

TRADITIONAL FORMS AND TENDENCIES
IN THE ONE-ACT PLAYS OF
BENAVENTE AND THE QUINTEROS

A DISSERTATION
SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS IN SPANISH
IN THE GRADUATE SCHOOL OF THE
TEXAS STATE COLLEGE FOR WOMEN

DEPARTMENT OF
FOREIGN LANGUAGES

BY
AGNES BARROW, B. A.

DENTON, TEXAS
AUGUST, 1931

T1931
B278t

TEXAS STATE COLLEGE FOR WOMEN

COLLEGE OF INDUSTRIAL ARTS

DENTON, TEXAS

August 14, 1931.

I hereby recommend that the thesis prepared
under my supervision by Agnes Barrow
entitled Traditional Forms and Tendencies in the
One-Act Plays of Benavente and the Quinteros
be accepted as fulfilling this part of the requirements
for the Degree of Master of Arts.

Rebecca Switzer

In Charge of Thesis

Rebecca Switzer

Director of Department

Accepted:

W. H. Stark

Chairman, Committee on Graduate Study

42195

PREFACE

Notwithstanding the importance of the place that one-act plays hold in the history of the Spanish theater, little attention has been given them by way of critical studies either of their origin or of their development. The following study is intended to trace certain traditional tendencies of the género chico through the one-act plays of Serafín and Joaquín Álvarez Quintero and Jacinto Benavente. These authors were chosen because they are more or less representative of the dramatic tendencies of the modern period in Spain.

I wish to express my heartiest thanks to Dr. Rebecca Switzer both for her suggestion of this subject and for her unfailing kindness and consideration in the supervision of this work. Without her inspiration this study could not have been accomplished.

CONTENTS

	Page
Preface.....	iv
I	
Introduction; Historical Development of the One-Act Play in Spain.....	6
II	
Traditional Forms Found in the One-Act Plays of Benavente and the Quinteros.....	24
III	
Some Dialectic Peculiarities.....	43
IV	
Traditional Characters.....	54
V	
Some Traditional Technical Features.....	67
VI	
Conclusion.....	80
Bibliography.....	83

INTRODUCTION: HISTORICAL DEVELOPMENT OF THE
ONE-ACT PLAY IN SPAIN

In order to understand the modern one-act play in Spain it is necessary to know the historical development of the movement. Although the drama is not usually the first literary movement to develop in a new literature, the one-act play with its popular and general appeal had its beginning very early in Spain. It is certain that dramatic presentations were common in Spain as early as the thirteenth century because Alfonso X of Castile in his Código de las Siete Partidas (1252-1257) initiated laws against the abuses of the dramatic presentations of the time. From this law we learn that profane and liturgical dramas were prevalent and that they were enacted inside and outside of the church. None of these plays, however, has been preserved.

The first play written that may be considered the germ of the one-act play is Juan del Encina's Auto del repelón (1496). This play is the first to be devoted entirely to burlesque, and upon comparing the type characters of later one-act plays with those of Auto del repelón they are found to be similar. The typical student and the typical simpleton are two of the most notable characters that find prototypes in the later drama.

From this beginning the primitive farce of the strolling jester developed. It was crude but it was alive and, therefore, it grew in the hands of the different playwrights.

Gil Vicente (c.1470-1539?) wrote short plays which he called comedias. These plays are satirical and very modern in tone. Lope de Rueda (d.1565) with his troupe of strolling players produced a type of play which he called a paseo. Cervantes (1547-1616) in his perfection of the form of the entremés developed a style which according to some critics, has not been surpassed to the present day.¹ Calderón (1600-1681) perfected the auto religioso while Luis Quiñones de Benavente (1589?-1651) wrote entremeses of much wit and charm which are second only to the entremeses of Cervantes. Ramón de la Cruz (1731-1794) excelled in the form called the sainete.

In each of these periods there are other writers who followed the trend of the one-act play but those mentioned are the ones of outstanding merit. Each writer excelled in a certain type of the short play, but in the modern period a variety of types of plays has developed and the writers usually follow more than one trend. The modern period is also marked by the great number of authors who wrote and who are writing one-act plays. Some of them are: Ricardo de la Vega, Javier de Burgos, Tomás Luceno,

(1). Northup, Ten Spanish Farces, p. xix.

Miguel Ramos Carrión, Vital Aza, José López Silva, Martínez Sierra, Eduardo Marquina, García Álvarez, Joaquín Abati, Antonio Paso, Carlos Arniches, Jacinto Benavente and the Álvarez Quintero Brothers. Three of the most important of these are Jacinto Benavente and the Quinteros. Their claim to fame is due not only to their one-act plays but also to their longer dramas which have gained national as well as international popularity.

The one-act play has grown in popularity in Spain especially during the last one hundred years. About 1869 the cafés were converted into theaters in order to provide a place for the presentation of these plays. Admission was charged by the play or by the hour so that the price was so greatly reduced as to make it possible for all classes of people to attend. Since this plan was successful and popular, theaters were soon erected especially for the production of the short play. This literary movement is referred to as that of the género chico or, as it was named in 1910, the género infimo.²

Spain was unusually well fitted to develop a national drama because of the wealth of material which she had stored up in her epics and ballads. Also at a very early time stories and legends had filtered in from the Orient. The Moors brought with them to Spain a variety of culture which they had gathered from various peoples in their

(2). Espasa, Enciclopedia universal, t. 25.

9

journeys in the East and in Africa. The French epics and ballads also exerted an influence on the character of the material that was being stored up for future use by Spanish dramatists. During the Renaissance there was likewise, a great tendency to study the Greek and Latin classics-- notably the comedies of Plautus and Terence and such poets as Vergil, Ovid, and others.

Much of this revival of interest in the Greek and Roman classics, however, came to Spain through Italy, for Italian culture was one of the strongest factors in the development of the short Spanish play. The Italian commedia dell' arte, or comedy of masks, shows many of the characteristics that were developed in the Spanish farces. This form of drama came to its fullest development in the sixteenth century. It was generally believed that the author provided the plot and that the actors furnished the conversation. The possibilities of originality in these plays have probably been exaggerated because the characters became conventional types and each person in the company had a certain type of character to portray. As the actors usually committed to memory a number of stock lines that would fit into the ordinary situations, the extemporaneous additions were restricted to minor parts. There was little novelty that entered into the productions; and there was much repetition of jokes.

The stock characters of the Italian commedia dell' arte exerted a notable influence on the Spanish farces.

10

In the Italian plays Pantaloon was depicted as the old man; Doctor Graziano was the doctor of law; the captain was the braggart soldier who was inspired by the Miles gloriosus of Plautus; of the two zanni, or clowns, the one called Harlequin was intelligent, while the one called Brighella or Pulchinelle was a simpleton; and the servetta, usually called Columbine, was the sprightly servant maid. Two young lovers who did not wear masks and who did not take comic parts were generally included. Most of these characters have their counterparts in the Spanish farce.

The commedia dell' arte and the paso (or entremés) have little in common with regard to form. In fact, the paso can only be compared with the comic element that often interrupted the main plot of the Italian play. These comic parts are called lazzi. There is another comic part called intermedio or intermezzo which is brought into the body of the play or introduced between acts. It is related in form to the paso or entremés in that it employs the same verse form, the hendecasyllable. However, the heptasyllable is often substituted for the hendecasyllable.

In tracing the history of dramatic development in Spain, the starting point is usually considered the églogas of Juan del Encina, the so-called founder of the Spanish drama--both the long drama and the farces. The form, as well as the name, of his dramatic productions was probably inspired by the eclogues of Vergil. Juan del Encina may

have been influenced by Antonio de Nebrija, the great Spanish humanist, who was teaching in the University of Salamanca at the time Juan del Encina is supposed to have attended that university. Prior to this time, Nebrija had spent several years studying in Italy. Later Encina, himself, lived in Italy for a number of years.

The églogas of Juan del Encina are divided into several classes. Those which are of most interest in this study are called piezas profanas. The most notable one of this group, called Auto del Repelón, was written after Juan del Encina's return from Italy and was probably influenced by the Italian commedia dell' arte. It deals with the pranks which some students play on the simple rustic peddlers. The plot is a typical one of the later paso or entremés, and the characters are also the types which were handed down by the commedia dell' arte and which were incorporated into the Spanish farces. The simple rustic who is the butt of the students' jokes is undoubtedly one of the zanni or clowns of the commedia dell' arte and the bobo of the later Spanish farce. The characters of this égloga also speak the vulgar language which came to be more or less characteristic of the paso and entremés. There are other églogas of this group which have many of the same characteristics except that they lack the complete devotion to farce and burlesque.

The chief contributions of Juan del Encina to the one-act plays of Spain are: (1) he secularized the drama; (2) he popularized his plays; (3) he made them national and realis-

tic; (4) he made the comic element predominant; and (5) he employed the vulgar language. Although many of his plays were popular in tone they were all written for the nobility, and all the presentations were made in the palaces and castles.

The next figure of importance in the chronological order of development of the one-act play in Spain is Gil Vicente. Gil Vicente was born in Portugal. Some of his plays are written in Portuguese and some in Spanish, while some are mixed Portuguese and Spanish. Perhaps his most important short play in Spanish is his Comedia del viudo. It is a comedy of a widower who is very sad because of his wife's death. A young man obtains employment from the widower in order to be near his two beautiful daughters. He is in love with both of them and asks a spectator to help him choose between them. The father insists that both daughters marry. About this time the brother of the first young man appears and the play ends with a double wedding. This play is not divided into scenes or acts. It is short and contains very little action. Gil Vicente does not develop either plot or character and he mingles sorrow with the comic element.

If we take this play to be a typical example of the short plays of Gil Vicente, as it is considered by some critics, it appears that he has much in common with the more modern writers of the same movement. The one-act plays of Benavente and the Quinteros do not develop character and plot to a great extent and there is little action.

13

Gil Vicente's plays are also modern in the sense that the humorous element is not always of a burlesque nature but it is often of the satirical type so characteristic of the one-act plays of Benavente. This form of satire is not biting but humorous to all people, including the ones who are being criticized. A. F. G. Bell attributes to Gil Vicente the power of "A genuine comic insight"³. Gil Vicente might also be considered a fore-runner of Benavente, in his fearless manner of satire. In his Farsa dos Fisicos he severely criticizes the doctors and in various plays he attacks the church, not only the priests but also the bishop and the pope.⁴

In the matter of characters Gil Vicente follows the traditional types of Juan del Encina and the Commedia dell'arte, as is seen in his portrayal of the simple rustic, the not too wise man of the law and the shrewd wife.

The plays of Gil Vicente were very popular among the lower classes of people, as well as among the nobility. A. F. G. Bell cites as a proof of this the fact that the common people changed the names of some of his plays.⁵ The plays were presented not only in the court but also before the lower classes of people. They were also printed and widely read.

Gil Vicente certainly did not leave the drama in the

(3). Gil Vicente, p. 16.

(4). Ibid., p. 25.

(5). Ibid., p. 27.

condition in which he found it at the beginning of his career. His greatest contribution is possibly the naturalness which he attained in characterization and dialogue. However, he was also rich in the invention of situations and characters, and his delicate irony and humor were important factors in popularizing his plays. It is true that these plays are not polished masterpieces. They contain some crudities, but they show the beginnings of certain features which have developed in the hands of authors up to the present day.

During the sixteenth century Lope de Rueda began to contribute toward the development of the one-act play. He was the manager of a strolling company of players that travelled about Spain. This was a very common practice in the early history of the popular drama. Lope de Rueda produced his own plays as well as those of other authors and he presented them in the plaza or in the corral so that the common people could attend. Written as they were in the vulgar language and treating incidents common to the everyday life of the people, these plays were enthusiastically received.

Lope de Rueda called his plays pasos but he was not the inventor of this type of play. He took the material of his predecessors and perfected it. One of his pasos, called Las aceitunas, according to Wickersham Crawford, is the best one-act play written in Spain during the sixteenth century. It is based upon a simple domestic incident in

(6). Spanish Drama before Lope de Vega, p. 133.

10

which the father and mother quarrel with their young daughter about the price she is to ask for some olives. The neighbor who offers to buy the olives discovers that the olive tree has just been planted. The incident is human and quite humorous. It would naturally appeal to the people. In the collection of pasos, El deleitoso, the third paso is also very characteristic. Martín is a simple villano who has a deceitful wife. She pretends to be ill so that she may be near her cousin, a young student. The student persuades the husband to take the medicine intended for his wife because he says it will do her just as much good since they are considered to be of one flesh. They further deceive Martín by saying that she must go away and pray for nine days. Martín agrees to stay at home and live on bread and water while they are praying so that the prayers may be successful in helping her to regain her health.

Since plays of this type are written for the more or less illiterate class of people there is no evident attempt to create a background or to study the characters. The plays are presented merely for the amusement of the audience. There is no exposition of the plot and the situations rarely present complications; they merely represent an incident, as the word paso implies. The length of the action is, therefore, the same time as that required to present it.

Lope de Rueda is outstanding in his creation of traditional characters. His greatest contribution in this field

10

was the humanizing of the bobo, the simpleton who, before the time of Lope de Rueda, had been an improbable idiot. The bobo, as Lope de Rueda pictures him, is a person easily duped, but one that does have some qualities of intelligence. He is usually a servant, but in the case of the second paso mentioned above, Martín is a villano--"Vecino o habitador del estado llano en una villa o aldea, a distinción de noble ó hidalgo."⁷ However, he certainly is stupid since his wife is able to deceive him so easily. He is, therefore, a rather typical example of the bobo, just as Bárbara, his wife, is very typical of the wife who deceived her stupid husband. The popularity of this theme is proved by the fact that it is found in many plays of this and later periods. Jerónimo, the student is also a popular traditional character. He is almost always an unscrupulous starving rogue who often uses his learning to deceive in order to gain the thing that he desires. The doctor, Lucio, is another traditional type who true to his general characteristics is pedantic--often quoting Latin phrases which are frequently bad Latin. He makes a great show of his learning, especially before the lower classes of people.

Other traditional characters not included in these plays but those used frequently in the pasos of Lope de Rueda should be considered. The barbero is fond of playing

(7). Espasa, Enciclopedia universal, t. 68.

17

a guitar and is, therefore, present in plays which contain singing and dancing. The sacristán or sexton is frequently a drunkard. He also likes to show off his learning by quoting Latin, which, like that of the doctor, is very bad. He is successful, however, in wooing the ladies. The lawyer is easily deceived, ignorant and overbearing. Other characters of minor importance to be encountered are the page, the French peddler, the negro, the Moor, the Biscayan, the Galician, the gypsies, the astrologer and the hidalgos.

In many respects, the pasos of Lope de Rueda are closely related to the short plays, especially the entremeses, of the Quinteros. Many of the traditional characters of Lope de Rueda are found in the plays of the Quinteros. The plays of these authors are also similar in that they are written in the dialect of the people. The similarity in the lack of development of plot and characters is also noticeable.

A comparison of the above authors--Juan del Encina, Gil Vicente and Lope de Rueda--will show that there is a great similarity in the characters and in the themes. Each author simply added his original ideas and his personality to the development of the traditional forms. The greatest contributions of Lope de Rueda are his realistic presentation of incidents from life and the sparkling quality of his dialogue. He also did much to help fix the paso as a definite type of play. His contribution to the traditional characters consists in the natural way in which he presents them and the fixing of the traditional types. His contribu-

10

tion in respect to the language can hardly be over-estimated. Since his plays are written in the language spoken by the people as he knew it, they are a storehouse for the study of the language of the time. He is practically the only source for the study of the phrases and idioms of the age which give an insight into the character and customs of the people.

In the latter part of the sixteenth century and in the beginning of the seventeenth, Cervantes began to write a type of short play which he called entremés. In these plays he is deeply indebted to Lope de Rueda as may be seen in the similarity of his plays to those of his predecessor. Two of his entremeses are written in poetry while the other six are written in a racy prose style. The prose is that of the lower class of people and the traditional types of characters are essentially the same. The theme of a deceitful wife used in the paso of Lope de Rueda is repeated in La cueva de Salamanca. Leonarda pretends to be grieved because her husband, Pancraccio, has to be out of town for a few days, but as soon as he leaves she entertains guests in the kitchen. The guests are the student, Carraolano, the Barbero, and Reponce, the sacristán. Each of these is true to type. They are having a banquet when Pancraccio returns unexpectedly. Leonarda detains him at the door until they hide. The student appears and through his knowledge of science he succeeds in deceiving Pancraccio by pretending to call forth demons in the form of the sacristán and the Barbero. Pancraccio, who is the simpleton of the play,

believes it and asks them to remain and eat with them. The situation is amusing and is charmingly handled.

In Cervantes we find an author who perfected a type of the one-act play, the entremés. He gave definite form and characteristics to that type. As a rule, there is slightly more plot in the entremeses of Cervantes than there is in the pasos of Lope de Rueda. Cervantes also makes his characters more human and more universal. The situations tend to be natural and in many cases quite modern, as in the Juez de los divorcios, in which he creates a court for solving the problems of divorce.

The next notable author of one-act plays is Luis Quiñones de Benavente--also an entremesista. If it were not for his lack of universality, he might be considered the equal of Cervantes. He depended for his humor largely upon local incidents of the day while Cervantes drew his humor from human nature. We lose a great deal of the wit of Quiñones de Benavente's plays because of this characteristic and, therefore, his popularity was temporary. However, during his time he was more popular than Cervantes.

Quiñones de Benavente is not considered to have made innovations in the matter of characters. Although he took the traditional types as he found them, he gave them new grace and naturalness and developed considerable dramatic ability and skill in the use of dialogue. His traditional characters, as well as themes, are seen in El doctor y el enfermo. This is a clever entremés, written in poetry, in which a doctor is satirized for being so easily duped.

20

Crispín is in love with Tomasa, the daughter of Garatusa, the doctor. Garatusa will not allow Crispín to see her. Crispín pretends to be very ill and gains entrance to the house. The doctor leaves the room for a few minutes and Tomasa and Crispín devise excuses to send the servant away also. The play ends with the doctor's giving his consent to the marriage. This play is concluded with a song and dance. Thus the traditional theme is repeated of the tyrannical father's being overcome by the daughter and her suitor. Mormojón, the simpleton, is true to type, though like the bobo of Lope de Rueda, he is more intelligent than the similar character of the earlier plays.

Quinones de Benavente invented a new type of entremés called entremés cantado which is probably the fore-runner of the zarzuela. The greater part of the dialogue in these plays is carried on by means of songs. In this respect they are similar to the zarzuela but they are usually very much shorter. The popular conclusion for the zarzuela, as well as for many of his entremeses, is a chorus in which all the characters take part. In this manner of conclusion, the influence of Juan del Encina may be seen since his églogas were usually concluded by a villancico--a song in which all the characters took part.

Quinones de Benavente also wrote a type of play which he called a loa. The loa was originally presented at the beginning of a play in praise of its author, but Quinones de Benavente makes a separate play of it. However, he

preserves the original character of the content.

During the eighteenth century there was a degeneration of the entremés due to the lack of inspiration. To be sure there were writers of entremeses, but they wrote merely in the same form as their precursors. In order to hold the interest of the people they began to introduce extravagances, and, as a result, the entremés became obscene and naturally began to disappear. The sainete was invented to take the place of the entremeses. The sainete is considerably longer than the entremés, is usually more ambitious in its plot and frequently introduces more characters. However, it was still produced in connection with longer plays just as the entremés had been used. It was generally presented after the longer play instead of between acts.

The first author of note to adopt the sainete was Ramón de la Cruz. His sainetes are realistic pictures of the period in which he presented life as he saw it in Madrid. He developed an altogether new set of type characters which were common to the life of the period. The petimetre and the petimetra grew out of the French influence--the afrancesado movement. These characters were represented as fastidious and ridiculous persons whom Ramón de la Cruz satirized mercilessly. The student remains as Lope de Rueda had pictured him. The servants, however, of his plays are not the bobos of Lope de Rueda. They are portrayed as wise and wily persons. Ramón de la Cruz also

presents the garish, boasting majos and majas. The characters of mothers and children are initiated into his plays.

The plays of Ramon de la Cruz are satires of society which are both moralizing and amusing. In Las tertulias de Madrid he satirizes the insincerity of the people who attend the entertainments (tertulias). Because Juan suspects that his would-be friends are insincere he plans to test them. He pretends to be very ill and his wife calls a doctor. The people who are being entertained in his home are not in the least disturbed about him. Juan proves that all they want is entertainment and something to eat.

La plaza mayor is not so decidedly a satire but it pictures the customs of Madrid. It represents a scene in a market square in Madrid before Christmas, portraying the whole array of society from the petimetre to the servants. In La plaza mayor Ramon de la Cruz shows the tricks by which some people lived. A young widow, Beata, who has to live by her wits, is presented with her daughter. The child asks for something to eat and Beata tells her that it costs too much and that she cannot buy it. She manages to say this so that some caballero may hear her. He, then, buys what she wants. The starving student, who is a traditional character, appears and wishes to buy something which he claims is too expensive. He displays a gun and runs away with the merchandise. The wily servant is depicted in the Criada. She obtained permission from her mistress to be away a few minutes and she has been gone a long time.

She has visited several persons and someone has given her a number of things which she is going to exchange in the market for some shoes and gloves.

The French influence, especially that of Molière, is significant in the plays of Ramón de la Cruz. His plays, like those of Molière, are written in the form of a comedy of manners and present realistic though refined pictures of life. There is less of the coarse burlesque element than there had been in the short plays before this time. The dialogues are made light, natural and brilliant through the witty and satirical remarks of the characters. And yet the popularity of these plays represents a triumph of realism, satire and freedom from the demands of strict form exacted by the followers of the French imitators, for Ramón de la Cruz, though he used French models, was not servile in his imitations.

TRADITIONAL FORMS FOUND IN THE ONE-ACT PLAYS

OF BENAVENTE AND THE QUINTEROS

The traditional forms of the one-act play, the paso, the entremés, the sainete and the entremés cantado initiated by the authors just discussed have been carried over into the modern period in similar and modified forms under various names. According to Espasa, "Se ha creído equivocadamente que las piezas dramáticas que en el siglo XVII llevaban el nombre de sainetes eran cosa esencialmente distinta de los entremeses, suponiéndose por algunos que tenían mayor alcance filosófico, más declarada intención moral y mayor extensión.⁷" Espasa points out that these beliefs are a mistake because the sainete, as such, did not exist in the seventeenth century but that the name was applied to the movement in general, to the entremés and to other forms of entertainment.

The lines of distinction have been somewhat more definitely established in the modern period. The works of Benavente and the Quinteros represent the majority of the modern forms which have grown out of these earlier plays although one does not find so many of the traditional forms among the plays of Benavente.

Benavente has not written any plays which he calls entremeses while the Quinteros have written thirty of this type. These plays are written in the dialect of the people as were the pasos of Lope de Rueda. In fact, these entre-

meses seem to be very similar to the old paso. The entremeses of the Quinteros are extremely short one-act plays averaging from about fifteen to twenty pages each. They contain no development of plot for they merely portray an incident in the life of the lower class of people. One of these entremeses, El ojito derecho, is made up entirely of the bartering in connection with the sale of a burro. Nanita, Nana is a domestic scene of a mother trying to get her baby to sleep. Each time the child goes to sleep a drunken man comes in and the mother has to rock her to sleep again. The time of the action is no longer than it takes to present the play. The characters are real and natural and are presented with no development. The humor is derived from various sources, sometimes from the situation and sometimes from the dialogue, while less often it is furnished by the action.

The only types of pasos that may be found among the plays of Benavente and the Quinteros are the pasillos and the pasos de comedia of the Quinteros. The pasillo, as the name indicates, is closely related to the paso. The Quinteros have written three pasillos and in each the plot is based upon a simple incident, which covers a period of time equal to that required to present the play. Vámonos is a clever play which depicts the predicament of a man who has to entertain talkative guests until after his regular dinner

(8). Cf. Rosa y Rosita.
 (9). Cf. Ojito derecho.
 (10). Cf. Nanita, Nana.

hour. The guests say that they must go several times, but each time they find something else to talk about and he finally gives up in despair. These plays differ from the original paso in that they do not employ dialect.

The Quinteros have written fourteen pasos de comedia. These are relatively short plays averaging about sixteen pages each and like the pasillos they do not employ dialect. They are also similar to the pasillos in that they are based upon a simple incident. Amor a oscuras is a typical example of this type of play. Alicia claims that men always fall in love with a beautiful face and do not consider the character of the girl. She plans to trick Don Luis by pretending that the lights have gone out and that there are no candles in the house. By this scheme she is able to talk with him and not be seen. While they are talking he imagines that she is very ugly and is about to leave, but when the lights are turned on, and he finds that she is beautiful. She admits that she was anxious to see him too. In addition this scene is made amusing by the use of asides which allow the audience to know the inner thoughts of each character.

As has been noted above in the quotation from Espasa regarding the distinctions between the sainete and entremés of the sixteenth century, there was no difference between the two titles and they were used interchangeably. Espasa defines the sainete as a "Pieza dramática jocosa en un acto, y por lo común de carácter popular, que suele representarse

11

al final de las funciones teatrales." This is a rather general definition and may be applied to many types of one-act plays. It is necessary, therefore, to show the more specific characteristics of the sainete that have developed in the study of the plays of Benavente and the Quinteros.

The sainetes of these authors are considerably longer than the entremeses. The sainetes of Ramón de la Cruz were beginning to show an increase in length even in the latter part of the eighteenth century. The average length for the sainetes of Benavente is sixty-three pages; for those of the Quinteros, fifty-five pages.

It is expected, in a play of this length, to find some division and Benavente usually divides his plays into scenes. He has one play, however, La sobresaliente, which he divides into cuadros. The cuadros are then divided into scenes. The Quinteros often divide their sainetes into cuadros without further sub-division. Six out of the eleven sainetes which they have written are not divided into cuadros or scenes.

All of the sainetes of the Quinteros are written in the dialect of the common people. Two out of the three sainetes of Benavente do not employ dialect and the third play uses dialect only for a few characters. This may be

explained by the fact that these plays of Benavente treat of a higher class of society while those of the Quinteros have the lower class of people as characters. This point seems to denote a difference between the authors in their conception of what constitutes a sainete and also a difference in the class of people for whom they are writing. This may also be an indication of the more regionalistic tendency of the Quinteros.

Although the definition of the sainete does not designate the use of songs as one of the characteristics, the plays of these authors seem to indicate that it is characteristic. In two of the three sainetes of Benavente, songs are used to carry on a part of the conversation and eight of the eleven sainetes of the Quinteros follow the same tendency. In this respect they are very similar to the zarzuela.

The majority of the sainetes of the Quinteros have well-developed plots. They create interest and maintain it by means of the complications that arise. This does not necessarily mean that the time of the plays is extended, for the time is concurrent with the action on the stage. The complications are generally humorous, and in this respect, the definition of the sainete is strictly adhered to.

There is one sainete, in particular, which does not contain an organized plot. This play, Zaragatas, presents a series of three incidents and gives the solution to the

problems. In this respect it is closely related to the sainetes of Ramón de la Cruz. The sainetes of Benavente show this same tendency. Modas is chiefly a linking together of incidents which serve as an excellent portrayal of types of society as well as a vehicle for Benavente's satire from which the humor is usually derived.

The last group of plays to be mentioned which follow the traditional titles is the zarzuela. According to the definition of a zarzuela given by Espasa it is an "obra dramática y musical en que alternativamente se declama y se canta." A further explanation is made which is interesting to note: "Obra escénica, intermedia entre el drama y la ópera, o sea en la que la parte declamada alterna con el canto, constituyendo en nuestro país un género similar a la opéra comique francesa, la opéra italiana, el singspiel alemán, y el musical play inglés, aunque conservando a través de su evolución, salvo las inevitables influencias extranjeras ocasionales que sobre él se dejaron sentir desde su aparición en España, sello propio y fisonomía característica, debido a la participación que el elemento tradicional literario y musical ha tenido generalmente en sus producciones."

Benavente and the Quinteros have written zarzuelas. These plays may be humorous but humor is not one of the specified characteristics. The Quinteros have gone a

(12). Ibid., t. 70.

step farther and have developed two variations of the zarzuela--the zarzuela cómica and the zarzuela infantil cómica-fantástica. As the names imply, these are specifically humorous.

The zarzuela has several points in common with the sainete. The average length of the zarzuelas of Benavente is sixty pages, which is approximately the length of his sainetes. The two zarzuelas which Benavente has written are each divided into sections. Viaje da instrucción is divided into four cuadros and the cuadros are divided into scenes. The other, La copa encantada, is divided into twelve scenes and a prologue. The zarzuelas of the Quinteros, including the three types, average seventy pages in length. These plays offer a variety in the method of division. One zarzuela and one zarzuela cómica are not divided in any way. The other zarzuela is divided into three cuadros. One zarzuela cómica is divided into two cuadros, one into three cuadros, and one into three cuadros "sin exposición, nudo, ni desenlace." There is one play of this type which is written in four acts and although it is not to be considered in this study it is interesting to note the peculiarity in regard to form. The only zarzuela infantil cómica-fantástica which the Quinteros have written is divided into five cuadros.

-
- (13). La patria chica, La casa de enfrente.
 - (14). El amor bandelero.
 - (15). El peregrino, Diana cazadora, El estreno.
 - (16). Las mil maravillas.
 - (17). La muda del rey Farfán.

In regard to the number of characters there is also an interesting point. The zarzuelas of Benavente do not contain a large number of characters. The average number is eleven, while in the zarzuelas of the Quinteros, the average number of the characters is twenty-seven, and the highest number present in any one play is sixty-six.

Although there are many variations in the zarzuela, all the authors seem to agree that part of the dialogue should be carried on in song.

In the zarzuelas, Benavente does not employ the dialect of the common people which is traditional to the one-act play in Spain. As in the case of the sainetes this may be explained by the fact that these plays deal with the nobility. The two zarzuelas of the Quinteros are written in dialect but the two zarzuelas cómicas and the zarzuela infantil cómica-fantástica do not employ dialect for they deal with the upper class of society.

In addition to the above forms, which are traditional in name, the Quinteros and Benavente have written many one-act plays. Three of these types of plays which show representative plays from the Quinteros and Benavente are the monólogo, the apropósito, and the comedia en un acto. As the name monólogo implies, this type of play contains only one character and is usually a humorous speech comparable to that so often made by the clown in the American vaudeville. One of the four monólogos written by Benavente, Cuento inmoral, is directed entirely to the public. The

actor does not speak in dialect. De alivio represents a distinctive manner of presentation of the monólogo. In this play the majority of the lines are the thoughts of Carmen which are put into words. She turns to the audience only at the last of the play. These plays average five pages in length and are not divided into scenes. The Quinteros have written six monólogos, of which three are¹⁸ speeches directed almost entirely to the public. Two of¹⁹ the six plays are written wholly in dialect and another²⁰ has some lines in dialect. One of the monólogos, Revolteo, departs from the apparent tendency of the monólogos in that it includes several songs.

The Quinteros have written one play closely related to the monólogo which they call a cuasi monólogo. The title within itself is humorous because the play contains two characters one of which does all the talking. This play, Dos pesetas, is a satire of a would-be poet who talks too much.

The second group of plays, not traditional in name, to which Benavente and the Quinteros have contributed, is the apropósito. Espasa does not give a definition of this dramatic form, but according to the Diccionario de la lengua española, the words a propósito are defined as "conque se expresa que una cosa es proporcionada u oportuna

(18). Pesado y medido, El hombre que hace reír, Polvorilla el corneta.

(19). Polvorilla el corneta, chiquita y bonita.

(20). Palomilla.

para lo que se desea o para el fin a que se destina."

Benavente has written only one play of this type and it is, therefore, impossible to make generalizations as to the form which he uses. The play, Teatro feminista, is only twenty-one pages in length and contains eleven characters. It is divided into eight scenes. In Teatro feminista part of the conversation is carried on in songs as is the case in the zarzuelas. If this one play can be taken as representative of the ideas of Benavente as to the character of an apropósito, it may be said that the conception of the Quinteros is somewhat different. The apropósito of these authors has characteristics that are more similar to those of the paso and the entremés than they are to those of the zarzuela. Each play represents a humorous incident which contains no complications. They average only nine pages in length with about three characters. There is no division into scenes and the plays are not interspersed with songs. Only one of these plays, the Carta a Juan Soldado, is written wholly in dialect. In Cuatro palabras one character, la abuela, speaks in dialect.

The third group of plays, non-traditional in name, to which Benavente and the Quinteros have contributed, is the comedia en un acto. The plays of this type are rather ambitious in plot, containing the germ of a long play which might be developed by the addition of a few complications. Even though this be true, the plays seem to be complete within themselves. In these respects they are very similar to Benavente's boceto de comedia, which will be discussed later.

The comedias de un acto of Benavente average forty pages with about seven characters each. Each of these twelve plays is divided into scenes ranging from one to twenty in number. In this type of play the use of songs is not employed and only two of the number are written in dialect. The Quinteros have written only three plays of this type. These average about forty pages with an average of nine characters each. These plays are not divided into scenes. Two of the number are written in dialect.

Aside from the traditional types of plays to which both Benavente and the Quinteros have contributed, these authors have cultivated widely varied types which are peculiar to themselves. Sometimes there is only one representative of such a type and it is impossible to come to any conclusion as to the characteristics of the form, but it is interesting to note the variety.

The first of these sporadic forms to be considered is the juguete cómico of the Quinteros. Juguete is defined as a joke. These plays are very humorous due to the complications which arise. Each one of the six plays derives much of its humor from mistaken identities among the characters and, true to its name, is a comical joke. Each play averages thirty pages in length and is divided into scenes varying from thirteen to seventeen in number. Only one of this type, Gilito, contains music, but in this case, as it is only a song by one character, it is not similar to the zarzuela. The absence of dialect in this

type of play is very noticeable. Gilito is the only one which contains any dialect and it contains only one character who uses it. This is a marked deviation from the traditional one-act play which consistently used the language of the lower class of people.

Another sporadic form is the play called the humorada or joke. The Quinteros have written one play of this type. It is a rather short, humorous play which is in many respects similar to the entremeses. It is only fifteen pages in length and is not divided into scenes. It contains only five characters. Inés, the servant, and a small boy are the only characters who speak in dialect. These authors have also written two plays in a form called humorada satírica which is a slight variation from the humorada. These plays show the freedom of form which is allowed in the modern drama. One of the plays, Abanicos y panderetes, contains fifty-seven pages and is divided into three cuadros. Between the cuadros there is a part which is called intermedio musical which consists of a single song. The main body of the play is partly made up of conversation carried on by means of songs, as is the case in the zarzuela. There are twenty-six characters in the play, many of which speak in dialect. In many ways the other play of this group does not show the same characteristics. El ilustre huésped contains seventy-six pages and is divided into four cuadros with a prólogo and an epílogo. None of the nineteen characters speaks in dialect and no songs are interspersed in the play. The wide differences within the same group make it impossible

to formulate an opinion as to the character of the form.

Another of the sporadic forms of the quinteros and one that has a close relation to the comedia en un acto, is the drama en dos cuadros. The only example of this type of play, La pena, contains only three characters. It is quite brief, only sixteen pages long and is written in dialect.

One of the extremely unusual forms of the Quinteros is the ópera en un acto of which Becqueriana is the only example. Becqueriana is written almost entirely in poetry after the romantic style of Bécquer. It contains no music and the characters do not speak in dialect. The play contains eleven pages and there are five characters.

The Quinteros have two plays of a form which they call a loa. The loa was originally a short introductory explanation of the play which was to follow with praises for the author. As has been seen Quiñones de Benavente used this as an independent play. The Quinteros have also given this name to a separate one-act play. The two examples of this type are written in praise of various authors and the characters they created. Pepita y Don Juan is a play in which the following well-known characters are presented: Pepita Jiménez, Antonona, Señá Frasquita, Marianela, Marta, María, Sotileza, Fortunata and la Gitanilla. It contains sixteen pages and the nine characters speak in the dialect used by the original author. The other loa, Los grandes hombres o el monumento a Cervantes, is a play written in the praise of Cervantes. It contains thirteen

pages and three characters. The two chief characters, Frasquillo and Maestro Ciruela, speak a very distinct Andalusian dialect.

The romance is an unusual type of play written by the Quinteros. La historia de Sevilla is the only play of this type which the Quinteros have written. It is a song which tells the history of Seville to the accompaniment of music and dancing. Although there are no characters listed it is evident that parts of the song are sung by different people. The song is written in the Andalusian dialect.

The capricho literario, true to its name, is a literary caprice of the Quinteros. The first example of this is El amor en el teatro. This is a play divided into five cuadros, prólogo, and epílogo. It contains fifty-nine pages and it is acted by twenty-one characters. Each cuadro of this play represents the dramatic form used in the various traditional types of drama. The first cuadro is entitled Teatro clásico.--Amor tirano. This cuadro is written in poetry after the style of the classicists. The second cuadro is called El drama.--Amor que mata. The third cuadro is called La comedia.--Amor poético. The fourth cuadro is called El sainete.--Amor gracioso, and is written in dialect, tending to show that in the conception of the Quinteros the sainete is a play of the common people. The fifth cuadro is entitled Juguete cómico.--Amor inocente.

Each cuadro of this play shows characteristics of being a complete play within itself. Each cuadro ends with the characteristic speech to the public and there are no songs in the play. El amor en solfa is a continuation of Amor en el teatro. It contains fifty-seven pages, twenty-one characters and is divided into four cuadros and a prólogo. The cuadros of this play also represent various dramatic forms. The first cuadro is entitled Ópera-Amor imposible and is entirely in song. The second cuadro is called Sainete lírico--Amor culesco. It is composed of songs and dialogue, as is the typical sainete and contains some dialect. The third cuadro is called Zarzuela clásica--Amor audaz. This cuadro is also composed of songs and dialogue characteristic of the zarzuela. The fourth cuadro, entitled Zarzuela cómica--Amor milagroso, is also partly composed of songs. Like the cuadros in Amor en el teatro, each cuadro seems to form a complete play and each ends with a speech to the public. These two plays are especially interesting for the insight which they give into the Quinteros' conception of form.

The Quinteros have made dramatic adaptations of works of other authors. There are two one-act plays of this type. La aventura de los galeotes is an adaptation of the twenty-second chapter of the first part of Don Quijote de la Mancha. It consists of eighteen pages in which eleven characters are employed. There are no divisions made in the play. It has been abbreviated but it still keeps the language of Cervantes. Another play of this type is

Rinconete y Cortadillo, which is an adaptation of one of Cervantes' Novelas ejemplares by that name. This play is somewhat longer than the other and is divided into two cuadros. It retains the original language of Cervantes, and since these stories were dramatic in nature, it was not difficult to give them dramatic form.

The historia tragicómica is also a form peculiar to the Quinteros. As the title suggests, it is a play in which tragedy and comedy are mixed. This play, Fortunato, contains fifty-four pages and is divided into three cuadros. Some of the fourteen characters speak in dialect. The three cuadros are very similar to acts and the mixture of tragedy and comedy cause this play to resemble the Spanish comedia, the long type of classical Spanish drama.

The form which was chosen by the Quinteros for their play called Pedro López was the episodio dramático. This play is extremely dramatic in character. It is no doubt intended to satirize the melodramatic plays of the romantic school which treat the question of honor. It is only twenty-seven pages in length and contains but three characters. It does not employ dialect.

Although it appears that the Quinteros must have exhausted the supply of possible forms, Benavente has employed some which the Quinteros have not attempted. One of these forms which is very interesting is the boceto de comedia. Boceto is a word which is applied in painting to a rough sketch to determine the arrangement and color before the

picture is elaborated and finished. Benavente has written six plays of this type and they all more or less conform to this definition. They contain the chief elements of a long plot. The situation and the characters are those which, with more elaborate development and addition of complications to the plot, could be easily converted into a long play. They average thirty-four pages in length and are, without exception, divided into scenes. These plays average only six characters, none of whom speak in dialect. In spite of the fact that these plays are called bocetos or sketches, they are charming and complete plays within themselves.

Benavente also has written a type of play which he calls a drama en un acto. This type of play might be classified under the boceto de comedia. It is difficult to form an opinion with only two examples but these two have all the required elements for a long plot just as the boceto de comedia. These plays average seventeen pages in length and are divided into scenes. There are about six characters in each play, none of whom speaks in dialect.

Benavente employs the traditional diálogo in a few of his plays. Espasa defines this form as a "Género de la obra literaria, prosaica o poética, en que se finge una plática o controversia entre dos o más personajes." Espasa continues the explanation: "El diálogo es la forma literaria más apropiada para exponer sentimientos de índole muy distinta y discutir ideas opuestas por medio de una conversación sostenida entre dos o más personajes. Este género de

literatura fué muy empleado en la antigüedad clásica en las obras de filosofía, retórica, y enseñanza y muy poco modificado desde los primeros tiempos. En tanto que el análisis ó defensa de un tema hecho de un modo abstracto causa al lector por su monotonía, el diálogo sostenido entre varias personas, con caracteres bien delineados, ²¹ excita la curiosidad y mantiene el interés del que lee".

It is quite natural that Benavente would choose this type of dramatic form because of his didactic and satirical tendencies. Las puertas del cielo which is a conversation between St. Peter and a soul is an excellent example of this tendency. These plays, four in number, average fifteen pages each. There is no dialect employed in this group.

The diálogo-medio acto ²² is the form in which Benavente has written one play. This classification seems to be Benavente's whim for variety because there is no evident difference between this play and the diálogo.

La princesa sin corazón, a one-act play which Benavente has written in his children's theater, he calls a cuento de hadas. It is truly a fairy story, having a well-developed plot although it is only twenty-six pages in length.

The last form to be discussed is the chascarrillo en acción. Chascarrillo is defined as an "anécdota jocosa y ²³ ligera que se cuenta para divertir". There is only one

(21). t. 18.

(22). Si creerás tú que es por mi gusto!

(23). No fumadores.

example of this type, No fumadores, a very humorous short play which closely resembles the entremés. The action coincides with the time taken to produce the play. It does not contain divisions into scenes or cuadros. There is no growth of character for it simply deals with an amusing conversation on the train. The only marked difference between this play and the entremés is the fact that it is not written in dialect.

The Quinteros and Benavente as representatives of the modern tendency of the one-act play use traditional forms and their variations as well as new and distinctive types. Although the Quinteros have written more one-act plays than has Benavente, a relative comparison seems to point to the fact that the Quinteros are more traditional in their use of forms. They are not only more traditional than Benavente in using the form titles but also in the use of dialect which is characteristic of the earlier plays. In spite of this fact the plays of the Quinteros show greater variety and originality than those of Benavente.

SOME DIALECTIC PECULIARITIES

Practically all the writers of one-act plays in the earlier periods followed the traditional tendency of choosing characters from the lower classes of people and allowing them to speak in their own language. This grew to be an inherent characteristic of the short plays. Lope de Vega in the sixteenth century characterized the entremeses²⁴ as:

"siendo una acción y entre plebeya gente,
porque entremes de rey jamás se ha visto."

The term entremés, as it occurs in the statement, probably refers to all types of humorous one-act plays since it was used in a broad sense at that time. The plays of Lope de Rueda are especially rich in dialect because he chose his characters almost exclusively from the lower classes. Although the people of the lower classes do not play an important part in the sainetes of Ramón de la Cruz, when they do appear they speak in their own language.

The dialect of these plays is a very important contribution to the study of Spanish philology. If these writers had not employed the dialect, the actual language of the people would, in many cases, have been completely lost. There are numerous words and phrases recorded in these plays which have disappeared in the development of the language. These phrases are often essential to an understanding

(24). Vega, Lope de, Obras escogidas, El arte nuevo de hacer comedias, p. 155.

of civilization and of the customs of the earlier periods. Such words and phrases may also aid in explaining the development of words which are found in modern Spanish.

Until the modern period the language used in the one-act plays was that of the ignorant rustic. It was usually ungrammatical and, therefore, one of the sources of humor in the plays. The dialect was not necessarily peculiar to any section of Spain but was rather a corrupted form of Castilian which is comparable to the English employed by the negro, "hill billies", or "crackers", in this country, while the dialect used in the modern one-act play is sometimes peculiar to certain provinces. This modern dialect is not necessarily ungrammatical but there is a variation in the spelling of the words.

The popularity of the dialects is probably a development which coincides with the growth of regionalism, a tendency of the various provinces to become more important to the individual than the Spanish nation. The people are proud of their own province and its customs, and urge the use of its language. In spite of the fact that regionalism changes the type of dialect employed in the old plays, the tendency is the same, because the authors are still attempting to write in the language of the common people.

Benavente does not follow this movement to a great extent and there are two reasons which may possibly explain this fact. Benavente was born in Madrid which is a cosmopolitan center. In this atmosphere, therefore, he developed

a style which is universal and not regional. Another reason for the scarcity of dialect in Benaventes' one-act plays is based upon the character of his writing. He writes with the purpose of reforming as well as for entertainment and he attempts to attain this end through satire. He made the statement that because of this motive it was not his aim to write about the common people because they had troubles enough. Since it is the common people who use the dialect, he has little occasion to employ it.

On the other hand, the Quinteros have written a large number of their plays in dialect. They were born in Andalusia and have a very strong affection for that province. They do not seem to have the purpose of reform in mind. They merely desire to entertain. Consequently they choose a large number of their characters from the lower classes of people and, therefore, have a need for the dialect.

The chief variation from the Castilian dialect found in Benavente is the loss of consonants, a characteristic which is more or less common of all spoken Spanish. D is one of the consonants most commonly lost in speech. Benavente's dialect shows this loss when the d is either in a final or an inter-vocalic position. Some examples illustrating this are: ²⁵usté (usted), ²⁶callao (callado), ²⁷daos (dados),

(25). Benavente, Jacinto, Teatro, t. XVIII, De cerca, p. 209.

(26). Ibid., p. 210.

(27). Ibid., p. 211.

²⁸dormío (dormido), ²⁹too (todo), and ³⁰naa (nada). The intervocalic r is also frequently lost. In this case if the two vowels which the loss of the consonant leaves in contact are alike, they may coalesce. The following words illustrate this: ³¹tié (tiene) and ³²pa (para). N also may be lost in an intervocalic position. This is seen especially in the forms of the verb tener. Such changes as these are found: ³³tién (tienen) and ³⁴tié (tiene). The above forms are the most common changes to be noted, but there are also some sporadic ones. In the case of también the b of the mb combination is lost leaving the word ³⁵tamién. A vowel may pass from one syllable to another, as in ³⁶naide (nadie). Diphthongization may cause the addition of a vowel, as in ³⁷haiga (haga). An initial i may become e as in ³⁸nenguno (ninguno). Closely related to the latter word is a compound of two words in which parts of the two are lost: ³⁹denguno (de ninguno).

These examples give some idea of the type of changes found in the modern dialect as used by Benavente. As may

-
- (28). Ibid., 210.
 - (29). Ibid., 212.
 - (30). Ibid., 211.
 - (31). Ibid., 211.
 - (32). Ibid., 212.
 - (33). Ibid., 212.
 - (34). Ibid., 211.
 - (35). Ibid., 231.
 - (36). Ibid., 231.
 - (37). Ibid., 231.
 - (38). Ibid., 222.
 - (39). Ibid., 212.

be readily seen, Benavente employs variations of spelling which are common to practically all spoken Spanish. However, the few plays in which he uses these variations are distinctly dialectic.

In the plays of the Quinteros which are written in the Andalusian dialect, the language shows even greater divergence from the Castilian. Like the dialect of Benavente, the Andalusian tends to lose final consonants:

⁴⁰interiò (interior), ⁴¹bezà (besar), ⁴²coronè (coronel), ⁴³mujè (mujer), ⁴⁴zeñò (señor), ⁴⁵ustè (usted). In an intervocalic position ⁴⁶r and ⁴⁷d tend to disappear: ⁴⁸lao (lado), ⁴⁹toas (todas), ⁵⁰fuea (fuera), and ⁵¹núo (nudo). When the loss of a consonant brings two like vowels together they may coalesce, as in ⁵²puè (puede), ⁵³pa (para), to (todo) and ca (cada).

Many of the interior consonants are subject to change.

The consonant l in a group or in a monosyllable is usually

-
- (40). Álvarez Quintero, Serafín y Joaquín, Teatro completo, t. XVI, El patinillo, p. 245.
 (41). Ibid., p. 245.
 (42). Ibid., p. 252.
 (43). Ibid., p. 234.
 (44). Ibid., t. X, El mal de amores. p. 196.
 (45). Ibid., p. 196.
 (46). Ibid., Zaragatas, p. 130.
 (47). Ibid., p. 111.
 (48). Ibid., La mala sombra, p. 281.
 (49). Ibid., t. XVI, El patinillo, p. 233.
 (50). Ibid., t. X, La mala sombra, p. 302.
 (51). Ibid., Zaragatas, p. 111.
 (52). Ibid., p. 111.
 (53). Ibid., La mala sombra, p. 278.

changed to r, as in: arguno (⁵⁴alguno), sirbió (⁵⁵silbido),
farta (⁵⁶falta), and ar (⁵⁷al). The combination of cci is
 often changed to rsi, as in lersiones (⁵⁸lecciones). The
 consonant z in some cases is changed to s, as in: rasón
 (⁵⁹razón), cabesa (⁶⁰cabeza) and corasón (⁶¹corazón). In direct
 contrast to this change there are cases when s becomes z.
 The position in the word seems to have little influence on
 the change. These cases are noted: éze (⁶²ése), zaben (⁶³saben),
zi (⁶⁴si), prieza (⁶⁵priesa), nozotras (⁶⁶nosotras) and zeño
 (⁶⁷señor). The consonant c before e or i usually becomes s:
pasiensia (⁶⁸paciencia), haserse (⁶⁷hacerse), dise (⁷⁰dice),
sinco (⁷¹cinco) and parese (⁷²parece). The double consonant
ll, regardless of its position in the word, usually becomes
y as the following examples indicate: seviyano (⁷³sevillano)

-
- (54). Ibid., p. 315.
 (55). Ibid., t. XVI, El patinillo, p. 251.
 (56). Ibid., t. X, La mala sombra, p. 321.
 (57). Ibid., El mal de amores, p. 193.
 (58). Ibid., t. XVI, La patria chica, p. 25.
 (59). Ibid., t. X, La mala sombra, p. 335.
 (60). Ibid., t. XVI, El patinillo, p. 227.
 (61). Ibid., p. 233.
 (62). Ibid., t. X, El mal de amores, p. 196.
 (63). Ibid., t. XVI, El patinillo, p. 230.
 (64). Ibid., t. X, El mal de amores, p. 197.
 (65). Ibid., t. XVI, El patinillo, p. 230.
 (66). Ibid., p. 218.
 (67). Ibid., t. X, El mal de amores, p. 196.
 (68). Ibid., t. XVI, El patinillo, p. 222.
 (69). Ibid., La patria chica, p. 10.
 (70). Ibid., p. 10.
 (71). Ibid., t. X, La mala sombra, p. 299.
 (72). Ibid., p. 337.
 (73). Ibid., t. XVI, La patria chica, p. 17.

⁷⁴
borsiyo(bolsillo), ⁷⁵caye (calle), ⁷⁶biyetes (billetes),
⁷⁷rezueyo (resuello) and ⁷⁸yave (llave). Initial b or v
sometimes becomes g. This is shown in the following
examples: ⁷⁹güelta (vuelta), ⁸⁰güeno (bueno) and golver
⁸¹(volver) or ⁸²gorvé. Some of the very unusual changes
are seen in such examples as: ⁸³sarvaó (servidor), melesina
⁸⁴(medecina) and the compound of (sin ningún) which becomes
⁸⁵singún.

The usage of diminutives and augmentatives is a distinctive characteristic of the dialects of Benavente and the Quinteros. There are fewer of these words to be found in Benavente's plays than in the Quinteros, evidently due to the scarcity of dialect. By the use of these diminutives and augmentatives various shades of meaning may be created.

Benavente uses the ending -ete as a diminutive in the word ⁸⁶guapete. This ending may also be used in a depreciative sense. In ⁸⁷viejecito the -cito is used as a mark of

(74). Ibid., t. X, La mala sombra, p. 322.
(75). Ibid., t. XVI, El patinillo, p. 215
(76). Ibid., p. 223.
(77). Ibid., p. 218.
(78). Ibid., p. 245.
(79). Ibid., La patria chica, p. 36.
(80). Ibid., p. 59.
(81). Ibid., p. 42.
(82). Ibid., p. 56.
(83). Ibid., t. X, Zaragatas, p. 106.
(84). Ibid., p. 130.
(85). Ibid., El mal de amores, p. 155.
(86). Benavente, Teatro, t. XVII, De cerca, p. 243.
(87). Ibid., p. 221.

endearment. Nietecito is another example. Benavente sometimes uses augmentatives also. The suffix -azo⁸⁹⁹⁰ denotes large size: cantazos and volquetazo. The same⁹¹ meaning is achieved by the addition of -ón: perrachón. Although Benavente does not use these augmentatives and diminutives as often as do the Quinteros, his use of them is quite noticeable especially in his dialectic plays.

The one-act plays of the Quinteros are rich in the use of augmentatives and diminutives. This is probably due to the natural extravagances of speech found in the southern part of Spain. Possibly one of the most common diminutive suffixes in the Quinteros' plays is -illo or, as it is usually spelled in the dialect, -iyo. By means⁹² of this suffix, things are made small, as in: seriyo,⁹³ chiquetiyos,⁹⁴ pobresiyo,⁹⁵ and exageradillo. Another very common suffix is -ito. It may convey the idea of pretty,⁹⁶ sweet, dear, nice or little: cojito,⁹⁷ animalito,⁹⁸ criaturitas,⁹⁹ cuidaito,¹⁰⁰ dosenita,¹⁰¹ toditas and dormitada.¹⁰² According to

(88). Ibid., t. XX, Nietecito, p. 26.

(89). Ibid., p. 22.

(90). Ibid., t. XVIII, De cerca, p. 22.

(91). Ibid., p. 218.

(92). Álvarez Quinteros, Teatro, t. VII, El ojito derecho, p. 13.

(93). Ibid.

(94). Ibid., El chiquillo, p. 27.

(95). Ibid., t. X, El mal de amores, p. 157.

(96). Ibid., t. VII, El ojito derecho, p. 10.

(97). Ibid., p. 12.

(98). Ibid., p. 13.

(99). Ibid., p. 17.

(100). Ibid., Los piropos, p. 48.

(101). Ibid., El chiquillo, p. 28.

(102). Ibid., t. XIII, Nanita Nana, p. 61.

103

Ramsey the suffix - ico is rarely used. In spite of this fact, it often occurs in the one-act plays of the Quinteros. It is frequently used sarcastically although it may have the pure diminutive connotation as may be seen in the following examples: ¹⁰⁴ cartica, ¹⁰⁵ malico, ¹⁰⁶ perdengonico, ¹⁰⁷ ideica, ¹⁰⁸ secrético and ¹⁰⁹ atrebuladica.

The Quinteros have also employed the augmentative suffixes although not so frequently as the diminutives. The one which possibly shows greater frequency than any other is -ón, -ona. This suffix "denotes large size or an increased degree of a quality and sometimes adds the idea of clumsiness or grotesqueness". A few examples of these uses are: ¹¹⁰ gachón, ¹¹¹ empujón, ¹¹² trapalón, ¹¹³ señorona, ¹¹⁴ porvorón, ¹¹⁵ borrachones and ¹¹⁶ fantasmón. The ending -azo, -aza has the same meaning as -ón but it is used less often. It is found in such words as: ¹¹⁷ guantazo, ¹¹⁸ serrojazo, ¹¹⁹ puñetazo, ¹²⁰

-
- (103). Ramsey, M. Montrose, A Spanish Grammar, p. 514
 (104). Alvarez Quinteros, op. cit., t. XIII, Solico en el muho, p. 192.
 (105). Ibid.
 (106). Ibid., p. 195.
 (107). Ibid., p. 200.
 (108). Ibid., t. XIX, Secrética confesión, p. 193.
 (109). Ibid., p. 190.
 (110). Ramsey, op. cit., p. 516.
 (111). Alvarez Quinteros, op. cit., t. VII, Los piropos, p. 59.
 (112). Ibid., El flechazo, p. 67.
 (113). Ibid., t. XIII, Los chorros de oro, p. 40.
 (114). Ibid., Morritos, p. 54.
 (115). Ibid., t. IV, Los borrachos, p. 97.
 (116). Ibid., p. 134.
 (117). Ibid., t. X, La reina mora, p. 56.
 (118). Ibid., t. XIX, Chiquita y bonita, p. 99.
 (119). Ibid., p. 133.
 (120). Ibid., t. IV, El traje de luces, p. 189.

121 122
talentazo and pelamazo. At times this suffix, as it is
 used by the Quinteros, is rather sarcastic. The suffix
-ote, -ota is often augmentative but usually depreciative,
 as in: ¹²³gañote, ¹²⁴capirote and ¹²⁵herejote. The ending -acho
 is purely depreciative, expressing a poor quality of what
 is represented by the noun, or contempt or disdain felt
 for it. This form is found in ¹²⁶remolacha. Another less
 frequently used suffix is a combination of -ete and -ón.
 It occurs in the purely augmentative sense, as in ¹²⁷guape-
tona.

One of the most significant proofs of the universality
 of Benavente and the traditionalism of the Quinteros is
 found in their use of dialect. Benavente's dialect shows
 practically no changes except the loss of a few consonants,
 which is characteristic of almost all spoken Spanish. He
 is, therefore, interesting to the majority of the Spanish
 speaking public as well as to foreign students of the lang-
 uage. On the other hand, the dialect of the Quinteros
 not only shows occasional variation in vowels and the
 dropping of certain consonants but also many changes in
 consonants which remain. The language is thus made more
 difficult and the appeal is thus restricted to the people
 who are familiar with the Andalusian dialect. This diffi-

-
- (121). Ibid., t. XXX, El último papel, p. 289.
 (122). Ibid., t. XVI, La patria chica, p. 27.
 (123). Ibid., t. XIII, Las buñoleras, p. 125.
 (124). Ibid., t. IV., El traje de luces, p. 168.
 (125). Ibid., t. X, La reina mora, p. 42.
 (126). Ibid., t. IV, El motete, p. 216.
 (127). Ibid., t. X, El género infimo, p. 18.

88
culty of the dialect practically bars the foreign student from any knowledge of the Quinteros' plays in the original, and the plays are rarely translated because one of their principal charms lies in the language.

IV

TRADITIONAL CHARACTERS

The definition of the entremés¹ as given by Lope de Vega in the quotation in Chapter III from his Arte nuevo de hacer comedias is the usual distinction which is made concerning the early one-act plays in Spain. He describes them as "una acción y entre plebeya gente"¹²⁸. It is quite possible that Lope de Vega by the use of the word entremés wished to designate all presentations of a short and comical nature. According to Bonilla y San Martín in Las bacantes, the name entremés, was used to designate "toda pieza corta, de carácter cómico, destinada a representarse al principio, al final, o entremedias de las jornadas de una obra dramática más extensa"¹²⁹. It is interesting to note that all types of the early plays written in the language of the people contained characters from the lower classes. As early as the eighteenth century however, there is a divergence from the traditional plebeian characters. Ramón de la Cruz used all classes of people as characters in his sainetes. He, himself, was an aristocrat and he included many characters from his own class. These characters, however, were usually the recipients of his satire. On the other hand, he seems to favor beggars, peasants,

(128). Vega, Lope de, Obras escogidas, El arte nueva de hacer comedias, p. 155.

(129). Bonilla y San Martín, Las bacantes, pp.87-88.

55

and merchants as he does not satirize them. By intermingling the people of all classes he constructs a form which closely resembles the modern one-act play.

In the modern period the one-act plays of Spain are no longer those short comical plays in which the characters are chosen entirely from the common people. The choice of class rests entirely with the author. Benavente has taken the majority of his characters from the middle class, but he has representatives from other classes also. Although the Quinteros have chosen their characters from all classes, they seem to show a preference for the characters of the lower and middle classes.

The type characters of the early one-act plays may still be identified in the plays of Benavente, although some of them have been greatly modified. The bobo, or simple, so popular in early plays, was originally a simple rustic, while in the plays of Benavente he often becomes shrewd and witty. In fact, the shrewd and witty gracioso of the later plays is an out-growth of the bobo. Carillo in El susto de la Condesa is such a character. He is not a servant as was the traditional type and he is very shrewd. Through a trick he gains entrance to the home of the Condesa in order to win a bet, and by rapid talking and trickery he remains the length of time required to win it. This character shows much of the clown element.

Another character of this type is found in a monólogo entitled Cuento inmoral. The character in this play promises to tell the audience an immoral story, the immorality of which he

goes to great lengths to describe. He concludes by asking any lady in the audience who loves her husband to stand up and say:

"Yo quiero a mi marido".

More true perhaps to the type of bobo than any other of the characters of Benavente is Arturo in El amor asusta. He is more intelligent and courteous than the traditional type, but he is a servant and has many characteristics of a simpleton. Although he is polite to the extreme and he talks incessantly. Arturo tells Eulalia that he was born to be a great scholar and that he was the camarero who ran away with a princess but that he became a camarero again. Because of the story Eulalia is convinced that he is crazy. The author makes it quite clear that Arturo is a bobo.

Benavente presents a new and modern example of the bobo in Por qué se ama. The character, Isidoro, develops an inferiority complex, the result of being told he is foolish and simple. He is in love and no one understands him except Doctor Trujillo and Emilia. Through the aid of Emilia, he falls in love with María Luisa and regains his senses. This character is indeed a variation and shows how the modern authors have taken advantage of traditions but have made them fit into a modern play.

The plays of the Quinteros contain some bobos who closely follow the traditional type. Triquetraque in La buena sombra

is a character of this type. Valle allows Triquetraque to make love to her because she wants to make Pepe Luis jealous. While Triquetraque sings under the window Pepe Luis pours water off the roof on him and sends a beggar and a gypsy to annoy him. Triquetraque is more intelligent than the bobo but he is the butt of all jokes just as were the bobos of Lope de Rueda's pasos.

Another character who is as true to type as Triquetraque is Don Nuez in La reina mora. Only one qualification is lacking for the typical bobo--Don Nuez is not a servant and belongs to the upper class although he is none the less a bobo. He wishes to win the love of the Reina Mora but Cotufa plays a trick upon him. Cotufa promises Don Nuez that if he will give up wooing Mercedes, he will give him his place with the Reina Mora. Later Esteben is seen to enter the Reina Mora's house and because of this, Cotufa challenges Esteben to a duel. Don Nuez does not know that Esteben is the brother of the Reina Mora and that he and Cotufa are friends. Neither does he know that the duel is a fake and, therefore, he is frightened. He hears that someone has been killed and seeing Cotufa, he supposes that Esteben is dead. He calls his musicians to play for the Reina Mora. Only Cotufa and Mercedes know that Esteben and the Reina Mora have left home. Across the street they make merry at his expense.

Another humorous bobo, Jilguero, is found in Los borrachos. As he enters, the characters on the stage begin to make fun

of him because he claims to be a great soloist. He is asked to sing but he spends so much time trying to get his voice to the correct key that he is laughed off the stage. This bobo resembles the lazzi of the Italian Commedia dell' arte. These lazzi, usually two, would appear for their humorous sketch during the performance of the Commedia dell' arte. This scene did not necessarily have any connection with the main plot. It is evident that Jilguero does not belong to the lower class of people. The bobo has become the "educated fool."

In Cuatro palabras there is another example which shows that the Quinteros do not limit the bobo to the lower class of people. Since the title of don is prefixed to the name of this bobo he must be identified with the upper class of people. Don Otón is another "educated fool". He is supposed to be an art critic who is called in to see a picture which is to be sold for the benefit of a flood-relief fund. He is asked to say a few words about the picture at the sale. Since he knows much less than he pretends, he wishes to make a display of his knowledge. He replies that he cannot make the speech in less than two hours since he will have to include the history of art in order to bring out the merits of the picture. This bobo is used very cleverly to satirize the erudition of the critics.

The Quinteros, like Benavente, have a clown type of bobo in a monólogo. He is similar to the simpleton or clown of the American vaudeville. In El hombre que hace reír, a comedian appears on the stage weeping because everyone laughs at him.

He says so many amusing things that he keeps the audience laughing. He leaves the stage disgusted at what he considers his lack of success.

Although these are not all the bobos that may be found in the Quinteros' one-act plays, they are representative of the variations which these authors have developed from the type character. They have lifted the class restrictions on the bobo and have selected him from all classes of people. Some are bobos due to their impractical education, and still others of the lower class are bobos due to their ignorance and foolishness.

A popular type of character which has been continued to the present time is the vejete. The traditional vejete was either the elderly husband of a deceitful wife or the tyrannical father of a young girl. Benavente has an excellent example of a vejete in the character of Leonato in La copa encantada. In this case Leonato is not the father of a young girl but the father of a young man. He is tyrannical in regard to his son's relations to the world. Fearing that he might see a woman and wishing to shield him from an unfortunate marriage, Leonato forbids his son to leave the castle. The tutor, however, aids the son, Leonelo, in tricking his father, and he not only meets a young girl with whom he falls in love but he allows her to enter the castle dressed in men's clothing. Leonato is deceived to such an extent that he hires the "young man" as a companion for Leonelo.

The vejete is also present in a less traditional and less distinct form in the father of Luisa in Sin querer. When she is told by her father, Don Manuel, that she cannot marry Pepe,

Luisa immediately tells him that she is going to marry Pepe either with or without his consent. A modified form of the vejete may also be recognized in Manuel, the husband of Emilia in De pequeñas causas. Emilia is a young and clever wife who manages her husband in order to obtain the things she desires. She has a new dress to wear to a formal affair and she forces her husband to remain in the ministry so that she may attend this dinner and wear the new dress. This latter example places the vejete in a plot very different from the original one of deceit in love, but he is certainly a vejete.

The vejete like the bobo has been changed in Benavente's plays. Formerly he was a stupid person who could be made to believe anything. The examples discussed here show that this was not Benavente's conception of the character. These vejetes are not lacking in intelligence but they are opposed by clever people who know how to win what they desire.

This condition is also true for the vejetes who are found in the plays of the Quinteros. The situation of the vejete in the plays of the Quinteros is more traditional in that the deceit of the character is brought on by a plot of love. The vejete of El mal de amores is the father of Carola. He does not appear in the play but he is characterized by Carola. Her father has tried to force her to marry a man whom she does not love. She runs away and meets Rafael in a tavern. When her father tries to find her he is unsuccessful, due to the aid of the tavern keeper in hiding the couple.

In El patinillo, Don Bartolomé is another example of the vejete. When Don Bartolomé intercepts a note from an army

officer to his daughter, Lucia, he locks her in her room and leaves. During his absence one of the servants gets the key and releases her. The servants have arranged a meeting for Lucia and Don Fernando but his duties as an officer prevent his coming and he sends a note. Don Bartolomé¹ returns suddenly and the servant barely succeeds in returning Lucia to her room in time to prevent the detection of the trick.

In La reja the vejete is the uncle of Luis. This uncle is trying to force him into a marriage of convenience when he is in love with Rosario. Luis tells his uncle that he and Rosario are married. The uncle sends Don Bienvenido to investigate and a very amusing scene ensues.

The above examples showing the continuation of the character of the vejete, illustrate the practice of taking the traditional character as a basis and changing him so as to fit into the various modern situations demanded by the plot.

In the one-act plays of Benavente the starving, rascally student does not appear. In one of his zarzuelas El viaje de instrucción, the chief character is a student, but he is a member of the upper class, a caballero. If it were not for the fact that the Quinteros, who write during the same period, have several of the old traditional student types in their plays, it might be said that a change in the status of the students was responsible for the development in the typical character of the student.

Juanico in La zahorí shows the roguish type of student.

He goes to the cave of a gypsy fortune teller and asks her to give him some information. She tells him several impossible things to do in order to find out what he wants to know. At that moment she hears some boys laughing outside and realizes that they are making fun of her. They tell Micaela that they have come to hang her for a witch. She finally makes them leave.

Another example of the roguish student is found in Las buñoleras. Three students, Eduardo, Paco, and Luis do not have any money and they want something to eat. Eduardo says, "el primer número del programa es desayunarse y no pagar."¹³¹ They enter a shop. After eating buñuelos they start a brawl and thus escape without paying. An innocent by-stander is implicated and is forced to pay the bill with part of his clothing. The cheating of merchants seems to be one of the popular tricks. In La mala sombra, Manolo and Luis buy something to drink in a shop and give the proprietor a counterfeit dollar from which he returns some change. The trick is not discovered until it is too late. These characters are very similar to the students in Juan del Encina's Auto del repelón and the student in Ramón de la Cruz's La plaza mayor.

The traditional character of the braggart soldier does not appear in Benavente's one-act plays, but there are two excellent examples of this type to be found in the plays of the Quinteros. A monólogo, entitled, Polvorilla, el corneta,

(131). Álvarez Quintero, t. XIII, p. 125.

illustrates the type. Polvorilla is a young bugler of the infantry who feels the importance of his position and his uniform. He boasts of how all the girls look at him and tells of being wounded. He was nursed by a beautiful girl who, he is quite sure, loves him.

Juanillo in Las hazañas de Juanillo is another example of the traditional soldier. He tells fabulous stories of the brave deeds he committed during the war. He boasts that when the Moors learned that he was in the opposing army they would not fight because they feared him. He says that one Moorish woman became a Christian in order to marry him and then found that he was betrothed. This character has not undergone the changes that most of the other types have suffered.

The character of the alguacil is symbolical of the officers of the law. He was usually portrayed as incompetent, cruel and tyrannical. This character has prototypes in the characters of the Comisario, the Agente, and the Policia in Benavente's ¡A ver qué hace un hombre! A man is brought into court for vagrancy and claims he is not guilty. He is not given trial but is placed in jail. On being released he gets a job carrying luggage from the train. He is attacked by strikers, rushed into court and sent back to jail by the officers for starting a disturbance in the streets. Through these characters Benavente makes a strong attack against the civil authorities. The Quinteros also make an attack on the courts through the traditional alguacil. In a play called Zaragatas he is referred to

as el Juez. He pays little attention to the cases that are being tried, and tries to finish them as soon as possible because there is a lady at the door waiting for him in her carriage.

Some continuations of the petimetre and the petimetra of Ramón de la Cruz are also found. The Diccionario de la lengua española gives as a definition of these terms "persona que cuida demasiadamente de su compostura y de seguir las modas." The terms as used by Ramón de la Cruz in his sainetes, especially Las tertulias de Madrid, has the connotation of insincerity and also that of a foolish or silly person--similar to the fop in English. An example of the continuation of this character may be found in Operación quirúrgica of Benavente. Leoncico is the suitor of Clara who is separated from her husband. Her brother-in-law, Hipólito, pretends that his brother is dead and tries to force Leoncico to marry Clara. Leoncico shows his insincerity by making excuses to extricate himself from the situation. Benavente shows others of this type in El amor asusta. As long as Eulalia treats César, Marqués de Fuentelabrada, and Chachito with indifference, they vie with one another for her affections. However, when she pretends to love them they begin finding reasons to excuse themselves from their obligations.

Benavente also has some types of the petimetra. Emilia in De pequeñas causas is interested only in her own affairs.

She wishes to attend entertainments in order to show her beautiful clothes for she seldom has thoughts more serious than these. Eulalia in El amor asusta is another of this type. She travels about the country for her amusement and never remains in one city more than two weeks.

The Quinteros show some of these characters in a few of their plays. Enrique, in Belén 12, principal, is a petimetre. He dresses in good clothes and goes through the city searching out beautiful married women to be the recipients of his amorous notes. A note intended for one of the women falls into the hands of her husband and the situation is made intolerable for Enrique. A similar character is found in Agapito in La media naranja. As far as the works of Benavente and the Quinteros are concerned, the characteristics of the petimetre and petimetra have not changed to any great extent from the original interpretation of Ramon de la Cruz.

Other traditional characters may be found in the one-act plays of the Quinteros and Benavente, but they are traditional only in name, for example the boticario and the gitana of the Quinteros and the moro of Benavente. Many of the original traditional characters are not found in the plays of the authors under consideration. They were either of interest only to the audiences of the particular period in which they developed or they have been replaced by other types. Many characters have been borrowed from the longer plays of Spanish literature, for example, don Juan, the celoso, the gracioso, the trota-conventos, the villano, the barracho and the toreador.

Probably the most significant additions to the characters of both the long and short plays are the mothers and children. In the early history of the theater the home was considered sacred and therefore was not brought to the stage. The use of characters of mothers and children was commenced about the eighteenth century in some of the sainetes of Ramón de la Cruz.

Although Benavente has continued some of the traditional characters he has modified many of them to a great extent. It was necessary for him to make these changes in order to fit the characters into the type of social drama which he desired to write. However, it is possible to trace traditional tendencies in some of his characters in spite of the changes. As compared with Benavente, the Quinteros have continued a larger number of the original types and more of them have escaped changes. Like Benavente, however, they have found the necessity of making modification in order to place some of the characters into modern situations.

SOME TRADITIONAL TECHNICAL FEATURES

Plays of all types must have some exposition but due to the brevity of the one-act play, it is more necessary that the atmosphere and background be created quickly. In the early one-act plays this is not achieved by a great variety of devices. The more common ones are rapid dialogue and the soliloquy. In either case they are intended to give the audience an understanding of what has happened before the beginning of the play or to outline the situation at the time the curtain rises.

The Quinteros have successfully employed the soliloquy and aside in their one-act plays but Benavente does not use the soliloquy in any of his one-act plays. Benavente's characters present the situation through rapid dialogue. This device becomes more natural and convincing because of the entrance of a character just as the curtain rises, making possible the beginning of dialogue. The guest may be announced by the servant, or at times there is a conversation between the guest and servant, all of which is helpful in the matter of exposition. To arouse immediate interest and to give the play a spirited beginning Benavente uses a quarrel between two of the characters. In La sobresaliente the play begins with songs that serve as an expository opening for the play. The Viaje de instrucción opens with a stirring anthem and the first character frantically rushes out on the stage and commands the

orchestra to stop. This trick is one which immediately arouses curiosity.

The one-act plays of the Quinteros as a whole have a freshness and vitality less pronounced in the plays of Benavente. These qualities are prominent in the opening lines of their plays. The Quinteros employ the traditional expository devices as well as many that are distinctive and unusual. Like the plays of Benavente many begin with sparkling and humorous dialogue which may concern the characters of the play or the plot. In Isidrin the bootblacks discuss Isidrin's success at length before his appearance.¹³² As in the plays of Benavente, the doorbell or announcement¹³³ of a guest may be the starting point of conversation. The Quinteros also use a quarrel as a motivating force. In El motete, the quarrel between the master of the house and the servant brings out the fact that the master is trying to write a motete.

The Quinteros likewise employ the traditional soliloquy for expository purposes. Some thirty-three of their ninety-four one-act plays begin with a soliloquy. Many of the soliloquies are short but some are one, two or even three pages in length. The longer soliloquies are sufficient as a means of exposition but the shorter ones

(132). Ibid., t. XXV, Los cabellos de plata.

(133). Ibid., t. XVI, La patria chica, t. XXVIII
Los marchosos.

must be supplemented with dialogue. The soliloquies are interesting within themselves and usually resemble dialogue, since the character carries on a conversation with himself. This conversation generally reveals the interests of the character in the situation. According to modern ideas of dramaturgy it is advisable, as a rule, to avoid the soliloquy, due to its natural lack of dramatic interest. In spite of this fact, however, the Quinteros use it advantageously. The Quinteros, like Benavente, have a number of plays beginning with songs, a popular device found especially in the zarzuela and the sainete.

Aside from these means of exposition the Quinteros have various other devices. One of these, reading aloud from a letter which outlines the situation to the audience, is found in Gilito and Belén, 12, principal. The manner of initiating dialogue is given variety not only by the use of the door-bell and by having a servant present a card but also in one play which begins with a dog barking as
¹³⁴
the announcement of a guest. Several plays are begun by
¹³⁵
employing the street vender and his calls. Other characters join him and the conversation begins. Los meritorios opens with the rehearsal of the final scene in a melodramatic play.

(134). Ibid., t. XIII, La bella Lucerito.

(135). Ibid., t. XIII, Las buñoleras, t. IV, Los borrachos.

Although the predominating use of the soliloquy in the traditional one-act play was for means of exposition, it was sometimes used within the play for the purpose of showing a certain character's reaction to the situation. There is a scarcity of examples of this usage due to the lack of emphasis given to character development and complication of plot. The one-act plays of Benavente show an absolute disregard for the traditional soliloquy. The Quinteros go to the other extreme. Forty-one of their plays contain one or more soliloquies, the number ranging from one to five for each play and varying in length from a few lines to eight pages. In many cases these soliloquies serve the purpose of exposition, in others they act as mediums for the relation of characters to the situation of the play. The soliloquy rarely assumes the formal part of a serious conflict within the character, a common practice in the longer plays of the Spanish theater, as well as in those of foreign theaters.

The aside is a device closely related in purpose to the soliloquy. Numerous examples of this may be found in the one-act plays of earlier periods but modern plays show an increase in its popularity. There are several reasons for the use of the aside. Like the soliloquy it acquaints the audience with the inner thoughts of the character. Then, too, it is a source of humor and aids the author in making the situation clear through the use of few words.

Although Benavente did not employ the soliloquy, he

does use the aside. This device is employed in eight of his thirty-nine one-act plays, the number of asides varying in each play from one to thirty-four. Two of the ¹³⁶ eight plays contain eighteen asides each and the others range from one to five. In plays where mystery and secrecy are a part of the situation, the aside is most valuable. The Viaje de instrucción, for example, is based on the adventures of a young prince travelling incognito in his quest for knowledge. This device is again useful in the situation found in the situation found in Los favoritos where the young count and his wife make secret plans which cause two of their court favorites to fall in love.

The Quinteros use the aside more extensively than does Benavente. This device is employed in forty-four of their plays. One of these plays, belonging to a group of six called juguete cómico, contains as many as eighty-one asides. These plays all contain the complication of mistaken identity. Misunderstandings naturally arise under such conditions and the aside is an excellent device in clarifying the situation for the audience before it is unraveled on the stage. These six plays contain an average of forty asides each. Mistaken identity also causes the number of asides in La reja to rise to fifty-four in number.

There are many of these plays which end in the natural way by merely stopping when the incident is finished. Many

(136). Benavente, op. cit., t. IV, Modas, t. VII, Los favoritos.

others, however, have the more traditional conclusion, such as a song, a verse or a short speech to the public. These final speeches to the public generally express a hope that the audience has enjoyed the play and that it has been well received. This custom is not peculiar to the one-act plays of Spain, for it is also employed in the longer plays. Benevente follows this traditional form in only nine of his plays. Two of this number are concluded with
 137
 a coro and one is a monologue all of which is directed to
 138
 the public. Again the Quinteros show a great increase over Benavente in the use of traditional devices. Sixty-nine of their one-act plays end with some device of recommending itself to the public. Three of this number employ songs while five conclude with a verse which is not particularly directed toward the public. In Las mil maravillas the whole company makes the final speech together. The remaining plays conclude with a formal speech to the public. This speech is usually in verse form and is composed of four or five lines. A typical example of this device is found at the conclusion of Revolteo:

"Público amable y señor
 tu aplauso será consejo
 de una persona mayor.
 ¡No frunzas el entrecejo
 y dámelo, por favor!"

(137). Ibid., t. III, Viaje de instrucción; t. II, Teatro feminista.

(138). Ibid., t. XII, Cuento inmoral.

It may sometimes be in the form of a moral as in Hablando se entiende la gente:

"Ahí va mi consejo, si valen consejos
de una jovensiya sin seso aparente:
a nadie en er mundo se juzgue de lejos;
yo he visto que hablando se entiende la gente."

In the early one-act plays in Spain there were several specific devices for creating humor. Since humor was an inherent quality of the early plays, one or more of these devices may be found in nearly every play. Among the chief devices found are humorous dialogue and the satire of eccentricities and ignorance of the characters. Most of these devices are continued in the one-act plays of Benavente and the Quinteros.

The majority of Benavente's plays do not contain the type of humor which will bring loud laughs from the audience. This author depends chiefly upon the subtle satire which draws a smile. However, he has written some plays which would compare favorably with the most humorous plays of the Quinteros. Some of those may be said to depend upon dialogue for humor as, for example, El susto de la Condesa. Carillo gains entrance to the home of the Condesa by a trick and talks so fast that he outwits her. She thinks he is a robber but he places twenty dollars on the table as security and tells her he is there to stay an hour in order to win a bet. He not only wins the bet but talks himself into favor and receives an invitation to dinner. Despedida cruel, another example of this type, consists of the dialogue between a newly married couple.

Pepe must go away to work in another city and leave Casilda at home. A comical dialogue ensues when Casilda claims that Pepe does not love her as he should for he is not weeping about having to leave her. Other examples of humor based particularly upon dialogue may be found in De alivio, Cuento inmoral and A las puertas del cielo.

No fumadores illustrates excellently Benavente's ability to satirize the eccentricities of certain characters. The humor of this play depends entirely upon a talkative woman who criticizes people for telling all their family troubles to strangers, while at the same time, she tells the whole history of her family affairs to the strange gentleman across the aisle. In Los favoritos, Benavente succeeds in making the play humorous by accentuating the erudite characteristic in Beatriz. In El amor asusta, Arturo, a typical bobo, pretends to belong to a higher class of society although he is a servant. In El marido de la Tellez the talkative mother trying to get her daughter a position on the stage is used as a source of humor.

It is impossible to say that Benavente used the ignorance of his characters as a source of humor because he does not often employ ignorant characters in his plays. The bobo was originally used for this purpose but Benavente has not created a bobo of the old type. Instead he has given his continuations of this character more intelligence. In fact, they are nearer the type of the

gracioso which is found in the longer plays of the classical drama. Benavente does not concentrate on the weaknesses of one character, such as the bobo but satirizes the human frailties which are common to the ordinary people.

Benavente makes use of the device of one character's playing a trick on another in several of his plays. In Los favoritos, Celia and her husband, Octavio, trick Beatriz and Benedicto into falling in love with each other, Carrillo, in El susto de la Condesa, plays a trick on the Condesa by sending in a card which does not belong to him, Leonato, in La copa encantada, is deceived by his son and Sempronio when Celia comes in dressed in boy's clothing.

The plays of the Quinteros are filled with the sort of humor which does not allow the audience to stop with a smile. These plays follow more closely the traditional devices for creating humor. In a large number of them the authors employ dialogue as a means of creating humor, as is exemplified in El género infimo. Don Teodoro and Don Anselmo criticize the performance of the actors in the play which they are witnessing, finding nothing in the performance to please them. Another humorous conversation is found in Vámonos. Some guests come in just at meal time and gossip until very late. They start to leave several times, but always find something else to talk about. Another example is found in El ojito derecho which is a play based upon the sale of a burro. The price is at first set at fifty duros. The purchaser finally offers one duro

and he compromises by giving the owner about five duros.

One of the most popular devices for humor to be found in the plays of the Quinteros is the satire of the eccentricities of certain characters. Mañana de sol contains two characters who are treated in this manner. Emphasis is placed upon the querulous natures of both Don Gonzalo and Doña Laura. Each character sees this fault in the other and will not admit that they have recognized each other as former sweethearts. Michigáñez in La contrata is presented as a very talkative salesman. He represents the Great Attraction company and tries to get an engagement for some of their players with Don Manuel. This play and Cuatro palabras seem to show that the Quinteros do not think that women do all the talking. Don Otón is asked to make a speech of a few words about a picture to be sold at a auction and in a very lengthy conversation he explains why such a speech would require several hours. Juanillo in Las hazañas de Juanillo, el de Molaes is another talkative man who tells fabulous stories about his experiences in the wars with the Moors. Zequila, the gossip woman represented in Secrético de confesión comes to the priest with the story that a priest had seized and kissed her in the church. The priest, at first understanding that they are the only ones who know it, later discovers that she has told her mother and father and several others. There are many other plays which also satirize the peculiarities of characters,

thereby creating humor, as in El mal de amores.

Some of the characters of the Quinteros may be considered continuations of the bobo type. Triquetraque in La buena sombra is so simple that he does not realize that the other characters are making fun at his expense. A similar character is found in Don Nuez in La reina mora and another in Jilguero of Los borrachos. Other characters in the one-act plays of the Quinteros may be considered bobos but they have more intelligence than the traditional type.

The incidents which serve as plots in the majority of the one-act plays are often devices of humor. One of the popular plots is the tricking of a tyrannical parent. In one of Benavente's plays, La copa encantada, Leonato succeeds in deceiving his father and gaining the hand of Celia. The Quinteros have written several plays employing this plot. In El patinillo Lucia deceives her father by the aid of the servants. In La reja the uncle is substituted for the father of the traditional plot, but it is the same in the essential points.

The tricking of the bobo is another popular incident. In La buena sombra, Triquetraque is used as a means of making Pepe Luis jealous and is made the butt of the jokes by Pepe Luis. While Triquetraque talks to Valle, Pepe Luis sends a beggar and a gipsy to disturb him. He also pours a bucket of water from the roof on Triquetraque's head. Don Nuez, in La reina mora, is deceived at every turn and made to appear ridiculous. Don Lope in El mal

de amores is obviously ludicrous.

The students of the early period of Spanish history were beggars and thieves and practiced trickery in order to obtain something to eat. In the one-act plays of this period these tricks were popular plots. Benavente does not continue this tendency in his plays since he does not employ characters of this type, but the Quinteros have used this plot in many of their plays. A good example is found in La mala sombra, where two students enter a shop and buy something to drink. They pay for their purchases with a piece of counterfeit money from which they receive change and the trick is not detected until it is too late. In Las buñoleras several students enter a shop and obtain food. After starting a brawl they escape leaving the blame on another person. In La zahorí, a boy goes to a gipsy fortune teller for information. In the midst of her incantation several boys break into the room and threaten to hang her for a witch. This trick is merely in jest.

The Quinteros have taken advantage of the technical dramatic devices while Benavente seems to have avoided many of them. The most striking contrast between the authors is found in the comparison of their uses of asides and soliloques. The Quinteros have accepted the traditional usage and expanded it, while Benavente ignores the soliloquies entirely and seldom uses the aside. The Quinteros also show their comparatively greater tendency toward traditionalism in their use of traditional forms

of exposition, devices for humor and recurring incidents.

VI

CONCLUSION

The modern period in all fields of Spanish literature is marked by individualism and variety. There are no particular schools or movements that predominate and each author exercises his right to express himself as he chooses. Benavente and the Quinteros reflect this freedom and desire for variety in the forms of their one-act plays. Although there is a decided tendency toward originality and freedom in the works of these authors, there is also a propensity toward the use of traditional elements. In comparison with the Quinteros, the traditional elements of Benavente's plays seem to fade almost into non-existence. This does not prove, however, that this element is an unimportant one in Benavente's plays. It merely shows that tradition is relatively much more important in the works of the Quinteros. Benavente has written comparatively few plays in the traditional forms, while he has invented many new types. Although the Quinteros have written a large number of their plays in the traditional forms they have also produced a variety of new ones. However, many of these new forms have characteristics in common with the traditional short plays.

The Quinteros are not only more traditional than Benavente in their use of dramatic forms but also in their language. A large number of the Quinteros' one-act plays are written

almost entirely in a strict Andalusian dialect. Although this dialect is not the type used in the earlier plays, it shows an effort to follow the traditional conception of the one-act plays by using the language spoken by the lower classes. On the other hand, Benavente uses dialect in only a few of his plays, and even then it shows few variations from the spoken Spanish of the upper class.

In the matter of characters the Quinteros also surpass Benavente in traditionalism. In Benavente's one-act plays it is rather the exception than the rule to find characters of the lower class since he usually chooses them from the middle and upper classes, but in the one-act plays of the Quinteros, characters from the lower class are notably more prevalent. It seems that the Quinteros also conserve more of the type characters from the old one-act plays than does Benavente. They have not visibly modified many of these characters, while a majority of those continued by Benavente are scarcely recognizable.

The use of traditional dramatic devices also marks the Quinteros as more traditional than Benavente. While the Quinteros employ a large number of soliloquies and asides, Benavente employs no soliloquies and few asides. This point is also forcefully proven by the notable lack of traditional devices for conclusions in Benavente's plays, while the Quinteros employ many of these devices.

The whole tone of the Quinteros' one-act plays is similar to that of the earlier plays. In both cases they were written

purely for the entertainment of the people, usually the lower classes. This is not wholly true of the plays of Benavente, for the real aims of his writings are satirical and didactic in accord with the general purpose of the social dramas. This is probably one reason why he has not written so many one-act plays, for a short play does not readily lend itself to his purpose. However, even in his lightest and most humorous plays, he leaves the impression that through his satire he is attempting to moralize.

It is difficult to speculate upon the probable lasting qualities of these one-act plays of Benavente and the Quinteros. However, it is quite possible that Benavente will attain greater universal popularity because of his lack of regionalism and because of the universal character of his themes. Benavente will possibly not only attain wider popularity in his own country, but the simplicity of his language makes it possible for foreign students to become acquainted with his works, in the original and in translation. On the other hand, the dialect of the Quinteros limits the number of their foreign readers of the original and of translations. Few translations are made of their works because much of the charm of their plays depends upon the peculiarities of the language. The Quinteros, however, may attain more enduring popularity at home on account of their more traditional and, therefore, more truly Spanish tendencies.

BIBLIOGRAPHY

Sources

One-act Plays

- Álvarez Quintero, Serafín y Joaquín, Teatro completo, t. I-XXXI. Imprenta clásica-española, Madrid, 1923-1929.
- Benavente, Jacinto, Teatro, t. I-XXXV. Librería y casa editorial Hernando, Madrid, 1922-1925.
- Cervantes Saavedra, Miguel de, Comedias y entremeses, t. IV. Ed. por Rodolfo Schevill y Adolfo Bonilla. Imprenta de Bernardo Rodríguez, Madrid, 1918.
- Encina, Juan del, Teatro completo. Sucesores de Rivadeneyra, Madrid, 1893.
- Northup, G. T., Ten Spanish Farces. D. C. Heath and Co., New York, 1922.
- Quiñones de Benavente, Luis, Entremeses, loas, y jácaras. Coleccionados por Don Cayetano Fosell. Librería de los bibliófilos, Madrid, 1872.
- Rueda, Lope de, Obras. Librería de los sucesores de Hernando, Madrid, 1909.
- Vicente, Gil, Obras. Ed. por Mendes dos Remedios, Coimbra, 1907.

AUTHORITIES

- Artiles, J., "Sobre Ramón de la Cruz", Rev. Bam., t. VI, 1929.
- Bell, A. F. G., "Gil Vicente's Auto de alma." M. L. R., Vol. XLIII, 1918.
- Bell, A. F. G., Gil Vicente. Oxford University Press, New York, 1921.
- Bonilla y San Martín, Adolfo, Las bacantes o del origen del teatro. Sucesores de Rivadeneyra, Madrid, 1921.
- Crawford, J. P. W., Spanish Drama before Lope de Vega. Publications of the University of Pennsylvania, Philadelphia, 1922.

Dramatic Theory in Spain, Ed. by H. J. Chaytor. Cambridge, at the University Press, 1925.

Enciclopedia universal. Ed. por los Hijos de J. Espasa. Barcelona, 1924-1931.

Jack, U. S., The Early "entremés" in Spain. Publications of University of Pennsylvania, Philadelphia, 1923.

Matthews, Brander, The Development of Drama. C. Scribner's Sons, N. Y., 1913.

Montoliu, Manuel de, Historia de la literatura española. Editorial Cervantes, Barcelona, 1930.

Nicoll, Alardyce, The Development of the Theater. Harcourt, Brace and Co., N. Y., 1927.

Onís, F. de, Jacinto Benavente. Instituto de las Españas, New York, 1923.

Prólogo a Ocho comedias y ocho entremeses. Ed. por Schevill y Bonilla. Imprenta de Bernardo Rodríguez, 1915.

Ramsey, M. M., A Spanish Grammar, pp. 510-519. Henry Holt and Co., N. Y., 1927.

Romera-Navarro, M., Historia de la literatura española. D. C. Heath y compañía, N. Y., 1928.

Starkie, Walter, Benavente. Oxford University Press, N. Y., 1924.

Vega Carpio, Lope de, Obras escogidas con prólogo y notas por Elías Zerolo, t. IV. Casa editorial Garnier Hermanos, París.