la acción propiamente dicha (58).

The miniature, in effect, shows the audience's relationship to the action. This audience, as Massip explains, could also occupy other structures that sometimes included the ruins of old buildings, employed for theatrical performances (59).

After considering the \textit{escena central}, Massip goes on to identify and describe eight other ways in which theatrical spaces were created and used in medieval Europe:

1. \textit{Espacio ortogonal}. This space is less costly than the \textit{escena central} and takes on a trapezoidal shape. It was constructed “sobre una plaza en la que ámbito de representación y decorados se estructuraban en el centro de la misma . . . y los espectadores—se emplazaban a lo largo de los dos lados norte y sur del rectángulo . . .” (Massip 60). This space used pre-existing houses and balconies and structures of the surrounding area of the plaza to create various scene levels and places.

2. \textit{La escena integrada}. This is the kind of space we would see in a church. The “privileged” places of this area would include the altar and those people situated near it.

3. \textit{La disposición horizontal}. This space uses the entire church, rather than just the altar space. As an example, Massip cites the \textit{peregrinación de Emáus}
representations that took place in the Rouen Cathedral in the twelfth and thirteenth centuries: "desde las puertas occidentals hasta el coro situado en el ábside . . . la escena principal estaba en medio de la nave: el Castillo de Emaus (62).

4. **La disposición vertical.** This space was mostly used in liturgical ceremony, especially during Pentecost celebrations. Figures such as the Paraclete were often suspended from the roof of the church at a certain moment in the performance.

5. **Las escenas lineales.** These kinds of spaces used the entire city as the main theatrical space, such as a procession.

6. **La entrada real.** This kind of theatrical space is created with the entrance of a royal figure into a town. An example would be the royal entry of a prince through the doors of the city. He would process through the door, down the street and make a speech. All would then proceed to the church for a ceremony. The prince then would be both participant and audience member in the performance.

7. **La procesión del Corpus.** This procession passed, in linear fashion, down the street as the audience stood on either side. Sometimes, small dramatic performances would take place on **carros** or, they could be set up along the "parade route" for people to visit, thereby creating moveable as well as "fixed" spaces.
8. *La escena paratáctica*. This space consisted of private areas for the theatrical performance such as royal gardens or salas of the palace. As Massip comments, they were fore-runners to the corrales of the seventeenth century "utilizados para las representaciones donde el público se disponía en tres de las galerías, mientras que ante la cuarta, reservada a los actores, se alzaría el tablado escénico" (Massip 79).

All of these theatrical spaces, then, would allow for a variety of performances which would incorporate various kinds of costuming, props and special effects. We have already seen that stage designs could include a vertical dimension, which allowed the Paraclete, for instance, to be suspended from the roof of the church during Pentecost celebrations. J. E. Varey describes the impact of such a feat:

_Cuando rezaban los ángeles, probablemente al pronunciarse el veni creator, aparecía la paloma... Las puertas del cielo se abrían, caían cascadas de rosas sobre la congregación, y la paloma, impulsada por un mecanismo, descendía volando desde el cielo se disparaban fuegos de artificio y la paloma misma emitía luengas de fuego al sobrevolar las cabezas de la congregación (51)._

We can only imagine how surprised and perhaps frightened that congregation would have been to see such a spectacle. It also must have been breath-taking to witness the deep red of rose petals spilling from the ceiling.

What other special effects were found in medieval Spain? In the *Tres reyes magos* (*circa* twelfth century), often considered the first play in Spanish, the three Kings watch the star of Bethlehem in order to determine its nature and meaning. When they come to the understanding that Christ is born that night, they decide to bring him gold, frankincense and myrrh. However, Balthasar asks the question: How will we know if he
is human or divine? The Kings decide that if Christ chooses the gold, he is an earthly
king. If he chooses the myrrh, he is mortal. However, if he chooses the frankincense, he
is Divine. We assume, as the text is incomplete, that he chooses all three. What is of
interest here is José Manuel Blecua’s interpretation of the staging for this play. The text
does not hold scenographic details, but the language allows us to imagine them. Blecua
postulates that the star, suspended from above and moved about as it marked time from
the first King’s observation to the last, would be visible to the audience and actors (437-
59).

Other kinds of theatrical devices, available in medieval Europe and later used in
Spain are, according to Massip: costuming, props, sound effects, lighting, trap doors, and
curtains. With regard to costuming, angels usually wore a white tunic and alb. Christ,
too, was frequently dressed all in white. The apostles were identified by ecclesiastical
costuming of varying colors. The Virgin Mary typically wore a white gown, overlaid
with one of blue. The characters of these religious representations often carried props
(St. Peter would carry keys, for example) and they could wear wigs. Sound effects
consisted of music, bells, harps, and so forth. Percussion instruments, the sounding of
weapons, fire crackers and fake thunder also were part of the performances. The most
popular effect for these kinds of productions was the earthquake that occurred upon
Christ’s death. The noise for this earthquake was often achieved by throwing rocks down
onto a flat surface, by moving a barrel full of stones or beating large pots. To manipulate
light in a church, torches would be lit or doors and windows opened and shut at certain
times in order to make use of the natural light of the sun. Trap doors, on the platforms of
some theatrical spaces, could open up, thus communicating a sense of Death or Hell. Curtains could also be used to hide parts of a scene or some element of decoration. Many of these devices, as we shall see, will be incorporated into Lucas Fernández’ theatrical representations.

Espinosa Maeso, in his “Ensayo biográfico del maestro Lucas Fernández (¿1474?-1542)” chooses to evoke the Corpus Christi celebrations in order to place Fernández works within an historical context. His description is so vibrant that it deserves to be reproduced here:

Acostumbrábase entonces, como ahora sucede, a engalanar los balcones con vistosas colgaduras, luciendo los de las casas señoriales hermosos reposteros, con las armas de sus dueños admirablemente bordadas y en la catedral se adornaba la capilla mayor con mantas de pared o tapices propiedad de la misma iglesia o con los que, para este objeto, pedía prestados el cabildo o los Duques de Alba, que, al parecer, poseían una rica y magnífica colección. Enarenadas y cubiertas de espadañas las calles por donde pasaba la procesión, componiéase esta, no sólo de imágenes como ahora, sino de verdaderos cuadros plásticos, ejecutados por hombres, en su mayor parte de humilde clase, que convenientemente caracterizados y vestidos, representaban diversas escenas bíblicas o momentos culminantes de las vidas de mártires y santos, entre los cuales no solían faltar ni el San Sebastián acompañado del verdugo y de uno o varios sayones, ni los apóstoles y santos padres, con muy cumplidas y largas barbas, ni el rey David tocando el arpa delante el Santísimo Sacramento . . . y, finalmente, encargadas de bailar, en sitios fijos y determinados, las danzas ejecutar los juegos e invenciones y representar los autos, que constituían el mayor atractivo de estas fiestas (402).

From the previous description we gather that these Corpus Christi celebrations in Salamanca contained un poco de todo. We have art work, colors, movement and song, all intricately connected in a fairly accommodating space. Inevitably, perhaps, we ask ourselves just which of Fernández’ works were represented in this amalgam of sound and activity?
Ronald Surtz reminds us that from Espinosa Maeso’s documentation, we are only sure of the performance of two or three unspecified plays of Fernández (170-3). Espinosa Maeso’s research on the town account records reveals that for the Corpus Christi celebration of 1501 “fizo un criado de calamon carpintero vn pavellon’ for the shepherds who would perform ‘los juegos que fiso lucas’” (Espinosa Maeso 406). He also brings to light this particularly interesting account: “Item tres caballeras para los dichos pastores seys reales/Item dos pares de çapatos para las que fiieron labradoras costaron a sesenta cada por que son çiento e veynte maravedis” (Espinosa Maeso 406). Espinosa Maeso deduces that the play probably referred to here was Fernández’ first Comedia because it required five people: three shepherds and two shepherdesses. Other references to other plays that Fernández might have represented at the Corpus Christi celebrations, unfortunately, are more vague. For 1503, one account required “que dio a lucas Fernandez cantor del abto de los pastores que fiso la dicha fiesta segund por mano del dicho canónigo fue ygalado mjill e dozientos maravedis” (407-8). We cannot determine which of these plays would have been performed from these documents. However, I do not think we should go so far as to say that the rest of Fernández’ plays were never performed and were therefore only meant to be read, as Surtz postulates (170-173).

Lihani, in fact, has carefully studied Espinosa Maeso’s “Ensayo” and created a chronology of where and when Fernández’ works might have been performed. Key elements of this chronology are as follows:

1497 Lucas, in the Palace of the second Duke of Alba, Don Fadrique Álvarez de Toledo, writes his first play, Comedia . . . . Probably begins work on a song-drama
and several other plays. Juana, second daughter of the Catholic Kings, marries Philip, Archduke of Flandes.

1497 Lucas presents the song-drama Diálogo para cantar..., and his second play, Farsa o quasi comedia... of the Doncella, Pastor and Caballero... or the Farsa del Caballero... On March 19, Prince Juan, son of the Catholic Kings, marries Princess Margaret of Austria in Burgos.

1499 The terminal year for Lucas to introduce his third play at Christmas, Farsa o quasi comedia... of Prabos, Antona and the Soldado... and the Farsa del soldado.

1500 Lucas’ Égloga o farsa del nacimiento de nuestro redentor Jesucristo... is performed probably in the Cathedral of Salamanca for Christmas. In October, Lucas probably attends the wedding of Princess Maria, who marries her former brother-in-law, Manuel I, in Portugal.

1501 In May, the Bishop of Salamanca with other dignitaries accompanies the fourth daughter of the Catholic Sovereigns, Catherine of Aragón, to London for her marriage to the Prince of Wales. Possibly in honor of this marriage Lucas’ Comedia is presented as part of the entertainment on Corpus Christi day in Salamanca.... At Christmas time he probably presents his Auto o farsa del nacimiento de nuestro señor Jesucristo.

1502... Lucas may be entering the clerical profession. He probably goes to Lisbon and participates in Gil Vicente’s production of the Auto pastoril castellano.

1503 A play presented by Lucas Fernández on Corpus Christi day is probably the Farse of Prabos and the Soldier. This would be the terminal year for the composition of the Auto de la passión.

What is important to observe from Lihani’s chronology, is that he relates the writing of the Diálogo para cantar and the first Comedia to the setting of the Ducal Palace. Furthermore, Lihani categorizes the Diálogo para cantar as a “song-drama,” indicating that it, too, was to be performed, though most previous scholars did not believe this to be so. The Comedia and the Diálogo, in fact, are written in the same year that Juana marries Philip of Flandes, perhaps in honor of this wedding. The very next year, Prince Juan, son of the Catholic Kings, marries Princess Margaret of Austria, and according to Lihani, the Diálogo was performed. The Farsa o quasi comedia de la doncella is also performed that year. It is interesting to note that two other secular plays were presented at Christmas time in 1499 according to Lihani’s time-line. The following year, we see that
Lihani designates Christmas as the time of the first performance of the *Égloga o farsa del nacimiento*. Furthermore, he indicates that performance probably took place in the Old Cathedral in Salamanca. In 1501 the *Comedia* appears to have been repeated for the wedding between Catherine of Aragón and the Prince of Wales, but this time, during a Corpus Christi celebration, and then later, at Christmas, Lucas Fernández presented the *Auto del nacimiento*. Finally, during another Corpus Christi celebration he appears to have presented the *Farsa o quasi comedia del soldado*. What becomes apparent, then, is that there is no “secular” space or “sacred” space. A supposedly “secular” work could be performed during a religious festivity that culminates in the church. Lihani also leaves open the possibility that everything Fernández put on paper was realized in some manner “on stage.”

How, then, were these plays performed? James P. Wickersham Crawford speaks of “realistic scenes of pastoral life . . . introduced into the courtly pastoral”(172) but how did this happen? Ronald Boal Williams in 1934 speculated that certain plays required certain props which probably appeared on stage. For example, when Pascual opens the *Auto del nacimiento*, he complains of the cold. In order to build a fire, he probably had means by which to do so, such as a tinder box, firelock and pouch. Williams also concludes that “the mention of a hill or knoll near by, the reference to the cold weather and the starting of a fire give the impression of an outdoor scene. The scene is . . . continuously occupied” (27). Furthermore, he proposes that the cliff from which Juan jumps, in this same play, is actually a low wall, which would suggest the cliff. Later, Williams indicates that the *Passión* was probably staged in the Old Cathedral in this manner: “The
entire interior of the church may well have been regarded as the scene, wherein the characters would move about to worship before several images, in succession, of which the sepulcher would be the last" (28). This sepulcher or monumento, of course, would be the altar, according to N. D. Shergold (27).

As we can see from the above examples offered by Williams, scholars writing on Fernández' plays have not really attempted to systematically work out the staging of his dramas and there is good reason not to. Very little concrete evidence of their early performances exists. We can, however, draw upon what we know of the theatrical techniques already in use at this time to further envision how Fernández' plays might have visually been presented.

First of all, we remember that Massip identified several kinds of theatrical spaces available and in use in medieval Europe. We also recall, from Lihani's chronology of where and when his performances were staged that Fernández participated in Corpus Christi celebrations and private celebrations at the Ducal Palace. Using Massip's categories for spacing and what we learn from Lihani, we have a better idea of how and in what theatrical spaces Fernández' works were realized.

Within the categories of theatrical space that Massip offers, we could, then, as Williams suggests, assume that Fernández used the devices of a disposición horizontal for a work like the Auto de la pasión and perhaps some of his Nativity plays, as well as the procesión del corpus for some of his secular plays; and the escena paratáctica for his wedding plays that most likely took place in the setting of the ducal court.
Fernández' works may have been more publicly viewed during the Corpus Christi celebrations. Since we have evidence that a kind of platform was constructed for at least one of his performances, we could hypothesize that he mounted a more or less "fixed" theatrical space for some of his dramas, meaning that people would come to the appointed place along the "parade route" and gather around to watch. For those productions that might have taken place in the Old Cathedral, if the entire space was used, the audience would have had to direct its attention to different areas of the architectural space, as well as to objects that were concealed and revealed by a curtain at key moments in the performance (as was the case for the Auto de la passión for instance).^{3} Also, when actors genuflected, it is possible that as in liturgical rite, the audience would have knelt as well, an audience consisting of nobles and ecclesiastics and citizens of the town. Finally, in the courtly celebrations, it is possible that like Juan del Encina, Fernández presented his plays in a kind of sala. There, the noble audience would be seated directly in front of the unfolding spectacle, as well as on the other two sides of the stage, the rest of the space formed by the actors who, of course, could be other playwrights or anyone else the Duke and Duchess commissioned.

Scholars have also determined that articles of dress, such as wigs, shepherd's clothing and shoes, were purchased for some of Fernández' plays. These purchases would indicate that costuming was employed and probably even props, such as the gifts exchanged between Bras Gil and Beringuella in the Comedia. Williams, as we have already seen, speculates that Pascual at the beginning of the Auto del nacimiento might

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^{3} William Shoemaker, in fact, suggests that this curtain concealed a back-stage (76).
have possibly lit a fire with his props, to keep him warm from the cold weather he was to experience in the play. We also have textual indication in the Passión of iconographical objects used in the play: a cross, an image of the eccehomo and even a flag portraying the five wounds of Christ.

As for “special effects,” we are only certain of the effect of the curtain, pulled back at specific moments in the Passión, which revealed iconographical objects of devotion. It might also be possible, based on evidence that Massip has gleaned from medieval theatrical texts and documents in other parts of Europe, that in this same play, when Christ died, the earth “shook,” the noise created with some kind of instrument or tool of percussion. Indeed, Dionisio comments, in the play, on such “strange” occurrences that he does not understand. Other sounds, such as music, are most commonly employed, specifically the music from organs, as the few written stage directions in Fernández’ works often indicate. In terms of lighting, the characters often say that it is getting dark or light. Perhaps torches were lit or doors opened or shut to let in natural light or block it out at the appropriate moment in these performances.

These examples of possible staging techniques are not meant to be exhaustive. Rather, they are intended to provide some indication of what these performances might have looked like and what an audience—whether public or “elite”—might have experienced. The intent of my study, therefore, is not to alter or limit the possibilities for Fernández’ staging of his performances by providing an authoritative plan for how they might have been directed. Rather, I intend to focus on one particular aspect of his works only cursorily mentioned, as we have already seen in the studies of other scholars. This
aspect that provides a manner for determining the overall meaning for his works would include the spaces and places where his characters find themselves, that is to say, in the out-of-doors.

Lucas Fernández is the only one of his theatrical contemporaries in Spain to place all of his dramas—whether performed in the Court, the Church or the street—outside. I believe that it is important to re-think these settings previously believed to be fixed and rather static and unmoving. These settings or "scenes," I would argue are anything but "fixed." References to mountains, hills, trees of all kinds, fruit, valleys, orchards and lone hills abound in the dialogue, carrying all of Fernández' characters along energetic journeys. My dissertation first proposes to identify the varying settings within the outdoors and to determine how Fernández creates these spaces on stage. Then, I will explore the various functions and meanings of the sign of the outdoors, the place where all the characters gather to marry, befriend one another and worship, free of formal structures or walls. The out-of-doors and all it encompasses in Fernández' plays—animals, plants, shepherds—kindly bends and forcibly pushes to be read as a dynamic, flexible sign.

1.6 Methodology.

Before identifying all the spaces and places Fernández creates in his dramas, as well as showing how they are created, it is first necessary to articulate the methodology to be used for this study. My primary approach to the works is derived from contemporary semiotics. In what follows, then, I will first consider the premises of general semiotics
and then consider the essential postulates of semiotics of theater, which will lead into a chapter that discusses the attention that this approach gives to spaces and places in theatrical representations.

In its most basic sense, semiotics is, quite simply, the study of signs, or more precisely, of the production of meanings through sign-systems. It traces its roots to two founding figures, the Swiss linguist Ferdinand de Saussure, and the American philosopher Charles Sanders Peirce. Writing in the early 1900s, Saussure defined a sign as the union of a signifier and a signified; the signifier, he explained, was the materially perceptible component of the sign—such as a sound or a written mark—and the signified, the concept to which the signifier referred. Reflecting his training as a linguist, he emphasized that the relationship between the two aspects of a sign is purely arbitrary in the sense that the signifier “actually has no natural connection with the signified” (Saussure 69). It is, in other words, social convention and not inevitability, that enable signifier and signified to join in producing a sign. Thus it is that the same creature may be called *dog* in English, *chien* in French, and *perro* in Spanish.

Peirce’s ideas were developed independently of those of Saussure, and at about the same time. His principal contribution to semiotics consists of his identification of three basic types of signs. These are, in the useful characterization of Floyd Merrell “*icons* (signs by resemblance—triangles for mountains), *indices* (signs whose very nature relates them to some other—lightning and thunder), and *symbols* (signs of convention—‘horse’ related to a horse or to a/the class of horses)” (52). The last of these belongs to the
category of "unmotivated" signs, that is to say, those which, in the terminology of Saussure, are purely arbitrary. In the case of *icons* and *indices*, there clearly is a more natural connection between signifier and signified.

More recently, Umberto Eco has attempted to move the discussion forward by abandoning classification schemes in order to "translate the notion of 'sign' into the more flexible one of *sign-function* (which can be explained within the framework of a theory of codes)" (4). This concept of sign-function is particularly important to contemporary semiotics, for it highlights the fact that all signs are linked to a particular function, that is to say, that their existence is active and useful. As Roland Barthes has explained, "the sign-function... has an anthropological value, since it is the very unit where the relation of the technical and the significant are woven together" (42). The anthropological value of which Roland Barthes speaks has, of course, been famously illustrated by Claude Lévi-Strauss's studies of primitive cultures.

How, then, and in which ways, have general notions of semiotics become embedded in the study of theater? Keir Elam traces the history of theatrical semiotics to the Prague School of the 1930s and 1940s. This group of theorists was one of the first to distinguish clearly between two kinds of texts: on the one hand, what is sometimes termed the written or dramatic text, and on the other hand, the performance text, which is, of course, merely the performance itself.

The dramatic text—which when translated to the theater serves as the script or guide for the performance—can be, and often is, analyzed on its own terms, just like any other written text. One of the most fruitful ways of doing this has been derived from a
narrative model proposed by one of the successors to the Prague School, the Bulgarian semanticist A. J. Greimas. Greimas postulates that all narratives can be seen as quests or stories of desire that can be analyzed in terms of six functions, or actants, to which he gives the names subjects, objects, helpers, opponents, senders and receivers. Within Greimas' scheme, a character, for example, can serve as a “subject” that desires an “object” (which could be another character or a thing of some sort). Also, within this scheme, are “helpers” and “opponents” who either “help by acting in the direction of the desire or by facilitating communication” or “create obstacles by opposing either the realization of the desire or the communication of the object” (Greimas 205). The “sender,” which helps to create the object of the subject, can be some kind of outside force such as “history,” “love,” “pride” and so forth, or it could be a specific character or set of characters. The “receiver” could be envisioned as the “destination” for the desire. For example, who will benefit or be affected by the subject’s desire? “Humankind?” “Society?” “Nation?”

The principal contribution of the theorists of the Prague School to the discussion of the performance text was their insistence that the whole of each performance be seen as a kind of macro-sign made up of a multitude of micro-signs. The latter include, of course, the words spoken by the actors and heard by the audience, their movements and gestures, lighting, costuming, sound effects, and objects which, when introduced from the “reality” of the outside world onto the stage, gain a “self-reflexivity” or “self-referentiality” in the
production of meaning on stage" (De Marinis 49). Taken as a whole, all of these signs
form what the Prague critics called a "hierarchy of elements," a hierarchy which during
performance is constantly shifting and evolving.

One final idea of the Prague theorists deserves to be mentioned. That is their notion
of the "transformability of the sign," which predicates that an object on stage can
communicate different concepts based on the context in which it appeared. Thus, for
example (as we recall from Williams' suggestion), in Lucas Fernández' Auto del
nacimiento, an ordinary low wall set in the performance space becomes a treacherously
jagged cliff onto which Juan del Collado climbs to announce his good news to the
shepherds.

Up to fairly recent times, theatrical criticism focused far more on the dramatic than on
the performance text, with the result that the visual and performative elements of plays
were frequently slighted. In the last few years, however, a number of writers have
attempted to rectify this deficiency, decrying the lack of attention given to what are
obviously very important aspects of drama. Thus, Elaine Aston and George Savona have
written that "the visual dimension of theatre is in general accorded a somewhat
surprisingly low priority in critical and theoretical discussion" (141). One result of their
clear concern is that Aston and Savona devote an entire chapter of their book to "analysis
of the ways in which . . . various theatrical sign-systems are developed to construct stage
pictures, i.e., how the written text comes to signify production and performance style"
(Aston and Savona 142). This dimension underlying the written text is conveyed through
a process of encoding/decoding, which Aston and Savona divide into four phases:
1. The dramatist encodes the text in terms of his/her perception of its function as a blueprint for theatrical production.
2. The director decodes the text, initiates a process of commission or collaboration with a production team and arrives at a mise-en-scene.
3. The designer re-encodes the text to develop a portfolio of designs, within a predetermined or negotiated brief and subject to interpretive, spatial and budgetary constraints.
4. The spectator decodes the production, works upon and is worked upon by the visual dimension as an integral aspect of the reception process (142).

As we can observe, the only visual constraints imposed upon the performance do not come from the text itself, but rather from those, such as the director and the designer, who negotiate to put the text on stage. It just so happens that the dramatist who envisions the performance and the spectators who receive it are, relatively speaking, the freest to make connections between any combination of signs or systems that might combine to produce some kind of meaning.

As all of the foregoing suggests, theatrical semiotics is an immensely complicated discipline. For our purposes, what is most helpful to the semiotic approach is that it enables us to discuss in a significant way the construction of space within a performance text, and the various meanings that accrue to that construction, thus heeding the admonition of Richard Hornby that all plays be treated as a “time-space complex” (115).

The ways in which space can be created on stage are, of course, many. The following chapter will be dedicated to exploring some of the various possibilities.
CHAPTER 2
Spaces in the Theater

When asked to imagine the spaces of a typical modern theater, we probably each construct a different mental picture, but one that might commonly include: a) an impressive building with signs that advertise the performance, b) a carpeted lobby where ushers in uniform escort people towards large doors that open into an elaborate auditorium, c) a balcony, and d) a raised stage set in front of the audience, bordered by a thick curtain which separates actors and spectators. All of these spaces pertaining to the theater “as building” fall under the category that Patrice Pavis terms “theatre space.” This kind of “theatre space,” however, is not the only possibility for conceiving of space in the theater. We have to consider, for example, where the actors stand in relation to the audience and to each other, and where the action of the drama takes place: on an island, for instance, or in a house. For this reason, Pavis, in his *Dictionary of the Theatre* mentions five other kinds of spaces including stage space, dramatic space, gestural space, textual space and inner space.

For the purpose of discussing Renaissance theater in Spain and later, Lucas Fernández’ works, I should like in this chapter to explore further the concepts of theater space, stage space, that is to say, the area where the actors perform, and dramatic space, that is to say, the imaginative realm constructed by the playwright, actors and audience.
Gestural space, which is created by the movements of the actors, and textual space, which is the dramatic text that serves as a guide for the performance, will be included in the examination of dramatic space (Pavis 344-5). What Pavis calls inner space is “an attempt to represent a fantasy, dream or vision of the playwright or character . . .” (Pavis 345). A discussion of that particular space will not be necessary here, since its use is not found in Lucas Fernández’ works. Our present task will be to consider the different functions of theater space and stage space, and then go on to study how dramatic space is created and how it functions and is interpreted in a performance.

As already stated, when we talk about the physical space of the theater, we most often envision, as do Aston and Savona, a permanent structure: “Building for theatre means giving theatre its own space . . . . The style in which it is designed and built is in itself a cultural sign of both theatre and the society which creates it” (112). Given that this space itself can function as a cultural sign, we may appropriately ask ourselves a number of different questions. How and to what extent does the building’s design allow for involvement of or separation between the actors and the audience? Is the building one that was built primarily for another purpose, a church, for instance, where the main function would be liturgy? Is the theater space a public square, associated with the normal working days of a town? What kind of meaning would this building or place hold for the people gathered there?

Erika Fischer-Lichte observes that buildings can be symbolic. For example, if certain settings or places are interpreted in relation to individuals or groups, they can function as signs of stature within a society and of those values and ideals accepted there (94).
Fischer-Lichte illustrates this notion of place as symbolic by calling to mind the layout of some traditional public squares where the church may be given “center stage” in the middle of the town. As an institution, it benefits from a certain amount of status, given its prominent position in the public square. Its interior spaces can be read as symbolic as well. There might be a spot on the altar reserved for the priest or minister and other places to be used by the members of the congregation, delimiting their role in their interaction with the minister (94). These permanent settings reflect in material, shape and placement, the society that built them and the activities that go on in or around them.

Yet, such physical places for theater do not have to be so “fixed.” In a recent, and influential work, Peter Brook has discussed the concept of the “empty space.” Reacting against the practices and ideology of Naturalistic theater, Brook argues that the most effective theater is often the simplest, doing without expensive scenery, and indeed, sometimes doing without what most people think of as a stage at all. Theater can be put on anywhere, and the illusion of space and spaces can be constructed in all kinds of imaginative ways.

Aston and Savona, of course, also acknowledge that theater spaces can be less structured. And Elam notes that in modern-day performances, the tendency for theater space is for it to resemble “less an absolute stage-auditorium divide than a flexible and occasionally unpredictable manipulator of body-to-body space . . .” (63). In fact, this movement towards more flexible space recalls the

Earlier and non-institutional forms of performance, where fixed-theater space was either nonexistent, as in the Medieval mystery cycles, or secondary to semi-fixed
and informal space, as in the Medieval theatre-in-the-round, where actors descended into the platea to form an acting area, cleared, for the nonce, of spectators . . . (Elam 63-4).

Here, such fluidity of space between actors and audience connects the dramatic action occurring in the space of the performers with the space of the audience. Hardly any line is drawn between spectacle and spectator. Thus, the space comes to signify the active role an audience member undertakes when watching a performance.

The physical or theater space surrounds the area where the performance actually occurs, sometimes called the “stage space.” Pavis tells us that “the stage space is structured closely around the theater space (location, building, house) and may take any form or establish any relationship imaginable with the place where the spectators sit” (360). Because, in his opinion, theater arose from ritual, he concludes that the most basic shape that stage space takes is the circle. Those participating in ancient rituals and ceremonies often formed circles around a “stage” which offered “no specific viewpoint or distance particular to it alone” (360). That is to say, all members of the collective audience were more or less equally connected to the event taking place. Pavis further concludes that Greek theater was inspired by the circular shape stemming from ritual origins, and that shape, throughout history, kept “reappearing wherever participation is
not limited to an external gaze on an event. It is . . . the angle and the optical beam connecting an eye to a stage that becomes the link between audience and stage” (360).

Seeing, listening and imagining on the part of the spectator helps to create what is called “dramatic space” or an illusionistic ‘intangible image’ resulting from the formal relationship established within a given defined area . . . . The stage depicts or otherwise suggests a domain which does not coincide with its actual physical limits, a mental construct on the part of the spectator from the visual clues . . . receiv[ed] (Elam 67).

There is, then, something about the theatrical performance that is different from the “real world.” Spectators are able to view and understand the illusionistic domains created on stage thanks to the presence of the “theatrical frame,” a notion intimately connected to the idea of dramatic space. Elam describes the theatrical frame in this manner:

The theatergoer will accept that, at least in dramatic representations, an alternative and fictional reality is to be presented by individuals designated as performers, and that his/[her] own role with respect to that represented reality is to be that of a ‘privileged onlooker’ (88).

The theatrical frame, he says, helps to organize the behavior that goes on during a theatrical performance. Actors interact with each other, seemingly oblivious to the fact that there is an audience. The audience can remain seated, clap, maintain silence or, in the case of Renaissance theater, get up and participate in the ending dance. Such things as background noises of theater doors opened and shut by latecomers are ignored by the performers. The dramatic space of the performance is thus “protected,” and the illusion is sustained.

There are many ways to create this dramatic space. In performance, the imagined or virtual space of the theater takes shape on the basis of what Kurt Spang terms the \textit{espacio}
that which is found in the written text. This textual space may or may not contain stage directions that contribute to what we see on stage. If it does, it may well include information about the use of material sets, characteristic of realist and naturalist theater. Such material sets, however, were not utilized by theatrical companies in Renaissance Spain or England for the most part. Rather, they created the illusion of dramatic space by drawing on specific indication contained in the dialogue: descriptions, references to decoration, props, and costumes, gestures and implied movement, and positioning on stage. What follows is an examination of each of these possibilities for creating dramatic space, along with a short discussion of some of the ways in which dramatic space can be interpreted and its functions in performance.

2.1 Descriptions.

In the dramatic texts of the Renaissance, there is a general lack of stage directions. How do we know, then, which clothes are to be worn, which props to be carried, which movements are to be made, if they are not, in fact, stipulated by the dramatist? As Aston and Savona (71) and others point out, “intradialogic” stage directions exist within the dialogue itself. That is to say, clues for how the drama is to be acted out can be found in the words which the characters speak and the things they describe. Thus, the characters may announce where they are, or tell the audience what they have in their hand, or comment on someone else’s clothing or some object or place they can see, all within the boundaries of the dialogue. The dialogue may also give indication as to how the characters move and act, for example, if they are out of breath from running, or singing.
or dancing, or whether they are angry or content. More importantly, the dialogue anticipates settings, if such are to be used, and therefore helps to determine how the theatrical space should be designed. After all, according to Elam “However significant the temporal structure of the performance, there is good reason for arguing that the theatrical text is defined and perceived above all in spatial terms” (56).

Characters and the words they speak have an influential role when creating the fundamental dramatic space, especially in Renaissance dramatic works. Dramatic space, in a sense, comes to frame the characters and situate them for the spectators. For example, a shepherdess in one of Fernández’ plays might announce, “Here I am, alone, in this dark and empty valley,” thus describing for the audience, aurally, the space which the audience is to imagine into existence. Aston and Savona have identified at least six different ways in which characters create dramatic space through dialogue. They are: 1) self presentation, 2) exposition, 3) choric commentary, 4) character as confidante, 5) silent characters and 6) character names (44-5). For our purposes, the most relevant of the six are self presentation and exposition. An example of self-presentation would be when characters present themselves on stage by describing their costuming, their feelings and emotions. Exposition occurs when the characters talk about their surroundings and describe them in as much detail as they, or rather the playwright, sees fit.

In dialogue, characters may also create and refer to dramatic spaces that exist in the realm of the “off-stage,” into which the actors disappear. Hanna Scolnicov terms the on-

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4 We assume that the actors, from the spaces of “reality,” take on the role of a character. Characters, then, can be dramatic extensions of the “real world,” only transformed on stage (Aston and Savona 43). Charles R. Lyons furthermore asserts that the image of character on stage is a human image that cannot be erased by the analysis of character in terms of systems or codes (30).
stage space the "theatrical space within" and the off-stage space the "theatrical space without" (3). She explains that just because places referred to in the theatrical space without cannot be seen does not mean that they cannot still signify and be perceived by the audience. Certainly, sounds or voices coming from the realm of the off-stage can bring that "far-off" location into the immediate presence of the spectators.

Some of the spaces evoked in dialogue but not actually "present" on stage can be assigned to the categories of "fluid" and "floating stages," as defined by Stanley Vincent Longman. These categories, while not absolute, further shape the imaginative space shared by actors and audience. When utilizing the "fluid stage," the playwright shifts the "virtual world of the play on and off stage, letting the confines stand for virtually the whole world . . ." (152). The dramatic space within extends to include in its boundaries the off-stage space as well, and vice versa. For instance, a character in one setting may travel to another by going off-stage. Then, the character re-emerges on stage in the new place. The "floating stage," on the other hand, contains a general locale and several other places within it, giving the feeling that the stage is a kind of island around which other places "float" (152). For instance, a character could be in one city or geographic location in a theatrical performance and then point to or mention other cities or locations directly "nearby." These "fluid" and "floating stages" (or espacios múltiples as Spang would call them) allow for the creation, primarily through dialogue and description, of a dynamic dramatic space that moves and changes.
2.2 Decoration and Props.

For Fischer-Lichte, the elements of decoration and props, including lighting, create dramatic space in many ways and have various functions. The primary function of a prop is to signify a particular object, but it also may refer to or characterize the character who uses it, thereby defining that character’s dramatic space (107). An actor holding a shepherd’s staff could give the impression that he or she is in the out-of-doors and may be associated with sheep herding. Thus, such a prop can allude to the space in which it might be found. The shepherd’s staff can also signify the act of herding sheep in the dramatic space created on stage. The ways in which a prop is used can additionally suggest the relationship between characters in a given dramatic space: wild flowers might be presented to someone else, or they can be crumpled and thrown out of anger. In these examples the staff and the wild flowers help us to focus on characters whose “space” is the countryside and who are framed by it.

Lighting, of course, also helps to frame character and to focus the space even further. Its primary function is to allow the spectators and actors to see, but it can also signify, suggesting sunlight, moonlight, autumn or winter. Props and lighting, then, all help to define dramatic space and the action that occurs within it.

“Decoration” can take the form of a material set or it can come about in dialogue as actors and spectators imagine its existence on stage. According to Fischer-Lichte, decoration can be a sign for a place in which a character happens to be, or it can qualify the location for an action or situation (102-103). A home library or study, for instance,
can be a sign for a place in which a practical function such as reading or writing a letter is carried out in the “real world,” and becomes a sign of that function during a performance.

The decoration or setting created either physically on stage through painted backdrops, or through dialogue, can help reflect the interior life or moods of the characters. The dramatic space, in other words, can transmit feelings of loneliness, happiness, confusion or madness. If a house is to be represented on stage, which is common in Renaissance plays, it is usually the domain of the woman. It is also well-known that the house and its rooms or interior places reflect the inner-life of the dweller: “The inhabitant of the quadratic space leads to the human figure . . . . This is the commonest symbol of the self” (Jung 225).

In the macrospace of the theater and the microspace of the imaginary realm of the drama, the characters who move, act and breathe therein, make sense of their surroundings. When we look into a dramatic space we can ask ourselves: What objects are there and what could they signify visually? In this manner, props and decoration come together to create the overall dramatic space and the mood it communicates in a given moment. An empty room could give the impression of loneliness or marginalization. If, in the same play, the scene changed and the room suddenly contained a plant, we might get a different feeling about the room, and a character in it might react differently as well. We intuit a kind of interior landscape of emotions prevailing inside particular characters, based on what props and decorations surround them at a particular moment.

^ Typically, the house is a woman’s place of security and protection from a hostile world. It also stands for her body and her sexuality. In traditional societies, “proper” women never left their houses (Scolnicov 7).
2.3 Costumes.

As we have seen in the section on how dramatic space is created through descriptions, it is often the character himself or herself who describes how he or she is dressed. Bonifacio in Fernández’ Égloga o farsa del nacimiento, for example, proudly goes into a great amount of detail when describing his shepherd’s costuming. Such descriptions of costume help us to situate where these characters might be located. Directors, for example, can decide to neutralize “todos los elementos del drama que pudieran constituir marcas históricas” (Spang 218). Costuming, in this instance, would be more contemporary, and there might be little to no separation reflected between the time period in which the drama takes place and the time of the spectators. Directors could choose to ‘presentificar’ los elementos . . . en relación con acontecimientos del pasado o del futuro” (Spang 218). Characters’ costuming could reflect that of the heroes of Greek legends or the characters might wear “futuristic” vestments, while the action of the drama takes place in the contemporary time period of the spectators. Or, directors could choose a method of distancimiento whereby the costuming and hairstyles of characters might be contemporary, but the action of the drama is projected into the future or the past (Spang 219). What they wear and what objects they have with them pertaining to costuming can help us interpret whether or not these characters stay outdoors all the time, what their profession is, their social status, their identity, and their gender, and from what historical time period they come.
2.4 Gestures and Movement.

Often, characters simply point to a direction in which they wish to move, or they create the impression of traveling from place to place by singing and dancing. More importantly, just as costuming can indicate the dramatic space in which characters find themselves and help define their identities and social status, so too does this movement reflect these indications. The dramatic spaces and places of characters can contribute to certain activities pointing to signs of social identity. Pierre Guirard, who has studied the codes that govern social communication and signification, identifies four categories of such activity: protocols, rituals, fashions (discussed in the previous section on costuming), and games (cited in Aston and Savona 153). Protocols, such as salutes and introductions which might include bowing, help us to establish communication. If such activities were to be represented on stage, we might recognize which characters are part of a military order or are from another country. If a group of performers on stage were to enact a ritual, perhaps religious in nature, we would understand that those characters pertain to a particular community of individuals. Similarly, the games that characters might play on stage could indicate a specific social set of rules. All of these indications of identity within a society, realized in movement or gesture, can point back to places from which the characters originate. Thus, we conclude that the knight on stage carrying a shield comes from the court and the shepherds playing leap-frog in order to stay awake and watch their sheep, come from the countryside.
2.5 Positioning of Characters on Stage.

The positioning of characters on stage also helps to communicate a sense of the kinds of spaces in which they find themselves. The distance between actors in the theater creates space and meaning. Edward T. Hall, a sociologist and anthropologist, has studied the notion of "proxemics" to identify the amount of distance that people from the United States normally maintain in different spheres of socialization. His four categories of distances, often reflected in theatrical staging, include "intimate space" (six to eight inches between people), "personal space" (one and a half to four feet), "social space" (four to twelve feet) and "public space" (twelve to twenty-five or more) (116-125). Characters placed near one another in each others' personal space in a small room might give the impression of confinement. Or, a male character may always be found in social and public spaces while a female character may only be found in the personal and intimate spaces of a house. This arrangement could create dramatic spaces accessible to only one gender of the other in a theatrical performance.

2.6 The Interpretation of Some Functions of Dramatic Space.

We come, then, to the central question of how we, the spectators and readers of dramatic texts, interpret the creation and organization of space on stage. Anne Ubersfeld has argued that dramatic space is frequently presented in terms of oppositions. She says that when we read a theatrical text, in order to create a mental picture of the dramatic space we imagine on stage, we must take note of everything, including nouns and pronouns that refer to space as well as verbs and adverbs and references to the objects...
used (107). Once we have made these inventories, keeping in mind the context or space in which they are introduced, we must understand these elements as signs in opposition to other signs in the same or another space. We can further separate these oppositions into binary categories such as closed/open, high/low, circular/linear, depth/surface, continuous/broken, etc. The reader identifies the spaces in opposition with one another by listing characters and their signifying objects and organizing them according to the opposing characters (117).

One way of looking at space in terms of oppositions is to consider two functions of dramatic space which, as we will later see, characterize the works of Lucas Fernández. They are: 1) to serve as a desire for characters—a destination towards which they wish to travel or 2) to serve as an obstacle to that desire. Characters, in the course of a performance, can express a desire to be somewhere else. This desire or longing for another place is most evident in bourgeoisie theater where private, forbidden, illicit affairs between lovers become a public matter. Sometimes, the one desiring to leave is the woman who dares to flee her house in search of sexual freedom. Often, though, it is the man as uninvited guest who slips past the door of the house of the woman he desires.

These longings are what Una Chaudhuri, who studies Naturalistic theater, terms “desired displacements” whereby one wishes to leave a place and enter another unknown one. Thus, a character of Naturalistic theater might experience an “inadequacy of home, an exhilaration of exile, [a] new victimage of location, [a] new heroism of departure” (31). Yet, once the characters of Naturalistic theater leave one location, a counter-desire sets in: the longing for and nostalgia of “home” (49). Although Naturalistic theater is
filled with such examples, the binary opposition between leaving a place and staying there can be a part of any drama, especially those involving journeys, as characters are propelled towards a newly desired location.

Dramatic spaces and places, on the other hand, can be obstacles to a desire. Characters on stage, for instance, might be separated from one another or a place of desire by great distances to cross, walls, barriers, mountains, thick forests and so forth. In these instances, the obstacles confronting or surrounding the characters can symbolize their dissatisfaction with the place in which they find themselves, a dissatisfaction that Chaudhuri calls “geopathic disorder” (58). That is to say, when one’s identity is at odds with one’s surroundings, he or she may be prompted to move. For example, if characters in a dramatic work find themselves in a city setting overrun with opulence and falsity and other values and ideals contrary to the ones they desire, they may be prompted to look for another space, but find themselves hindered by locked doors and palace walls. In summary, when dramatic space functions as an obstacle to a desire, we assume that the character has already expressed dissatisfaction with his or her present place, formed a new object of desire, and been blocked by other spaces and places serving as obstacles in the journey towards the new location.

From the discussion of spaces in the theater, we have seen that there are many ways to conceive of space in the theater: from the outside appearance of buildings or physical location for the performance, to the inside of the dramatic space shaped by the imagination of the playwright, directors, spectators and performers. Theater space, stage space and dramatic space all have a function and are important to discovering meaning.
behind a performance on stage. Theater and stage space together, whatever shape they may take, help support the dramatic space which we willingly enter, surrounded by all the signs we interpret as they display themselves before us. What better way to see the manner in which such signs can be played out than in the wide, open, varied spaces Lucas Fernández allots for his countryside settings? Keeping in mind the principles of theater semiotics and this discussion of spaces in the theater, I will examine, in the next chapter, how our playwright creates a sense of the outdoors on stage. Such an examination requires us to venture into the places he claims for his characters of mountain, valley, hill and meadow.
CHAPTER 3
How Lucas Fernández Creates a Sense of the Outdoors on Stage

The sign of the outdoors and all that it encompasses in Fernández' works is composed of many individual signs that work to create varied images and dynamic settings that undergo change. In order to create a sense of the out-of-doors on stage, Fernández does not resort to any kind of elaborate, physical backdrop painting of the sort that is familiar in the theater of the seventeenth and eighteenth centuries. Rather, his characters describe, in dialogue, what they “see” and allow the audience to imagine these settings. In other words, he has his characters mention specific outdoor scenes and elements of nature and landscape through which they move in his works. Sometimes, as suggested in Chapter One, the presence of props on stage could indicate some of these settings, but for the most part they are created aurally. Thus, his dialogue contains references to hills, woods, thickets, fields, mountains, flowers, brambles, rocks, the earth, springs, valleys, cold weather, rain, trees, stars, the sky, high crags, the “four elements,” the sun and the moon. He also has the characters mention other indications of the rural setting in which they live and work including: the road on which the characters travel; rustic weapons (such as cudgels and clubs); local parentage and relatives’ professions, including blacksmithing, vineyard-keeping, shepherding; gifts of marriage such as thyme, a farmhouse, a barn and
so forth; animals such as birds, bears, wolves and sheep; references to hunting rabbits, hares and foxes; the names of towns in and around Salamanca; and rural gifts for Christ in the Nativity Plays. We will now turn to each of Fernández' works, secular and sacred, and in the order in which he wrote them, and determine in what theater space they would have been performed, what dramatic spaces are created and how they move and change. At the end of the chapter we will examine the sources that Lucas Fernández might have drawn upon in creating “space” and “place” for his works.

3.1 Spaces in the Works of Lucas Fernández.

*Comedia*

We recall from Lihani’s chronology of Fernández’ works that the *Comedia* was written in 1497 in the palace of the Dukes of Alba, coinciding with the wedding that same year of Juana, the second daughter of the Catholic Kings to Philip, Archduke of Flanders. Lihani speculates that it was also performed in 1501 on Corpus Christi day in Salamanca to celebrate the marriage of Catherine of Aragón to the Prince of Wales. In both cases, the context for the performance is a wedding. We can assume that even though the *Comedia* was, perhaps, performed in the streets of Salamanca in 1501, it was most likely originally conceived as a court play, that is to say, one staged in a relatively intimate room in which the Guests of Honor would gather. The dramatic action, however, takes place in the countryside as the characters ascend a mountain. They move
from the base of a modest mountain, to a thick wooded area and end up journeying to the top. In other words, there seem to be three distinct places through which the characters move outdoors.\(^6\)

At the beginning of the *Comedia* we have Bras Gil at the lowest point of the journey up the mountain. He is absolutely exhausted, having looked everywhere for his beloved Beringuella. In fact, he takes the time to re-trace his steps in order that the audience envision what he has endured:

He andado oy acossado
de cerro en selva, en montaña,
por ver dó se acuña
Veringuella y su ganado (9-12).

He states, quite clearly that he will know Beringuella when he sees her particular herd or flock. He is already painting her as part of the outdoor setting, but difficult to spot. He continues:

Ando y ando y ñunco paro,
como res que va perdida,
a mi mal ño allo guarida (17-19).

Now, he himself merges with the landscape, as a lost sheep, perhaps of her flock, still wandering and wishing to be called back. He is invoking a setting and placing himself and Beringuella in it in a desperate attempt to pull landscape/lost sheep/Beringuella/Bras Gil closer together:

Si me embosco en la [e]spessura,
ño puedo allá sosegar;
pues, si me vuelvo all llugar,

\(^6\) The fact that the *Comedia* took place in both an internal structure (the Court) and an external structure (the streets of Salamanca) says something about the flexibility of the dramatic spaces used in Fernández' dramas.
lluego me añubra ventura;
pues en prados y en verdura
toman me ciento mil teritos,
por los bosques pego gritos (25-31).

We imagine Bras Gil gesturing “allá” to the contrasting settings of thicket, meadow and
woods, unable to bring about Beringuella. Instead of a living, joyful presence in the
countryside, he becomes a “modorra borrega,” rotting in the very woods that only evoke
a memory and not a person.

Suddenly, he sees her:

Mas no sé quién bien ali,
¡O, si fuese Beringuella!
¿Si es ella, o ñ o es ella?
¡Ella, ella es! ¡juro a mi!
... Vengo me acá para ti (42-51).

He equates his happiness with her arrival, alerting the audience that she is about to step
on stage and materialize. He quite readily calls her near. At this moment, he proceeds to
tell her that he is in love with her, to which she responds:

Anda, vete, vete, Bras,
ño estés comigo en rizones;
tirte allá con tus zarzones (65-67).

Her voice and gestures would indicate to the audience that she wants Bras to move far out
of sight, thereby lengthening the space around her and distancing herself from him. She
even tells him to take his “zarzones” with him, an instrument of cattle and sheep herding
which he most likely has on stage. The fact that he carries this object indicates that he is in the process of performing his daily work. He reminds her that he is part of that land and has traversed time and space for her:

ándome lloco perdido
tras ti por todo el llugar (101-102).

He indicates, in other words, that there is an outdoor setting of the past consisting of mountains and forests traversed, that has led him to this scene of the present. Beringuella, however, insists that he just keep moving forward:

No estemos más aquí yuntos,
que los campos tienen ojos,
llenguas y orejas . . .
y montes mill varruntos (113-116).

For her, this space is dense and thick, not just with trees and hills, but crevices through which others could be spying. The setting surrounding her cleverly conceals, thus working as an accomplice to those who would want to spread any kind of dishonorable rumor about the two of them.

Yet, she does eventually take pity on Bras Gil, and her word to him is “chapada habra.” As a sign of her love, she gives Bras a piece of cloth which he says he values more than “vna res.” The reference to the “res” or cattle becomes a kind of indexical sign pointing to the space of the out-of-doors. It is at this point, after affirming their presence outside, together, that they decide to take up the road to his house: “Allá en somo, azia el espino” (208). Through Bras’ gesturing, the audience is invited to imagine the espino—a

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7 Canellada tells us that the “barzón” can be the ring of a yoke or a term indicating laziness (252).
kind of buckthorn—at the summit of the mountain where his home lies. Though the branches of the espino seem prickly and dangerous, they protect sweet fruit at the heart of which lies two harmoniously spherical centers. In the space protected by this shrub, Bras Gil will unite place and desire, now affirmed and shared by Beringuella.

The distance between their journey from the foot of the mountain to the summit shortens as they sing a villancico about “esta montaña,” the home of the espino “allá:”

En esta montaña
de gran hermosura
tomemos holgura.
Haremos cabaña
de rosas y flores,
en esta montaña
cercada de amores (217-223).

Yet, by the use of the future tense (“haremos”) we understand that the mountain-side dwelling is still further off. They can see it, though, encircled by the love they imagine for each other. The mountain of the villancico they sing, encompassed by the love they share, resembles the center at the heart of the fruit of the espino guarding the summit.

All is not perfect in this journey, however. An explicit stage direction tells us that Juan Benito, Beringuella’s grandfather, “entra de improviso.” He senses that his granddaughter is nearby and then glimpses her in the distance with a stranger. Beringuella also sees him, but thinks she and Bras Gil can still hide. The outdoor setting begins to change:

Be.—Comencemos a correr
por aquí entre aquestas breñas

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8 According to the Diccionario de la lengua española (Real academia española), the “espino” is described as “Arbolillo de la familia de las rosáceas, de cuatro o seis metros de altura, con ramas espinosas, hojas lampiñas y aserradas, flores blancas, olorosas, y en corimbo y fruto ovoide, revestido de piel tierna y rojiza que encierra una pulpa dulce y dos huesecillos casi esféricos.”
Beringuella’s use of deixis sets up distances between “aquestas” brambles and “aquellas” rocky outcroppings simultaneously “aquí” for the characters and “allí” for the spectators also imagining the scene. The brambles and rocks serve to simultaneously cover and protect the two lovers. The setting spontaneously appears out of their necessity to hide. The prickly leaves and jagged edges, however, are no match for Juan Benito’s searching skills. He sees Bras Gil and Beringuella right away:

Nadie nó me quitará
por agora esta vez,
que ramo de cachondiez
entre vosotros no está (258-261).

As if looking for the naked Adam and Eve, he accuses Bras Gil and Beringuella of dishonorable conduct. Beringuella is no longer the innocent shepherdess associated with her flock. Rather, she is “cabra / rabisca y sobollana” and he, a “llobo rabaz” (274-5, 282). In the sticky, prickly surroundings of the ensnaring plants and stones, they are caught in a trap. The setting that was to conceal them now reveals them to Juan Benito.

Bras, however, will not stand for Juan’s insults and lashes back at him verbally. He threatens to hit Juan with his cudgel, probably brandished in his hand at this moment. Juan decides to retaliate with his club, which he also carries to defend himself, most likely from wild animals in the wilderness. Their angry voices rise above the thickets, which catches the attention of Miguel Turrá, who happens to come by. He is there to settle the argument, but Bras will not let up as he threatens to take his shepherd’s staff and break it against Juan’s back.
Eventually, however, things are settled when Bras Gil is given the opportunity to expound upon his lineage. In the process, he links relatives and their professions (related to the land) with specific towns in Spain:

Nieto so yo de Pascual
y aun hijo de Gil Gilete,
sobrino de Juan Jarrete,
el que viue en Verrocal . . .
. . . Juan Xabato el sabidor,
Assienso y Mingo el pastor,
. . . Juan Cuajar el viñadero . . . (438-455).

Juan Benito, of course, is not so impressed with this “great” lineage that Bras Gil elaborates until Bras Gil speaks of his own mother:

Br.—Pues allá en Nauarredonda
Tengo mi madre senora.
Ju.—¿Allá viue? Br.—Allá mora.
Ju.—¿Y quién es? Br.—La del herrero.
Ju.—¡Dios, que estoy muy prazentero;
ello sea mucho en buen ora (460-466).

With “allá” Bras Gil gestures to the direction in which “Navarredonda” would lie. The mention of the specific town, would perhaps allow the audience members to mentally picture it. Within this space of “Navarredonda”—transported to the dramatic space—we imagine those whose professions deal with the rural landscape: the shepherd, the vineyard keeper, the blacksmith who fashions shoes for horses, mules and so forth.

Juan now proceeds to mention all that he will give the new couple who will be living “allá” in the countryside: thyme, a barn, a plough, yearlings, bulls, a cowbell, a bearded goat, a trough and straw. All the characters decide it is time to move on because it is
getting dark. As they travel, they will sing "vn cantar como serranos," reminding us once more that we are in a mountainous setting. The final villancico which they sing and dance is, indeed, bumpy:

Demos tortas y vaylemos
con gran gloria y gran plazer;
demos saltos y cantemos
hasta en tierra nos caer . . .

El cordojo que passamos
en plazer se nos voluiô . . .

Çapatetas arrojemos
repicadas por el cielo;
mill altibaxos peguemos
por acaronas del suelo (605-608, 626-629).

Energetically, they climb and step, up and down. Their dance will connect earth and sky of the wide, open outdoor space. They claim that they will leap into the air, dancing until they literally become dust of the earth, while their shoes—once linked to the ground—will reach skyward. They have traversed terrain "altibajo" and changed misfortune to fortune, progressing upward from the bottom of the mountain and venturing deeper into the woods, and ultimately, coming out relatively unscathed.

Diálogo para cantar

According to Lihani in 1497 Fernández composed his Diálogo para cantar in the palace of the Dukes of Alba. Later, that same year, a wedding took place between Princess Margaret of Austria and Prince John, son of the Catholic Kings. Perhaps the
Diálogo was presented for this marriage. If this is the case, the social context for this presentation is a wedding and the performance, again, probably took place at court.

We get the impression, nevertheless, from the song that the only characters involved in this Diálogo, Juan Pastor and Bras, are conversing in an outdoor setting. It is more difficult, however, to obtain a full picture of the setting because very few details are given about it. The audience is to focus, rather, on the bare space around the actors, filled by the words of their song, their gestures and their facial expressions. Indeed, Juan Pastor, rejected by his lover, communicates a barrenness and sparseness in the landscape while experiencing a more concrete loss—an emptiness—filled only for the moment by a friend who listens.

In the plot summary which precedes the play in Fernández’ princeps edition, we are told that the playwright composed the Diálogo based on the villancico “Quién te hizo Juan Pastor.” Canellada notes that this popular poem was widely circulated during the sixteenth century (103). Significantly, the following lines, not attributed to any speaker or character, appear as if an epigraph to the work:

¿Quién te hizo, Juan Pastor,
sin gasajo y sin plazer?
que alegre solias ser (1-3).

Is this to be sung by an off-stage voice? Does the song “float” onto stage before any character enters? Does it anticipate Bras’ opening lines reproduced here?

Solias andar guarnido
con entillas y agujetas
el capote y berbilletes
ya lo tienes aborrido.
Traes la vida en oluido
The presence of the "¿Quién te hizo . . .?" if not attributed to any one speaker and if sung before Bras enters, serves two purposes: 1) to underscore the barrenness of the outdoor scene to be faintly described throughout the play; and 2) to elicit a response and call Bras onto the stage.

Juan, of course, is already there, complaining in his miserable, love-sick state. We understand, at first, how he looks and what his gestures may be based on Bras' description:

no estés muerto, siendo viuo,
y siendo viuo, no estés mudo (20-21).

Yet, it is not until lines forty-six through fifty, that Bras finally asks Juan what is troubling him:

¿Y qué mal te trae a ti
tan triste y afligulado,
tan penoso y congojado,
que te haze andar ansi? (46-49).

In these lines, Bras draws our attention to the verb "andar" indicating that Juan is walking or going about in public looking forlorn. Juan explains that the fire of love burns so fervently inside him that it has consumed his strength:

Ando ya lleno de duelo,
todo me quemo y aburo.
de gasajo no me curo,
arrójeme por el suelo . . . (74-77).
With “ando,” we imagine him moving in a belabored fashion, leaning closer to the ground with each step, a ground or soil metaphorically scorched bare by the fire that continues to burn inside him.

The image of “fire” and burned ground now changes as Juan explores the roots of his pain. Love becomes poison:

Llegóse poco a poquillo
para mí, muy halagüeño,
prendiéme como en belén.
sin yo vello ni sentillo (95-98).

Love crept upon him like a narcotic plant he might have swallowed unknowingly, and the venomous plant of his surroundings causes his demise:

Ando siempre ya penoso
con pensamiento turbado,
y el cuerpo quasi pasmado
y el corazón congojoso . . . .

Los huesos y las canillas
se me hazen mill pedaços;
y caénseme los braços
y duélenme las costillas;
ni [e]n mis pies ni espinillas
no me puedo ya tener,
sin [n]el suelo me caer (102-115).

He is caught between “walking” and “falling” to the ground. This character’s body indicates the space surrounding it and the shepherd, Juan, is at the lowest point possible.
He ends up equating the destruction of his own body, which practically decomposes in his sorrow, with the “suelo” on which he lies. He has to look to the ground for support as the character and setting draw closer together.

Now, from this low point, Juan directs his sorrows to the vast wilderness beyond the ground on which he lies:

Trayo ya inficionadas
los ayres con mis sospiros,
y mis llantos doloridos
hazen sonar los collados.
Clamores acelerados
nunca dexo de hazer,
que dolor es de me ver (116-122).

The flames and the poison, eating away at the inside of Juan infect the air in the form of sounding laments amplified in the hills. All of nature and anyone who looks upon him, will know his sadness.

However, this is all we receive in terms of physical description of the surrounding space (and in terms of Juan’s fate). The Diálogo ends with Juan just on the verge of actually naming to Bras the shepherdess for whom he dies. The principal movement of the Diálogo seems to be a steady descent as Juan sinks lower and lower into melancholy. The primary space for the action is a smoldering, desert-like barrenness, with the promise of some sketchy hills far off in the distance.

Farsa o quasi comedia de la doncella

Once again the occasion for this play is the courtly wedding—the same wedding for which the Diálogo was performed, according to Lihani. As spectators, we find ourselves
once more in the intimate, elite interior performance space of the sala. The dramatic action of the play, however, seems to encompass at least three different outside scenes including a dark valley, local color of the countryside including its idyllic mountain dwelling, and a road on which the characters travel.

At the onset of the play, we find the Doncella desperately searching for her lost Cavallero. Note how she creates the impression of a frightful space around her:

¡Ay de mí, triste! ¿Qué haré
por aqueste escuro valle?
¡Ay de mi! ¿y a dónde yré?
¡Dó buscaré
al mi señor, que le halle?
Miro y miro y no le veo (1-6).

This surrounding outdoor space seems to be empty, for the valley she encounters is absolutely dark. She uses the demonstrative adjective “aqueste” and most likely gestures to the area around her. The verb “miro” alerts the audience to her purpose in being there alone: she has lost her honor to the Cavallero for whom she has pledged her undying love. The audience, in a sense, is transported to the immediacy of her desperate situation and called to participate in her search. Only her body, voice and gestures are defined by the space around her that is anything but comforting.

Quickly, this space is filled by the presence of a shepherd who, as we later discover, lives high above the valley in the mountains, giving him a point of observation that can alert him of possible danger—or opportunity. He begins the Farsa then, in a place of
elevation and brings himself down from the mountain to greet the *Doncella* who has entered, in a sense, his territory. The *Doncella* asks him, pleadingly, if he has seen her *Cavallero*. His response: No, and it does not matter because:

¿Vos no oteáys bien mi hato? (51)

Of course, he probably gestures to the flock of sheep he has with him—all the while insinuating that he is a handsome, successful suitor of the countryside.

Finding herself in rather unfamiliar territory, the *Doncella* calls upon the stories of Greek mythology for support:

¡O, muy noble reyna Dido!  
Ya creo tu mala suerte,  
pues, con dolor muy crescido  
y muy subido  
diste a ti misma la muerte (91-95).

According to Virgil’s *Aenid*, Aeneas travels to Africa and witnesses the construction of the city of Carthage. There, he meets Dido and the two consummate their relationship in a cave. Dido, from this point forward, considers Aeneas to be her husband. However, Aeneas is called to Italy and leaves, crossing the ocean in his newly repaired ship. In rage and desperation, Dido burns everything that reminds her of Aeneas and she, herself, leaps into the pyre. By mentioning this story, the *Doncella* identifies with the Reina Dido and her legend which incorporates the spaces of the cave, the sea and destruction.

The *Doncella* continues to elaborate stories associated with honorable women of varied settings: Margarona of Napolés encloses herself in a convent when her beloved Ricardo dies. Danes who, in the *Doncella*’s version of the story, is the daughter of the god of the vastly flowing rivers of Greek mythology, flees to an island to protect her
newborn son. She is imprisoned there for refusing to marry the local king. Finally Lucretia of Rome sat in her room, weaving and waiting for her husband to return from war. When she was raped, she killed herself and wrote to her father and husband to avenge her death. The Doncella, in other words, mentions, in the space of the dark valley, women whose settings include landscapes and images of islands and exotic countries and water.

The shepherd, in turn, evokes a few images of his own. He tells the Doncella—even though he just met her—he is dying of love for her. Incredulous, she wonders whether such a courtly concept as love could reach “acá,” extending “su poder entre pastores?” He answers that yes, indeed, love enters the countryside. In fact, the blacksmith, just last year, threw himself into a freshwater spring—his body permanently deformed from the fall—because he was crazy with love. This particular image represents a kind of breaking point for the Doncella: Is anything sacred? Is any space ever free of love’s wrath?

Ya no ay cerro, ya no ay llano,
ni castillo, no montaña,
ni cabaña,
que amor no tenga en su mano (240-243).

The Pastor, in a more concrete, vulgar fashion adds to the Doncella’s list of spaces:

Los viejos aman las moças;
los moços aman las viejas;
por las breñas, por las broças,
por las choças (244-247).
By naming these outdoor elements of hills, woods and mountains the two characters underscore their outside setting—reminding the audience where they are and offering some “local color.”

The *Pastor* now insists that the *Doncella* come live with him. He describes his mountain-side dwelling as a safe, protected, nearby space:

Aquí vos podéys estar  
comigo en esta montaña;  
en mi cabaña,  
si queréis, podéys morar (330-333).

It is the “aqui,” however with which the *Doncella* has a problem:

Ya no es para mí morada  
si no fuere de tristura . . . .  
Mi casa, la sepultura;  
de sollozos mi manjar;  
mi beber lágrimas viutas,  
las esquiuas  
fieras me han d[e] acompanhar.

Mis cabellos crecerán  
y serán mi vestidura;  
mis pies se endurecerán,  
y hollarán  
por peñas y tierra dura.  
Los graznidos de las aues  
con los gritos que yo daré,  
gozaré  
por cantos dulces, suabes.

De los ossos sus bramidos  
será ya mi melodia.  
De los lobos aullidos  
muy crecidos  
será mi dulce armonía.  
Montes, montañas, boscajes  
secarse han con mi pesar,  
y, sin dudar,  
espantaré a los salbajes.

81
Las fuentes dulces, sabrosas,
darán agua de amorgor;
las flores y frescas rosas,
olorosas,
no ternán color ni olor.
Y en señal de mi gran luto,
los verdes sotos y prados
y cerrados
ternán su frescor corruto (343-369).

Between the two of them, we understand a little better the immediate setting in which they find themselves. For the Pastor, it is somewhat idyllic. For the Doncella it is rough and wild and if she were to become a part of it, she would, in a sense, wreak havoc. Her own body would become calloused and worn from treading on rocks, and in her view this space is closer to death. Hers is an Ovidian lament in which every place she passes in all of nature loses its color in empathy for her dishonor.

Still trying to lighten her mood, the Pastor invites her, for a second time, to come to his home, which he insists in very nearby:

Vámonos a mi majada,
que está en somo esta floresta . . . . 
Daros he priscos, vellotas,
madroníos, ñuezes, manças,
y auellanas . . . . 

Dar vos he bien sé yo qué;
una pássara pintada
y un estorniño os daré,
y en buena fé
vna llebrata preñada (388-401).
In this mountain and in this forest, he will offer her every bucolic gift ever imagined from the fecundity of the earth. Furthermore, in a final effort to bring her closer to this ripening, budding countryside, he offers her a pregnant hare (in “buena fé”) in this space that perpetually reproduces life.

At this very moment, however, the Cavallero enters. With his entrance the countryside in which the Pastor has taken so much pride, is belittled. The Pastor argues with the Cavallero, and the two fight a bitter fight. At one point the Pastor tells the Cavallero to get where he belongs: with the flock of animals the Pastor shepherds along. An explicit stage direction tells us that the Cavallero takes his sword and breaks it over the back of the Pastor. Finally, the Cavallero wins the upper hand by telling the Pastor to just stay where he belongs: with sheep. When the Pastor eventually realizes that he has lost at love, he begins to weep and the Cavallero takes pity on him. Suddenly, the Cavallero comes to respect the shepherd’s expert knowledge of the countryside and asks him to lead them to the road. The Pastor sings of the torments of love that passes “entre’estos boscajes / y entre estas bestias saluajes” (534-5). The final setting for this tyrannical love is right there and then on the road that the characters walk,

Por suyos nos sometamos
debaxo su poderio,. . . (627-628).

Farsa o quasi comedia del soldado

This particular play may have been presented as early as 1499, when Lucas Fernández was serving as the cantor of the Cathedral in Salamanca. That is not to say that he would have ceased by then to visit noble patrons in the courtly setting to present
his theatrical works. Indeed, this drama seems to have the feel of a wedding play. What we know for certain, however, is that it was presented during Corpus Christi day in 1503 and for the first time. Wherever it was performed, in the court or in or around the Cathedral of Salamanca, the action proceeds through a number of outdoor spaces, from the low-lying ground of the meadow, to local pastoral scenes and towns of Salamanca, to the threshold of Antona’s property, where she “weds” Pravos. The outdoor setting extends itself in invitation to the audience members viewing the performance.

At the beginning of the play we find Pravos the shepherd in the same predicament as Juan Pastor in the Diálogo para cantar: his body “decomposing” as he pines for his Love:

Traygo cáydos los braços,
contino me vo arrojando
y rellanado,
qu’el cuerpo se m[e] az pedaços (27-30).

He continues to elaborate his pitiful condition in the out-of-doors as love:

Haz al hombre andar perdido
y embauido
por cerros y carrascales,
medio muerto y desbalido,
y aflegido
con terrerías mortales (35-40).

This shepherd tells us that Love makes him walk and drags him through hills and sturdy, ever-green oaks of the encina kind. These briefly mentioned “ceros” and “carrascales” take on a stronger presence as he calls to the nature around him:

¡O montes, valles y ceros!
¡O prados, ríos y fuentes!
perdidas tengo las mientes
ni sé de cabras ni perros
ouejas y corderitos,
y cabritos . . . (51-56).

We imagine Pravos surrounded by these sylvan distractions of river and vale. He most likely directs his voice and gestures to these benevolent listeners of the anguished, tormented lover. For the moment, he has disregarded his responsibilities as a shepherder, linked in profession to the land through his livestock that are his livelihood.

This space of the outdoors is further defined by an explicit stage direction that tells Pravos to sit on the ground as he reaches the lowest point of his lament:

Quiérome aquí rellanar,
por perllotrar bien mi pena
de enxelcos perhundos llena (71-73).

The “aqui” of his action brings immediacy to his sorrowful situation and reinforces the image of his opening lines that speak of his body breaking apart from love. The audience is brought into the presence of the lamenting shepherd. A little while later, a soldier enters and further defines the space in which he finds the anguished Pravos:

A, zagal, digo, ouejero,
¿Qué hazes ay rellanado,
tendido en aquese prado,
lanudo, xeta grosero? (101-104)

He clarifies that Pravos is actually stretched out on the meadow, voicing his complaints, “aquese” serving as a deictic to direct the audience’s attention to this surrounding.

Again, as in the Farsa de la doncella, the courtly figure of the soldier who has entered Pravos’ territory, cannot believe that a refined concept of “love” could reach this far into the “wilderness”:

85
¿De amores tan mal te sientes
en estas brauas montañas,
entre peñas y cabañas,
no conversando con gentes? (141-144)

The "brauas montañas" and the "peñas" and a few scattered "cabañas" that the Soldado mentions give the impression that Pravos' outdoor surroundings are isolated and brutal.

However, these outdoor spaces are not so "isolated" for Pravos who evokes the settings populated by other pastoral lovers by mentioning their famous stories. For instance, he mentions Fileno and Zafira of the thirteenth eclogue of Juan del Encina's second Cancionero. For Fileno, the countryside and his fellow shepherds offer no resolution to the problem of unrequited love. In desperation—much like Pravos—he calls out to the wilderness around him:

¡O montes, o valles, o sierra, o llanos
o bosques, o prados, o ríos,
o yerbas, o flores, o frescos rociós,
o casas, o cuevas, o ninfas, o faunos,
o fieras raviosas, o cuerpos humanos,
o moradores del cielo supremo,
o ánimales tristes que estás nel infierno,
oyd mis dolores si son soberanos (74-80).

However, unlike Pravos, as we can see, Fileno combines the mountains and prairies with the nymphs and beasts of mythology, the setting extending beyond the immediate and into a classical past. In the end, he kills himself, unable to find harmony in this world.

Pravos also mentions Pelayo of the eleventh eclogue in Encina's second Cancionero.

The shepherd Pelayo, much like Juan Pastor and Pravos himself, lies on the ground,

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9 Rosalie Gimeno, Juan del Encina: Teatro: Segunda producción dramática.
conquered by the allegorical figure “Amor,” who has knocked him unconscious. Despite the fact that his two shepherd friends try to help him, they decide that their rustic knowledge of love is no good, and so they ask for the help of a squire.

In addition to Pelayo, Pravos mentions two of Fernández’ previous characters: Bras Gil and Beringuella. Furthermore, he evokes a countryside setting in mentioning one more of Encina’s characters: Cristino of the twelfth eclogue of the second Cancionero. In this eclogue, Cristino views his life of herding sheep and participating in laughing, dancing and drinking as unfulfilling. He aspires, therefore, to lead a life up in the mountains as a hermit. His friend, Justino, along with the allegorical figure of Love (and the help of a nymph) tempt Cristino in order that he leave his life as a hermit. He is forced to return to the pastoral life, and while his friends rejoice that Cristino is over his arrogance, and even though Cristino has found love, he is still not satisfied.

Fernández’ Pravos brings those other dramatic surroundings to the forefront of the present dramatic space by mentioning their “bosques” and “fuentes” and their “suelo,” “montes,” “cuestas,” “cumbres” and “hatos.” The Soldado, however, does not want to know about these other literary spaces of outdoor settings. Rather, he wants to know more about Pravos—specifically where he is from. Pravos tells us, quite concretely, that he is Pravos de Carrascal, a geographic location that, according to Canellada, lies between Ledesma and Salamanca (257-8). In a sense, this whole new setting is placed before the audience.
The Soldado now tries to comfort the shepherd, drawing upon his knowledge of rural spaces:

So.—La luna llena y cresciña
    ¿no l’as visto ser menguada?
La nieue fria y elada
    ¿no l’as visto derretida? . . .
    ¿y al toro brauq en melena?
    ¿y a lo verde seco ser?
    Ansi, a mi ver,
    podrá ser gloria tu pena (261-270).

The shepherd Pravos answers according to his experience in the countryside:

La verga nueva del robre
muy fácilmente es torcida,
mas desqu’es viga cresciña,
ño ay fuerça que la desdobre (271-274).

Jointly the shepherd and the soldier, by naming these images from the out-of-doors, bring the setting closer to the imagination of the audience.

With the entrance of Pascual, Pravos' friend, the presence of the outdoors takes on an even more local color. When he realizes that Pravos is wounded and greatly suffering, he innocently assumes that Pravos is afflicted by a physical pain—one that can be healed with natural remedies such as lilacs, marshmallow, radishes, and narcotic and medicinal herbs. When the Soldado calls Pascual an idiot and tells him that Pravos is suffering from love, Pascual tries to connect the abstract concept of "love" with some kind of local experience he knows well, for instance, "... en la montaña, / ogaño [el amor] a un pastor hirió" (392-393). For Pascual, the ridiculous force of love only strikes in the remote regions of the mountain—not here, in the "prado"—although both are intimately connected.
Pascual’s pride in his rural meadow and mountain comes through in the attacks he makes on the Soldado—accusing him of stealing all the shepherdesses “por toda la serranía.” He then warns him that he must not “tocar / las zagalas de serranos” (477-8). The two rivals break into a fight and threaten to hit one another. Pravos, however, makes them embrace and resolve their differences before this happens.

Yet, there is still the unresolved matter of Pravos’ love. Pascual tries to remind him that he is the best shepherd in all the land:

No hauía en toda esta tierra,  
ni en la Sierra,  
zagal más regozijado,  
soncas qu’el amor destierra  
y da guerra  
al que l’es aficionado (694-699).

Pascual, here, puts his emphasis on “esta tierra,” the immediate land around him to which he rightfully belongs. “Love” is trying to exile him from his “natural” setting. Therefore, the Soldado and Pascual encourage him to move on his own—to go to Antona, the one for whom he pines—and ask her to marry him.

Antona, as well, is identified with a specific space—one that Pravos just happens to invade. She is, as he tells us, Antona de Doñinos. Doñinos is another town just outside Salamanca. One evening he saw her “entre los linos / sin padrinos,” and since then he has not been himself. Pascual, curiously enough, knows this space of Antona’s dwelling well and will take Pravos directly to her. Pravos, of course, wants to leave right away and it appears that the following lines allow the characters enough time to converse and walk the route to Antona’s house:
Pas.—Paso, paso, ¡por tu vida!
   ten medida,
   no des tales salteones.
Pr.—Es me ya grolia venida,
   tan crescida,
   que me sal a borbellones.
Pas.—y aun yo te digo, en verdá,
   que allí cerca haz su majada.
Pr.—¿Allí está la enteñada?
     pues corre, llámala acá (732-743).

Through the deictics of “allí” and “acá” and the mentioning of “cerca” and “enterriada” the characters convey the fact that they are just outside her rustic home.

Once these men, who have, in a sense, trespassed onto Antona’s property, convince her to marry Pravos, Pascual performs the mock ceremony outside. The mock ceremony having been completed, Pravos then announces that the legitimate wedding should be made public:

Pr.—De todos los rededores,
   los pastores
   vendrán a tomar barbeza;
   y la gayta y bayladores,
   los mejores,
   vendrán todos sin pereza (874-879).

We imagine that Pravos gestures to the audience to participate in the dance as one of the “pastores” of “todos los rededores.” All are invited to enter the outdoors and take part in the rustic celebration.

Égloga o farsa del nascimento

Lihani conjectures that the Égloga o farsa del nascimento was presented in the Old Cathedral in Salamanca in the year 1500. The main chapel in the Cathedral perhaps
served as the theatrical space for the performance. We find ourselves, then, in an interior space of the impressive capilla mayor, fashioned in Romanesque-gothic style. This space would have been where the audience watched the performance. However, the audience would have had to imagine outdoor spaces described by the characters including specific towns in Spain, classical and scriptural landscapes and the road to Bethlehem.

Bonifacio the shepherd begins the play by boasting of his great fortune and abilities as a shepherd. He places his emphasis on the intimate geographic space around him:

\[
\text{\textit{No ay zagal tan quellotrido}}
\]
\[
\text{en esta tierra,}
\]
\[
\text{tan sabionda ni entendido,}
\]
\[
\text{tan loçano y tan garrido,}
\]
\[
aunque vayan a la sierra (16-20).}
\]

In his mind, his fame reaches the ears of everyone in this land and they will find no other like him, even if they go as far as the mountains. “This land,” in other words, includes his immediate surroundings and by extension, those of the audience as well. The “mountains” are far beyond this space, which seems to be a more low-lying area. A few lines later, he clarifies exactly what he means by this space: It is somewhere between Val de Villoria, which is near the Sierra in Salamanca according to Canellada, and Alumuña (345-6).

Next, Bonifacio more clearly places himself within this local, geographic space by describing to the audience his shepherd’s costume:

\[
\text{Tengo jubón de frolete,}
\]
\[
\text{sayo de cestrepicote,}
\]
\[
\text{tengo cinto y cauiñete,}
\]
\[
\text{caperuça de ferrete,}
\]
\[
\text{de sayal vn buen capote,}
\]
\[
\text{fedegosa y dos çurriones,}
\]

91
y cayado,  
llugas, pañicos, calçones,  
d’estopa dos camisones  
¡So gran pastor de ganado! (51-60)

He probably gestures to each specific article of clothing as he details its fabrics and uses.
In other words, he is a “man of the outdoors,” and we sense in his tone that it is his right and duty to be there.

Gil, another shepherd, however, enters and reproaches Bonifacio for being so boastful. The two argue over who is better at doing certain things. In the process, they mention mythological legends, incorporated in dialogue. For instance, Bonifacio claims that he is the greatest wrestler who ever lived. Gil retorts that Hercules, in killing Antaeus, was much better. According to this legend, Antaeus was a giant whose father was Neptune and whose mother was none other than Earth. Antaeus fought with Hercules and was losing strength. In order to regain his power, he had to return to Earth and when he did so, he was vulnerable to Hercules’ fatal attack. Gil seems to hint that Antaeus’ strength and pride in the Earth, turned out to be his weakness. Furthermore, Bonifacio, in Gil’s opinion, seems to be just as arrogant as Absalom who revolted against his own father. Later, while in a battle in the forest, Absalom’s horse got caught in the branch of a tree, leaving Absalom open to attack. Gil insinuates that much like Absalom, Bonifacio is caught up in his self-glory in dominating the land. Bonifacio, however,
insists that all he says is true and furthermore, he is very lucky in love. Gil responds by reminding Bonifacio of Narcissus, associated with the mythical mirror-waters by which he fell in love with his own image and drowned.

Bonifacio, of course, will not give up. He wishes to establish himself as a great dominator of animals and land and the space around him:

Sé armor yo mill armandijas, ñagaças, llazos, cegeras, mill llagartos, llagartijas tomo, y otras sauandijas, cuerbos, pássaras trugueras, conejos y llebrastillas, y en la llosa me caen mill passarillas . . . y aun derraué vna raposa (111-120).

As we can observe, he emphasizes the word “mill,” indicating that he repeats the hunt many times with much skill. Rather than being caught in Absalom’s tree, he sets the traps.

Gil, however, wants further clarification as to where, exactly, Bonifacio is from. Bonifacio replies that his is originally from Rubiales, a city beyond the outskirts of Salamanca. Bonifacio is especially proud that his mother lives in the hermitage of San Bricio. This “hermitage” as Gil describes it though, seems to be more of a residence for a Celestina-type, which is what Bonifacio’s mother turns out to be. The self-righteous Gil, on the other hand, comes from “vn terruíño,” extending from the line of Adam, implying a common, less illustrious beginning shared by all.
At this point, Gil abruptly decides that he needs a nap beneath the carrasco or small oak. When Bonifacio tells him not to go—implying that the carrasco is either off stage or on the other side of the performance space—Gil replies:

Pues aquí me arrojaré
y amajadaré de grado (224-5).

Bonifacio cannot believe that Gil will do such an irresponsible thing as to lower himself to the ground in slumber and allow the sheep to be stolen by a wolf. Bonifacio, as a more responsible shepherd, uses his instincts to stay alert at all times and to be on the outlook for storms and perhaps predators in nature. Through Bonifacio’s warning to Gil, the audience is reminded of the rural setting befitting to these characters’ profession.

Next, Macario, the hermit enters the scene. Upon his entrance, Macario indicates that he is from the hermitage of San Ginés, named after the Roman actor who was miraculously converted to Christianity when he played the role of Christ on stage before the emperor Diocletian. Macario’s presence in the outdoor setting and his association with San Ginés seem to form a deictic pointing to the synthesis of sacredness/theater/out-of-doors. He enters the out-of-doors in pilgrimage and the origin of his journey is the hermitage of the patron saint of the theater. The theater enters the out-of-doors, blessed by the saint whom Macario follows. Macario comes looking for the road to the Manger, and he asks quizzically:

¿Dó va el camino?
¿Por acá, o por allá?
Por caridad me mostrá
que con la noche no atino (267-270).
Here he indicates both that he is traveling and that it is night. Eventually, he is able to tell the shepherds that Christ was born and that he needs to visit the Manger.

While the shepherds seem somewhat interested in Macario's explanation of Jesus' Incarnation, they are not entirely convinced altogether of the news of Christ's birth until Marcelo, another shepherd arrives. Off-stage, he has seen an angel who told him the Good News. Marcelo, unlike Macario, does not focus on the theologically technical term of "Incarnation." Rather, he turns his attention to Mary's virginity in the conception of Jesus, which seems more interesting to the other shepherds. In Marcelo's story, he also tells of Christ's lineage, mentioning the spaces and places of Scripture, as if Christ tumbles down to earth from its pages. Christ becomes, in Marcelo's words, the "amador de su grey" on this earth, born beneath the stars.

In a moment of prophecy, Macario the hermit becomes the tremulous earth—joyfully shaken by the event of Christ's birth:

Rompan, rómpanse mis venas
y riésguense mis entrañas
con plazer . . . .
Buéluase mi voz de hierro,
y dé pregón . . . .

Buéluanse mis ojos fuentes,
biertan agua de alegria.
Mis cabellos y mis dientes
buéluanse en lenguas prudentes,
den gloria a Dios [eneste] día.
Mis miembros enuejecidos,

ya cansados,
muestren gozos muy crecidos (431-448).
In Macario, flesh and bone—in imitation of an earthly, cataclysmic event—burst apart while his veins, as if waters of the rivers and oceans, carry forth his joy. His entire body, in union with the earth and nature of which he forms a part, rejoices. In reverence of this moment, an explicit stage direction instructs the actors to do the following:

_Aquí se han de fincar de rodillas todos quarto_  
y _cantar en canto de órgano:_

Et homo factum est; et homo factum est; et homo factum est.

While they all lower themselves to the ground in the outdoor place of the action, they probably extend an invitation to the audience members to kneel as well within the theater space of the Cathedral, now made one with the dramatic space.

We assume that Macario, Gil, Marcelo and Bonifacio rise to their feet to continue the rest of the play. They pick up the story of Jesus' birth with questions about Mary's lineage. They want to know, for instance, what land she came from and to whom she belonged. At this point, Fernández' characters perform a kind of litany to Mary. She is compared to an enclosed garden, the star upon the ocean, and the whitest of lilies. Thus are connected the textual spaces of Scripture and the liturgical space of Mass with the pastoral space of the shepherds evoked on stage.

Yet, Bethlehem, where Christ is born, lies somewhere off stage and only Marcelo has seen the Manger. Bonifacio, Macario and Gil absolutely cannot contain themselves—they all want to travel to the Manger, bearing gifts consisting of the very same attire in which we saw Bonifacio dressed at the beginning of the play. That is to say, they will dress Jesus as the Shepherd/King/Ruler of the land.
The final outdoor space that they indicate, then, is the road to the Manger—the one that leads “off-stage.” They sing as they go, emphasizing in a villancico that the Word is made Flesh and that the day is nearing as light dawns upon the road, and perhaps on the performance space of the Cathedral as well:

Ést’es el Dios de Dios ver.  
Ést’es lumbre de la lumbre,  
que quita la seruidumbre  
agora hecho cordero (626-629).

Auto o farsa del nacimiento

Lihani conjectures that in 1501, the year following the performance of the Égloga o farsa del nacimiento, and in the same space of the Old Cathedral of Salamanca, Lucas Fernández presented the Auto o farsa del nacimiento. The action of this nativity play traverses at least three outdoor settings including a meadow, a kind of cliff-valley combination and the road to Bethlehem and back.

From the beginning of the play, we get the impression that Pascual the shepherd is on some kind of hill or mountain, complaining about the miserable weather he encounters there:

¡Hora! Muy huerte llentio  
haze aquesta madrugada.  
¡Rabia! ¡y quán terrible elada!  
¡Juro a mi que haze gran fri!  
El ganado mamantio  
cuydo que se ha de perder  
si no le echan a pascer  
allá ayuso, allende al río,  
en algún prado valdio (1-9).
We note here that it is a cold morning and that in the interest of protecting his animals, Pascual decides to descend "allá, "ayuso" to the river below, which happens to be near an uncultivated meadow. The sun is beginning to show itself and Pascual is getting hungry, so he tells us:

He aquí yesca y pedrenal,
quiero hazer chapada lumbre (37-38).

He takes the kindling and the rock, which he probably carries with him and makes a fire. Wishing to share his food and some conversation, he tells us that he is about to call over his friend, Lloreynte:

... allí tras el otero
y allí suele él apriscar
su ganado, sin dudar (50-54).

The presence of the "otero" or lone hill dominating the meadow has a purpose here as it helps in foreshadowing the introduction of the new character, Lloreynte. Not yet seen by the audience, Lloreynte has been fast asleep beneath the otero's sinister protection which allows him to let his sheep go unguarded. Pascual, recognizing the danger, pulls the sleepy Lloreynte to his feet and brings him before the audience.

After they exchange an initial greeting, they begin to ask each other how their respective flocks are doing. Pascual notices that his animals seem a bit "spirited" this particular night. Pascual and Lloreynte also indicate the stars around them:

Llo.—Mirá, mirá bien, moçeulo,
las rellumbrantes estrellas.
¡Juri a mí! Que están muy bellas;
acá dan luz en el suelo
para apartarnos recelo (140144).
Next, the two shepherds begin to comment on the whole atmosphere of this outdoor setting that they experience at this hour in the transition between day and night:

Pa.— . . Las aues muestran plazer
    con su muy dulce cantar.
Llo.— y animales con bramar,
    los campos con sus olores,
    como que touiessen flores,
    los ayres en sossegar,
    mas no que dexe d’elar (147-152).

Something has changed, then, in this setting which spreads out around them and ceases to be cold and dark. They decide, however, to disregard these changes for now and play a game of *chueca*.

Suddenly, right in the middle of the game, Juan del Collado appears—high atop a cliff—and announces that he has great news. The dangerous height from which Juan precariously teeters is conveyed in this manner in the dialogue:

Ju.— ¡Aua! Que quiero saltar.
Llo.— No saltes.
Juan.— ¡Miafé! ¡Si quiero!
Pa.— No saltes, qu’està muy alto.
J.— Recógeme allá, que salto (216-220).

Pascual and Lloreynte probably position themselves around the cliff, hopelessly gesturing and trying to convince Juan not to jump. Finally, Juan asks:

Pues, ¿por dónde descendiré?
Pa.— Por acá, por acá ayuso . . .
    Ven, que yo te mostraré.
    Vaxa por el prado llano,
    y toma a mano y dexa a mano.
Ju.— Ya, ya, ya, que bien sabré.
    Bien cuyo do que acertaré.
Pa.— ¡Pues, no acertas!
J.— Ya é acertado.
Pascual, particularly, takes the initiative in helping Juan down from the cliff, giving him verbal cues, and telling him where to put his hands. In no time at all, Juan descends to the meadow and ends up behind Pascual and Llorente, who probably have to turn around to see him.

Juan proceeds to tell them that he saw and heard something that aroused great fear and wonder in him. Pascual and Llorente are hoping he had some kind of interesting adventure, such as an encounter with an enchanted serpent or a devil/monster. He says, rather, that he heard a song. Llorente and Pascual, very much in tune with their surroundings, tell him it was probably a sound he has heard before, in nature, such as crickets or a rooster or the cry of a wolf. They are, in fact, disappointed and unbelieving when Juan tells them he heard the angel of the Lord, not long ago, while he was putting his sheep into the sheepfold. He was told that Christ had been born and he tries to impress upon the others that the Creator of all living things is created and that all living things bow to Him:

O, toscoshoscos campestres,
que ya las bestias siluestres
de rodillas se han hincado (317-320).

Something now seems familiar to Llorente and Pascual. They begin to remember their surroundings, how they seemed to glow with light and how they sensed something different in their animals earlier. Juan affirms:

Todo el mundo lo sintió.
La tierra, los elementos,
In other words, these shepherds start to make sense of the signs around them, and they explain them to the audience viewing the performance.

At this point, Juan begins to specify the places and elements of nature and scripture with which Christ is connected. He first of all mentions that He was born in Bethlehem and that all the prophets of the Old Testament had foretold his birth, including the “profeta desterrado” who wrote in the barrenness of the desert. Juan then proceeds to tell us that Christ comes as a river, and Lloreynte affirms that earlier, it had indeed rained.

For the first time, Juan utters the sacredness of his name—Jesus—and all decide to kneel:

Pa.—Con prazer todo me enrillas.
Hinquémosle de rodillas.
J.—Hinquemos con deuocion (404-406).

All in the audience are most likely invited to kneel with the shepherds in the space that they share.

Suddenly, Pedro Picado bursts onto the scene with a whole new perspective:

He estado casi embabido
mirando que van volando
zagales y van cantando
por en somo del exido (424-427).

The horizon of this outdoor space—seen from a distance by Pedro Picado—contained angels according to Juan’s earlier explanation. Lloreynte is now convinced that they must go to Bethlehem to see not only the new-born King, but his mother as well, the rod
of Jesse, the star upon the ocean. The shepherds are also interested in Jesus’ roots, particularly the city of Nazareth which they seem to “know.” These characters, in other words, appear to be acquainted with Israel.

As they set out on their journey to Bethlehem, the shepherds decide to bring rustic gifts including a duck, a goat, a lamb, a bird, milk and nuts. Their gifts, song and dancing emphasize a sacredness in their surrounding earthy, rustic countryside. They call on Minguillo to help them sing a song as they journey without stopping. They say in their villancico that they will sing and dance “Hasta hazemos mill pedaços” and then fall to the earth. They reinforce, in song, the simultaneously divine and human nature of Jesus and their dance moves heavenward in leaping and earthbound in landing back down. The second villancico is “para se slair cantando / y baylando,” according to an explicit stage direction. In other words, somewhere “off-stage” the shepherds have already seen the Manger:

—Vimos a Maria
muy noble donzella . . . (589-590).

Again the shepherds make clear the connection between God and humankind, as they recount how they physically drew near to the crib of the God who was born beneath their earthly skies.

Auto de la pasión

The Auto de la pasión, according to Lihani, was finished in 1503 and probably performed in the Old Cathedral of Salamanca for Corpus Christi day. Recently, however, Hermenegildo has presented convincing evidence that it might have originally been
presented before a courtly Portuguese audience. In either case, the kinds of theatrical props called for in Fernández’ *Auto*, as we shall soon see, would probably require liturgical space—whether in the Cathedral or in a chapel of a palace. The action of the play, however, probably takes place along a road and culminates in a “pilgrimage” to see the tomb where Christ was buried. Like the *Diálogo para cantar* we are only faintly reminded of the natural, outdoor setting through which the road passes. This is, indeed, a rather bare space which serves to draw our attention to the events of Christ’s death while the song and gestures of the characters, who are saints and prophets, inspire a sense of devotion on the part of the spectators.

San Pedro begins the *Auto* in semi-juglaresque style, inviting the audience (and perhaps all of nature since he is outdoors and alone at this point) to hear his story:

> Oyd mi boz dolorosa,  
> oyd los biujentes del mundo,  
> oyd la passión rabiosa  
> que en su humanidad preciosa  
> sufre nuestro Dios jocundo (1-5).

He calls, then, to the “biujentes del mundo,” as if surrounded by lonely mountainous and tree-filled settings. San Pedro clarifies that he is, or deserves to be, alone in the wilderness:

> Será ya mi habitación  
> en los campos despoblados . . . .  
> y estaré  
> siempre en la tierra de hinojos (21-30).
He identifies with this space of exile and will “dress the part” as a kneeling penitent, scourging himself and shedding tears. He is, in other words, on pilgrimage in order to make up for denying Christ.

In fact, he is very much aware of his surroundings, reading in nature the signs and prophecies of Christ’s fate:

¡O gallo sabio, prudente,
quán presto me despertaste! (46-47)

The *gallo* here is “wise”—the kindly spirit of the wisdom of Solomon speaking in the out-of-doors—prompting Pedro to set things right. And, these signs of prophecy in nature are everywhere as Dionisios, the astrologer from far-off Athens, attests as he learns the news that Christ is sentenced to death:

Por esso el Sol ha mostrado
oy gran luto dolorido.
Tambié̊n la tierra ha temblado,
y ha estado
el mundo cierto afgigido.

La luna con las estrellas
sin razón de se eclypsar . . .
Tambié̊n los quatro elementos . .
muestran graues sentimentos,
descontentos,
con áspero torromoto (76-82).

In Dionisios’ voice and gestures, Fernández has placed the “special effect” of the shaking
earth and changing sky that occurred in some other space “off-stage.” All of these signs, of course, were put in motion by, in Dionisios’ words, the “principio principal,” “causa prima y primera” of the entire universe.

Pedro now begins to recount more details of Christ’s arrest and sentencing. He introduces the image of Christ in the garden:

Pues si le vieras orar
aquesta noche en el huerto . . . (141-142).

He describes how the town rose up against Jesus:

Con linternas y candiles
con armas, lanças, lançones,
mill ribaldos y aguaziles . . . .
Con tumulto y con estruendo . . .
prendieron nuestra alegria (151-160).

Worst of all, in Pedro’s opinion, was Judas, and he offers this image for contemplation:

tráguete biuo la tierra (174).

Pedro stays with this image of the earth as he describes how Jesus was dragged through the streets:

¡Verle en tierra arrodillar,
caer mill vezes de pechos! (216-217)

Finally, Pedro places himself in that scene of the past that occurred “off-stage,” in front of Caiphas:

Y ansi yo allí, viejo ansiado,
todo lleno de temor . . .
negué a mi Hazedor (231-235).

Pedro has taken us, in other words, from the garden, to the streets, all the way to the throne of Caiphas—all while standing there, in the “campos despoblados.”
Matheo now enters and takes us, in dialogue, back into the streets through which Christ is tortured. An explicit stage direction tells us that the Three Marys enter, singing a song accompanied by the organ. The Three Marys are: Mary Magdalene, Mary Cleophas and Mary Salomé. Their song, at first most likely sung offstage, moves onstage as they approach the other characters who take note of their presence:

D.—¿Quién son aquestas señoritas?
Mat.—las desastradas Marias (297-98).

The Three Marys continue to sing and encourage everyone—including the audience, most likely—to lament. At this point, Matheo continues the story up to the point where Jesus is condemned by Pilate and a crown of thorns is placed upon his head. The following explicit stage direction appears in the text:

_Aquí se ha de mostrar un ecce homó de improviso para provocar la gente a devoción, así como le mostró Pilatos a los judíos, y los recitadores hincanse de rodillas, cantando a cuatro boces: Ecce homo, Ecce homo, Ecce homo._

What we see, then, is a kind of “stations of the cross” in which the actors and public genuflect together before these images, probably revealed from behind a curtain. Actors’ space—on the road in pilgrimage and repentance and devotion—becomes the viewers’ space.

Matheo now returns to his account, picking up with Christ’s carrying the cross, falling and struggling with every step. In Matheo’s story, John the Apostle tells the Virgin Mary of the news of her Son and all color drains from her face. Mary Magdalene
offers the detail of Jesus meeting his Mother on the road and telling her not to cry for him. Finally, Matheo resumes again and evokes the space of Golgotha, where he saw Christ crucified:

Los ribaldos y sayones
en tierra hincaron la cruz.
Vimosla entre dos ladrones,
más alta que los lançones,
resplandeciendo con luz (527-531).

It is interesting to note that Matheo emphasizes that the cross is held steady by being pushed right into the ground. The verb used here is “hincar,” the same verb that means to “kneel” and that appears immediately in the next explicit stage direction:

Aquí se ha de demostrar o descobrir una cruz, repente
a desora, la qual han de adorar todos los recitadores
hincados de rodillas . . .

Actors, and I would say audience as well, are in imitation of the cross—kneeling and bending to the ground as a sign of respect for both Jesus’ earthly existence and his divine nature.

Dionisios, at this point, calls in the Old Testament prophet, Jeremiah, who had been lamenting since before Christ was born. In the process of his lament, as Hermenegildo has observed, Jeremiah points to the following object, probably visible to the audience as well:

De la qual esta vandera,
con cinco plagas bordada,
queda en señal verdadera
d[e] aquella cruz de madera
do fue nuestra fe sellada (601-605).
The flag to which Jeremiah points is, in Hermenegildo’s view, the flag of Portugal—signalling that the Auto might at some point have been performed before a Portuguese audience that would have read and understood this “sign” as a connection to their homeland. As we see, the flag carries the image of a cross, made of five distinct blocks of blue. If, then, the flag of Portugal is displayed at this moment in the play, the spaces of Israel, the chapel, or performative space, and the space of another country are drawn even closer together in the pilgrimage these saints and prophets make.

The play ends with Dionisios suggesting that everyone travel to see the tomb where Jesus was laid, which as staged, might have been the altar of either the Old Cathedral or the chapel in a Portuguese palace. Once more, an explicit stage direction calls the actors to kneel before the tomb/altar of great sacrifice for all of humankind.

3.2 Possible Sources for the Spaces Created Onstage by Lucas Fernández.

As we have observed, many of Fernández’ outdoor spaces are created in collaboration between the actors and the audience. The actors describe, name, point, gesture, dance, sing and walk, while the spectators watch and create their own mental images. The spectators are actually drawn into the outdoor scenes created on stage. The setting changes from meadow to hillock to the road—suggesting movement through open space. There is, then, no one “generic” fixed setting. Fernández’ characters celebrate, fight, lament and worship, all outdoors, an outdoors created through the actors’ words, movements and props. What, then, would be the sources for all these outdoor settings?

10 Apart from the blue cross on the flag displayed to the audience watching the performance, a closer look at the Portuguese flag by itself reveals that the cross is also surrounded by a spherical instrument of
What had Fernández and perhaps his audience seen before? I propose that these spaces are a mixture of "real" locations (such as Almuña and Carrascal) and imaginary ones. We will now look to these possible origins of Fernández’ settings in the countrysides of Salamanca and Portugal, paintings in the Old Cathedral of Salamanca that might have formed a kind of “backdrop” for some of Fernández’ performances, and the elements of landscape and outdoor scenes evoked in literary sources with which the playwright might have been familiar.

The Landscapes around Salamanca, Spain and Coimbra, Portugal

A vast diversity of terrain most likely spread out before the people of Salamanca in Fernández’ day. The towns of Navarredonda, Carrascal, Doñinos, San Bricio and Rubiales—all mentioned in Fernández’ plays—fit within the space of the Meseta, which has its own dramatic history as Miguel Terán explains:

La Meseta inicia su historia geológica como un macizo herciano de roquedo paleozoico, que al terminar la era primaria había sido arrasado y reducido a penillanura . . . . Deformada, como consecuencia de la presencia de los primeros pleamientos alpinos, constituye una gran . . . depresión . . . . En un conjunto de lagos . . . se acumulan los depósitos que acababan por efectuar su relleno . . . (232).

This particular space of land, which started as solid rock and which was reduced to a great depression, later filled with deposits, is situated near the Duero River—formed by another cataclysmic event in the Miocene Era which pushed the mountains aside to make room for the water.
This flat space, as Terán states is not “de uniforme continuidad” (233). Rather, it is composed of many different layers framed by distinct systems of mountains. This geographic/geologic space of the Meseta has changed a great deal over the years. Indeed, so much has it evolved that it is difficult to ascertain what exactly Lucas Fernández and his audience members imagined in their mind’s eye when presented with regional, rustic outdoor settings. However, Terán has noted that the trees, miraculously enough, allow us to discover the original vegetation for the region. He explains that during the last glacial episode the climate of this region was rather arid. The beech tree, as a consequence, retreated to the mountains. Then, the encina or ever-green oak appeared and became the tree most representative of this region’s vegetation. This encina, even to this day, is best preserved in none other than Zamora and Salamanca (Terán 237-8). We gather, then, that the Meseta is and always was somewhat diverse: flat, sturdy terrain surrounded by a ring of mountains and strong, ever-green trees.

However, what about the somewhat “barren” spaces of Fernández’ works, such as in the Diálogo para cantar and the Auto de la pasión? What about indirect references to sandy soil on the edge of grassy terrain? It is possible to consider the area of Salamanca as a contrast between dusty ground and fertile countryside. In addition, Lihani, as we may recall from the introduction to this study, found evidence in the Chancelería of Don Manuel I of Portugal that Fernández had been to Coimbra. The city of Coimbra itself is located somewhat midway between the Atlantic Coast to the West and “high central serras formed of Jurassic sandstones and limestones...” (Way 311). This coast, as Ruth Way explains, is composed of extensive sand dunes that often threatened to encroach on
the farmland behind them. For this reason, "King Diniz, 'o Lavrador' . . . planted a forest of pine trees from 1297-1325 to protect the farms between Leiria and the sea . . .” (Way 311). We have, then, forest on the edge of sand. Coimbra, furthermore, served (and still serves) as the "focal point" for roads leading to the Spanish frontier (Way 313). This geographic space, as we can observe, is also varied: from highly populated, thick and green to sparse and empty.

Landscapes and Outdoor Scenes Created in Paintings

How, then, did these “real” geographic spaces get transported to more artistic spaces? We might begin with some paintings, Italian in inspiration, but nonetheless forming part of the Retablo Mayor in the Old Cathedral of Salamanca where Lucas Fernández and members of his parish celebrated Mass. Clearly they would many times have beheld this impressive image containing fifty-three individual pieces or panels and completed sometime before 1445 by Nicolás Florentino (Sobre 27). In fact, the Cathedral Archive includes the following contract for the final touches on the vault mural above the Retablo:

1445, diciembre, 15. Salamanca.
Contrato que hace Nicolás Florentino, pintor con el cabildo de Salamanca, para pintar por 75,000 maravedís el cuerpo de la bóveda del altar mayor de la Catedral, desde encima hasta abajo, sobre el retablo que agora nueuamente está puesto . . . . Según las muestras . . . e estorias que vos mostrastes debuxadas en un pergamino.— . . . (Marcos Rodriguez 173).

The scenes on the Retablo, “desde encima hasta abajo” depict the lives of Christ and the Virgin Mary. Above, is the Final Judgment scene. It would be impossible, here to describe every piece in detail, but from a great distance, we can glimpse trees, mountains and roads rising up behind or before the sacred subjects. In general, there is a foreground
and a background, and the road or ground on which the narrative scenes take place is either a cross between sand and grass or simply a dusty, cracked dry soil. The trees of the “Agony in the Garden” scene are small, round clumps somewhat emphasized with light, and the mountains in the “Jesus Feeding the Crowds” scene are quite noticeable, rising beyond a horizon of people.

José Carlos Brasas Egido describes these paintings as still somewhat Gothic (148). Certainly, scenes such as these were painted by Italian painters before the fifteenth century. Yet, they seem to anticipate trends in art having to do with the representation of nature that were developing in Italy in the fifteenth century: “The link with nature was an important element in fifteenth century art . . . for similar trends had made themselves felt already in the Middle Ages . . . . Art in fifteenth century Italy was progressive in that it consistently asserted these principles by consciously turning to Antiquity for inspiration . . . .” (Mravik 5). How artists in the later Middle Ages depicted nature was a reflection of a consciousness of time as a three-fold entity: past, present and future. What better way to emphasize the cyclical nature of time than with the observation of the changing seasons? This observed, seasonal world embraced both the human realm as well as the divine, but still pointed towards a classical belief in stars, fortune and prognostication. The Christian view of the land was one that “made peace” between the faith of the individual and the experience of the individual who “was always subject to the chance of ruined vineyards and frost-charred crops” but who “could still legitimately believe in a now of labour and fruitfulness—the reconciliation of God . . . and creation in the harvesting of the resisting earth” (Pearsall and Salter 124). In the paintings of the
Retablo Mayor, we clearly see this bond—this “reconciliation” between the faithful trees in the background and the divinely inspired narration that taught the people each time they gathered to celebrate Mass, beneath the shade of Romanesque-Gothic arches.

However, these are not the only paintings on the Retablo Mayor to be seen by Lucas Fernández and his public. It must be noted that Netherlandish art had been introduced to Spain by this time, art that perfected “landscape” painting as a genre. One particularly interesting painting by Francisco Gallego, a follower of Fernando Gallego, is the _Llanto sobre Cristo muerto_. This painting may very well have been part of the Retablo Mayor in the Old Cathedral of Salamanca when Fernández celebrated Mass. According to Chandler Post, this painting was inserted into the Retablo sometime after Florentino finished the vault mural (106). We also know, from Brasas Egido, that Francisco Gallego was painting in the late 1400s and early 1500s (155). This _Llanto_ could have been inserted into the Retablo during Fernández’ time. Now, however, it resides in the _Museo diocesano_ in the Old Cathedral, apart from the Retablo Mayor.

In this painting by Francisco Gallego, we see some small stones resting in the grass, just on the edge of Mary’s cape. Mary places one knee under the body of her son, propping his back up with her right arm and his elbow with her left. Mother and Son are surrounded by saintly figures familiar to the story of Christ’s death and resurrection.

The right side of the picture plane reveals one hill reaching beyond another where the holy men and women grieve. In the foreground, we observe one lone tree through which we can see the sky and a middle ground of landscape which reveals a small town right on the shores of a lake. More trees and hills push back towards the horizon. The entire
composition seems to emphasize the right-hand side of the picture plane, where bodies crowd up against the dominating hill on the right. We get the impression that the landscape slopes downward to the principal scene below.

Even the bodies of these holy subjects of the foreground of Gallego’s painting emphasize the nature in the landscape behind them. Jesus’ body itself shifts from right to left, imitating the curved “path” the hills make in the background. The rounded, bent backs of Mary, the woman holding Jesus’ head, the half-veiled woman between them and the one standing to the left, echo the shapes of the hills. We cannot help noticing a coincidence between the straight line of the woman’s body standing to the right and the straight, tall tree behind her. Even Jesus’ right hand points directly to the ground below him.

It does not seem though, that this cheerful landscape actually sets the tone for the sadness of the event occurring in the foreground, as Post observes: “The middle ground of the lament is prettily accented by a town on the shores of a lake . . .” (106). What the landscape does emphasize, though—especially the churches by the lake—is a kind of simultaneous action. The “now” of viewing the painting—of witnessing the city and its church, founded by the followers of Jesus—coincides with the “then” of the lament, as if in a “split screen” of past and present.

The purpose of the landscape here is two-fold: 1) to direct the viewer’s eye to the composition, line and shape of the holy men and women gathered in the foreground; and 2) to draw attention to the fact that this scene occurs not only in the past, but is also part of the viewer’s present in churches, cities and even in the “contemporary” costuming of
the painted subjects. Painted Spanish landscapes of the fifteenth and early sixteenth centuries, in imitation of Netherlandish art, give support and definition and movement to the foreground. In the case of the Retablo Mayor, such landscapes as the one painted in Gallego’s *Llanto*, in a quiet way, offered a daily background for Fernández’ liturgies and for his congregation gathered for Mass.

**Landscape and Outdoor Spaces Evoked in Literary Sources**

While Lucas Fernández’ settings appear likely to have been influenced by specific Spanish and Portuguese geographic/geologic locations as well as by the artistically created landscapes of Flemish-Italian-inspired painting, they undoubtedly derive from these literary sources as well: pastoral/classical, biblical/scriptural and medieval. The pastoral/classical is perhaps the most important, and it is to pastoral literature that we now turn.

The “pastoral tradition,” many experts would agree, begins with Theocritus’ *Idylls*. For the most part, it is a tradition gloriously rendered in poetry. However, Kathryn Gutzwiller links the pastoral in poetry to the genre of drama, Fernández’ genre of choice: “Just as Theocritus’ use of the hexameter places him within the sequence of the Greek epic, so the monologue and dialogue form of the *Idylls* mark a . . . kinship with drama” (45). Gutzwiller chooses to focus on the character type of the herdsman in Greek drama, who often served as a messenger, reporting on strange sightings and unusual happenings he has witnessed. In the process, this herdsman would describe his outdoor surroundings, his daily work, his fears, his social status, his isolation at times, his closeness to both
pasture and sea, his superstitions, his values and his qualities. We will now begin to examine what kinds of elements from nature “belong” in the pastoral setting and that might also appear in Fernández’ works.

The herdsman of whom Gutzwiller speaks lived his life in a pastoral setting composed of a number of conventional elements. These elements found their fullest expression in the *Georgics* of Virgil. Writing in 1918, the scholar Thomas Fletcher Royds enumerated the birds and beasts of Virgil’s bucolic poetry. Of course, he finds many sheep and goats, which for Royds are practical and which have a purpose in Virgil’s landscapes, for they are valued for what they produce and feared for the destruction they might cause to the land if not kept carefully guarded.

Additionally, Virgil introduces the image of the famous “beech tree” into the pastoral setting. Thomas K. Hubbard, in fact, notices that Virgil’s first eclogue uses Theocritus’ first eclogue as a subtext, replacing the pine tree that Theocritus used, with the beech tree:

This change seems intended as a conscious correction of the original: pines are tall and narrow, low-branching and drop needles and cones, making them far from satisfactory as a locus for pastoral music, whereas Vergil’s beech is a large tree with spreading branches . . . (49).

Thus we see that in the pastoral landscape, the emphasis is not so much upon the “truth” of the landscape—a “real” picture of it—but rather, upon its function. That function, more than anything, is to listen to the shepherd’s song.

There is, then, in Virgil’s poetry a kind of participation on the part of landscape—particularly the beech tree accompanying the shepherd’s song in his first eclogue. Ovid’s *Metamorphoses*—especially Book Ten—explores this idea of sympathy and participation.
of nature in human emotions. In this Book Orpheus makes the trip to the underworld to seek out his wife who died from a venomous serpent's strike upon her heel. Orpheus decides to sing out of longing for his wife and his song is so powerful that it transforms and overrules certain punishments ordered by higher gods, punishments introduced in the presence or absence of water. Tantalus, forever condemned for arrogantly testing the omniscient power of the gods at the dining table, no longer grasps for the wave of water. The Danaids stop filling hole-ridden jugs of water. Sisyphus—who, in exchange for a fresh-water spring, disclosed to Asopus the rape of the water-nymph by Zeus—for a moment stopped rolling his rock uphill, though sentenced to do so for eternity. Even the Furies, whose female presence embodied justice and vengeance and stood for the rightness of things, wept watery tears for Orpheus. When Orpheus, however, disobey the order not to look upon his wife, though she follows behind him, he weeps once more. This time, it is nature directly that bends to listen: acorn, silver pine, beech and evergreen trees, as well as willow and poplar. Orpheus seems to embody the love-lorn shepherds we have seen, surrounded by green and the sympathy of trees.

In his discussion of the typical pastoral setting, Renato Poggioli makes a number of interesting points. In both Theocritus and Virgil, this pastoral setting, he says, stood for opposition to certain things. Among these things opposed are greed, wealth, affluence and the like. The "true" pastoral shepherd does not hunt or even farm the land, but lives off what is already given and provided. His happiness resides in the passion of love and when that love is impossible, the shepherd "projects his yearning after free love, his longing for sexual freedom and even license, onto a state of nature that exists nowhere, or
only in the realm of myth" (Poggioli 12-13). Pastoral friendship is also highly exalted and is “enhanced, rather than denied by artistic competition and rivalry . . .” (Poggioli 20).

These latter two characteristics of the “typical” pastoral shepherd seem to fit Fernández’ characters in his secular works, who lament in the resting spot of the “locus amoenus” and who compete and rival one another, but who eventually befriend one another. It seems that Fernández borrows some elements of the landscapes and characteristics of the classical pastoral tradition, but leaves out others in his secular works. Let us now turn to some of these examples.

Fernández seems to emphasize pastoral friendship and his characters are familiar with a classical past. However, we are not always sure if we are in Arcadia or not, since his characters are also familiar with towns more specific to Salamanca. Though Bras Gil and Juan Benito, for example, fling insults at one another and fight to the point of violence, their friendship is resolved and celebrated through the marriage between Bras and Beringuella. Likewise, in the Diálogo, the friendship between Bras and the lamenting Juan Pastor is practically the entire focus. We get the impression that Bras has left the company of other pastores to listen to his love-sick friend project his yearning onto a desolate, desperate landscape. The friendship between the Cavallero and the Pastor in the Farsa o quasi comedia de la doncella is, of course, also important. These two characters rivaled one another for the same maiden and their friendship was heightened when the Pastor accepted defeat. As a sign of good “sportsmanship,” the Cavallero allows his new friend to keep them company and lead the way. Finally, the Soldado and
Pascual in the *Farsa o quasi comedia del soldado* befriend one another immediately as the *Soldado* comforts Pravos in his time of pain, his passion projected onto a very green and mountainous landscape. Though Pascual, the other shepherd in the play, immediately distrusts the *Soldado*, the two unite so that their common friend, Pravos, can attain Antona’s love.

The pining, desperate characters of Fernández’ secular works often project their sorrows onto a mythical past. We recall that the *Doncella*, for example, alluded to classically chaste women associated with varied settings of Greek and Roman mythology. The *Soldado*, in the *Farsa o quasi comedia del soldado* says, in passing, that he could tell many stories of Trojan and Roman lovers who suffered rejection. Yet, the presence of such towns as Navarredonda, Carrascal, Doñinos, Val de Villoria, and San Bricio, and such concrete topographical elements as the mountains and the meadow and the sand and forest further concretize this space. These characters overlay the typically classical landscape with locations—free of nymphs—where blacksmiths, shepherds, and local friends and relatives reside.

However, what about Fernández’ religious and semi-religious works that also take place in the outside, rural settings? The idea that nature and the everyday world could be connected to something sacred can be found in the writings of Saint Augustine. He believed that “those things whose occurrence has become a commonplace to us all—the sun, the stars, the rainfall, the round of seasons—are the continuance of that first creation. Their predictability has hidden their true ‘miraculous nature’” (Heffernan 94). For Augustine, the work of God is hidden in plain view—in the cyclical movement of
nature—only to be re-explored with human eyes. Yet, beneath the view of nature where sun, stars and seasons answer to one God, is a pagan past marked by celebrations of gods of spring and winter. According to Poggioli, the Nativity in the Christian Gospels, with its emphasis on the Manger and the shepherds, probably stems from Virgil’s fourth eclogue written in 40 B.C. Through the process of contaminatio Christian humanism combined and blessed such classical precedents with new interpretations (110-111). Both the “profane” and the “holy” find a place in the green countrysides and dense forests of bucolic landscapes. Clearly, then, Fernández’ semi-religious plays have one foot in the pastoral world of the shepherds who respect each others’ friendship and who embrace through competition, and another foot in the transformed, Christian pastoral where trees and stars and all of earth’s elements respond, not to the song of nymphs, but to the angels of the Lord.

Some of these religious/outdoor/natural settings are evoked rather more concretely in Fernández’ Nativity plays. An interest in Mary, a part of Christian tradition since the early Middle Ages, later sparked a number of iconographical images immortalized in painting and literature. These images revolve around her being a star upon the ocean or the moon or an enclosed garden, all of which are expressed in dialogue by Fernández’ shepherds. They seem to evoke what Berceo once saw in his Milagros in the pilgrimage we all share:

En esta romería avemos un buen prado,
en que trova repaire tot romeo cansado,
del qual otro ninguno equal non fue trobado.
Est prado fue siempre verde en onestat...La sombra de los arbores, buena, dulz e sanía,
la bendicta Virgen es estrella clamada,
estrella de los marineros en las cuitas guardada (1-9).

Antonio Solalinde has told us that the images Berceo uses in this passage in his introduction could not have been an invention of his own, but that “no se ha podido encontrar el texto preciso en donde se hallen todas aquellas simbólicas comparaciones” (xxi). Nonetheless, these outdoor, natural images pertain to the litany of Mary, repeated each spring to this day in the liturgical calendar. The images of the enclosed garden, the star, the lily and so forth would have been associated, in the minds of the audience of the plays of Lucas Fernández with Mary and with the dramatic ritual of Mass.

More importantly, though, many other literary scholars have time and again mentioned that some settings in the *Libro de buen amor* and the *Celestina* have been incorporated into Fernández’ dramas. For example, in Fernández’ *Farsa o quasi comedia del soldado* the description that Pascual and Pravos give of the soldier’s life, makes this figure appear as gluttonous as Don Carnal in the *Libro de buen amor*:

Pr.—Andáys de aldea en aldea
    comiendo de guadrimaña:
    quien más puede, más apaña;
    uuiuis de garuataea.
Pas.—Gallinas, pollos ni pollas,
    ni las ollas,
    ño escapan de vuestras manos,
    tocino, vino, cebolla,
    bollos, bollas,
    los huebos gueros y sanos (430-439).

We remember, in the references to food and destruction, the famous literary battle that took place in the space somewhere between Don Carnal’s meat-filled palace and Doña Quaresma’s fish-stocked ocean.
Lucas Fernández also calls our attention to another kind of space—that of Fernando de Rojas’ Celestina. We recall that in the Égloga o farsa del nacimiento Bonifacio is rather proud that his mother lives in the “hermitage” of San Bricio. Gil describes Bonifacio’s mother—dedicated to “solitude”—in this manner:

Medio bruxa asmo qu’es,
y aun aosadas,
que si buscarla querrés,
cada noche la topéis
por estas encrucijadas (166-170).

Each evening, then, she leaves the space of her “hermitage” to venture outside into the encrucijada or cross-roads/outskirts of town to conduct secret business. She is associated with the literary spaces evoked by the alcahueta on the margins, afraid to go outside but able to do so under the guise of night.

Apart from these medieval influences on space and place in Fernández’ works, we also certainly have the direct influence of his rival Juan del Encina. We previously commented on the spaces Fernández’ characters evoked when they spoke of the lovers of Encina’s second Cancionero. However, we have not yet considered the outdoor settings Encina used in his first Cancionero. Only on rare occasions do they involve the kinds of spaces Fernández incorporated into his corresponding settings. Characters in Encina’s works of course mention mountains, hills, trees and so forth. At the same time they, in many instances, are rather conscious of their courtly benefactors who allow them to perform. While the majority of Encina’s works concentrate on the outdoor pastoral
setting, taken as a whole the *Cancioneros I and II* also include many indoor structures of importance such as the palace. What is more, his outdoor settings seem to lack the regionalisms and dynamism of Fernández’, as we shall see.

In the first *Cancionero* of Encina’s works, the first eclogue is introduced by the shepherd Juan. Although he is a figure from the out-of-doors, he gives us the impression that he is standing before the great *sala* of the Duke and Duchess:

¡Dios salve acá, buena gente!
Asmo, soncas, acá estoy,
que a ver a nuestra ma voy.
hela, está muy reluziente.
O la visera me miente
o es ella sin dudança.
¡Miafé! Tráyole un presente . . . (1-7).11

This is a poet-shepherd very conscious of his presence in the court, not tending, like the shepherds of Lucas Fernández, to his sheep or passing through any meadows or mountains. Here, the pastoral element is brought into the court, instead of transporting the audience to the out-of-doors.

The second, third and fourth eclogues of Encina, however, seem to remain in the out-of-doors, even if the characters only walk along a kind of road. The second eclogue is the night of the Nativity. The four shepherds coincidentally bear the names of the four Evangelists. However, rather than commenting on the weather or giving any kind of introduction to the setting in which they are standing, they promptly tell of Christ’s birth. They continue to tell the story and start out on the road that leads to the site of Jesus’ birth.

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11 All direct citations from Encina’s first *Cancionero* come from Rosalie Gimeno’s edition: *Juan del Encina: Obras dramáticas, I (Cancionero de 1496).*

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Such a road, on which various travelers meet up with one another, is maintained in Encina’s third eclogue, his version of the Passion. Here a Father, a Son and Veronica encounter and converse with one another. In the fourth eclogue, the “real” figures of Joseph and Mary and the Disciples (including Cleophas and Lucas) all meet at the tomb of Jesus and describe how Christ, indeed, had risen. The road itself does not seem “visible,” since Lucas and Cleophas recount what they saw and heard, off-stage, on the way to Emaus.

The next two eclogues in the first Cancionero with outdoor settings are Églogas VII and VIII. However, in these settings the shepherds actually aspire to integrate themselves into the court—to rise above their earthy, rustic existence. In the seventh eclogue we find the shepherdess, Pascuala in a typical pastoral setting with Mingo, a shepherd. Although married, Mingo desires Pascuala. She, however, is in love with an Escudero. Suddenly, the Escudero appears and Pascuala instructs Mingo in this manner:

Tirte, tirte allá Minguillo,
no te quellotres de vero.
Hete, viene un escudero
vea que eres pastorcico.
Sacude tu caramillo,
tu hondijo y tu cayado,
 haz que aballas el ganado (41-48).

Thus begins a theme of shame associated with the shepherd’s way of life, which is not as refined as the courtly manner of living. Mingo argues with the Escudero, however, stating that he loves Pascuala and that he can give her many things. He indicates the bounty of this outdoor setting through a long list of wedding gifts for her—much in the way Fernández’ characters do. Encina’s list, though, is a little more extensive and
includes jewels, cloth, blankets, almonds, wooden spoons and tableware he will make himself from beech trees. He will also offer her chestnuts, acorns, apples, peaches, pears, strawberries, flowers, birds and so forth. The Escudero, of course, is not impressed. However, it would please Pascuala more if the Escudero became a shepherd. He complies, and Mingo and the squire resolve their differences as they both take up their sheep for tending.

It would seem, then, that the Escudero, the courtly element of the play, has entered the countryside and held it in high esteem by transforming himself into a shepherd. However, we learn in the eighth eclogue that it is the Escudero’s and Pascuala’s idea to transform Mingo and Menga (his wife) into gallant members of courtly society. This time, Mingo is ashamed to enter the in-door setting. In the course of the play, though, even his wife is transformed into a courtly beauty and Mingo falls in love with her again as if for the first time. The eclogue ends with the shepherds leaving their sheep outside in order to remain inside to sing high praises to love who elevated them to a more refined existence.

In conclusion, it does not appear that Lucas Fernández borrowed heavily from Juan del Encina, apart from the "wedding list" of the great bounty surrounding the shepherds in the countryside, and the references to the cited eclogues of the second Cancionero. Encina’s own settings seem to appear somewhat more “fixed” while those of Fernández evolve from mountain to road to valley. They are perhaps influenced by the real or concrete places he came upon as a traveler and parish priest, or the places he “visited”

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12 Rosalie Gimeno comments that the squire had always appeared well-groomed, with perfect hair. Mingo’s own disheveled appearance, therefore, is a source of embarrassment (196).
while reading as a university student, or as an observer of artistic trends represented on those works of art of which he was aware. In other words, Fernández incorporates the real and imagined to create his dynamic settings that, as we shall see, move and define his characters. Since all of his works take place in the out-of-doors, we must being to ask ourselves what the meaning of this open space could be, and what value or values are embedded in its layers. To unearth them, we must look at how Fernández, after evoking this space, organizes it.
CHAPTER 4

Function and Meaning of the Sign of the Outdoors

Varied strata of meaning underlie the dramatic spaces of Lucas Fernández’ works. What we find or interpret in the places of his out-of-doors world depends on where we look. In this chapter we will explore the many possibilities for the ways in which space and place create meaning in the theater of Lucas Fernández. The following topics will be included in our analysis: I) A general discussion of how dramatic spaces signify in the theater of Lucas Fernández; II) Archetypal associations of the dramatic spaces of Lucas Fernández; III) Feminine space in his works; and IV) Other spaces of binary opposition created through movement in his works.

4.1 Lucas Fernández’ Spaces and How they Signify.

In general, as we have seen in chapter two, dramatic space works to define or frame characters and their activities, desires, frustrations and identities, while at the same time drawing the spectator into the dramatic world cooperatively created. We must now ask ourselves in which specific ways dramatic space signifies in the works by Lucas Fernández. One of the most powerful ways in which dramatic space creates meaning in the theater of this playwright is through the relationship that characters have with any given number of places in which they find themselves outdoors. As we shall see,
dramatic space functions, first of all, to fall around his characters as a frame and to fix them momentarily to a place through such verbal devices as exposition and self presentation. Then, dramatic space helps to reflect the following: the material circumstance of the characters, their interior life, their desires and the obstacles they must overcome.

It was noted, in Chapter Three, that Lucas Fernández’ characters create the spaces around them by mentioning them and by describing them in the dialogue of the performance. This method of “exposition” does more, though, than simply create the setting. It is a way of constructing a momentary pause for the characters, a parenthesis to frame them in their circumstances. What follows are some of the more striking moments of exposition in Lucas Fernández’ plays that serve as examples.

Our first illustration comes from the Comedia when Bras Gil and Beringuella, in song, momentarily suspend time in order to describe the flourishing mountain they wish to make their home:

Y aquí viuremos  
en grande frescura  
en esta verdura (231-233).

Juan Pastor, in the Diálogo, momentarily pauses to mention his out-of-doors surroundings, affected by his sorrow:

Trayo ya inficionados  
los ayres con mis sospiros,  
y mis llantos doloridos  
hazen sonar los collados (116-119).

The Doncella, in the Farsa o quasi comedia de la doncella, is temporarily held in terror as she observes her unfamiliar and wild surroundings, stating:
¿Qué hare
por aqueste escuro valle?
¡Ay de mí! ¿Y a dónde yré?

Here, Pravos, in the *Farsa o quasi comedia del soldado*, pauses to invoke his surroundings:

¡O montes, valles y ceros!
¡O prados, ríos y fuentes! (51-2)

Gil, in the *Égloga o farsa del nacimiento*, rests (or announces that he will rest) beneath the shade of the natural setting nearest him:

Pues quédate adiós, que un sueño
vo a dormir tras un carrasco (219-220).

Finally, in this list of examples, we have the characters of the *Passión* who come to a stop before a specific setting:

O, precioso monumento
donde nuestro bien se encierra,
¡Dios del cielo y de la tierra! (766-68)

In all of these examples, the method of exposition helps bring about a sense of brief stasis in the activity of the characters. They pause and are framed by the dramatic space in order that the spectator may concentrate on this isolated moment.

This method of exposition, on the other hand, may also produce a sense of dynamism in the performance, a dynamism which is the prevailing effect in Fernández' plays. His
characters may find themselves in one setting, for instance, but refer in dialogue to other settings or towns, thus creating the effect of a “floating stage.” We note this in the Comedia when Bras Gil tells Juan Benito of his local parentage:

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Br—Pues allá en Navarredonda
    si saber mi nombre os praz,
    soy Pravos de Carrascal (232-234).
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A similar example is found in the Farsa o quasi comedia del soldado:

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Pr—Es Antona de Dofiinos,
    que en Continos,
    por mi mal vi en la velada (714-716).
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In the Égloga o farsa del nacimiento the devices of the floating and fluid stages are combined. Bonifacio and Gil create the effect of a floating stage by mentioning places and towns in and around the principal dramatic space. Thus Bonifacio states that:

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En todo el Val de Villoria,
    ni el Almúña,
    ño ay zagal de tal mamoria (36-38).
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He continues:

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B—yo soy hijo del herrero
    de Rubiales . . .
    y aun es mi madre senora
    la hermitaña de San Bricio (155-156, 161-162).
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Then, into the town of Val de Villoria, or the space in which Bonifacio and Gil happen to be, comes Marcelo, another shepherd, who easily reaches them, having just traveled to Bethlehem to witness the birth of Christ and to see Mary, the Mother of God. Marcelo is not even out of breath:

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Mar.—¿No’s digo que ya la he visto?
    su haz sancta, angelical,
    en Bethléen so vn portal,
    y a su hijo Iesu-Christo (562-565).
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The shepherds are convinced to see what Marcelo has seen and they, in turn, decide to journey to Bethlehem, as if space and time were simply crossed as a bridge from Spain to the Manger. In these examples, we can clearly observe how dramatic space in Fernández’ works sometimes serves to signify the act of traveling or movement. While the characters may expound upon a particular setting, creating a sense of rest or stasis, they also move and the dramatic space changes, creating an effect of dynamism.

Fernández’ characters sometimes present themselves (and indirectly, their setting) to the spectator in the course of a performance. The way in which they do so serves to reflect the spatial frame with which they are identified. This method of self-presentation, on some occasions involves the mentioning of costumes, on others, specific conditions which help us place the characters in a specific setting. In this manner, an effect of definition is created, as we concentrate on the dramatic figure who selects aspects of dress and physical make-up that he or she deems important. The two most obvious examples of such self presentation in Fernández’ works are to be found in the Diálogo para cantar and the Égloga o farsa del nacimiento. In the Diálogo para cantar, Juan Pastor alerts us to his sad, physical state:

Los huessos y las canillas
se me hazen mill pedaços;
y caénseme los braços
y duélenme las costillas
ni [e]n mis pies ni espinillas
no me puedo ya tener,
sin [n]el suelo me caer (109-115).
What Juan Pastor presents is his physicality, framed and exposed, and related, through the act of decomposition, to the suelo to which the actor might point. In the Égloga o farsa del nacimiento, on the other hand, Bonifacio chooses to expound upon his shepherd’s dress, rather than upon his physical condition at the moment:

Tengo jubón de frolete,
sayo de cestre picote,
tengo cinto y cauiñete,
caperuça de ferrete,
de sayal vn buen capote,
fedegosa y dos çurrones,
y cayado,
llugas, pañicos, calçones,
d’estopa dos camisones.
¡So gran pastor de ganado! (167)

The fabrics of goat hair and sheep skin, the knife for cutting sheep, the shepherd’s staff, the shirts he wears and so forth, dictate that Bonifacio be situated in the pasturelands and meadows, guarding his sheep. Each article of costuming is isolated in his speech, and it becomes evident that he has made a good living for himself since the animals he keeps clothe and feed him. Self-presentation, then, in these two examples isolates that dramatic space in which the characters are situated, and the space, in turn, helps to define the character or characters existing within its boundaries.

Lucas Fernández’ dramatic spaces can also reflect the material circumstance of the characters, their interior life, their desires and the obstacles they must overcome. When functioning in this manner, spaces in Lucas Fernández’ works can signify membership in certain specific social groups. For instance, the cayado and sheep and shepherd’s dress of many of the rustic characters remind us that their profession is to herd sheep, and that their place is the wide, open countryside. To further emphasize these facts, they mention
games that only shepherds know how to play, such as estornija y al palo, to which Lloreynte alludes in the Auto o farsa del nacimiento. In that same play, Pascual mentions the saltabuytre and the shepherd pastimes of running, wrestling and jumping, before the two of them together decide to play the game of chueca.

In another play, the Farsa o quasi comedia del soldado, the opposing social group coming from the city, is represented and characterized. The Soldado carries with him, as part of his costume, a knife, a sword, a cross and a helmet. The weapons and the protection of the helmet indicate his profession, while the cross might further signify a particular order to which the soldier belongs. In all these examples, what the characters wear and how they behave as a group links them to the places with which they are identified: country or city.

The interior life or specific feelings experienced by Lucas Fernández' characters can also be communicated through the dramatic surroundings in which they happen to be. Among the moods and emotions evoked in this fashion in this playwright's works are frustration or melancholy caused by unattainable love, anger and feelings of confrontation, joy, and finally, despair or sadness caused by death. A number of examples will serve to make the point.

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13 According to Canellada's notes, this particular game consists of hitting the end of a small rod or stick with another larger rod or stick in order to make the smaller one jump.
14 Possibly, this game could be similar to leap frog.
15 In this game, two teams of players face one another. Each team tries to hit, with sticks, the chueca, (or a ball or stone or “puck” of some sort) until it crosses the opposing team’s line drawn on the ground, which serves as a “goal.”
Thus, when the characters of Lucas Fernández’ works experience frustration or sadness caused by unattainable love they often project their feelings onto the countryside. Bras Gil, for instance in the Comedia, sees in his surroundings the inability to erase from his mind the image of his beloved:

Si me embosco en la [e]spessura,  
ño puedo allá sosegar;  
pues, si me vuelvo all llugar,  
lluego me añubra ventura;  
pues en prados y en verdeura  
toman me ciento mill teritos,  
por los bosques pego gritos  
con gran descuetro y tristura (25-32).

Here, Bras Gil tells us that he is sad, and he connects his sorrow to the greenness of the meadows that, in their new growth, create anew for him the memory of Beringuella, whom he is unable to find. Similarly, Juan Pastor, in the Diálogo, associates his surroundings with his hopeless, love-sick state:

Ando ya lleno de duelo,  
todo me quemo y aburo.  
De gasajo no me curó;  
arrójeme por el suelo (74-77).

This space is barren, because the metaphorical fire of his love has burned everything. The pain that he expresses is one that results from emptiness, and his feelings appropriately correspond to a space that emphasizes his loss.

Likewise, the Doncella, in the Farsa o quasi comedia de la doncella, envisions in her opening lines the empty, dark valley of her space, onto which she projects feelings of hopelessness and despair, since she cannot decide which direction to take in her journey.
towards her *Cavallero*. For her, the dark valley is deprived not only of light, but all life, because she cannot find at first anything dwelling there. For someone who has given up her honor to seek without success her lover in the countryside, all is lost, and her empty surroundings emphasize her fear.

Finally, in this list of the most obvious examples of frustration and sadness reflected in characters' surroundings in Fernández' works, we have Pravos in the *Farsa o quasi comedia del soldado*. Pravos chooses a space befitting of his low feelings at the moment:

*Aquí se sienta el pastor en el suelo y dize las siguientes coplas:*

Quiérome aquí rellanar,  
por perllotrar bien mi pena (71-2).

After bounding across hills and through thickets to find Antona, kept “alive” by the hope of finding her, he gives up and lowers himself to the soft, verdant meadow to lament alone. The spaces of lament, sorrow and frustration, in these examples, can be fresh and green, as if mocking the lover with the newly generated memories of the far-off beloved, or they can be empty and even frightening. In both cases they communicate visually a sadness linked to the principal dramatic action: separation between lovers.

Spaces of anger and confrontation, from the perspective of the characters who are in them or surrounded by them, also consist of specific features in Lucas Fernández’ works. One of the most evident examples of a space of confrontation are the prickly brambles in which Bras Gil and Beringuella in the *Comedia* try to hide from Juan Benito. Beringuella proposes to Bras Gil that:

*Por aquí entre aquestas breñas  
y deuaxo aquellas peñas*
nos podemos esconder,
que allí no nos podrá ver.

Juan Benito, who overhears, states:

Ju.—Que ño, ño, ño's podrés yr
por más que queráys huyr,
que aquí os tengo de prender (242-249).

The jagged edges and sharp thorns suggest a sense of danger and energy. Rather than feeling completely protected, the two lovers are vulnerable and open to attack, since Juan Benito can see past the branches.

In another play, the *Auto o farsa del nacimiento*, a very unlikely natural setting, that of the lone hill dominating the meadow, communicates feelings of anger and confrontation. Pascual, here, calls to his friend:

¡Ha, Lloreyente! ¡dormilón!
despierta, despierta ya (55-6).

Lloreynte has chosen this semi-large feature of the landscape to hide the fact that he is napping and not responsibly taking care of his sheep. Pascual, knowing that napping behind this specific hill is an activity in which Lloreynte commonly engages, automatically associates this space with his friend. The fact that the hill rises from relatively flat terrain in this meadow already sets up a kind of contrast. Pascual confronts his friend through the presence of the *otero*. The hill in this play, however, is not the only high-rising feature that serves as a space for confrontation. We remember that a third shepherd, Juan del Collado, joins Pascual and Lloreynte after announcing that he will descend from the treacherous height of a jagged mountain in order to tell them of the birth of Jesus Christ. Juan has already raced up to the top of the mountain, but his friends
do not really care about the news he has to bring until he threatens to risk his life to recklessly descend to the meadow. Thus, in a comedic manner, Juan disrupts any semblance of peace usually associated with this holy and silent night. At the height of the mountain, Juan has the power to look down upon the others and demand that they pay attention. In this example, and in the others previously mentioned, it seems that the places of anger and confrontation in Fernández’ works involve jagged edges and far-reaching heights which propel the dramatic action forward or create a comic effect.

Sometimes, the dramatic spaces that Lucas Fernández creates for his characters help to communicate feelings of absolute joy. For Bras Gil and Beringuella, it only takes the vision of a mountain-side dwelling for the two of them to break into song. Flourishing and protected by the hawthorn tree, the dwelling inspires feelings of harmony and pleasure. Likewise, for the Pastor in the Farsa o quasi comedia de la doncella, the mountain where he claims he lives offers security and abundance. For him, it is a place associated with contentment and satisfaction.

On the other hand, Macario in the Égloga o farsa del nacimiento, finds happiness in the meadow, in the middle of the night on which Christ was born:

contemplad
los misterios excelentes
qu’esta noche son presentes . . .

¿Dónde están ya mis sentidos?

Rompan, rómpanse mis venas
y ríesguense mis entrañas
con plazer . . . (417-419, 426, 431-433).
The openness of this space enables him to marvel at all that surrounds him. The freedom and joy that he finds in this space also appears to allow him to absorb his surroundings into his very own body, with veins bursting forth with elation, as if natural rivers. Lucas Fernández' spaces of happiness, in these instances, communicate a realization or revelation—of love or miracle—made known to the characters and appropriate to the dramatic action.

The final kind of dramatic space that signifies the interior life of the characters in Lucas Fernández' works is that space of sadness or despair, caused by death. The most evident example of such a space is found in the *Passión*. San Pedro, for example, stands on the open road, outside of town, and associates the abandoned road with the sorrow and guilt he feels at having denied knowing Christ:

> Será ya mi habitación en los campos despoblados (21-22).

Pedro here projects his feelings onto an empty landscape in order to create the effect of isolation. This effect of isolation continues to be communicated throughout the *Passión*, as objects associated with Christ's life and death appear one by one from behind a curtain, as actors and audience kneel before them. These objects, meant for veneration, include the cross with the *eccehomo*, and the *monumento*, and they are presented as if a "pause," since they are given their own time and space to be revealed. Together, with the presence of the desolate road, they signify a momentary separation between the disciples and their leader and underscore a certain anguish that results from being left alone.

Having examined how spaces in Lucas Fernández' works signify and highlight the emotions of the characters, we will now delve further into that part of the interior life
which involves desires, for oftentimes the characters desire a specific place and are impelled to travel to that destination. In order to analyze these desires of place, I draw upon the actantial model of Greimas. We recall that this model involves a “subject” who, prompted by the “sender” or force (such as love) acting on the subject, desires an “object.” The “receiver” of this quest for the object can be, in the case of a love quest, the subject. In other cases, the receiver can be more abstract, such as “humankind.” In the process, the subject is aided by “helpers” or confronted by “opponents.”

In the works of Lucas Fernández, several of the outdoor settings seem to play the role of object in the actantial model. Greimas’ scheme is versatile. One could begin at virtually any point in a play and find examples of subjects, objects, senders and so forth. What follows are just a few illustrations of how place functions as the object of desire in Fernández’ works. I will begin by examining the relationship that the shepherds in love have with a desired place. Then, I will move on to the courtly figures and finish with the characters of Fernández’ religious plays.

My first example comes from the Comedia. When Bras Gil and Beringuella, prompted by the force of love, agree to spend the rest of their lives together, they envision the mountain and desire to go there. Of course, they are at first hindered by the grandfather who disapproves, but later they are helped by Miguel Turrá (the arbiter) and by the fact that the grandfather knows of Bras Gil’s family.

Other examples of the shepherd in love include Juan Pastor from the Diálogo and Pravos from the Farsa o quasi comedia del soldado. Juan Pastor desires a very different
space from that of the cheerful meadow in which Pravos seeks to lament his sorrows.

Prompted by separation from his beloved, he longs to bring himself closer to the ground in death:

Estoy todo estremulado,
yá mis fuerças son turbados,
que passiones llastimadas
me traen viuo enterrado.
¡Miafé! Ya, ¡por mi pecado!

No entiendo de guarescer
Hasta muerto me caer (24-31).

All of his strength consumed, Juan Pastor speaks of throwing himself to the earth and slowly decaying in his despair. He is aided by the ground itself that supports him when he falls ("no me puedo ya tener, / sin [n]el suelo me caer") and opposed by his friend Bras, who wants him to return to his previous carefree attitude. The only one who would benefit from Juan Pastor's quest for absorption into the barren landscape—indeed, the only hint of "greenery" is his reference to some hills which echo his laments—is Juan Pastor himself.

In the *Farsa o quasi comedia del soldado*, Pravos also benefits from his own quest, seeking out the dwelling place of his beloved Antona. In this case, he is opposed by the mountains and vegetation that stand in his way, but helped eventually by the *Soldado* and Pascual. Antona also benefits from Pravos' quest, since she does in fact desire to get married. We see, then, that Pravos is prompted to find Antona's dwelling, but has problems retracing his steps.
The courtly figures (the Doncella, Cavallero, and Soldado) turn the whole countryside into an object of desire. At first glance, it would seem that the Doncella and Cavallero are each others’ objects of desire. What they really want, however, is a place in which they can freely express their love. Prompted by this force of love, they seek out the countryside, away from the restrictions of the city/court. They are indirectly aided by the shepherd who engages the Doncella in conversation for as long as it takes the Cavallero to find her. They are hindered by their lack of knowledge about the countryside and how to find one’s way in the wilderness. The two of them benefit, however, from their quest for an open, limitless space, because now they are lost in it together and there is no turning back.

Another courtly figure who also benefits from the quest for an open, limitless space is the Soldado. Yet, his desire for such a space might be a little less sincere, as Pravos and Pascual infer. From their perspective he is moved by the force of greed to enter the countryside and simply take anything he wants, particularly women, food and drink. We must remember, though, that in his effort to comfort Pravos, he seems to be drawn to the countryside out of compassion for one who suffers from love. In any case, the Soldado finds himself in this space, completely open to any kind of adventure that might occur. He is aided in his quest for the countryside by Pravos, who draws him near with his loud laments, and hindered by both Pravos and Pascual who believe he only wants to do harm. As mentioned before, the Soldado himself benefits from his quest, because in this space he is able to find adventure and become the guest of a wedding.
Other examples of place serving as an object of desire in Fernández’ works come from the Nativity plays and the Passión. In the Nativity plays, for instance, the shepherds as a group (with some prodding) desire the place of the Manger or Bethlehem. They are moved by faith and/or curiosity to that destination, and are helped and opposed by other shepherds, the weather and the darkness of the night. In their quest for the Manger in the far-off countryside humankind benefits, as news of Christ’s birth spreads forth. In the Passión all of the disciples and prophets who meet together on the road on the day that Christ is crucified hope to see the monumento which is their final destination. Moved by faith and feelings of sorrow they travel, aided by one another and hindered by no one. Ultimately, in this somewhat empty space, they hope to bring themselves closer to Christ as they knew him in life, but are impeded by the physicality of his death. Their journey to his tomb results in solace and solidarity for this new community arising from the quest for this space.

All of these examples of place functioning as object of desire in Lucas Fernández’ works carry with them a sense of satisfaction from the perspective of the character who reaches an intended spot. It is not always true, however, that the characters will find themselves so content to be in the places in which they find themselves. The spaces and places of the out-of-doors in these plays can also occupy the position of “opponent” within Greimas’ model. A few illustrations will suffice to make the point clear.
Bras Gil, before convincing Beringuella to love him and envision the harmonious mountain-side dwelling the two of them could share, wanders at first in a futile effort to find Beringuella. The lush, diverse, thick vegetation is something he must overcome in order to have access to his beloved, as we can see here:

He andado oy acossado
de cerro en selva, en montaña
por ver dónde se acaña
Veringuella y su ganado (9-12).

In a similar manner, the unfamiliar pathways and forests of the countryside prevent the Cavallero from spotting the Donella for some time. In turn, she is blocked by the darkness of the valley. In the Farsa o quasi comedia del soldado, Pravos, much like Bras Gil (whom he mentions) has been wandering through the serrania to find Antona:

Haz al hombre andar . . .
por cerros y carrascales (35-37).

Hills and trees block his view, in much the same manner as the darkness of night and perhaps, trees oppose the hermit, Macario in the Égloga o farsa del nacimiento:

¿Dó va el camino?
¿Por acá, o por allá?
Por caridad me mostrá,
que con la noche no atino (267-70).

In all of these instances, the characters encounter a denseness of growth in the countryside that they must pass through. Sometimes, though, this natural place serving as an obstacle to a desire is as high as a mountain or as long as a road. Juan del Collado in the Auto o farsa del nacimiento has to climb a high crag in order to reach the shepherds and shout from its peak to catch their attention. San Pedro in the Passión ultimately desires to be forgiven, but he has simply settled for eternal punishment on an open road.
in exile from the city. The characters who find themselves blocked or trapped by their surroundings experience dissatisfaction with these places and struggle to move past them. The thickness, height and length of certain spaces directly confront the characters of Lucas Fernández' plays and reflect back an isolation and solitude completely at odds with places that hold love, company and community.

4.2 Archetypal Associations of the Dramatic Spaces of Lucas Fernández.

In the preceding pages we have seen how characters in Lucas Fernández' works are positioned, defined and situated socially and emotionally, and attracted to or opposed by the dramatic space of the outdoors. In most instances their presence within or movement toward a certain space signifies a kind of attachment to that space. A number of the spaces created in the plays, such as mountains, forests, lowlands, water, starlit skies and roads, have clear archetypal associations that enhance or expand their meaning and it is to those associations that we now turn.

Mountains

Verdant and flowering, ominous and rugged, the mountains of Lucas Fernández' works are a place of harmony and desire, while at the same time, the site of frustration and obstacles. They can even mean danger. In order to see in the mountain, an element of harmony and/or desire, we need look no further than to the place Bras Gil and Beringuella in the Comedia envision together. We also remember that the Pastor in the Farsa o quasi comedia de la doncella points out his "majada, / que está en somo esta floresta" (388-9), surrounded by the bounty that Nature has to offer. Yet, this mountain
is also the site of frustration that keeps Bras Gil separated from Beringuella and Pravos, in the *Farsa o quasi comedia del soldado*, apart from Antona at the beginning of their respective dramas. Furthermore, the mountain could potentially kill. Juan del Collado’s friends fear for his life as he flippantly announces, in the *Auto o farsa del nacimiento*, that he will descend from a precarious elevation. We also remember that Lloreynte, fearing the wrath of the cold and snow descends from his present setting because,

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El ganado mamantio
cuydo que se han de perder
si no le echan a pascer
allá ayuso . . .
en algún prado valdío (5-9).
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At the height of the mountain, he is exposed, in human fragility, to gusty forces beyond his control. The mountain, then, can serve as a sign of protection and life and love, or as a place of hostility, separation and menacing death in these works.

Archetypically the mountain, with all its height and sheer mass, is equated with the sacred. Indeed, according to J. E. Cirlot, “the profoundest symbolism [of the mountain] is one that imparts a sacred character” (208). Specifically, the peak of the mountain holds spiritual meaning in many traditions and cultures because it is the “point of contact between heaven and earth, or the centre through which the world-axis passes, binding the three levels together” (Cirlot 209). One particularly interesting myth associated with the mountain is what Cirlot calls the myth of the mountain of Mars and Janus. Mars is the “perennial incarnation of the necessity for the shedding of blood” (Cirlot 195) and his attributes include weapons such as the sword. Janus was a Roman deity who had two faces that looked in opposite directions, thus, according to Cirlot, “Janus is a symbol of
wholeness—of the desire to master all things” (154). This mountain of Mars and Janus archetypically blends, in effect, the “two essential, rhythmic aspects of manifest creation—light and darkness, life and death, immortality and mortality (209). This particular mountain can even be viewed as a kind of mandorla in which the circle intersects heaven and earth and becomes “the crucible of life, containing the opposite poles of life (good and bad, love and hate, fidelity and treachery, affirmation and negation . . . (Cirlot 210)).

Maud Bodkin and Simon Schama also see in the mountain archetypal associations with the sacred. Bodkin, for example, tells us that as early as Greek and Hebrew literature, the mountain has been the “seat of blessedness” (100-101). Schama explains that “climbing the mountain” can be a good form of spiritual exercise, conceived of in the writings of Dante, Petrarch, monastics and the works of the late medieval period in general. Here, in this time period, the “high mountain slopes were imagined as a cloud-wreathed borderland between the physical and the spiritual universe” (417). The mountain embodies the separation of body and soul. One aspires to reach beyond the physical, climbing for the exhilaration of the body and the repose of the soul (Schama 419).

Schama furthermore connects the idea of the holy mountain with a myth that touches upon the peak of Janus (the master of all things) in the mountain of Mars and Janus, to which Cirlot refers. When humankind sets out to climb the mountain, this action demonstrates a desire to ascend to the dwelling place of the Divine and even master that realm. For instance when Dinocrates, the architect of Vitruvius’ writings, proposed to
carve into Mount Athos the figure of a man and allow the newly carved mountain to serve as an entire city, he "had taken the most inaccessible of all landscapes, the mountainous abode of the gods, and had subjected it simultaneously to the use and likeness of Sovereign Man" (404). In this example from Schama, the myth of Dinocrates serves as a reflection of an innate interest on the part of humankind to enjoy a lofty view and assume powers normally controlled by that which is beyond the human realm. The mountain, not just a seat of blessedness, becomes the ultimate throne of power.

In Lucas Fernández’ plays, it seems that the archetypes discussed here do indeed hold for the mountains arising from the dramatic space. Many of Fernández’ characters find themselves near mountains revealing aspects of the mountain of Mars and Janus, while other characters dare to reach the seat of blessedness. Bras Gil and Beringuella, in the Comedia, envision a mountain to which they can ascend in order to attain everlasting and "true" love rather than settle for a more temporary, base and purely instinctual arrangement. They recognize, then, something beyond their own physical satisfaction, flourishing, protected and sustaining at the summit. This mountain blends the flowers of creation, life, love and fidelity, which Bras Gil and Beringuella imagine together, as well as the prickly hawthorn tree at the peak, offering a subtle shade of opposition.

In another example, the Pastor in the Farsa o quasi comedia de la doncella has already made his home in the ever-abundant mountain and has mastered the power to see everything and everyone entering the valley below. In fact, it comes as no surprise that at the end of the play, he demonstrates his knowledge of the path-ways of the forest and can lead the Doncella and the Cavallero on their way. When the Pastor first spots the
Doncella, however, he descends. From the ground, according to the Pastor's description, the mountain appears fertile—bursting forth with natural gifts for the Doncella, whom he wishes to entice—but he never makes it back up the mountain with her. Although once claiming the authority to see all, on the ground the Pastor is limited. The mountain, nonetheless, remains bountiful and flourishing, offering to the Pastor the one side of the Janus-Mars myth that symbolizes life and fidelity. Yet, it has done this for sometime before the Pastor even saw the Doncella. His happiness, in other words, already rested on the summit of the mountain alone and in descending to obtain more, he has no influence. The high place where he has been living comes to symbolize for the Pastor a desire for mastery over amorous affairs.

A similar desire for mastery or control associated with the mountain can be found in the Farsa o quasi comedia del soldado. We remember that Pravos, forlorn and frustrated by unattainable love, has bounded through the mountains and forests in search of Antona's house. Yet, he cannot spot it. The landscape surrounding him makes it difficult for him to see, and so he settles for the low-lying meadow in which to express his sadness to none other than the very same hills and trees and mountains that have blocked his view. The mountains he has climbed have not offered any lofty vision, and the best he can hope for is to invoke them in "true" pastoral style, asking them to listen to his laments.

All of the examples thus far have pertained to Lucas Fernández' secular works. What about his religious works in which mountains or high elevations appear? The religious play in which the height of the mountain is most prevalent is the Auto o farsa del
nacimiento. At the beginning of the play the treacherous altitude and inclement weather of the elevation at which Lloreynte stands impels him to find a more secure setting for his sheep. He is much too dangerously close to destructive forces beyond his control.

Juan del Collado, on the other hand, willingly climbs a precarious cliff because he is filled with the excitement of the divine revelation of Jesus’ birth. From the height of the jagged cliff he calls the attention of the other shepherds below and shouts out that he has great news to tell them. His subsequent descent to reveal to the sheepherders what the news is, is rather awkward and comical. No one is exactly awed by Juan’s appearance. Rather, they fear the physical harm he might cause himself, which they do not want to watch, since he is behaving so ridiculously. We sense, however, that in Juan’s act of climbing the “mountain” he desires to be near sacred powers from “on high.” He seems to have the potential for being, in this mystical moment, a prophet of sorts, but the mountain nearly takes his life before he can explain what he has seen and heard. In light of this example and others mentioned, we can conclude that mountains in Fernández’ works are somewhat twin-peaked. On the one hand, the mountain is the archetypal symbol of life, love and mastery over all things, but on the other hand, it can be rather destructive and menacing. In the case of Juan del Collado it is also clearly sacred, for an ascent to a great height—to the “seat of blessedness”—is appropriate for announcing a divine birth. What remains constant throughout, however, is the association of the mountain with the physical, human nature of the characters who attempt to climb them.
Forests

The green lands and forests, thick with leaves and woodland creatures, in Lucas Fernández’ works, are at once fearful and life-sustaining. We remember that Bras Gil, unable to find Beringuella, calls these places “[e]spessura” and “verdura” with a tone of annoyance. Of all of Lucas Fernández’ plays, though, the one in which the forest is most clearly represented is the *Égloga o farsa del nacimiento*. In this play, the shepherds, Bonifacio and Gil, introduce the forest by describing a pastime not normally associated with the life of the shepherd but rather with the life of an aristocrat: hunting:

Sé armar yo mill armandijas,
ñagaças, llaços, llagartijas,
tomo, y otras sauandijas,
cuerbas, pássaras trigueros,
conejos y llebrastillas
y en la llosa
me caen mill passarillas
sin armarlas en costillas,
y aun derraué vna raposa (11-120).

The birds, rabbits and fox which Bonifacio in this illustration brags he has killed, call to mind the presence of the hollows and groves in which the animals dwell. With an air of superiority, Bonifacio has conquered the forest, claiming that he can provide for himself with the creatures he has caught. In this instance, the forest would appear to be bountiful, since Bonifacio has been able to catch a variety of species living amongst the trees. However, there is still something suspicious about this forest. After all, that is where Bonifacio’s mother (whom Gil compares to the Celestina) lives. Also, Macario, the hermit, of the hermitage of San Ginés, is met with distrust by the two shepherds as he emerges from the forest, looking for the Manger.
With regard to the ominous feeling we get about Lucas Fernández’ forests, we might examine how one object, related to the forest, can suggest all of these underlying feelings of uneasiness associated with the woodlands. That object is the tree itself. We remember that Gil announces that he will nap beneath the carrasco and Bonifacio reprimands him. From Bonifacio’s perspective, who would care for the sheep? It is as if Bonifacio sees in the forest (represented by the tree) the lure of laziness or sloth. Certainly, in all examples cited, the forest has served as a place for all kinds of ocio: distractions of hunting, magic and sorcery, sleeping, and the theater—alluded to in the subtle reference to the hermitage named San Ginés, the Patron Saint of Acting. The trees of Fernández’ plays, thick with life and adventure, seem to both attract the characters and cause them to be wary as well.

What, though, are the archetypal patterns typically associated with the tree and with the forest in general? Discussing the bush/tree in Virgil’s Aenid, Bodkin asserts that it represents the “power of renewal in vegetation and in other forms of life” (130). This “power of renewal,” as Schama and others have observed, is linked to the concept of fertility with which the forest in classical times is connected. Schama writes:

Classical Greece has venerated groves sacred to Artemis and Apollo and their cults of fertility, the hunt and the tree-oracle had been transferred to Rome. Arcadia was imagined in both cultures as a wooded, rocky place, the haunt of satyrs, the realm of Pan (83).

The founding myths for these cultures, then, grow out of ancient places dominated by trees. Yet, classical civilization, which upheld logic and reason, “defined itself against the primeval woods” (Schama 82). Primitive rituals that would set right a balance in Nature were at odds with Greek thought which sought to control Nature through
Knowledge. It is no wonder, then, that the forests have become known as that which is "outside" (of a city, order, rule, logic, etc.). For instance, in England during Medieval times, the forests were a place of "royal recreation" where, "free of the clerical domination of regular administration, clans of nobles could compete for proximity to the king" (Schama 145). The noblemen freely enter the woods, hunting and killing and briefly upsetting established orders in the hierarchy as their different horses neared, at different times, the King’s horse. Another group, which sought to enter the forests, but in this instance, to impose Christian "order," consisted of the clerics, taking over the pagan sites of ancient tree sacrifice. Schama reminds us that monasteries were often established in the woods and that these same woods, in the hagiographies of the saints of mystics, were places of miracle where "stags would appear bearing the holy cross in their antlers and the leprous and lame could be suddenly cured with a root or a bough" (227). In this case, the blessed forest reveals the Sacred or Holy existing amongst and beyond the most ordinary and base animals and creatures. From all of these examples, we can gather that, archetypically, the forest is a place of mystery, myth and ritual, as well as of freedom, recreation and renewal.

Returning to Lucas Fernández' Égloga o farsa del nascimento, we remember its somewhat negative depiction of the forest. I think that the unfavorable view of the forest stems from the early archetypes of myth and pagan cults, completely at odds with what is typically celebrated in a Nativity Play. Although from a Christian point of view, the forest seems to sustain life and serve as a home for human inhabitants, in this perspective

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16 For more information, see Max Oelschlaeger, The Idea of Wilderness.
human beings stand apart from Nature and are allowed to dominate the animals and woodland creatures. In Christian thinking, that is a "good thing," as long as it does not become a vain, arrogant distraction, as it is for Bonifacio who goes on at length about his hunting abilities, and who is reprimanded for his arrogance by Gil. Also, there is evidently something marginal about this forest. The poorly understood hermit, Macario, and the spooky Celestina figure emerge from it. These forasteros are, indeed, met with apprehension by other shepherds in this play, who only occasionally venture into the fringes. Furthermore, from the Christian perspective, humankind is never to completely submit to Nature, as Gil was about to do when he contemplated sleeping beneath the inviting carrasco. Because of these archetypal associations, woven into the branches of the woodlands, in this play at least there seems to be a warning to remain "on guard" and not become too comfortable in the forest.

Lowlands

The "lowlands" in Fernández' plays take on various forms, but no matter what shape they assume, they communicate a sense of fear and despair. Bras Gil and Beringuella, for example, are huddled in fear between "aquestas breñas / y deuaxo aquellas peñas" (243-4) as they hide from Beringuella's overprotective (and somewhat violent) grandfather. Likewise, the Doncella, absolutely terrified, projects her fear at losing her honor onto the dark valley below the Pastor's idyllic mountain. In both of these examples the sense of fear in the characters is conveyed by the befitting presence of a hostile environment composed of rocks, thorns and haunting emptiness. A sense of complete despair can also be represented by an equally fitting environment: the empty, barren ground onto which
Juan Pastor throws himself, for example. Yet, the characters of Lucas Fernández' plays do not have to find themselves in completely unpleasant surroundings in order to pour forth their sorrow. We remember that Pravos, lying in the meadow amidst a ring of mountains, rivers and fountains, still finds the ability to lament. For these characters, positioning themselves in low-lying terrain corresponds to devastating events they have just experienced: the threat of separation, loss of honor and rejection in love.

Low-lying spaces are discussed by Bodkin in connection with the archetype of the cave, which she relates to the concept of Hell. Homer, she reminds us, envisions the eternal abyss as a cold cavern or a place of punishment and evil (101). The presence of jagged rocks intensifies this image of Hell, according to Bodkin (127). In Schama's study, there does not seem to be a separate category for "lowlands" or "caverns." He does, however, discuss the image of falling from a great height. His principal example comes from the legend of Hannibal who, in crossing the Alps, "confront[s] a monstrous realm of ice that never melts" (458). Unfortunately for Hannibal, the mountain, in a devastating avalanche, hurls him, his troops, and his elephants down its slopes. In this story the message is clear: human vanity is chastised in the process of trying to conquer mountains and new territory (459). The resulting low position in which the human subject finds himself or herself is, in a manner of speaking, a giant step all the way backward to the beginning of the journey originally undertaken. If he or she is alive after the "fall from the mountain," he or she is forced to either accept the limits of human fragility against powers beyond human control, or start all over again. Clearly for both
Bodkin and Schama, low-lying space is associated with Death. For Schama, though, the fall from an elevation comes after a moment of grandeur, and results in a low-lying position grounded in failure.

Lucas Fernández' low-lying spaces, seem to combine the "cavern" of which Bodkin speaks and the archetype Schama mentions, since each of the characters in low-lying positions has experienced failure in some way. While these failures do not cost them their lives, they temporarily set the characters back in their quests. Bras Gil and Beringuella, placed in a scene of sharp rocks below the mountain they wish to ascend, have entered a kind of "hell on earth," trapped by the menacing grandfather who accuses them of impropriety. In a sense, they are held here, before they can clear their way and be permitted to travel on. The Doncella, especially, has made a near fatal error in secretly giving herself to the Cavallero and now is unable to find him. The Pastor, in his descent to meet the Doncella, we remember, never quite makes it back up the mountain with her, since she rejects his advances and he, in this manner, fails at love. Like the Pastor in the Farsa o quasi comedia de la doncella, Juan Pastor, in the Diálogo, has bitterly failed at love and comes the closest, in body and spirit to the ultimate low-lying resting place of death. Pravos, too, has discovered his own ineptness at finding his beloved's home and sinks to the flat meadow, as if submitting to failure. For these characters, the low-lying dramatic spaces in a valley, a meadow or on barren ground, reflect for an instant, a fragile image, inclined to fall from time to time.
Water

Only brief trickles of water pass through the outdoor dramatic spaces in Lucas Fernández’ works. Yet this presence of water, in the form of the occasional fountain, spring or shower is significant, as it becomes a site which reflects, particularly for the characters of the Farsa o quasi comedia de la doncella and the Auto o farssa del nacimiento, sadness, madness and miracle. In the Farsa o quasi comedia de la doncella we recall that the Doncella goes on at length, describing how this outdoor space in which she is lost could never reflect the idyllic beauty the Pastor sees there. Of particular interest in the lament she delivers for thirty-six lines is the image of the fountain:

Las fuentes dulces, sabrosas,
darán agua de amargor;
las flores y frescas rosas,
olorosas,
no ternán color ni olor.
Y en señal de mi gran luto,
los verdes sotos y prados

y cerrados
ternán su frescor corruto (361-369).

This fountain of which the Doncella speaks could hardly sustain life. In fact, it kills everything from flowers to meadows, transforming the countryside into a wasteland of drought with its bitter waters. It responds (as do the meadows, hills and flowers) to her sadness and anguish at not being able to reach her Cavallero, without whom her life and honor run dry.

In this same Farsa, the Pastor informs us that the dramatic space of the outdoors in which he finds himself contains another source of water, in this instance in the form of a
natural spring. Rather than evoking a melancholy mood, the spring of the tale he tells provides the setting for a comedic moment when a local blacksmith took a nasty spill:

Hasta [a] el triste del herrero
le dio ogaño vn batricajo,
en vn lauajo,
que quedó medio lladero (221-225).

As we gather from the Pastor's story, sparked by the madness of love the blacksmith had unwisely flung himself into this inviting pool, only to emerge from it twisted, bent and not quite the same. The lesson learned here from the presence of the cunning spring is to never act hastily in matters of love since love has a transforming power, which, as in this case, is not always for the better.

However, the power of the water found intermittently in the dramatic spaces of the plays by Lucas Fernández can be powerful and miraculous as well. We remember that in the Auto o farsa del nacimiento Juan del Collado has to explain to the other shepherds who Jesus is, and explicate the metaphors the prophets used in speaking about him. At one point, Juan reminds Lloreynte that:

. . . como río,
    vino agora en nuestros días
    a enchir las profecías (381-383).

Lloreynte responds:

    Ya oy las nubes llovieron
    el Justo que les pidieron (384-5).

Lloreynte, of course, is referring here to two kinds of rain: that which caused him to find better pasture for his sheep and that which came after the parting of the clouds of Heaven, as a result of which Jesus came to the earth that night. Reflecting on the literal rain,
which had poured forth earlier that evening from the storm, he suddenly realizes a sacred event has taken place while drops of water fell from the sky. In general, then, as we can see from this example and others, the waters of Lucas Fernández' works serve as a mirror or reflecting pool of the emotions and significant events the characters experience.

Traditionally, the image of water has many archetypal associations. Bodkin reminds us that in those low-lying places of the caverns, particularly Hades, there is usually a river on which boats pass carrying mortals whose hour has come (101). It is a river of death; a channel to the after-life. Another possibility for interpreting the image of water, according to Bodkin, is to view it as “a kind of sub-human life—a life of elemental [base] feeling . . .” (112). Further inspection of this image calls to mind a more psychical association with the inner life of the subject who contemplates water. The water, in this instance, gives expression to the inner-workings of the soul (Bodkin 48-9).

Schama, on the other hand, emphasizes the association of water with fertility, an association, he says that originated with the ancient rituals of the Nile River, admired and revered for its power to flood each spring, creating rich, fluvial soils (255). Schama explains that all “fluvial myths embodied one of the governing principles of hydraulic societies: circulation” (258). The river has its own rhythm, in other words, carrying in its currents death and life. The river’s cycle was kept balanced through the proper rituals and sacrifices (258-9). Yet, as we well know, some river cultures from the third and second millennium B.C., experienced great periods of drought, and writings resulting from this historical time period are described by Schama as a “Whole literature of lamentation.” In fact, the “lamentations speak of bodies rotting in the Nile, devoured
by crocodiles; of suicides and cannibalism; of the looting of burial grounds and a time of anarchy and brigandage” (260). The river, in this case the Nile, takes as much as it gives.

Also associated in Egyptian thought with the river, sometimes fertility inducing, sometimes dry, is the woman’s body, which is ideally envisioned as “verdant life” (Schama 273). A slightly different approach to the river, though, was taken for the many later generations, both Jewish and Christian, whose sacred river was not the Nile but the Jordan:

As a site of redemption and deliverance, the Jordan was defined as the Nile’s opposite: a rushing, clear waterline, not a sluggish, turbid meander; a place of purity in the desert . . . (Schama 264).

These waters, in other words, carried with them a new life oasis in the form of Baptism.

In summary, what we can gather from the observations above is a whole series of archetypes associated with life, death and even spirituality.

Do Lucas Fernández’ watery dramatic spaces reflect these archetypes? If we look at the fountain which the Doncella describes in the Farsa o quasi comedia de la doncella, we will see that it rejects the archetypal association of fertility and adheres more to the concept of “lament,” described by Schama. Rather than carry in its currents a rhythm of life, it destroys, and ends in death, not through drought, but through tainted water. What, though, would we make of the “fuentes dulces” that pour forth “agua de amargor?” We remember that for Bodkin, water allows the observer to enter into introspection and

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17 Schama reminds us that the fecundity of the Nile was once thought to cure barren women (255).
express his or her interior life at the moment. Most likely, we can assume that the waters of the fountain are turned bitter and perhaps salty by the Doncella’s own tears. She connects herself, in this time of sorrow and loss, to such inwardly reflective streams.

In that same play, though, the water takes on another archetypal association, present in the Pastor’s tale of the blacksmith who threw himself into the spring. Here, we have what Bodkin has defined as the base or sub-human element connected to the image of water. We remember that the Pastor told this tale to the Doncella after declaring that he loves her. She, in reply, asks him if it is possible for shepherds like him, so far away from the “civilized” atmosphere of the Palace, to fall in love. Part of his reply is the story of the blacksmith, illustrating that he has seen many men of the countryside go mad and do ridiculous things, moved by a love that seems more instinctual than “noble.” The blacksmith, hurling himself into the spring, has thrown himself—in fact, his whole body—rather hastily into love and is deformed (twisted and bent) as a result.

Yet, in Lucas Fernández’ works, water does not have to be so dangerous to the human form. It can be the vehicle through which human beings discover the transcendent, beyond the physicality and instincts of the human body. In the Auto o farsa del nacimiento there is no mistaking that the rain that Lloreynte observes and then later interprets as the sign of the arrival of Christ on earth, has a spiritual association. It also marks new life and rebirth in Christ’s own birth. So then, in reviewing all of these images of water most evident in these works by Lucas Fernández, it becomes clear that they accept all of the archetypal patterns discussed. These images of water are the flow of emotion, instinct and a Divine Presence mingled with the human form on earth.
Starlit Skies

There is plenty of room in the arching, open dramatic space of the countryside in Lucas Fernández’ works for starlit nights. Here, only brief mention needs to be made of these constellations, that appear in the semi-religious and religious works by this playwright. Their presence, however, is significant, as characters turn their gaze upward to the signs of the sacred communicating with the world below. In fact, archetypically, this is precisely the association with such stars: a connection with or desire for the “farthest ranging vision of . . . life . . . realization of order and harmony . . .” (Bodkin 147), that only an omniscient being could know. In what follows I cite a few examples from Lucas Fernández’ religious plays that adhere to this pattern.

The *Auto o farsa del nacimiento* is all about the sky. Lloreynte, we recall, at first is annoyed by the rain and tempest coming from the clouds as he tries to lead his sheep. However, the weather, which soon clears up, is not the only thing he notices:

Mirá, mirá bien . . .
las rellumbrantes estrellas.
—¡Juri a mí! que están muy bellas;
acá dan luz el suelo
para apartarnos recelo (140-144).

Clearly, he is referring to the well-known star of Bethlehem, the singular sign pointing to the place of Christ’s birth. After such disorder in the sky caused by the storm, Lloreynte watches in wonder, stretching to look as far into the night as possible, for the source of such great light and peace. He, however, is not the only shepherd watching the sky that evening. Pedro, a close friend, rushes in to tell Lloreynte, Pascual and Juan del Collado, what he has seen on the horizon:
He estado casi embabido
mirando que van volando
zagales y van cantando
por en somo del exido
vn cantar desminuydo,
haziendo mill gargalismos
y gozándose ellos mismos:
y no sé por dó se han ydo,
ni les atinaré el nido (424-432).

As we know, Juan del Collado explains that the **zagales** he has seen **volando** are really angels celebrating Christ’s new presence on earth. These angels have, in a sense, disrupted Pedro’s nightly watch, which is a shepherd’s pastime when his or her sheep are at risk due to possible inclement weather. Probably looking for signs in the sky that would warn him of storms, out of nowhere, he hears song and sees the supernatural forms of angels. Wanting answers, he tries to follow, but is merely earth-bound.

This same curiosity and desire to know the sky and follow its heavenly courses, is present in the figure of Dionisios, the astronomer of the *Passión*. Looking for reason and order and harmony in the sky, he cannot understand why

La luna con las estrellas,
sin razón de se eclypsar
las claridades bellas,

con muy humosas centellas
han mostrado gran pesar (81-5).

The explanation for the eclipse and the apparent sadness of the clouds and stars, of course, is Christ’s death on the cross. When Dionisios realizes that this is the reason, he recognizes the One who put all these far-reaching objects in motion as the “principio principal.” Despite all of his learning, he is humbled before the grandeur of that which is beyond his earthly existence and communicated in the stars that sometimes reveal a
particular pattern, and that sometimes remain hidden. Generally, in this example and in the others we have seen, the stars and skies of Lucas Fernández’ works are at once a puzzling and hopeful source of light. Squinting and gazing and craning their necks, these characters try to read the signs that might permit them to see and know an entire realm outside the scope of their vision.

The Road

The roads on which Fernández’ characters travel seem to stretch on for miles. Every single one of his plays involves a journey, except for the Diálogo para cantar, which appears to be more of a stop along a journey we assume has already been undertaken and will continue. In fact, many of the quests—love quests for instance—that the characters undergo do not end even if the object of the quest is found. Untiring, the characters often carry their dances off-stage, dances that continue in the illusionistic dramatic space long after the audience has left to go home. We turn now to some examples of the energetic journeys commenced on roads that seem to signify friendship and eternity.

In the Comedia, for instance, Bras Gil and Beringuella, in the company of the grandfather and other shepherds, celebrate their newly approved commitment to each other. In celebration of this commitment, the grandfather and others recognize, by dancing, the wanderings that have led Bras Gil to Beringuella and that have brought the two of them to this moment. Energized by the anticipation of preparing the wedding ceremony, they kick up their heels and sing a song. The ending lines of their song, in
fact, imply more movement and activity in preparation for the wedding: “Presto, todos, ¡sus!, acá / vamos qu’escurece ya” (631-2). We imagine in the realm of the dramatic space that the characters leave by a path that does not end in our presence.

In a similar manner, the Doncella, the Pastor and the Cavallero all end up journeying together at the close of the Farsa o quasi comedia de la doncella. The Pastor, who has just fought and made up with the Cavallero, points out the direction of the road and even agrees to join him and the Doncella, while singing a couple of villancicos. Their friendship endures for as long and as far as the road will take them, and for as long as it takes the Pastor to sing of the woes of his love. It is not unusual, then, to find entire groups of people walking along the same path in Lucas Fernández’ dramatic spaces. In the Farsa o quasi comedia del soldado, for instance, Pravos, Antona, Pascual and the Soldado agree to take up the same road in the direction of the legitimate wedding ceremony that will take place before the eyes of the greater community. The song they sing warns of endurance in traveling the long path one must follow in order to arrive at true love. We might infer, from the song, that the endurance one needs continues even after marriage, and the love between Antona and Pravos extends like the road others take up in company with them.

In fact, this traveling in the company of others is also taken up in the semi-religious and religious plays as a kind of spiritual journey. In the two Nativity plays Bonifacio, Gil, Macario, Marcelo, Lloreynte, Pascual, Juan del Collado and Pedro all need one another in order to find the Manger. Without tiring, they cross time and space to arrive in Bethlehem. In the Êgloga o farsa del nascimento, for example, the shepherds have
decided to go to the Manger, and they sing in the last villancico of the mysteries and wonders of Christ’s birth. We assume, from the song, that the journey and praising will continue, even off-stage, on illusionistic roads. The same is somewhat true for the Auto o farsa del nacimiento. The shepherds sing a villancico for the trip to the Manger and a separate one for the return home. In the finality of the return home, it would seem that the road on which these shepherds travel ends. However, if we look closely, we will observe that this road forms the sign standing for eternity: the circle. Indeed, they journey to the Manger and back on paths intricately connected.

A somewhat similar pattern can be found on the road on which the saints, prophets and disciples meet in the Passión. Once again, the journey of these characters seems to end at a fixed destination: the monumento or place of death and burial for the body of Jesus Christ. They even speak of Him in the past tense as a presence that has gone and vanished. Yet, the road on which they stand, and on which they have met one another, anticipates something a little less finite. After traveling together and supporting one another along the way, these characters, we infer, will leave together on that same road and maintain contact with one another as a new community of followers. This road in the dramatic space created in the Passión, and in other works, is a network that repeatedly connects wanderers.

In literature, a journey along a road is frequently associated with the epic hero. According to Bodkin, the epic journey that the hero undertakes involves the “descent of the spirit into the horror of individual ruin,” and the “achievement of the will [consists] in accepting such inevitable descent and making it a means to something which poetry and
rhetoric name ‘honour,’ ‘glory’” (240). The epic hero, in a sense stands between “Heaven” and “Hell,” and is moved by Destiny, a force beyond his or her control. The hero, however, often emerges triumphant at the close of the journey.

Interestingly, for Gaston Bachelard the entire realm of illusionistic space created in poetry or in drama is, in and of itself, a journey or departure from the real world in order to live elsewhere for a while in a place which is just as comfortable as “home” (177). The urge to wander, according to Max Oelschlaeger, is one of the most primitive and innate of human desires. In fact, Oelschlaeger tells us that the concept of “home,” the seemingly exact opposite of “wandering,” was once not such an opposite notion after all. It was “a natural world of plants, animals and land with which archaic people were bound” (13-14). With the rise of agriculture, though, due to climate changes and decreased food supply, Paleolithic humans had to supplement their way of life with more permanent, fixed living near resources that could be grown. “Home” had to be created and could not, as had previously been the case, just be found anywhere (258). The human hero, from this perspective, has historically dangled between stasis and motion. In conclusion, then, the archetypal associations of the journey, as seen in the discussions of Bodkin, Bachelard and Oelschlaeger involve a quest for glory, escape and “home,” with its related notions of comfort, survival and sustenance.

Which of these archetypes do the roads of Lucas Fernández’ dramatic spaces most evoke? For the characters of Fernández secular plays, it is the sense of “descent into ruin” before emerging triumphantly at the end of the journey. We have already observed how Bras Gil and Beringuella have to enter a thorny, rocky place before being allowed by
the grandfather and the community to complete their travels the rest of the way up the mountain. The _Doncella_ of the _Farsa o quasi comedia de la doncella_ and Pravos of the _Farsa o quasi comedia del soldado_ have to enter abysmal darkness before being able to spot their true loves and live in honor and glory with them for eternity. Additionally, in these secular plays, the element of “escape” into a new world is present for the courtly figures (the _Doncella_, the _Cavallero_ and the _Soldado_) who search for adventure in the countryside.

What is also found in both the secular and religious plays by Lucas Fernández is the concept of the journey as a way to find “home.” In the act of wandering, a secure community of people gathers, and “home” is created along the way. The shepherds of the two Nativity plays, for instance, include one another on the journey to the Manger in order to bear gifts representing the countryside. The disciples and prophets and saints of the _Passión_ find solace in each other as they create a make-shift community founded on the site of the _monumento_ where “nuestro bien se encierra.” Oscillating between moving and pausing, ruin and glory, these characters travel on roads that create alliances and facilitate escapes from the limits of time and space, through winding paths which energize the lost, the broken-hearted, the curious, the joyous and the adventurous.

4.3 Feminine Space in the Works by Lucas Fernández.

Whatever meaning is associated with the mountains, forests, lowlands, water, skies and roads inserted into Fernández’ dramatic spaces depends on the entire action of the play, the moods to be evoked, and the context within which these natural places are
introduced. In other words, these spaces, as we have seen, can be interpreted as either adhering to traditional archetypal patterns or falling outside their realm. We must now ask ourselves how Lucas Fernández deals with those dramatic spaces that are normally marked as “male” or “female.”

Traditionally, according to Scolnicov, it is the house, both in real life and on stage, that is considered to be the woman’s space. This is her domain, while the man, outside the house, is free to act, move and discover adventure (1). Nevertheless, in the works by Lucas Fernández, we encounter such figures as Beringuella, the Doncella, Antona and the Three Marys, who do not seem to be enclosed by walls and windows. All, in fact, are to be found outside, which is normally the territory of men. How are we to interpret their presence in this “masculine” space?

The first woman that we encounter if we read Fernández’ plays in the order in which he presents them in the princeps is Beringuella. We find out about the outdoor spaces with which she is associated through Bras Gil. When we observe Bras Gil at the beginning of the Comedia, he is cursing the force of love which has caused him to travel through mountains and thick forests in order to find Beringuella and then, by proximity, the flock she herds. It is significant, first of all, that Bras Gil thinks to look for Beringuella in the most impossible, inaccessible and wild landscapes. Frustrated, he laments that he cannot penetrate this space and curses the cause of his exhausting search, which is the force of love, but indirectly is also probably Beringuella herself.

It is also interesting to note that Bras Gil says that he is looking for “dónde se acauaña / Veringuella y su Ganado” (11-12). Here, we might infer that he seems to be intrigued...
by the flock she has and the economic power to be gained by uniting himself with her. From this information that Bras Gil gives, we could be tempted to view Beringuella as a kind of independent, desirable *mujer brava* or *mujer esquiva* of the mountainside who can make her own living herding sheep. Yet, as much as these mountains and sheep belonging to Beringuella might signify freedom, they also signify protection and seclusion. We remember that she has an overprotective grandfather for whom she probably herds the sheep, and she rejects, for reasons of propriety, the very first advance that Bras Gil makes in the countryside. We can conclude that these wooded, secluded spaces are analogous to the “house” of which Scolnicov speaks, where walls are mountains and spaces between branches are windows behind which young shepherdesses are kept chaste and pure. Only with the promise of good intentions does she dare to envision, with Bras Gil, the new mountain, the new home they will both share.

It seems that Beringuella will break free of the sheltering mountains and trees of her family and begin another life with Bras Gil in a different space that seems more inviting and pleasant. Or is that not the case? On the threshold of the dwelling place of the mountain stands the hawthorn, protecting and sheltering this marriage and all those dwelling within its shade, including Beringuella who has accepted a new role as wife to Bras Gil. The problem of the wild, thick spaces confronting Bras Gil in his search for Beringuella is resolved in his favor, when he is able to convince her to marry him and move. Beringuella willingly accepts the freedom to enter a new space and a new life, but has really agreed to enter another home and settle within its boundaries.
The next woman we meet in the dramatic spaces of Lucas Fernández is the Doncella, completely unaccustomed to the countryside and wandering in the darkness. She has left the security of the Palace, displaced in a sense by the fact that she has given up her honor to be with the Cavallerо and follow him. She has dared to do what other women of her social rank would never do: leave home. Recognizing that she is lost and unprotected, the shepherd she encounters in the countryside offers her the safety of his mountainside cabáñа. The not-so-easily-fooled Doncella recognizes in his “home” a false sense of security and holds out for her true love, the Cavallerо. In refuting the shepherd’s offer, we remember that she evokes stories in which honorable women either fled to protective islands, enclosed themselves in convents or waited and wove at home in order to stay true to their husbands and lovers. At the moment “placeless,” the Doncella anchors herself in these images of home which she imagines herself to inherit in spirit from the tragic wives, daughters, sisters and mothers of the stories she evokes. In her mind, she is firm and carries within her her own stability, being thus empowered to refuse any part of this particular landscape into which the Pastor wishes to incorporate her.

We recall that even in her lament, which offers a perspective at odds with that of the Pastor and which spans thirty-six lines, she makes it clear that she will bear no fruit in this space. Surely, the flowers will wither and die in response to her sadness. Persisting, the shepherd offers her all the bounty of the mountain and the pregnant hare, seeing in the Doncella the reproductive power of Nature. At this moment, though, the Cavallerо enters. In a desperate attempt to keep the Doncella nearby, the Pastor threatens her: “Yo le dire / a vuestro padre, que os vi / anxó anxi” (474-476). The seclusion and security of
the house, evoked by mention of the Doncella’s father, follows her all the way here. Being a gentleman, the Cavallero rushes to defend the Doncella’s honor, and the shepherd admits defeat. The Doncella’s honor and her family are protected as long as her excursion to the countryside with the Cavallero is kept secret, which means that they must form an alliance with the shepherd. How is this to be done? Previously, what the Doncella had envisioned as a strong, honorable home (illustrated by the women of the legends she tells) did not match the wishes of the shepherd, symbolized by the suspiciously fecund mountain. These opposing views are leveled on the open road the three characters share, traveling together in friendship, deemed out of necessity to be even greater than love.

In the Farsa o quasi comedia del soldado we find Antona securely dwelling right at home in Fernández’ dramatic space. While she is still technically outside when Pravos, Pascual and the Soldado descend upon her gate, she is also on property belonging to her family. Pravos, we remember, has been trying to find Antona de Doñinos in a landscape similar to Beringuella’s: thick with mountains, trees and other obstacles. He hopes to approach her so that he can ask her to marry him. What remains unclear, however, is the context in which Pravos spotted her “entre los linos; / sin padrinos” when he was wandering in the town of Continos, near Salamanca. It is as if he had been spying on her, and the indication that she was “sin padrinos” in this town leads us to believe that perhaps, that evening, she was not truly at home.

It is also suspicious that Pascual, Pravos’ friend, knows exactly where Antona lives. Could it be, then, that Antona’s space is really the liminality of the threshold from which
she secretly leaves and to which returns from time to time? Imagine her shock when the three men find her at home and visit her in plain view of her family. It is only natural that, when Pravos does ask her to marry him, she responds “¡O, falso, traydor, traydor!” It takes some fervent convincing on the part of the three men before Antona decides that it is safe to leave the house to join Pravos in marriage. We get the impression that while the shepherds and the Soldado in this play were free to roam the countryside, Antona, the shepherdess, was to remain on designated territory to herd her sheep, outside, but very near the home of her family. We sense that she secretly got around this rule under the guise of night, but always returned to her home, remaining and lurking in the doorway. True to form, she crosses the gate to marry Pravos in a mock ceremony before asking permission from her parents and relatives. The opposition between staying and going is resolved in her decision to leave and enter the space beyond the gate of family territory, that of the other shepherds in the openness of the countryside.

Up until now, we have seen in Fernández’ dramatic spaces images of women in the transition into the stability of marriage. In the Pasión, however, we see a very different image arising for the Three Marys who find themselves in another kind of “limbo.” With the event of Christ’s death, Mary Magdalene, Mary the Mother of James and Mary Salomé, the wife of Zebedeo, view themselves principally as widows:

M. Ja.--¡Ay, ay, ay de mí! ¿qué haré?
¡Ay de mí, triste biuda!

Ma.--¡Oh, mi maestro y esposo (322-3, 327).

These women, who were present at Christ’s death, “looking from a distance,” and who “used to follow him and [provide] for him when he was in Galilee” (Mark 15: 40-41),
travel together on the road that leads to Matheo, Pedro and Dionisios in Fernández’ play. They identify with once having lived the roles of wife and mother, and they oscillate between asking Dionisios, Pedro and Matheo what to do and answering this question for themselves. They first decide that all should lament. When we encounter them, they sing their laments, as if trying to outdo the men:

D.—Yo soy el más desastrado:
Ma.—Más yo mezquina, cuytada (317-18).

Then, they recall the torment of Mary, the Mother of God throughout the grueling crucifixion of Jesus. Mary Magdalene tells us that she was like a fierce “Leona parida” and a mother who tenderly cared for her own child, even in death. Taking their cue from the Virgin Mary, these other three women, according to Mary Magdalene’s story, also take on the role of the mother/servant. They wipe the blood from Christ’s face and experience the worst part of that role: the inability to remove the thorns from his scalp, embedded there from the weight of the crown imposed upon him. In his last moments on earth, they are unable to help him, and in his death are placeless and wandering. For this reason, it is Mary Magdalene who suggests that they all go, men and women alike, as if on pilgrimage to visit the monumento where Christ is buried. Not confined to any one spot, these women seek out company on a road that erases boundaries between genders.

In these examples we have seen that women in the plays of Lucas Fernández usually move from one protective space to another. Beringuella goes from the home in the woods, protected by inaccessible landscapes, to the new home in the mountain and her new role as wife to Bras Gil. The Doncella moves from the place of the countryside, secure in the love of the Cavallero and the honor he redeems for her there. Antona
moves from the liminality of the house to the security of marriage, even beyond the gates of her family territory. The only women who do not travel towards any space that could signify “security” would be the Three Marys who are at a loss without their “spouse,” Jesus Christ. Yet, in all of these plays, man and woman come together on the uncertainty of the road. In these instances, cooperation and the placelessness of the journey override opposition.

4.4 Other Spaces of Binary Opposition Created Through Movement in Lucas Fernández’ Works.

The crossing of space and time involves movement from one place to another. The place to which Lucas Fernández’ characters move—be it good, bad or comparable to the first—serves as a comparison with or even as an opposite to the original. This phenomenon of spaces in opposition is important in drama. As Anne Ubersfeld explains, the theatrical signs that fall within the boundaries of a given dramatic space can be viewed as signs in contrast to another set of signs that exists, either within that space or in another. According to Manfred Pfister, three sets of spatial oppositions created through characters’ movement in the theater are particularly important. They are: 1) the binary opposition presented on stage of movement top to bottom, back to front and left to right, 2) the opposition off-stage and on-stage, and 3) the relationship among several different locales through which characters move (257). Keeping Pfister’s sets of opposites in mind, I conclude that in general, there are four principal patterns of movement in Lucas Fernández’ works: a) city to country, b) low to high, c) high to low and d) dense space to
open space. As we examine each pattern, it will be appropriate to acknowledge other opposites created through movement existing within the broader pattern (i.e.: back to front), as well as to determine any underlying meanings or ideals associated with such movement and to identify any transformations of character that take place.

City to Country

The characters in Lucas Fernández' works who escape from the city, palace or courtly setting hope principally to find freedom from social constraints and hierarchical limitations. For this reason, they journey to the countryside, a place perceived as being less formal, where recreation and relaxation abound. This movement from city to country is a classic example of opposition that reveals a relationship between these two locales, according to the observations of Pfister. The Doncella and the Cavallero, for example, have sought out the countryside as the place to carry out their forbidden passion— forbidden for reasons not explained in the drama. Believing the woods and meadows to be an anonymous, secret place belonging to no one, they carelessly enter. The Doncella, as we know, is the first to “discover” this unknown terrain. To her surprise, she finds a curious figure dwelling there, one who would seem almost completely barbaric to her if it had not been for the fact that he had spoken of love. In their exchange of dialogue, though, it becomes clear that from the Doncella’s arrogant point of view, the shepherd is quite ignorant when it comes to matters of the court. He does not even know what a Cavallero is. Already, we sense that the concept of the court or palace is foreign in this countryside, and that knowledge of the woods and shepherds is unknown to women, like the Doncella, of the court.
Yet, what holds these two opposing spaces together is a concept of “honor.” From the viewpoint of someone coming from the palace, the *Doncella* has lost her honor in the secret affair she had with the *Cavallero*. When the *Cavallero* comes onto the scene of the meadow to redeem the *Doncella*’s good name, though, the *Pastor* readily defends his territory as if it were connected to his honor. It is excusable, perhaps, that a young maiden might lose her way in the forest, but when the *Cavallero* also enters, it is “war.” The countryside is not just anyone’s territory; it is the shepherd’s, and he equates his land with his pride. Thus, even when the *Pastor* loses the *Doncella* to the *Cavallero*, he is honored to show off his woodland knowledge, and he corrects their error of misguided direction by pointing them to the right path.

In a similar manner in the *Farsa o quasi comedia del soldado*, it is the city dweller who gets taught a lesson in the countryside. The *Soldado*, who takes his orders from the palace or court, is supposed to behave according to his profession, that is to say, as an enforcer and upholder of mandates, law and order. However, as we know from the complaints and stereotypes offered by Pravos and Pascual about soldiers in the countryside who blatantly let down their guard, this *Soldado* may not be conducting himself in the most appropriate fashion. From the perspective of these two shepherds, it is not uncommon to find soldiers recklessly eating, drinking and making off with the women of the countryside. Their suspicions are not completely unwarranted because we do not even know why the *Soldado* is there in the first place. We assume that he is looking to find adventure. However, as Pravos and Pascual demonstrate, “adventure” in
the woods is highly ordered and the *Soldado* has to take a secondary role in the action and simply tag along.

That action, of course, centers on the uniting of Pravos with his love, Antona. Pascual takes the most active role in leading Pravos to Antona’s house, where he performs a “mock ceremony,” briefly lifting the structure and rules from a typical wedding ceremony:

Pas.—¡Y´os desposo; y´os desposo,
     aunque no so de corona.
An.—Yo si, atollo. Pas.—¿Y tú, goloso?
Pr.—Yo tambien de ser su esposo
     soy dichoso (810-15).

Next, the order of business is to alert all of the friends and relatives and recognize this union legitimately before the eyes of the sylvan community. In all of this, the *Soldado* is merely a wedding guest who, as if by accident, is invited simply because he is there.

In these examples, what kinds of meanings and ideals can be drawn from the movement city to country? The figures who move to the country are, we assume, moving from positions of some kind of power: as a *Cavallero*, a *Soldado* or even as a *Doncella* born into a family that might live quite comfortably. In other words, these characters seem to move away from dominant forms of space such as the palace or court where decisions are made and rules are handed down. According to Henri Lefebvre, “[A] dominant form of space, that of centers of wealth and power, endeavours to mold the spaces it dominates (i.e.: peripheral spaces) and it seeks, often by violent means, to reduce the obstacles and resistance it encounters there” (49). Thus, armed with weapons, the *Cavallero* and *Soldado* (and the *Doncella*, not necessarily armed but protected by the
Cavallero) enter the “periphery” seeking to find adventure and freedom and subdue any resistance. However, as we have seen, it is the figure of the “non-dominant” space of the countryside, the Pastor, or rustic who takes the upper hand and transforms the courtly figures into the forasteros. The Doncella and the Cavallero have to submit to the road on which the Pastor leads them, and the Soldado is really just an incidental guest at a wedding.

Low to High

There is but just one clear example of characters moving from a low space to a higher one in the countryside of Lucas Fernández’ dramatic works. That example is found in the travels of Bras Gil and Beringuella in the Comedia. In their journey towards the mountain, we see the reverse of Pfister’s “top to bottom” movement. As we have seen, as they start their ascent of the mountain together, Bras Gil and Beringuella are stopped about mid-way by the grandfather who suspects their behavior and wonders, ultimately, if Bras Gil will really be able to provide for Beringuella. Financial concerns are also, apparently, of importance to Bras Gil, because he identifies Beringuella with her flock. In other words, he is well aware that she comes from a successful sheep-herding family. He wishes to “rise to the top” with her and underscores his intentions by proposing an exchange of gifts as a sign of their love for each other. He tells her that he has been to the city market and has bought her a sortija, which she is to wear forever. Then, he
insists: “Pues dame tú algo a mí” (179). She responds by giving him a gold piece of cloth she claims is priceless. He is a little disappointed with this gift, but accepts it nevertheless in good faith.

At this point, Bras Gil indicates the mountain destination where the two of them will flourish and make their home. The grandfather impedes their journey until Bras Gil can prove that he comes from a worthy enough family. Once he is able to do so, the grandfather enumerates all the wonderful gifts he will give the new couple, a list that goes on for thirty-two lines. After the grandfather’s list, the “test” for Bras Gil is not quite over. He is asked to make a separate list of things he will specifically give to Beringuella. He responds: “Éste mi cuerpo y el alma / para que se aya de honrar” (98). Of course, this is the wrong answer, and he quickly devises a modest list of clothing and jewels that spans about nineteen lines. Once everything is settled, all are free to continue their journey upward as a new family. As they travel, they dance and sing of the “mill altibaxos” they have experienced in the “cordojo” they have passed: from the elation of love, to the threat of separation, to the joy of everlasting union.

As we have seen, two of the principal underlying themes in this movement here from low to high are love and wealth. Bras Gil aspires to be with Beringuella forever in love, and he wishes to join her family as he moves from the meadow to the summit. This desire of Bras Gil’s to rise economically might be an image reflected on stage, of an historical reality. The fact that he is especially drawn to Beringuella’s flock leads us to recall that during the lifetime of Lucas Fernández Spain’s successful wool production became a source of economic strength. In fact, it was an industry specifically protected
by the Catholic Kings (Phillips and Phillips 39-48). So, the theme of aspiring to wealth in the Comedia, suggested by the movement low to high, coupled with the fact that this play was probably written in honor of a courtly wedding ceremony, projects a feeling of celebration of Spain's economic success in general. In the Comedia itself, the ascent from low to high transforms an entire family as resources and alliances are joined.

High to low

Examples in Lucas Fernández' works of characters who move from high spaces to low ones abound. For the most part, these characters stand on mountains before descending to the meadow or barren landscapes. Additionally, in their movement from high to low, some of these create a secondary opposition on stage through movement from "back to front," an opposition that Pfister acknowledges. We may take, for example, Juan Pastor who, at the moment that he laments his sorrows, drags himself along the dramatic space of a bleak and empty landscape. We sense, though, that he was once not so "broken" and "bent to the ground." Bras, who likely moves towards Juan Pastor from some part of the imaginary countryside beyond the stage space his friend occupies, remarks to him that "Solías andar guarnido / con centillas y agujetas" (4-5). As we can see, Juan probably once walked "upright" and carried with him life and joy before the weight of love fell upon his shoulders. As he languishes in his sorrow, Bras tries to get him to speak about the shepherdess for whom he pines, get hold of himself, and return to the carefree life he once led:

Esfuérsa en ti, Juan Pastor,
no te venças de tal suerte,
y en la pasión qu’es más fuerte
te muestra más vençedor (32-5).
The image of a Juan Pastor “vencedor” of his “passión” never arises. The *Diálogo* ends just as Juan is about to unload his troubles onto his friend, but we never see him fully recover. Bras, who, brought to this landscape of anguish and fear (where hills echo the laments of Juan Pastor), stops to listen in the hope that the two of them will go back to a place not so charged with emptiness and bitterness.

Among the other characters who move from high spaces to low ones in Fernández’ dramatic works is Pravos. He enters the stage space, at the beginning of the drama, propelled forward to this place after having bounded hills and mountains in search of Antona. Despairing, much like Juan Pastor he sinks to the meadow in defeat. The shepherd in the *Farsa o quasi comedia de la doncella* also descends from a height, driven to the space the *Doncella* occupies below, having spotted her from his vantage point. In this lower “valle escuro” the *Pastor* experiences the rejection from the *Doncella* and never convinces her to return with him to the mountain. Defeated, he travels on with the *Doncella* and *Cavallero* as a friend and guide and nothing more. In the *Auto o farsa del nascimento*, though, a different motivation moves Lloreynte downward. This shepherd has had enough of the inclement weather pelting him where he stands, and out of the instinct for survival, he moves himself and his sheep to a safer, more protected spot below. In that same play, Juan del Collado, as we remember, risked his fragile, human life to leap to the meadow and let fall the Good News of Christ’s birth to the other shepherds waiting nearby.

In Fernández’ works, though, moving from great heights does not always have to signify defeat or danger. In the religious and semi-religious dramas by this playwright
the characters willingly lower themselves to the ground as a sign of prayerful devotion. In the *Égloga o farsa del nacimiento* for example, when the shepherds and the hermit discover that Christ is born that night, all genuflect while repeating, in song, the words “Et homo factum est.” In the *Auto o farsa del nacimiento* all the characters kneel, prompted by the sound of the name “Jesus,” which Juan utters. In the *Passión*, the characters kneel three times: once when the *eccehomo* is shown to them, once when the cross is revealed and once again when they arrive at the *monumento*. In other words, they end this play on their knees. What is underscored, in all of these instances of kneeling is the emphasis on Jesus’ life on earth and the human connection to his physicality in his birth and suffering. Dropping from a standing position to a kneeling position symbolizes in this context another movement from high to low: Jesus’ descent from Heaven to Earth as a Divine being wrapped in human flesh.

All of these examples of the movement from high to low reveal an image of the human figure dangling between Power/Well-being and Weakness/Fragility. In their descent, these characters often have to admit weakness and defeat in matters of love, recognize limitations of their human form, and submit to and recognize forces and powers beyond their being. Their descents, however, are not all bad. In the process of moving from high to low, they also move from “back to front.” They still seem to be propelled onward as if there remained some kind of energy left over from their descent. For this reason, they appear on stage to move from the dramatic spaces of past grandeur to the present journey that carries them forward. In other words, they do not necessarily seem to lose any ground, even if their quests might change. Juan Pastor, through the help
of his friend, will proceed with his story. Pravos eventually finds Antona. The Pastor discovers friendship. Lloreynte finds better pasture and Juan del Collado gets his message across. Overall, then, the movement from high to low seems to celebrate the human image, ultimately connected in the religious plays to the ideal figure of Jesus Christ, but also able to withstand the tumults, tumbles and upsets of daily existence.

**Dense Space to Open Space**

Many times blocked by thorns, branches and mountains, the characters of Lucas Fernández’ plays struggle to find a “clearer view” whereby they can see their beloved, the road to the Manger, or beyond distracting crowds of people. They move from dense spaces of thick vegetation or crowded streets (as is the case for Pedro in the *Passión*) to more open spaces that prevent isolation and separation and encourage gatherings. In this movement from “dense” space to “open” space, we also discover what Pfister calls “left to right” movement whereby characters travel back and forth towards each other. Several examples may be given.

Bras Gil, in the *Comedia*, as we have seen, passes through many hostile landscapes before he turns around and finds Beringuella, quite nearby:

\[
\begin{align*}
    \text{Siempre oteo quién assoma,} \\
    \text{siempre escucho sospechoso . . .} \\
    \text{Mas no sé quién bien alli,} \\
    \text{¡O si fuese Beringuella!} \\
    \text{¿Si es ella, o ño es ella?} \\
    \text{¡Ella, ella es! ¡juro a mí! (37-8, 40-4).}
\end{align*}
\]

It is as if there is a tiny opening in the thickets that reveals, by chance almost, the presence of Beringuella. The two are brought together at last. Now, they must seek out
that setting which best reflects their love for each other and the barriers they have crossed. The mountain they both envision offers an expansive view from its towering height. Similarly, Pravos, who in the *Farsa o quasi comedia del soldado*, is fed up with all the obstacles he has encountered in Fernández’ varied countryside, simply wishes to see clearly the place where Antona lives. He finds no consolation in “prado” or “espessura,” for everywhere he looks he is reminded of her image, as he later tells her: “por verte me perdi” (793). Her image, implanted in his mind, drives him to exhaustion. However Pascual, knowing the location, leads him past everything that had previously hidden what was really “Allí cerca”: Antona’s home. In disbelief, Pravos asks his friend if it is really her doorway that he now sees. Indeed it is, and all the distances crossed in mountain and forest have led to their union, in the company of others, at a location not too far from where Pravos had originally searched. For both Bras Gil and Pravos, the image that they carry in their minds of their beloveds, after glimpsing them for the first time, leads them on wild, unnecessary chases. The “real” women they seek are actually in plain view.

Other examples of characters who move from dense spaces to open ones include Macario, the hermit in the *Égloga o farsa del nacimiento* and Pedro of the *Passión*. We first encounter Macario stumbling around in the darkness in search of the road to the Manger. As a hermit, he has most likely taken up residency in the thick of the forest, and he emerges on the scene lost in new surroundings. In the process of looking for this road, he encounters a whole community of shepherds who eventually lead him onto the right
path. Traveling from the sequestered, isolated spot in the woods, Macario is brought into the open to seek out Christ in the company of wide-eyed rustics who also want to see for themselves the miracle that has taken place that night in Bethlehem.

Similarly, Pedro of the *Passión* emerges from a desolate spot. Since he does not observe Christ's crucifixion himself (he depends upon the stories by the Three Marys and Mattheo who eventually meet up with him), we surmise that he is at some distance from the crowded streets and the city where Pontius Pilate has handed down the sentence. Having told us that, because he has denied ever having known Christ he deserves exile in "campos despoblados," we can infer that he is on his way, traveling towards that destination. However, in his effort to move away in exile, he is moved towards others who are anguished by Christ’s suffering and compelled to tell their story to someone, like him, who will listen. San Mattheo and the Three Marys, seemingly needing relief from such horrors, leave the crowds to speak with Pedro and Dionisio (the latter is only looking for an explanation as to why the sun, moon and earth are behaving so strangely). In fact, it is not until after the executioners and crowds have cleared away, and Jesus has died, that Mary Magdalene suggests that they all travel to see the tomb. Thus Pedro is absorbed into the company of saints, prophets and disciples who do not seem to blame him for what he has previously done. In the silence and complete visibility of the tomb, all lament together.

What kinds of meanings can we now assign to these movements by characters from dense spaces to open ones? As we have seen, they appear to motivate or facilitate a secular quest for love for Bras Gil and Pravos and a spiritual quest to find Christ in the
cases of Macario and Pedro. For Bras Gil and Pravos, breaking free of those limiting places that only hold memories of first encounters and first glances allows them to enter a place where they can be united with the “real” Beringuella or the “real” Antona. Macario leaves forests of contemplation and meditation to find the Manger, and Pedro leaves the distracting crowds populating the city to find the Tomb. It is as if these characters, secular and sacred, resolve problems arising from spaces that block their quests by entering a seemingly limitless place of endless roads and stretches of countryside. Fernández’ dramatic spaces in these instances seem to be constructed along the lines of what David Sibley calls “weakly classified spaces” in which boundaries are practically non-existent so as to encourage social mixing (115). These are the spaces of inclusion and new beginnings, where characters can clear their names, not be met with suspicion, and even escape judgment by others for having traveled a different path. In the spirit of adventure and solidarity, these characters explore new places together.

Perhaps this ideal mixing of people on limitless stretches of land and road are an image onstage reflecting an historical reality. It is no secret that, during the sixteenth century, Spain saw the potential for all kinds of “weakly classified spaces,” as in the distribution of land in the New World. It might also be mentioned that, since the early years of the sixteenth century yielded only harvest failures, the Catholic Kings attempted to foment the wool industry, allowing shepherds access to pasturelands (Elliott 117). What could be celebrated, in the dramatic spaces of Fernández’ works, might be a sense of hope in discovering new territory and founding new families and even new societies, extending beyond existing borders. Ultimately, though, in these dramas, it is an
overriding sense of acceptance, forgiveness and community that completes the transition from anguished isolation, distance and confusion, to everlasting love, both secular and sacred.
CHAPTER 5

Conclusion

No two trees or mountains are ever quite the same in Lucas Fernández’ outdoor spaces. Within the wood and on each summit rests a different meaning evoked by the individual image. Given the changeability of Fernández’ dramatic spaces, how is it that his settings have virtually gone unnoticed, except for cursory praise of his sensibility for nature or faint condemnation of his use of what some scholars see only as fixed backdrops? It is by no mere coincidence that the princeps, the written collection of this playwright’s dramas is headed by an image that hints at the visual organization of his works. That image, as we recall from the introduction, is a woodcut of St. Francis of Assissi, the Patron Saint of nature and animals. This saint’s presence calls forth the presence of Nature, the outdoors and a “blessed” approval of the secular and sacred dramas to follow. As we move past the woodcut image of St. Francis and into the dramas themselves, it is evident that Fernández places a careful emphasis on the out-of-doors, which holds in its various spaces tensions, oppositions, underlying meaning and dramatic action.

The remarkable dynamism of his dramatic spaces, as we saw in Chapter Three, is principally created and communicated through the dialogue. Scenery passes and changes before our eyes as characters indicate the natural settings which surround them. Bras Gil
and Beringuella gradually move towards the mountain they envision, having first traversed dense landscapes of thorns and sharp rocks. Juan Pastor “sinks” towards the charred, cracked, barren soil surrounded by hills that echo his laments. The Doncella enters an empty valley of darkness which falls just below the Pastor’s idyllic rustic mountain cabáña. Pravos sulks in the meadow, after struggling through mountains and woods in a desperate search to find Antona’s house. Bonifacio and Gil of the Égloga o farsa del nacimiento are fond of the woods and meadows, which they evoke through dialogue, just before crossing from Val de Villoria all the way to Bethlehem to see the Manger. Lloreynte curses the storm that threatens his sheep and moves his flock to better pasture. He joins Pascual and Juan del Collado, who has just tumbled from a great height, in a journey that takes them to the Manger where Christ is born. Finally, San Pedro of the Passión grieves on the outskirts of the city where Pontius Pilate has sentenced Christ to death on the cross. San Pedro, on the road on which he stands, cannot help but meeting with a small group of saints, prophets and disciples who journey past images of the eccehomo and the cross and end at the tomb/altar.

These scenes of mountains, woods, fountains, and springs through which the characters pass might well have originated from the real spaces of Salamanca, Spain, and Portugal. These real spaces, of course, carry their own dynamic history in cataclysmic events that pushed layers of rock together, formed gigantic depressions and left room for great deposits of water and sand. At times, however, these spaces remind us of a classical past, rooted in Arcadia and imitated in paintings and in drama circulating throughout the Meseta in the sixteenth century. Some of these very same paintings, such
as those of the *Retablo* in the Old Cathedral in Salamanca, where Lucas Fernández served as parish priest, might even have formed in some cases part of the architectural or theater space housing audience, actors and the dramatic space all imagine together. The dramatic space of the out-of-doors, then, spans some of the “real” and “fictive” places that Fernández and, perhaps, his audience members might have seen before. Regardless of whether or not his plays were performed in a palace, a church or in the street during a Corpus Christi procession, the dramatic space of which all conceive is flexible, varied and not fixed to one location or influence.

The characters themselves, as we have seen, move and travel and form a relationship with their surroundings. Their out-of-doors settings help frame and situate them in place or in motion and reflect their material circumstances and interior life at a given moment. In these instances, a feature of the out-of-doors can take on many meanings, depending on the context in which it appears. For example, the mountains in Fernández’ dramatic spaces can evoke a sense of harmony, power, desire, protection and hostility. The forests can be associated with hunting, magic, sorcery, the dangers of laziness/ocio and mystery. Low-lying spaces in Fernández’ works can correspond to devastating events occurring in the dramas such, as the threat of separation between lovers, loss of honor and rejection in love. They reflect a very human, fragile image. Water, likewise, can reflect emotions the characters experience at different moments in the course of Fernández’ dramas. Ripples in a bitter fountain can destroy, a fresh-water spring can be crippling to lust-smitten victims, and rain from Heaven can foreshadow a Divine presence. Fernández’ star-lit
skies are a hopeful, sacred source of light for shepherds and astronomers who wish to know the future. Finally, the road on which all of Fernández’ characters travel becomes a network for connecting wanderers.

Ultimately, these wanderers desire to go to a certain place in the out-of-doors: a new home, the home of a lover, the Manger, the tomb, etc. The outdoor settings, then, can serve to reflect a character’s desire. These same desires, however, can also be blocked by other outdoor features such as mountains and trees. It appears, then, that the characters in Lucas Fernández’ dramas are caught between moving/escaping/journeying and stasis. Eventually, the characters join one another on the road and form a community and a sense of stability in their gatherings that culminate in marriage or friendship.

This tension between journeying towards a destination and a temporary inability to get past obstacles, allows us to see further opposition in characters’ movements from city to country, low spaces to high ones, high spaces to low spaces and dense spaces to open ones. Always, what occurs in these movements from place to place is twofold: there is, first, the preservation of the outdoor setting (at no time does any character ever enter an internal structure); and, second, the discovery of open spaces which are favored over dense spaces. Sometimes, as in the case of Bras Gil and Beringuella, high spaces are favored over low spaces within the overall dramatic setting, sometimes the opposite is true. What becomes clear in these movements by characters is a variable hierarchy of place. Juan Pastor, who has been rejected by love, favors the lowest spaces over higher ones, as does Pravos. Pravos, furthermore, favors an open space where he can more clearly spot the house where Antona lives. The Doncella, too, opts for an open space
where she can see her Cavallero, whereas the Pastor idealizes the space of the mountain before choosing the road below, in the company of the Doncella and the Cavallero. The hermit, Macario, Lloreynte and Gil, at first, share a fascination with thickly wooded areas before taking up the road to Bethlehem. Lloreynte and Juan Pastor both have to descend from a height to find better pasture, to deliver a message and, ultimately, to move themselves and others towards the Manger. Finally, San Pedro and the other saints and prophets and disciples move away from the crowds, seeking the outskirts and a “road less traveled.”

These transitions or changes from one place to another necessitate the forming of new communities, new orders, new groupings of people. Bras Gil unites himself with Beringuella’s family as she moves from the security of a thick, dense, protective landscape and into a new mountainside home. Juan Pastor moves from isolation to companionship as Bras, his friend, listens to his laments. The Doncella, the Cavallero and the Soldado eventually are welcomed guests in the countryside as the shepherds dwelling there befriend them and form alliances. Antona moves beyond her parents’ threshold and out into the company of the other shepherds through her acceptance of Pravos’ love. Macario, the hermit is also welcomed amongst the shepherds who travel towards the Manger. The Three Marys, San Pedro, Dionisio, San Matheo and even Jeremiah, the prophet, gather together in Christ’s “absence” to make a pilgrimage to his tomb. Underlying all these new groupings and communities of people, the changing outdoor scenery underscoring transition, and the journey along interminable roads, is a sense of stability in marriage and friendship, the celebration of rustic and palatial wealth,
and power, and the sacred. They are all to be found outside of palace or church walls. These ideals, not limited to enclosing, permanent structures, are hidden in the veins of leaves, the *encinas*, the *carrascos* and in the layers of earth forming mountains or even grassy meadows.
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Theatrical and Historical Influences and Background


**Theoretical Background**


200