

THE CHRISTMAS THEME IN HISPANIC DEVELOPMENT

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## PREFACE

Emanating from the sacred story of the Christ-Child's birth in 4 B.C., the universal mid-winter holidays undergo various modes of treatment in the hundreds of countries encircling the globe. In this study we are particularly interested in tracing the age-old theme through more than eight centuries of its literary and folkloric development in Spain and Spanish America.

Undoubtedly there existed previously celebrations similar to that described in "El auto de los Reyes Magos," written in the twelfth century. It was only by chance that the scrap of paper bearing the fragment of this auto was discovered. The actors of that early representation supposedly memorized their lines from word of mouth as they were passed by father to son, even as the characters of the current pastorelas, or shepherds' plays, ordinarily acquire their roles.

For want of a more adequate term, we use "development." However, as the preceding statements imply, there has been little development or deviation in either the theme or its method of presentation throughout the centuries of its existence. As might be expected, a wealth of literature and folklore has evolved from these early beginnings, only to encompass the circle; for, as the reader of Hispanic literature will obviously note, the primera pieza and the última are identical

in content and similar in presentation.

This study is divided into three parts: Section I, Literary History and Treatment; Section II, Adaptations of Christmas Selections; Section III, A Classified and Annotated Bibliography.

For encouragement, sacrifice, and understanding, the author is indebted to her parents, to whom this work is lovingly dedicated. To Doctor Rebecca S. Switzer, Director of the Foreign Language Department of the Texas State College for Women, and to Miss Maude A. Wallin, Assistant Professor in the same department, the author expresses her grateful appreciation for the generous and untiring assistance administered throughout the research and writing periods of the ensuing thesis.

Mary Elizabeth Wood.

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**SECTION I**

**LITERARY HISTORY AND TREATMENT**

## CHAPTER I

### EARLY FINDINGS

"El auto de los Reyes Magos" is one of the earliest, if not the earliest Christmas play existing in a modern language. Furthermore, written in the twelfth century, it is undoubtedly one of the oldest religious plays of any type in modern-language literature.<sup>1</sup> It is an interesting piece of work from many points of view: first, it is an enjoyable 147 lines of reading; second, its language bears a humanistic aspect which causes one to realize that people have employed similar modes of expression throughout the centuries; third, its meter (four beats to the line) and rhyme scheme (couplets for the most part) are unusually regular for so early a work; fourth, to the linguist it affords an excellent study in old Spanish; fifth, in lines 67-72 we have an explanation to a present-day inquiry: What do the Magi's gifts of gold, frankincense, and myrrh symbolize?

si fure rei de terra, el oro quera;  
si fure omni mortal, la mira tomara;  
si rei celestial, estos dos dexara  
tomara el encenso quel pertenecera.<sup>2</sup>

A sixth noteworthy feature is the humor aroused by the display of anger in Herod's lines when he is orally reflecting the recent news:

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<sup>1</sup>J.P.W. Crawford, Spanish Drama before Lope de Vega (Philadelphia: University of Pennsylvania Department of Romantic Languages and Literature, 1922), p. 9.

<sup>2</sup>Anonymous, "El auto de los Reyes Magos," Old Spanish Readings, ed. J.D.M. Ford (Chicago: Ginn and Company, 1911), pp. 8-9.

¿Quin uio numquas tal mal,  
 Sobre rei otro tal!  
 Aun non soio morto,  
 ni so la terra pusto!  
 rei otro sobre mi?  
 numquas atal non ui!  
 El siglo ua a caga,  
 ia non se que me faga;  
 por vertad no lo creo  
 ata que io lo ueo.<sup>1</sup>

"El auto de los Reyes Magos" is anonymous, and the original manuscript may be found at the National Library of Madrid. If its source is a Latin text, which is a probability, the author derived from it merely the succession of incidents; for he treats his material "with independence, originality, and dramatic sense."<sup>2</sup>

The play was probably presented the first time in a church of Toledo to celebrate the Epiphany. The performance of similar plays, and especially the custom of the Magi's distribution of gifts on the Eve of the Epiphany have come down to present-day practices in Twelfth Night fiestas throughout the Spanish-speaking world.

Even though the manuscript breaks off before the Magi reach Bethlehem to adore the Christ Child, it leaves with the reader a personal implication and a challenge for the New Year. When Herod asks his rabbis whether there is prophecy of such a king in the Scriptures, one of them replies:

Po(r) ueras no lo digo  
 que no lo (fallo) escripto.<sup>3</sup>

<sup>1</sup>Ibid., p. 11.

<sup>2</sup>Crawford, op. cit., p. 10.

<sup>3</sup>Ford, op. cit., p. 12.

Another rabbi contradicts:

Hamihala, cumo eres enartado!  
 por que eres rabi clamado?  
 Non entendes las profecias,  
 las que nos dixo Iremias.  
 Por mi lei, nos somos erados!  
 por que non somos acordados?  
 por que non dezimos uertad?

First Rabbi:

"Io non la se, par ceridad."

Second Rabbi:

Por que no la suemos usada,  
 ni en nosotros uocas se falada.<sup>1</sup>

Thus concludes "El auto de los Reyes Magos," an historical jewel in Spanish literature.

In the following century King Alfonso X, el Sabio (1221-1284), according to Professor Crawford, made the only existing literary contribution to our study of the Christmas theme. Possessing a passion for the arts and sciences, he often neglected affairs of state to indulge in writing from his store of knowledge in these fields.<sup>2</sup> The thirty-fourth law of his "Siete Partidas" informs us that members of the clergy were permitted at that time to present representaciones dealing with the Nativity, the angel's announcement to the shepherds, the Adoration of the Magi, and the Resurrection. Performances in towns

<sup>1</sup> Ibid.

<sup>2</sup> Gilbert Chase, The Music of Spain (New York: W.W. Norton and Company, Inc., 1941), p. 26.

for monetary profit, he tells us, were prohibited.<sup>1</sup> This law in itself is sufficient evidence that Christmas representations were continued in those early years even though there are no written copies in existence today.

Music played an important role in that epoch, as it has throughout the history of Spain. Alfonso X again comes to the foreground in this phase of development. Although not the author, he was the instigator and director of "one of the greatest movements of medieval music in Spain or any other country."<sup>2</sup> The "Cantigas de Santa María" is a collection of 430 songs in praise of the Virgin Mary. "It is no longer believed that he (Alfonso) wrote either the text or the music of all the 'Cantigas,'" Mr. Chase tells us, but "that he gathered together at his court a notable group of writers, poets, and musicians, among them Moorish instrumentalists from Andalusia and troubadours and jongleurs from France, and guided them in the task of composing the 'Cantigas'."<sup>3</sup> This theory of their composition has been deduced from the miniatures which accompany the manuscript. Students believe that these illustrations portray the manner in which the songs were composed. For example, in one of them the king is sitting in the center directing the procedure; on the extreme right and left are four instrumentalists; to the left of

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<sup>1</sup> Las siete partidas del rey don Alfonso el Sabio (Madrid, 1897), Vol. I, Part I, Title VI, Law 34.

<sup>2</sup> J.B. Trend, The Music of Spanish History (England: Oxford University Press, 1926), p. 52.

<sup>3</sup> Chase, loc. cit., pp. 26-27.

them are four scribes, and one of them is writing, obviously following the king's instructions; and to the right is a group of singers, who supposedly performed the "Cantigas" as they were composed.

The "Cantigas de Santa María," as their title indicates, are songs written about one subject, the Blessed Virgin. Hence, the Nativity is an incidental topic rather than one of primary emphasis. One miniature, however, represents the Nativity scene to illustrate how the songs were performed for the honorees. The performers are facing a statue of the Virgin and Child, with Joseph kneeling at her feet. Six musicians are sitting on a bench playing various instruments; another is standing behind them playing the bass viol; next to him three persons are dancing in a circle. The latter action is an indication of the popularity of dancing in religious ceremonies in Spain.

The "Cantigas" are written in the Portuguese-Galician language, which was at that time the popular medium for lyrical poetry in the peninsula. The verses are composed in varied meters and are always accompanied by refrains.

In their musical structure most of the "Cantigas" follow the melodic pattern of the French "virelai" and "rondeau" similar to the metrical forms of the medieval Latin song known as "conductus," of which specimens are found in Spain (Ripoll) about a century before the time of the "Cantigas".<sup>1</sup>

Modern notation of the musical texts from the Madrid Codex of "Las Cantigas" may be found in Eleanor Hague's book, Music in Ancient

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<sup>1</sup>Ibid., p. 28.

Arabia and Spain.<sup>1</sup> Games, juegos de escarnios, were popular among both the clergy and the laymen as a means of revelry on New Year's. One of the laws of "Las siete partidas" mentions that these games, which were held in churches and elsewhere, were ordered suppressed because of abuses in the middle of the thirteenth century.<sup>2</sup> However, we are informed that "the inferior clergy cheerfully risked a fine for the pleasure of conducting the services once a year, and the onlookers crowded the churches to see the fun."<sup>3</sup> No doubt these games exerted influence toward the use of comic scenes in the early Christmas plays.

An interesting sidelight thrown upon the fiestas of this period is the following quotation from the Biblioteca de las tradiciones populares españolas under the title "El folklore de Madrid."

Hay que tener en cuenta que en la Edad Media todas las fiestas se celebran en la iglesia; ésta era el dominio del pueblo, el refugio, el asilo de los pobres y la sala pública en los días de grandes festividades y regocijos. La casa particular del hombre era la casa de Dios; en ella los fieles cantaban y danzaban en las fiestas de Navidad y de Pascuas.<sup>4</sup>

A further development is revealed in the "Crónica del condestable Miguel Lucas de Iranzo," which contains a description of religious presentations in the homes of the nobility in the

<sup>1</sup>Julian Ribera, "La música de las Cantigas," Music in Ancient Arabia and Spain, trans. and ed. Eleanor Hague and Marion Leffingwell (California: Stanford University Press, 1929), pp. 239-262.

<sup>2</sup>Las siete partidas del rey don Alfonso el Sabio, "op. cit., Law 36.

<sup>3</sup>Crawford, op. cit., p. 16.

<sup>4</sup>"El folklore de Madrid," Biblioteca de las tradiciones populares españolas (Madrid: Guichot y Sierra, 1884), II, 180.



fifteenth century.<sup>1</sup> It seems that on the Epiphany in 1462 the 8  
Magi's Adoration of the Virgin and Child was so presented, this  
being the annual custom, according to Lucas de Iranzo's account.

According to Professor Crawford, the earliest example of  
the "Officium Pastorum" in Spain is Gómez Manrique's "Representa-  
cion del nacimiento de nuestro Señor," composed in the latter half  
of the same century.<sup>2</sup> It was written for the purpose of entertain-  
ing the nuns at the convent of Calabazanos, where his sister María  
was Mother Assistant. Crawford's summary of this production is as  
follows:

It presents in simple, unaffected style and with a  
spirit of true devotion, the familiar incidents of the Christ-  
mas story. Joseph doubts the purity of Mary, and an angel  
explains that she is the Virgin of whom Isaiah prophesied. The  
mother tenderly worships the Child Jesus, mingling joy over his  
birth with tears for the pains that he must endure. Shepherds,  
obeying the angel's summons, come to the manger to worship, and  
kneeling before the Child, proclaim him the Redeemer, while a  
choir of angels sings or recites the "Gloria in Excelsis."  
St. Gabriel, St. Michael, and St. Raphael then present to the  
Child the tokens of his Passion, the chalice, the pillar, and  
cords, the scourges, the crown, the cross, the nails and lance,  
a bit of symbolism that we find again in the sixteenth century  
"Auto de las donas." This is followed by a charming lullaby  
composed on a popular air and sung in chorus by the nuns.

This little piece shows slight progress in dramatic  
art over the "Auto de los Reyes Magos." Dialogue is introduced  
only in a brief scene when the ~~shepherds~~ discuss the meaning of  
the angel's song. In the rest of the play, each character  
merely recites a stanza or two and then withdraws. While it  
preserves no liturgical elements and is completely secular,  
the tone throughout is devout.<sup>3</sup>

A more secular type of Christmas play was the product of  
Íñigo de Mendoza in the late fifteenth century. The comic charac-  
ter in the drama entitled "Vita Christi," is the shepherd, who has  
been employed in that capacity in many later Christmas plays.

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<sup>1</sup>Memorial histórico español (Madrid, 1855), VIII, 75-76.

<sup>2</sup>The author was unable to locate a copy of this work.

<sup>3</sup>Crawford, op. cit., p. 13.

even in the present-day pastorelas.<sup>1</sup> The scenes of Íñigo's drama are in dialogue form like those of "El auto de los Reyes Magos".

An expense account of a Christmas play, which was presented in 1487 in the cathedral of Saragossa, furnishes evidence that costumes and stage settings were in vogue at that early date:

Espensa extraordinaria de la fábrica de los cadahalsos mandada por el Arzobispo y Cabildo para la representación de la Nativitat de Nuestro Redentor, en la noche de Nadal de 1487 que se hizo por servicio y contemplación de los Sres. Reyes Católicos, del Infante D. Juan y de la infanta D.<sup>a</sup> Isabel.--Para hacer las testas del buey y del asno, para el pesebre é ropel, 7 sueldos. Una libra de cotton cardado, 3 s.--Tres de lana cardada y bermeja, 5 s.--Unas cabelleras de cerda para los profetas, 4 s. 6 d.--Por el loguero de siete cabelleras de muger para los angeles, 6 s.--Un par de garrotes para pujar el torno donde estava asentada la María, 4 d.--22 clavos palmeros, limados, redondos, para los ángeles volverse su derredor en las ruedas, 1 s. 6 d.--Un par de guantes para el que hacia el Dios Padre.

Item pagué el segundo día de Nadal por desazer el tablado donde estavan los Sres. Reyes la noche de Nadal, que lo querian llevar los de la Sra. Reyna diciendo que eran insignias reales por desazer y poner la justa en **recaudo**, 2 s.--El tercer día de Pascua por desazer los cadahalsos del entremes de los pastores para la fiesta de los Inocentes, 5 s.--Por media libra de oro de bacin para los cielos, 6 s.--Por una piel de oropel para estrellas, 2 s.--Tres libras de agua cinta para pegar nubes y estrellas, 1 s. 6 d.

Mandó el cabildo dar de estrenas á Maese Just por el magesterio de facer toda la representación de la natividat 5 florines de oro ú 80s.--A los ministriles de los Sres. Reyes por el sonar que ficieron 2 florines de oro ó 32 s.--Item á Maese Piphan por tantos los profetas, á la María, al Jesus y al Joseph, que eran marido y muger y fijo, porque el misterio y representación fuese más devotamente, mandó el cabildo dar 2 florines de oro ó 32 s.<sup>2</sup>

<sup>1</sup>"Pastorelas" are described on pages 551-53 of this study.

<sup>2</sup>A.F. Conde de Schack, La literatura y arte dramático en España, trans. Eduardo de Mier (Madrid: Imprenta y Fundación de M. Tello, 1885), I, 267-268.

To Juan del Encina Professor Crawford concedes the title of founder of the Spanish drama.<sup>1</sup> He was born in Salamanca in 1468, studied at the University of Salamanca, and became musician and court poet for the Duke of Alba in 1492. He wrote continuously during his period of service there, which extended to 1498. Later he traveled to Rome on several occasions and made one pilgrimage to the Holy Land. Even though Encina was appointed to high offices in the Catholic Church by the Pope, he continued writing verse (songs, plays and accounts of his journeys) until his death, which occurred between the dates of January 27, 1529, and January 10, 1530. He was probably buried at Salamanca.

At least six of Juan del Encina's twelve "Églogas"<sup>2</sup> deal with the Christmas theme. His first two plays were probably presented on Christmas, 1492, in a hall or chapel of the Duke of Alba. The first play serves as a prologue to the second and is not related to the Christmas theme. However, the second play, in the rude dialect of the country-folk in the vicinity of Salamanca, is noteworthy in our study. The characters are the four writers, Matthew, Mark, Luke and John, thus combining the Christmas theme with the Gospels. When the play opens, they have just heard the announcement of Christ's birth, and they discuss this fulfillment of the prophecies, each one employing the diction of his own Gospel. To verify the latter statement, let

<sup>1</sup>Crawford, op. cit., p. 20.

<sup>2</sup>Pastoral plays. Name derived from Virgil's "Eclogas."

us compare the following verses:

Mateo: "Que su yugo es muy suave,  
Y su cargano es muy grave."<sup>1</sup>  
(Matthew 11:30: For my yoke is easy, and my burden is  
light.)<sup>2</sup>

Marco: "Cristo vino a ministrar,  
No para ser ministrado."<sup>3</sup>  
(Mark 10:45: For even the Son of man came not to be  
ministered unto, but to minister . . . .)

Lúcas: ". . . . .  
Que si bien nos humillamos,  
Bien ensalzados serémos."<sup>4</sup>  
(Luke: 14:11: . . . . and he that humbleth himself  
shall be exalted.)

Juan: "Que Dios, que era la palabra,  
Descendiesse á ser carnal."<sup>5</sup>  
John 1:14: And the Word was made flesh . . . .)

The play closes with a lovely villancico or carol.

In form, these two églogas closely resemble "El auto de los Reyes Magos," and show little dramatic progress, even though they were written more than three centuries later. No action is suggested; dialogue is still the only means of dramatization. Thus, we are led to believe that Christmas drama continued in more or less the same form throughout the Middle Ages.

Of entirely different nature is the "Égloga representada en requesta de amores," probably presented at Christmas in 1494. Although it is a pastoral play, it deals with nobility as well

<sup>1</sup>Representaciones de Juan del Encina, Bibliotheca románica(New York: G.E. Stechert and Co., 1914?), p. 28.

<sup>2</sup>These references and succeeding ones are made to the King James Version.

<sup>3</sup>Representaciones de Juan del Encina, loc. cit., p. 29.

<sup>4</sup>Ibid., p. 28.

<sup>5</sup>Ibid., p. 26.

as shepherds. As the title indicates, this is a romantic drama rather than one imparting the Christmas message. In the love-plot are seen the shepherdess Pascuala, the shepherd Mingo, and a knight, who in accordance with Pascuala's agreement, becomes a shepherd in order that she will accept him as a husband. A villancico concludes the play.

The theme, "Love is Power," is displayed once more in the second Requesta de amores, which was probably performed for the Duke and Duchess at Christmas, 1495. The same characters are featured, the former knight bearing the name Gil, and Mingo's wife, Menga, being an addition in the second play. As is the custom, the work closes with a villancico, which debates the question of country life versus city life; the power of love is also expounded in the final carol. The name Gil is a common one in the current pastorelas, as we shall discover on the succeeding pages.

Realism is attempted by Juan del Encina in his "Égloga de las grandes lluvias," which was performed on Christmas Eve, 1498, probably at the palace of the Duke of Alba. Depicting a typical pastoral scene, four shepherds sit around a fire and discuss the abundant rainfall and floods that have severely injured their crops. While they are playing the game  pares y nones , heads or tails, an angel appears and announces the birth of the Saviour to them. At first they do not understand, and one of the shepherds confuses the word Salvador with saludador. In the end they start on their way to Bethlehem with gifts for the Holy Child.

An anonymous and undated Christmas play, entitled "Égloga interlocutoria," has been attributed to Encina by several critics. Like Encina's second Christmas eclogue, with which it has a number of verbal similarities, this play presents four shepherds who have heard the news of Christ's birth. Unlike the former play, however, the shepherds show little interest in this announcement, and are completely absorbed by their quarrels and their desire for amusement. They gamble for a while, and the play ends quite abruptly with a eulogy in coplas de arte mayor of the Duke and Duchess. It has been noted that this play has the same incidents as the "Égloga de las grandes lluvias," arranged in the reverse order.<sup>1</sup> It shows carelessness in workmanship, and it is far inferior to any play printed with Encina's name. It has been argued that it was written in haste by Encina for a Christmas celebration, that its author did not intend to publish it, and that its preservation was due to the actors who wrote it out from memory. Whether this be true, or whether someone unscrupulously pilfered from Encina's plays after the latter had left the service of the Duke of Alba, is difficult to determine.<sup>2</sup>

Juan del Encina's villancicos have been popular through the centuries, and are commonly found in present-day publications of Spanish songs and verse. They have been the model for villancicos of subsequent centuries. In the December, 1944, issue of the Revista de las Indias we find the following one, written in adoration of the Virgin Mary:

¿A quién debo yo llamar  
vida mía,  
sino a ti, Virgen María?

Todos te deben servir,  
virgen y madre de Dios,  
que siempre ruegas por nos  
y tú nos haces vivir.  
Nunca me verán decir  
vida mía,  
sino a ti, Virgen María.

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<sup>1</sup>R.E. House, 'A Study of Encina and the Égloga interlocutoria,' Romantic Review, Vol. VII, 1916, pp. 458-69."

<sup>2</sup>Crawford, op. cit., pp. 27-28.

Dúete, Virgen, de mí,  
 mira bien nuestro dolor,  
 que este mundo pecador  
 no puede vivir sin ti.  
 No llamo desque nací  
 vida mía,  
 sino a ti, Virgen María.

¡Oh clara virginidad,  
 fuente de toda virtud,  
 no ceses de dar salud  
 a toda la cristiandad!  
 No pedimos piedad,  
 vida mía,  
 sino a ti, Virgen María.

Juan dell' Encina.<sup>1</sup>

This song exemplifies the typical rhyme scheme used by Encina in both his "Églogas" and his "Villancicos".

In the same period we discover two Christmas "Églogas" written by Encina's contemporary, Lucas Fernández, likewise a Salmantinian, who at no time achieved the fame of his rival. His "Égloga o farsa del nacimiento de nuestro Redemptor Jesucristo" and the "Auto o farsa del nacimiento de nuestro Señor Jesucristo" deal with the Nativity. The former play was written shortly after 1500, and the latter one may be ascribed approximately to the same period. They were, doubtlessly, performed in the Cathedral of Toledo, as was the practice in 1511.<sup>2</sup> These plays have more dramatic interest than Encina's Christmas plays, but the clerical element is much more clearly pronounced. "Their purpose was to teach dogma rather than merely to make the audience familiar with the incidents of the Nativity, and this

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<sup>1</sup>Revista de las Indias (Bogotá, Colombia), Diciembre, 1944, Número 72, pp. 407-408.

<sup>2</sup>D. Manuel Cañete, Teatro español del siglo XVI (Madrid: Imprenta y Fundición de M. Tello, 1885), pp. 31-32.

tendency is still further developed in the plays of Diego Sánchez de Badajoz. The function of the shepherds was to provide entertainment, and also by their feigned ignorance to provoke an explanation of theological doctrines."<sup>1</sup>

Though Lucas de Fernández is not the first to introduce a hermit as a dramatic figure, his use of this character is seen in *Macario*. In the "*Égloga de Cristino y Febea*," by Juan del Encina, we find Justino donning the garb of a hermit. The role is still important today in the pastorelas.

The "Auto" of Fernández has almost an identical theme to that of Encina's "*Égloga de las grandes lluvias*." Both of Fernández' plays end with villancicos as do those of Encina.

Gil Vicente, generally called the creator of the drama in Portugal, is an outstanding figure in the development of the Christmas theme in the 16th century. Vicente was bilingual in Spanish and Portuguese, and, therefore, made use of both languages in his writing. At the Royal Palace of Lisbon (1502-1536) the celebration of Christmas matins was not complete without a performance of some auto, tragicomedia, or farsa, of which Vicente was the author. One Christmas play which he composed in Castilian is the "*Auto pastoril castelhano*," which introduces six characters. The plot of Vicente's play is much more complicated and dramatic than any of those of his predecessors. A vein of romance is interwoven by the bridegroom Silvestre, who sings the virtues of his bride, and also by the shepherd Bras,

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<sup>1</sup>Crawford, op. cit., p. 41.



who makes sport of his companion Gil for preferring a quiet nook on the hillside with his flock to pretty girls. After engaging in several games, the shepherds fall asleep, and are awakened by the angel's announcement of the Redeemer's birth. Following Gil's explanation, they depart with their gifts for the Christ Child, singing a villancico. The manger scene closes the play, and after singing a cançoneta, Gil relates to the other shepherds the fulfillment of the prophecies of Solomon, Malachi, and Micah. There is much deeper feeling displayed in Vicente's play than in the Christmas plays of Encina, but the pattern is very similar to those followed by Encina.

It seems that Doña Leonor was so well pleased with the entertainment that she requested another production for the approaching Twelfth Night festivities. Apparently due to the lack of time, Vicente used a scene from Fernández' "Égloga o farsa del nacimiento" as a suggestion for his new play, the "Auto dos Reis Magos." A hermit again appears in an important role. He tries to instill faith in the shepherds, but they mock him and do not believe that they will find the Christ Child, whose birth was revealed to Valerio, one of the shepherds, by an angel thirteen days previously. Near the end of the play a man announces that the Magi have followed the Star to worship the Redeemer, and the hermit explains that this is the fulfillment of prophecy. The Wise Men then enter, singing praises to the Virgin and Child, and the play ends abruptly.

A prophetic pastoral play, the "Auto de Sibilla Cassandra," was written by Vicente and presented at the Convent of Enxobregas before Doña Leonor at Christmas matins in 1509 or 1513. In this play three of the twelve Sibyls of the Middle Ages, Erythraean, Persian, and Cimerian, are introduced as the aunts of Cassandra, a new Sibyl. Cassandra is a shepherdess who is courted by Solomon; however, she has no intentions of marrying, even when persuaded by her aunts or by Moses' explanation that marriage is a sacrament. The latter explanation is paraphrased from the first chapter of Genesis. She finally declares why she will not wed. She believes that she is the virgin to bear the Holy Child, and the Sibyls confirm the prophecy of Christ's birth. Isaiah objects because Cassandra is not humble, but rather presumptuous, and this attitude contradicts the prophecy. The Erythraean Sibyl recites the "Fifteen Signs of Judgment Day," and the curtain opens, revealing the Nativity scene. The angels then sing a villancico, the Sibyls and the Prophets worship the Christ Child, and the play ends with a cantiga, set to music by the author himself.

A touch of religious symbolism in Spanish drama is presented in this play. We shall later see it perfected by Calderón de la Barca. The lyrics of the play constitute its principal charm.

Vicente's "Auto dos quatro tempos," likewise written

in Castilian, was performed at Lisbon before King Manuel at Christmas matins. It is entirely different in character from any preceding Christmas play. The Seasons, Cupid, Jupiter, a seraph, an arch-angel, other angels, and David are the actors. Symbolism again is the keynote; however, the Christmas theme is in plain evidence throughout, and, at the close, the Seasons and Jupiter present their gifts to the Christ Child, while David, dressed as a shepherd, recites poetic versions from the various Psalms. The play begins and ends with the chanting of the "Te Deum".

Vicente wrote at least four other Christmas plays partially or wholly in Portuguese, with which we are not concerned in this study.

Progress is definitely evident in Gil Vicente's work.

The question naturally arises whether the progress was due entirely to Vicente's creative genius, or whether influences from abroad directed this development . . . . It seems . . . . logical to suppose that in writing these plays, he took the well-known medieval materials and adapted them for the purpose of a Court entertainment, similar in spirit to the maskings and disguisings that were presented at Paris and other Courts, and added sufficient material to make the play suitable for representation at a religious festival.<sup>1</sup>

Hernán López de Yanguas, Fernando Díaz, Pero López Ranzel, and Juan Pastor are authors of Christmas plays during this same period; however, their works show little or no advance in development over those of Encina and Fernando.

Professor Crawford tells us that the most outstanding dramatist in the first half of the sixteenth century is Diego Sánchez de Badajoz. It is interesting to note that all of his

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<sup>1</sup>Ibid., p. 46.

plays are entitled farsas, twelve of which are associated with Christmas. They are "Farsa de la salutación," "Farsa de los doctores," "Farsa de la Natividad," "Farsa teologal," "Farsa de Salomón," "Farsa de Tamar," "Farsa moral," "Farsa militar," "Farsa racional del libre albedrío," "Farsa del juego de cañas," "Farsa de la ventera," and "Farsa de la fortuna o hado". The shepherds have an important role in nearly all these plays, principally for comic effects; for example, in the prologue to the "Farsa de la Natividad" the shepherd says that devout and profitable things will be recited, and in order "that you may not fall asleep, we shall tell you some funny things at which you may laugh."<sup>1</sup> Diego Sánchez' other comic characters are the devil, the braggart soldier, and the negress slave. Undoubtedly the comic scenes of these early plays gave rise to the pasos, which we shall discuss later, and obviously they had a strong influence upon the development of comedy.

Other Christmas works that we shall mention in passing are: "Danza del santísimo nacimiento de nuestro señor Jesucristo," written by Pedro Suárez de Robes in 1561; "El pecador," by Bartolomé Aparicio of the same period; and the anonymous "Comedia a lo pastoril para la noche de Navidad" and "Farsa del sordo," the latter showing a tendency toward the complete secularization of the Christmas story as does Encina's "Égloga de las grandes lluvias".

In summary, let us note that in the Christmas plays of

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<sup>1</sup>Ibid., p. 53.

Juan del Encina, Lucas Fernández, Gil Vicente, Diego Sánchez de Badajoz, and their successors, shepherds are outstanding characters, whose quarrels and games enliven the presentation of incidents of sacred story, and whose ignorance serves as a means of introducing theological doctrines. Furthermore, as mentioned previously, singing and dancing are prominent features of their compositions, even as they are important activities in Spanish Christmas festivals of the present day.

## CHAPTER II

### LOPE DE VEGA TO RUBÉN DARÍO

Throughout the Classical Period of Spanish literature we find innumerable examples of the continuation of the Christmas theme in autos, églogas, loas, entremeses, etc. We often find entire comedies as well as interspersing anecdotes dealing with Christmas elements. These traces of the continuation of the age-old story are popular among the authors of the Classical Period because of the strong religious and traditional tendencies which characterize the 16th and 17th centuries.

It is to be expected that some of the 1800 plays and 400 autos, in addition to the numerous non-dramatic productions of Lope de Vega Carpio deal with the Christmas theme, which had been a popular one with his predecessors.

Lope de Vega was born in humble circumstances, was early orphaned, and began composing verse before he could write. Educated at the school of the Theatines in Madrid, he showed extraordinary interest in literature while he was still in his teens. Even though the greater part of Lope's life from that time hence was filled with scandal, he made an unequalled number of contributions to Spanish literature, especially in the field of drama. Late in life, 1614, he took priestly orders without ceasing to write for the stage or otherwise mending his ways. However, while preparing for these divine rites, in 1612, he had shown a marked tendency to seek refuge in devotion when he

composed the non-dramatic Pastores de Belén, his longest and most outstanding Christmas work. Lope also wrote several lyrics, autos, and comedies dealing with this theme.

The Pastores de Belén is a masterpiece of idyllic charm, written in prose and poetry. When the novel begins, we find the shepherds encountering one another and discussing the prophecies of the Messiah. They separate, and later group themselves around a nacimiento, alternating their songs. As they approach the gate of Bethlehem, they continue reciting églogas and Biblical quotations in verse honoring the Holy Child and Virgin. As the narration advances, the interest is concentrated in the direction of the lowly manger, the climaxing scene of the familiar story.

An interesting feature of the rhyme-scheme is the prevalent repetition of sounds as exemplified in the following lines:

Sin fuegos, sin paredes, sin tapiz  
Yace entre pajas quien nos dió la paz,  
y hoy juega con el hombre taz a taz,  
cubierto Dios con el mortal matiz.  
En mimbres, como jaula de perdiz,  
con llanto llama el hombre montaraz,  
y porque tiemble de la humana faz  
a Leviathan enfrena la nariz;  
Ruth tiene a Obed, el hijo de Boaz,  
y pues le ha de moler en almirez,  
bien se puede vestir negro capuz:  
Ya no dará, como otras veces coz,  
al alma pieza negra en su ajedrez,  
ni será de mis yerros avestruz.<sup>1</sup>

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<sup>1</sup>Lope de Vega Carpio, Pastores de Belén (Buenos Aires: Compañía Ibero-Americana de Publicaciones, S.A., n.d.), II, 39-40.

In his prologue to the Pastores de Belén, Salvador Fernández Ramírez says:

La fuerte emoción infantil que envuelve la fiesta de Navidad, la honda raíz folklórica de todos los temas, tal vez también la ocasión en la inspiración de Lope de Vega ha caldeado este cuadro como uno de los mejores ambientes creados por su pluma.<sup>1</sup>

Among others, the critic Elysio sings its praises in the following verse:

Tan al vino haveis pintado,  
Lope de Vega a Belén,  
que por su pastor también  
desde hoy quedais confirmado:  
de todos queda aprobado  
lo que de todos sentis;  
pero quando describis  
al niño Dios, pienso yo,  
que el angel que nos habló,  
os dixo lo que decis.<sup>2</sup>

Lope's three-act religious comedy, El nacimiento de Cristo, is a good example of the continuation of the primitive autos, greatly enlarged and modernized. It reminds one of the églogas of Encina, despite the richness of Lope's versification.

Other major and minor authors of the Classical Period whose productions contribute to our study are: Francisco de Ocaña, who composed a Cancionero para cantar la noche de Navidad y las fiestas de Pascua<sup>3</sup> (1603), a collection of villancicos and chanzonetas in short, popular meters which are simple and attractive, and, likewise, are excellent representatives of the

<sup>1</sup>Ibid., I, 8.

<sup>2</sup>Ibid., p. 21.

<sup>3</sup>Romancero y cancionero sagrados, XXXV, Biblioteca de autores españoles, ed. Justo de Sancho (Madrid: Librería y Casa Editorial Hernando, S.A., 1926), p. 185.



musical airs of that epoch; Alonso de Ledesma Buitrago, who in his Juegos de la Noche Buena (1611) includes many popular songs and children's games; Tirso de Molina (Gabriel Téllez), whose Deleitar aprovechando (1635), a collection of religious legends, autos, and devout verses, is concerned with Christmas elements; Pedro de Tuirós with his religious égloga, "Al nacimiento de Cristo;" and Pedro Calderón de la Barca in his numerous autos, most of which were composed for Corpus Christi Day rather than Christmas.

With the death of Calderón in 1681, Spanish classicism suddenly collapsed, and Gongorism held full sway. One of the most interesting figures in whose writings Gongorism is decidedly evident is the Mexican nun, Sor Juana Inés de la Cruz. Her lyrics contribute little to our study of the Christmas theme, but they do exemplify the continuation of the religious sentiment of that period which prevailed not only in Spain but also in the New World. This brings us to a discussion of the Christmas treatment in Spanish America.

In 1539, eighty years before the Pilgrims reached Massachusetts, the printing press was set up in Mexico, and there came from it immediately the first book printed in the New World, a little Christmas catechism, prepared by the first Bishop of Mexico, Fray Juan de Zumárraga, in both the native Indian language and Spanish . . . . The religious, who as usual in missionary conditions, were regular clergy, even as they Christianized the native inhabitants, strove to educate them as well, and to use the native speech for that end.

. . . . .  
As an adjunct to the educational work for the descendants of the colonists and for the natives, too, the friars and the Jesuits gave especial prominence to the drama. They had a couple of the "autos" or religious pieces

of Lope de Vega translated into Nahuatl, an Indian dialect, and before 1600 Gonzáles de Esclava had composed in Spanish his brief plays,<sup>1</sup> redolent of life and speech in Mexico in his day.<sup>2</sup>

These plays again are not concerned primarily with the Christmas story, but they exemplify the religious tendency, which may be found in every period of Spanish literature. Undoubtedly there were Christmas autos written, or at any rate performed, in Mexico at that time, when the missionaries were trying to Christianize the Indians.

The Spanish brought with them to the New World not only plays but also Christmas customs, legends, songs, games, and stories from their homeland. Hence, we find both the religious and the traditional practices of Spain dominating these Indian-occupied territories.

Attracting our attention as we follow the religious tendency into the eighteenth century is the account given by Hurtado and Palencia of the prohibición de los autos sacramentales. This measure in itself is proof of the continuance of their performance during the early part of the century.

Por Real cédula de 11 de junio de 1765 fueron prohibidas las representaciones de autos sacramentales. De un lado las ideas francesas y de la Filosofía enciclopedista, representadas en lo oficial por el Conde de Aranda, y de otro la impugnación de que fueron objeto los autos sacramentales por parte de don José Clavijo y Fajardo y don Nicolás F. Moratín dieron por resultado su prohibición.

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<sup>1</sup> Autos y coloquios del siglo XVI (México: La Universidad Nacional Autónoma, 1939), pp. 83-173.

<sup>2</sup> J.D.M. Ford, Main Currents of Spanish Literature (New York: Henry Holt and Company, 1919), p. 249.

Clavijo, natural de las islas Canarias, se había educado en Francia, había tratado a Voltaire y a Buffon y era uno de los más caracterizados representantes de las ideas y influencia francesa en España. Tradujo mucho: la historia natural de Buffon, la Andrómaca de Racine y El vanaglorioso de Destouches, etc., y, protegido por Grimaldi y Aranda, era director de los teatros de Madrid, y del periódico el Mercurio; secretario del Gabinete de Historia Natural, que publicaba la Secretaría de Estado, y, además, daba a la estampa una revista titulada El pensador (1762), que era una especie de colección de "ensayos" (pálido reflejo de los de Addison en The Spectator), referentes en su mayor parte a temas de moral y de política.

No condenaba a Clavijo toda poesía religiosa, pues el la Biblia Prudencio y Juvenco ve altísimos ejemplares de ella; pero rechaza los autos sacramentales, por ser difícil señalar a que clase de poesía corresponden; porque no se puede sufrir que los cómicos, a veces poco ejemplares en su conducta representen las personas de la Santísima Trinidad o de la Virgen, y porque los autos son amalgama monstruosa de lo sagrado y lo profano (como ya había dicho Nasarre en el prólogo a las comedias de Cervantes).

Don Nicolás F. Moratín los ataca en el segundo Desengaño al teatro español por hacer hablar a figuras alegóricas, por mezclar personajes divinos y humanos con evidentes anacronismos. Nada más que esto veía don Nicolás en las representaciones eucarísticas, por sus preocupaciones de escuela.<sup>1</sup>

Several writers, however, defended the autos, the most important being Juan Christóbal Romea y Topia, who published El escritor sin título (1763), consisting of eleven discourses, in which he contends that the autos sacramentales reflect the pleasure of the people. A learned scholar, genuinely Spanish, and opposed to the novel French ideas, was Don Francisco Mariano Nipho, who was the founder and editor of many periodicals of his time, among others, El pensador christiano,

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<sup>1</sup>Juan Hurtado y J. de la Serna y Angel Gonzáles Palencia, Historia de la literatura española (Barcelona: Zabala and Maurin, 1925), Second Edition, pp. 862-863.

El erudito investigador, El diario extranjero, and the Caxón de sastre literato (1760). He not only defended the autos, but Calderón as well, by saying, "si tuvo como hombre sus defectos, aún no he visto mano que los haya corregido."<sup>1</sup>

During this period, however, we find a revival of the sainete by Ramón de la Cruz (1731-1794). One of his most interesting groups of sainetes is the one pertaining to the customs of Madrid in that epoch. We find in Hurtado y Palencia's Historia de la literatura española that "Don Ramón era buen madrileño y observador agudo e ingenioso, y supo trasladar a las tablas muchos aspectos populares".<sup>2</sup> One of the most important sainetes in this classification is "La Plaza mayor por Navidad".<sup>3</sup>

While neo-classicism was still in its glory among a large group of Spanish authors, the romantic movement, which had already swept over the rest of Europe, reached Spain.

Neo-classicism had enforced the doctrines of rigidity and order, of purity of the genres, and of plastic perfection of form; it had preferred to treat of the general and objective, and had shown unbounded veneration for pagan, classic antiquity and the French 17th century. Romanticism, impugning the validity of all these tenets and practices, proceeded now to flaunt the principle of freedom in art, to stress the importance of the workings of the individual fancy and, therefore, to place most

<sup>1</sup>Ibid., p. 863.

<sup>2</sup>Ibid., p. 866.

<sup>3</sup>Sainetes de don Ramón de la Cruz, XXIII, Nueva biblioteca de autores españoles, ed. Menéndez y Pelayo (Madrid: Casa Editorial Bailly-Bailliere, 1915), pp.234-241.

value on the subjective attitude, and, moreover, to avow its predilection for the Middle Ages with their chivalry, ideals, and Christian religion.<sup>1</sup>

The Romantic Movement of the thirties and forties of the 19th century gave expression to itself mostly through the medium of the lyric, the drama, narrative poetry, legends. José Zorrilla y Maral and Gustavo Adolfo Bécquer are outstanding contributors in these fields. Bécquer, a sevillano, wrote the legend, "Maese Pérez el organista," which is of interest to us in our Christmas study.<sup>2</sup>

Maese Pérez, a blind and great musician, organist at the convent of Santa Inés de Sevilla, never liked to play for the "Misa de Gallo" except in that particular convent. One Christmas Eve, being very ill, he suffered great hardship in arriving at the church. Nevertheless, his music was more beautiful and more harmonious than ever before. At the close of the mass he died at the organ. The following Christmas, an organist who ordinarily was very stupid and made many mistakes, amazed his audience by producing magnificent harmonies that night. This was his last concert at the convent, however, because of the feeble excuse that he did not like the organ. He said that

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<sup>1</sup>Ford, Main Currents of Spanish Literature, p. 92.

<sup>2</sup>Adolfo Bécquer, "Maese Pérez el organista," Legends, Tales, and Poems by Adolfo Bécquer, ed. Everett W. Olmsted (Dallas: Ginn and Company, 1907), pp. 94-116.

it was old and worn out, although everyone knew that it was a wonderful instrument. The next year at Santa Inés when the daughter of Maese Pérez occupied the position, the organ also rendered marvelous tones although her fingers did not even touch the keys. The spirit of Maese Pérez, descending from the other world, had played the old organ of Santa Inés for the "Misa de Gallo."

"It was through the study and exposition of manners, which in the sixteenth and seventeenth centuries had been the function of the drama even more than of prose fiction. . . . that the novel of the nineteenth century was to acquire lasting worth and excellence. For the novel of manners, the way was prepared by the essay on manners."<sup>1</sup>

Here we pause to examine an illustration of the essay on manners dealing with the Christmas theme, "La Nochebuena de 1836," found in Mariano José de Larra's Artículos de costumbres (of Madrid). This is a philosophic description of events which occur between Larra and his servant on December 24, 1836. There is none of the customary Christmas spirit displayed, but rather the exact opposite. On that night the servants are permitted to speak their feelings to their masters, and Larra is so disgruntled at his servant's remarks and actions that he can see no reason for calling it "Nochebuena". He says that December 24, his birthday, is his unlucky day, and that he is

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<sup>1</sup>Ford, Main Currents of Spanish Literature, op. cit., p. 216.

always happy when it has passed.

Two reasons for the continuation of the Christmas theme in Spanish literature throughout the remainder of the 19th and the early 20th centuries are: 1. the revival of religion, which we have already noted as a characteristic of the prevailing Romantic Movement, and 2. the influx of costumbrismo and regionalismo.

Fernán Caballero (1796-1877), whose real name was Doña Cecilia Böhl de Faber, is the first Spanish author, according to Ford, to be known as a regional novelist. The following quotation from Hurtado y Palencia paints a clear picture of Fernán Caballero's works:

Las obras de Fernán Caballero se caracterizan por su tendencia religiosa y moralizadora, por su propósito de enseñar los deberes cristianos, especialmente el de la caridad, y por su predilección por el ambiente popular gaditano o sevillano. El Duque de Rivas comparaba los cuadros y retratos de Fernán con las obras de Velázquez, por su vigor, y con las de Goya, por su colorido.<sup>1</sup>

An example of Fernán Caballero's caridad may be found in translation on pages 68-78, Section II of this study.

She has pointed out the way which has since been taken by Antonio de Trueba, José María de Pereda, Juan Valera, Palacio Valdés, Emilia Pardo Bazán, Benito Pérez Galdós, Vicente Blasco Ibáñez, Jacinto Benavente y Martínez, Pío Baroja, Ramón María

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<sup>1</sup>Hurtado y Palencia, op. cit., pp. 1002-1003.

del Valle-Inclán, Ramón Gómez de la Serna, and many other regionalistic authors both of Spain and of Spanish America.

Examples in translation of the Christmas works of Antonio de Trueba, Pardo Bazán, who wrote a volume of stories entitled Cuentos de Navidad y Reyes, Pérez Galdós, Jacinto Benavente, and Gómez de la Serna may be found in the second section of the study. Valle-Inclán includes in his Jardín Umbrío the short costumbrista sketch, "Nochebuena," related in the first person.<sup>1</sup> A scene of life in the Gallician rectory of the Archpriest of Celtigos is depicted. Valle-Inclán, a young lad, is studying Latin under the priest's guidance, and the day before Christmas is no exception to the customary procedure. However, at sunset, the priest takes the boy by the hand and they go for a walk over the huerta. Everyone they meet calls out a cheery greeting. Later in the evening they eat supper and listen to carolers. After drinking a glass of wine, the boy is sent for his Latin book, Nebrija, and thus ends a boyhood "Nochebuena" of Valle-Inclán.

Symbolism is the keynote of Martínez Sierra's drama in three acts, "Navidad."<sup>2</sup> The scene opens immediately following the "Misa de Gallo." The setting of the first act is a cathedral, where the waxen figures of the "Nacimiento" come to life, speak, and walk out of the church. In the second act

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<sup>1</sup>Ramón del Valle-Inclán, Jardín Umbrío, ed. Paul Patrick Rogers (New York: Henry Holt and Company, 1928), pp. 38-41.

<sup>2</sup>Gregorio Martínez Sierra, El reino de Dios, La adúltera penitente, Navidad (Madrid: Calle de Valencia, 28, 1922), pp. 219-260.



the Virgin discovers a child in the snow; and the third act finds the little one leading them to a poor district of the city, where the Virgin gives the Christ Child to the people before she returns to her place in the cathedral for the Christmas mass. Evidently this is the type of performance that Nicolás Moratín was criticizing in the middle of the 18th century. It will be recalled that his attack was made upon "hacer hablar a figuras alegóricas, . . . mezclar personajes divinos y humanos con evidentes anacronismos."<sup>1</sup>

Let us view once more the New World Christmas panorama. Here we find a wealth of folklore originating both from Spain and from the native Indian soil. Beginning on December 16 are the nightly posadas, the custom and background of which are to be found in the author's translation of the Marquesa Calderón de las Barca's sketch, Section II, pages 40-46 of this thesis. The pastorela, which some believe to have had its origin during the 13th century in an old mystery play, "Los pastores," is an essential part of the Christmas Eve celebration in both Mexico and the bordering localities of the United States. These pastorelas are ordinarily passed by word of mouth from one generation to another; however, a few actors have taken the time to write from memory the play of their own locality.<sup>2</sup> These manuscript copies afford interesting reading both from

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<sup>1</sup>Hurtado y Palencia, op. cit., p. 862.

<sup>2</sup>a. Cuaderno de pastores para celebrar el Nacimiento del Niño Jesús, copied by Bernobé Casteñeda (Saltillo).  
 b. Pastorela en tres jornadas (Edinburgh, Texas).

the story and the linguistic points of view. The author has made an analysis of the ambiguous forms in Act I of the Edinburgh Pastorela. That study may be found in the departmental library of the Texas State College for Women. A further description of the mystery play may be read in Section II, pages 51-53 of the present study.

Villancicos are still very much in evidence in the Christmas gaiety of all Spanish-speaking countries. In connection with the villancicos we should mention the interesting custom of the aguinaldos. Allena Luce's explanation and accompanying Puerto Rican song is as follows:

At Christmas season small groups of singers and players often go from house to house. It is customary to give them some small gift or to offer some refreshment; hence the frank assumption that they are to receive "pasteles"

#### Song

Si me dan pasteles  
dénmelos calientes  
que pasteles fríos  
empachan la gente.<sup>1</sup>

Frederick Starr tells us in his interesting volume, In Indian Mexico,<sup>2</sup> that during his visit to Santa Fé de la Laguna, on Lake Patzcuaro, he enjoyed observing the Christmas gaiety. As a part of the program "Los viejos" or Dance of the Old Men, was performed, the characters being attired in grotesque wooden

<sup>1</sup>Allena Luce, Canciones populares (Chicago: Silver Burdett and Company, 1921), p. 34.

<sup>2</sup>Frederick Starr, In Indian Mexico (Chicago: Forbes and Company, 1908), p. 72.

masques, wigs of corn-husks or matting, garments of tiger skins, etc. This is another example of the popularity of the dance in Hispanic Christmas celebrations. He also tells us that the occasion was an all-day fiesta, at which were served atole (a corn drink), tortillas, and tamales, among other delicacies.

Mr. Starr describes for us, in addition, another day of the festive week:

On the second day after Christmas a strolling band of pastores, from San Geronimo, passed from house to house singing their Christmas songs. The company consisted of two or three musicians, a carrier--who was an Indian boy about 15 years old--and half a dozen other youngsters, wearing new palm hats and carrying long staves ending above in a loop from which streamed strips of brilliantly colored tissue paper. The carrier bore a cushion upon which was stretched a figure of the infant Christ. At each house, he passed before spectators, allowing them to kiss the figure and to deposit gifts of flowers or money for the little church at San Geronimo; the music then struck up, the leader began to sing, and the little shepherds (pastores) marched around and around, singing in chorus.

José G. Montes de Oca presents a vivid picture of "La Navidad en Querétaro," the title of his newly-printed booklet.<sup>1</sup> Querétaro is a little village in the south of Mexico. He describes the procession of fourteen chariots or "floats," each one depicting a Biblical scene, which is a colorful addition to the gala festivities in that locality.

Attendance at the "Misa de Gallo" (midnight mass) is essential in every Spanish-speaking country on Christmas Eve,

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<sup>1</sup>José G. Montes de Oca, La Navidad en Querétaro (Forest Hills, New York: Las Americas Publishing Co., 1942).

as it has been through the long centuries of the Catholic religion. The feast which follows in every home climaxes the Nochebuena activities.

Traditionally, Christmas Day is anot a time of hilarity and gift exchange as it is in our country. Following the performance of the posada and the pastorela on Christmas Eve, the children break piñatas,<sup>1</sup> which are clay jars containing sweets, fruits, and trinkets; but on Christmas day only the employees and the ones who have rendered special services during the year, e.g., the postman, the paper carrier, the delivery boy, etc., receive gifts of appreciation. In some localities, however, tradition has been lost to some extent by the influence of the United States practices.

Every night after Christmas until January 6, the day of the Epiphany, there are parties and fiestas held in the homes and plazas. Gómez de Serna and Eugenio de Olavarría y Huarte describe interesting New Year's customs which are translated into English on pages 79-80 of Section II of this study.

The gift-exchange practice occurs on the night of January 5 and the following day. Instead of the mythical Santa Claus, the Magi Kings are the children's gift-bearers in Hispanic countries. The legend of their coming, which is told to the little ones, is the theme of two adapted stories in Section II of this thesis, the authors being Jacinto Benavente

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<sup>1</sup>Described fully in Section II, pages 47-48.

and Eusebio Blasco.

The Mexican regional novelist, Ignacio Manuel Altamirano (1834-1893), in his La Navidad en las montañas,<sup>1</sup> describes life in a little mountain village of Mexico, portraying particularly the character of the hermano cura, who devotes all his time, interests, and effort to the well-being of his parishioners and the community in general. There is a vein of romance running through the latter half of the story, in which Carmen, the niece of the mayor, and Pablo, a rascal type of youth, are the characters involved. After three years of service in the army, Pablo becomes a changed person, and Carmen, even though she had refused him once, is not happy without him. As we might expect, the story ends on Christmas night with the villagers making merry at the announcement of Carmen and Pablo's engagement.

The Mexican editor, Jesús Romero Flores, has included in his collection, Leyendas y cuentos michoacanos,<sup>2</sup> which uses as its setting Christmas Eve in an unfortunate Michoacán home. The thread of thought is as follows: A desperately poor father steals to make his children happy on Christmas Eve; and instead of creating joy, he causes them to be sad when he is taken to prison. This type of moralizing has long been a tendency in Spanish literature. Especially evident in the

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<sup>1</sup> Ignacio Manuel Altamirano, La Navidad en las montañas (Chicago: D.C. Heath and Co., 1917).

<sup>2</sup> Leyendas y cuentos michoacanos, ed. Jesús Romero Flores (Mexico: Ediciones Botas, 1938), II, 50-53.

works of Juan Ruiz de Alarcón, Mexican dramatist of the 17th century, it is still used in the literature of the New World as well as that of the mother country.

A Nicaraguan poet of renown, Rubén Darío, has written a noteworthy poem entitled "Los tres Reyes Magos":

--Yo soy Gaspar. Aquí traigo el incienso.  
Vengo a decir: La Vida es pura y bella.  
Existe Dios. El amor es inmenso.  
Todo lo sé por la divina Estrella.

--Yo soy Melchor. Mi mirra aroma todo.  
Existe Dios. El es la luz de día.  
La blanca flor tiene sus pies en lodo  
y en el placer hay la melancolía.

--Soy Baltasar. Traigo el oro. Aseguro  
que existe Dios. El es grande y es fuerte.  
Todo lo sé por el lucero puro  
que brilla en la diadema de la Muerte.

--Gaspar, Melchor y Baltasar, callaos.  
Triunfa el Amor y a su fiesta os convida.  
Cristo resurge, hace la luz del caos.  
Y tiene la corona de la Vida.<sup>1</sup>

Thus we have completed the circle. Beginning with the verses of "El auto de los Reyes Magos" we have traced the development and the treatment of the sacred story of Christmas through eight and one-half centuries of Hispanic literary and folkloric history; and we discover in the twentieth century the identical theme with which we started, that of los Reyes Magos.

As a fitting conclusion, let us quote from Charles Alfred Turrell's translation of Eduardo Zamacois' present-day

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<sup>1</sup>Rubén Darío, Cantos de vida y esperanza (Madrid: Mundo Latino, 1920), pp. 35-36.

drama, Los Reyes pasan (The Passing of the Magi):

Filomena: Have you seen them, grandma?

Doña Josefina: Lots of times.

Filomena: What are they like?

Doña Josefina: If you are good and believe what I say, I'll tell you. These messengers of Happiness are old men, very old men, . . . very old, as old as the World, so it isn't strange that their long curly beards are as white as snow. Their eyes are kindly and their hands that scatter toys among the children and close the eyes of the sick and know how to caress and comfort the hearts of the sorrowing are hands of mercy. They are very clever, too; so they know how to give to each one what will please him most.

Filomena: In the letter Ines mailed for me, I asked them for a doll.

Pedrin: I asked them for a box of lead soldiers with cannons and tents.

Doña Josefina: Well, everything will come, and if not just these toys, they will bring others which will please you because they will be new. And what a fine journey theirs is! . . . Following the light of a star, they come from the East, from the wonderful lands of the sun. And they travel by night, for night is the fountain of dreams. And they travel over the snow, for snow is reality . . . and they are never cold, for they are illusion, and illusion is fire. They go from house to house, the three together, knocking on the window-panes with their rosy fingers, and here they leave toys . . . there hopes . . . according to the ages of the people. No one sees them come; no one sees them go . . . and this mission of consolation, repeating itself from year to year, fills the lives of men.

Filomena: And will the Magi never die, grandma, when they are so old?

Doña Josefina: No, they are immortal.

Pedrin: And where do they get all these things that they bring us, grandma?

Doña Josefina: Who knows? . . . Perhaps from the Sun; yes, I believe, my children, they get them from the Sun.<sup>1</sup>

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<sup>1</sup>Charles Alfred Turrell, trans. and ed., Contemporary Spanish Dramatists (Boston: The Gorham Press, Boston, 1919), pp. 306-307.

SECTION II

ADAPTATIONS OF CHRISTMAS SELECTIONS



## A "Posada"

(Translated from the Marquesa de Calderón de la Barca's "Una posada en 1840")

In the evening we went to the home of the Marquesa de Vivanco to spend Christmas Eve. On this annual occasion the relatives and intimate friends of each family assemble at the home of the eldest member. It was in such a home that we visited; and there were some fifty or sixty persons in attendance. Christmas Eve is the climax of the celebration called "Las posadas," a curious combination of religion and diversion, and an extremely beautiful spectacle. Its explanation is as follows:

In accordance with Caesar Augustus' decree that "the wide world be taxed," Mary and Joseph, having left Galilee for Judea to register their property, arrived at Bethlehem. The village was so crowded with people from all parts of the country that the young couple wandered through the streets for nine days, unable to secure lodging in any house or inn. The evening of the ninth day they took refuge in a stable, where on that memorable night our Saviour was born.

On each of the nine nights preceding Christmas, this wandering of the Holy Family is dramatized, as the processions, led by characters representing Mary and Joseph, approach the various posadas (homes representing inns) to ask for shelter. Even though the pageant appears to be entertainment chiefly intended for the children, it does bear serious significance.

We arrived at the Marquesa's home at eight o'clock, exactly one hour in advance of the ceremony. During this interval, each person was given a lighted candle and invited to join a double-file procession. We passed through the house, admiring the artistic arrangement of cypresses and twinkling lights which decorated the corridors. Upon the stroke of nine, we sang the litany and proceeded on our pilgrimage. K-- accompanied the widow Marquesa and a group of children dressed as angels, who had joined the procession. The latter were wearing costumes of gold and silver paper, white plumes, profusions of radiant rhinestones and pearls on their headbands and necklaces, white wings of gauze, and black satin slippers embroidered in gold.

At last the procession halted before a door where a display of fireworks lighted the sky above our heads. This illumination represented the descent of the angels; for at that moment there appeared a group of women dressed in such a manner that they seemed to portray the shepherds of Bethlehem. The voices of Mary and Joseph were then heard chanting a hymn, in which they solicited lodging. In their plea they made mention of the coldness and darkness of the night and the raging of the wind, explaining that the inclement weather was the cause of their asking for shelter. From inside came a choral reply which denied them entrance. Again from the outside they pleaded, and finally it was revealed that the one in need of shelter, who in that manner had wandered so

long through the night without finding a place to rest her head was "la Reina de los Cielos" (Queen of Heaven). Upon hearing this title, they opened the door and welcomed the Holy Family, who entered singing.

Inside the home was displayed an elaborate nacimiento (Nativity scene). Platforms, covered with white muslin, occupied the long side of the room. On these were arranged groups of waxen figures representing various characters of the New Testament and even Adam and Eve in Paradise. The Annunciation, Mary's visit with Elizabeth, the Magi, the shepherds, and the flight to Egypt were all depicted. In evidence also were evergreens, fruit trees, and little fountains expelling crystalline columns of water, as well as a manger awaiting the baby Jesus. One of the children had in her arms a baby of wax. All was brilliantly lighted and adorned with flowers and palms.

Presently a priest took the baby from the angel's arms and placed it in the manger. With this act the "Posada" ended.

We returned to the living room--angels, shepherds, and all the others--where we danced until time for la cena (supper), which was a sumptuous repast of sweets and pastries.

(Below are translated the verses which were chanted outside the house by the character representing Joseph, and, in response, those recited by the chorus on the inside):

#### Outside

In heaven's name,  
I ask for lodging;  
She cannot travel,  
My wife, so loving.

## Inside

I have no room!  
Don't loiter, brother!  
The door is closed,  
So do not bother!

## Outside

O, be not inhuman;  
Have mercy on us,  
For God in heav'n  
Will reward him who does.

## Inside

Now be on your way,  
And do not molest!  
If I become angry  
I'm one to detest!

## Outside

We came here straightway  
From Nazareth our home.  
A carpenter by trade,  
The name Joseph I own.

## Inside

Your name means nothing!  
Let me sleep!  
I have no room,  
E'en though you weep!

## Outside

But lodging I beg you  
For my dear wife,  
The Queen of Heaven.  
Grant it, one night!

## Inside

If she be queen,  
She should not roam.  
And why at night  
Do you walk alone?

## Outside

My wife is Mary,  
Queen of the Sky,  
And Mother-to-be  
Of the Child prophesied!

## Inside

You are Joseph?  
Your wife is Mary?  
Enter, Pilgrims!  
And do not tarry!

## Outside

God will reward you  
For your charity.  
And heav'n will rejoice,  
Yea, verily!

## Inside

Renowned is the house  
That shelters this day  
The Virgin so pure!  
Let us make way!

(Opening the door)  
Enter, dear Pilgrims!  
This house is yours.  
And though it be humble,  
Love its heart pours.

Let's sing with gladness  
All who rejoice!  
The Most Holy Family  
Made our home its choice.

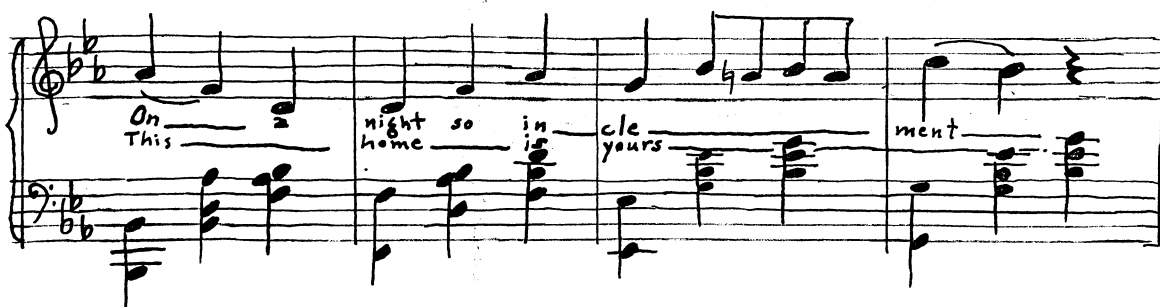
(On the two succeeding pages is the song which is sung as the Holy Family enters the posada.)

## ENTRANCE SONG

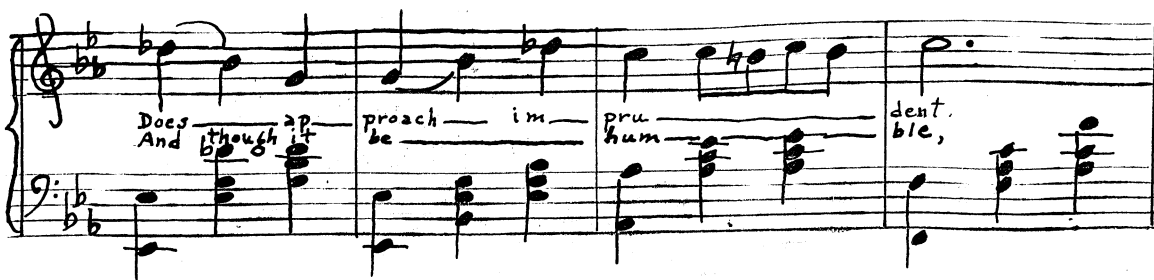
Arranged by  
Margaret Ann Luecke



(Inside) Who (Inside) Enter, to dear our por pil tals grims!



On This night so in cle ment.



Does And though it proach im pru hum dent ble,

in Love or - der to mo - lest heart

? (Outside) Poor pours. pil - grims, who

Fine

in a strange land do tra - vel, Are try - ing to

find a place to rest.

D.C.al Fine

### The "Piñata"

(Based on Salomay Harrison's story, "La piñata," found in México simpático, tierra de encantos)

Completing the celebration of the posada comes the piñata, which is a hilarious game, departing from the religious proceedings. The piñata is the object of attraction to the children of Mexico, Argentina, Chile, Uruguay, and other Hispanic countries.

Being a sort of jar or vase, made of clay and fashioned in a curious design, the piñata is full of candy, nuts, fruits, toys, etc. It is decorated with brightly colored paper streamers and ribbons, and suspended from the limb of a tree in the patio, or inner court, of the home. The contestants form a circle around the piñata, and one at a time they are blindfolded. As each one in his turn is led to the center of the circle, he tries to break the jar with a stick which has been placed in his hand. In order that all the children may have a chance, an older person pulls the rope, causing the jar to swing out of range, thereby making it more difficult to break. While each child is taking his three allotted strikes, the group sings the accompanying song. This procedure is repeated time after time until someone finally succeeds in breaking the piñata. Then in a flash the children scramble for the sweets and toys which have tumbled to the ground.

Often there are three or four piñatas, and almost always there is one containing flour or water. Unlucky is



the pobrecito (poor little child) who is successful in breaking that one.

The piñata tonight  
Looks like a star.  
Come all who will  
For fun without par!


Strike it, strike it!  
Don't lose your skill.  
Watch your distance,  
And strengthen your will.

With eyes well covered  
And stick in hand  
Break the piñata;  
Your courage command.

Strike it, strike it!  
Don't lose your skill.  
Watch your distance  
And strengthen your will.

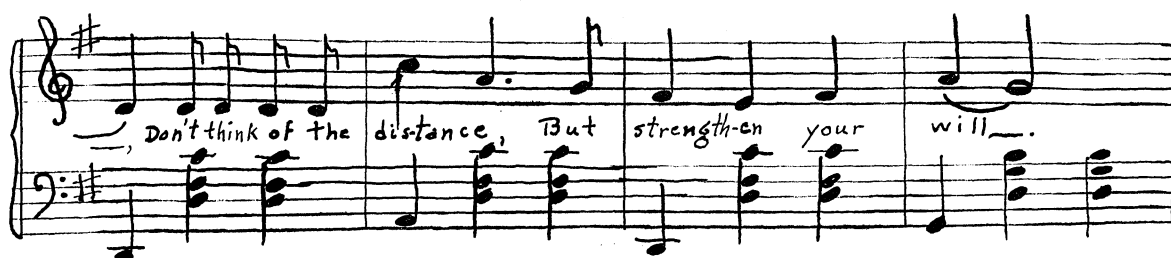
## THE "PIÑATA" SONG

(Adapted from "La piñata" in Canciones de Navidad)



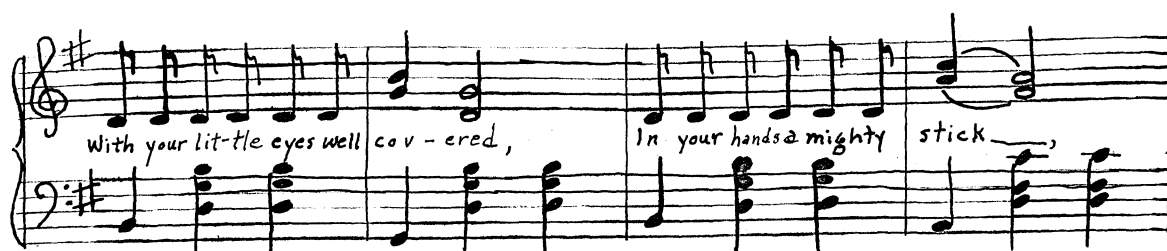
Step right up, child, and show us your skill

The first line of musical notation is in G major (one sharp) and 3/4 time. It consists of a treble and bass staff. The melody is in the treble staff, starting on a half note G4, followed by a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The lyrics are written below the treble staff. The bass staff provides a harmonic accompaniment with chords.



, Don't think of the distance, But strength-en your will.

The second line of musical notation continues the melody and accompaniment. The melody starts on a half note F#4, followed by a quarter note E4, a quarter note D4, a half note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a half note F#3. The lyrics are written below the treble staff. The bass staff continues with harmonic accompaniment.



With your lit-tle eyes well cov-ered, In your hands a mighty stick,

The third line of musical notation continues the melody and accompaniment. The melody starts on a half note F#3, followed by a quarter note E3, a quarter note D3, a half note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a half note F#2. The lyrics are written below the treble staff. The bass staff continues with harmonic accompaniment.

Handwritten musical score for piano and voice, first system. The key signature is one sharp (F#). The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The lyrics are: "Now strike hard at the pi-ra-ta with-out think-ing it trick".

Handwritten musical score for piano and voice, second system. The key signature is one sharp (F#). The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The lyrics are: "Hit it! Hit it! Hit it! And show us your skill".

Handwritten musical score for piano and voice, third system. The key signature is one sharp (F#). The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The lyrics are: "Don't think of the dis-tance, But strengthen your will Hit it! Hit it!". The system ends with a double bar line and a repeat sign, with first and second endings indicated by "1" and "2" above the staff.

## "Los Pastores"

(Based on the Casís, Switzer, Harrison story, "Los Pastores," found in El mundo español, Vol. II)

A ride on a magic carpet, not an Arabian one, but a Spanish, Mexican, and Indian carpet, back through the centuries to the birth of Christ! This is the impression one receives from witnessing the performance of "Los pastores," or the "Pastorela" as it is frequently called. This mystery pageant is a part of the 22-day Christmas celebration (December 16-January 6) in Mexico as well as in the Spanish-speaking communities of the southwestern section of the United States.

It is said that the pastorela, as it is found in its present form, traces its origin to the 13th century, to an old mystery play called "Los pastores." Its author is thought by some to have been St. Francis of Assisi, founder of the Franciscan Order. In the New World the Spanish Fathers may have used adaptations of this play as a graphic method of teaching the Indians the story of the birth of Christ. They may even have written their own playlets based on the old mystery play. In many localities the lines have never been written, but rather they have been passed by word of mouth from father to son down through the long generations. Hence, these plays have undergone many changes in their adaptation to various sections, until now the version that is given along the Mexican border has a flavor all its own.

The typical setting for "Los pastores" is the patio or backyard of some humble Mexican home. The lights are usually lanterns. Actors and audience mingle. The open mouth of an old tent represents hell, the home of Lucifer and his attendants. Opposite this, on an improvised altar, is the manger scene representing the birth of Christ.

Twelve shepherds headed by a chief are on the way to Bethlehem (the altar) to worship the Christ Child. The shepherds wear pink satin blouses and Mexican sombreros decorated with tinsel. Each carries a gift for the Christ Child and a staff. A shepherdess by the name of Gila goes along as cook. This part is usually taken by a young girl dressed in white muslin or satin. On the way the shepherds meet Lucifer and six devils, wearing black suits, silver slippers, long tails, and grotesque masks. These are determined that the shepherds shall not reach the Christ Child. Lucifer and the devils are about to overpower the shepherds when Michael the Archangel enters. Michael is usually a young girl wearing white, a crown, and wings. With a toy sword he fights a duel with Lucifer and defeats him. The shepherds are on their way to Bethlehem singing, chanting, and moving their staves in rhythmic motion. There are also among the actors a hermit and an Indian. The latter is the comedian. The musical chants seem Indian in character.

The costumes are generally owned by the players. Although some of the characters are very poor, they usually

finance the performances. Sometimes, however, there are madrinas (godmothers) who bring gifts to each of the players and help in defraying the expenses. It costs nothing to witness "Los pastores," only respect for the humble actors and for the age-old story they are enacting.

## "Villancicos"

(Retold from the Antonio Machado Biblioteca del folklore)

The villancicos are carols, which on Christmas Eve are sung by the children to the accompaniment of rebecks,<sup>1</sup> drums, and tambourines before the brilliantly lighted nacimiento.

The sumptuous supper and the exuberant happiness on that night, sacred in keeping with the custom, do not permit anyone to wear a sad countenance.

Old and young alike sing the simple, well-loved carols as they pass from house to house in joyful celebration. The verses strongly impress those who sing them; for they are songs which have not been learned from books. The very fact that, in many instances, these carols have never been written, endears them even more fondly to the heart, because they seem to be saturated with the perfume that the mother's lips imparted in teaching them to her children.

They are the expression of jubilee, breaths that exhale the soul before the humble stable, to which in grand procession come the shepherds of the fields and the Magi Kings resplendent with crowns of gold. Perhaps the merit of the villancicos is less than that of other popular productions of similar character; but no sound is more pleasing to the ear of a Spanish son or daughter than an echo of the homestead hearth, though it be extinguished or deserted forever.

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<sup>1</sup> Ancient musical instrument having three strings and played with a bow.

CHRIST IS BORN!  
"Villancico"

(A translation of the Argentine carol, "Nació, nació, pastores,"  
found in Canciones y danzas tradicionales argentinas)

Music by  
Beatriz Moya de Moya y Delfidia Castro

Arranged by  
Isabel Aretz-Thiele

The musical score is handwritten and consists of three systems. Each system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 4/8. The first system begins with a vocal line that has a whole rest followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a mezzo-piano (mp) dynamic and features a steady eighth-note pattern in the bass line. The second system continues the vocal melody with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment includes a piano (p) dynamic marking. The third system concludes the piece with a vocal line ending on a half note F5. The piano accompaniment continues with the eighth-note pattern.

He's born, he's born —, Shep-herds! The

child most beau-ti-ful —. Let's go — ver-y quick-ly, A-



ten. *rit.*  
 point him with our love. O see the new-mown hay—, And  
 there's the old, old sta-ble, With God's pre-cious jew-el Who  
 came from heav'n a-bove. *rit.*

## Peludo's Christmas

(Adapted from Pardo Bazán's story, "La Navidad del Peludo")

Fourteen years of work! Thus one can describe Peludo's life. Fourteen years in which there has been no day without lashings and hunger. O, what misery he has endured!

To walk through the green fields makes poor Peludo even more sad, for he knows that he will be punished if he dares to eat. He starves not only for food, but for water as well. Many a time has he considered protesting against his master. He would like to tell him that he is tired and that he would like to hurl to the ground the sugar which he carries on his back. But our poor burro knows that he would only receive more lashings for such behavior.

One cold, sad Christmas Eve, Peludo carries his master to the tavern. On other occasions when the donkey has come to that place, there has been a stable for him, but this night there are so many other burros that there is no room left for Peludo, who, with his master, has arrived late. Therefore, he remains in the cold without even a roof over his head. The poor burro is tired; he is sick. As he stands there, he can see the men through the tavern windows. They are happy as they talk and eat and drink, but Peludo is alone and cold and hungry.

Suddenly, a cloud passes before his eyes! He cannot see! What has happened? Now he sees all right! Why, there

is a light, and at his side is another donkey, a silvery one.

"How nice to have company!" reflects Peludo.

"Hi, ho!" greets the stranger. Then he cuts with his teeth Peludo's rope, and the two burros gallop happily down the road.

To the right and left they see a carpet of violets, a myriad of beautiful flowers! And just ahead is a river, crystalline and cool. Peludo drinks his fill! How wonderful this is! Now he is not tired or hungry.

Soon a beautiful morning dawns; the violets are even more fragrant. He hears voices!

"For unto us a child is born; unto us a son is given; and his name shall be called Emmanuel!"

"Hi, ho! Don't you know me?" inquires his silvery friend. "I belong to the Holy Family. It is I who carried Mary to Bethlehem!"

When Peludo's master left the tavern the next morning he found his faithful burro lying on the ground, his eyes like shiny glass, and his feet rigid in death.

### The Mule and the Ox

(Adapted from Pérez Galdós' story, "La mula y el buey")

The tiny waxen body was clothed in batiste and lace, filmy and white as drifting clouds. On her feet were fastened small white shoes, and into her chestnut braids were woven blue ribbons. A tiara of white roses, as natural as if they had grown in the garden, graced her pretty head. A small casket, covered with silken blue and lined with white satin, was the handiwork of a neighbor. Inside it rested the cold little body of Celinina, her hands crossed, clutching a spray of white rosebuds, which were so lifelike that they might have been plucked that very April.

In every corner the mother saw toys with which Celinina had played during her last days. And since Christmas was approaching, she found on the floor clay ducks, a St. Joseph without hands, a manger bearing the child Jesus, a Magi King mounted on a headless camel, and many other precious fragments which had so recently been handled by the little dead girl.

Continuously the broken-hearted mother heard in her imagination the baby words of her three-year-old daughter, who had imitated the chattering of the ducks and chickens, and had talked and sung from morning until night about the coming festivities. In all the homes, including their own, were nacimientos decorated with tiny lights, trees laden with games, oranges, and sweets, and a thousand suggestions of Christmas

gaiety.

As Celinina was his only child, the father was very sad when she became ill. Wishing to make her happy, he had brought home to her each evening a Christmas gift. One day he surprised her with toy ducks; another time he drew from his pockets half the figures of the Holy Family. The following day came the tiny St. Joseph with the manger and stable of Bethlehem. Miniature shepherds and sheep, a black Magi King,<sup>1</sup> and one with a white beard and a crown of gold were gifts on still other occasions.

But Celinina, because of her cousins' descriptions, knew that her nacimiento lacked two principal figures, the mule and the ox. She asked her father for the two animals; and when he promised to bring them to her, he had no intention of returning without them. However, since he was very busy, and for one reason or another, he entered the house on the night of the twenty-third without either the mule or the ox.

Celinina showed great disappointment upon not receiving the only two jewels needed to complete her treasure. The father wished to remedy the mistake immediately, but the little girl had been so ill during the day that the doctor's words were discouraging, and no one dared to think of mules or oxen.

On the twenty-fourth the worried father did not move from the house. At one time during the day Celinina became

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<sup>1</sup>The Magi Kings are symbolical of the three continents of the Old World: the one from Europe is white, the one from Asia yellow, and the one from Africa black.

quiet; the hopes of her parents soared. At that moment the father said, "I am going for the animals."

But as rapidly as a wounded bird falls to the ground, so Celinina fell into the depths of an intense fever. She became restless and delirious, and lamented constantly the absence of the mule and the ox.

The father, half-crazed with grief, left the house and ran into the street; but one of his friends overtook him, advising, "Now is not the time to think of toys."

He returned, called doctors, relatives, and friends, and did everything within his power to save the child's life.

The next morning Celinina opened her eyes and cast them sadly on her father, asking whether he had brought the animals. Stricken with grief, the father and the mother attempted deceit in order to make her happy. Upon presenting the ducks to her, the father said, "Look, my darling, here are the little mule and ox."

Celinina had sufficient clarity of mind to see that the animals were ducks, and she refused to accept them.

Soon afterward, she closed her eyes forever, and her little body became as cold and inert as marble.

It was Christmas Eve. Bells were ringing, musical instruments of all kinds were being played through the streets, children and grown-ups were singing together the glad tidings of the Messiah's birth. In every home except the one recently

visited by the Death Angel, there was joyful celebration.

Two of the three women who were keeping vigil over Celinina's body that night had left, and the third one's head had ceased to nod; she was sound asleep. Presently, the lace of Celinina's dress moved. She opened her eyes, and, looking at the ceiling, began to laugh. Of course, she could make no sound, so the woman knew nothing of it. Soon she got up on her feet, stretched her arms upward; and at that moment short white wings appeared on her shoulders. Beating them in the air, she commenced to fly, and soon disappeared. The woman continued sleeping, and everything remained the same except that the little blue box was empty.

The most wonderful fiesta (festival) of all was held that night at the Álvarez home. It contained the finest nacimiento in Madrid; there was not a figure missing, even to the laundresses washing in the stream. In the spacious parlors of the house were assembled the most attractive children of twenty streets. They were singing, and playing games around a brilliantly lighted Christmas tree; and there was no end to the pastries, sweets and fruits that were served on this gala occasion.

Suddenly there was heard a noise that did not come from the children who were playing there. Everyone looked at the ceiling; and, since they saw nothing, they looked at one

another, laughing. Then they heard the sound of wings beating against the walls and the roof; but still they saw nothing, absolutely nothing.

All at once a miraculous and marvelous thing occurred. The figures of the nacimiento moved without the slightest noise. The toy train climbed to the top of the hill, the ducks waddled inside the gate of Bethlehem, St. Joseph came out of the stable. What could be the cause of such a strange event! The figures fell over and all was disorder.

As a result of their astonishment some children laughed hysterically, while others cried. An old lady related to them the following legend:

"Do you not know what has taken place? It is the work of the dead children who are in heaven and whom the Heavenly Father permits this night to come to play with the nacimientos."

At that moment the beating of wings was sensed again, announcing the departure of the spirits.

The parents and children began to pick up the objects and rearrange them. After counting and examining one by one all the pieces, they discovered that something was missing. They searched for it, but to no avail; for two figures were lacking, the mule and the ox.

The approaching dawn found the contented dead children on their way to heaven, traveling with the wind through the clouds. There were millions and millions of children, sweet



and pure, with short white wings that fluttered gracefully like those of the earthly birds.

"Let us hurry, for it will soon be daylight," said one of them, "and Grandfather will scold us if we are late.  
. . . . The nacimientos are not worth much this year. Remember how beautiful they have been in other years?"

Celinina was with them; but, this being her first trip, she could not keep up with the others.

"Come along," one said to her. "Give me your hand so you can fly faster. . . . Why, what are you carrying?"

"This?" responded Celinina, guarding against her breast two large animals of clay. "They are mine; they are for me!"

"Look, child, you must throw away those toys. Now you have left the earth. You know that even though in heaven we have eternal games and many good times, Grandfather sends us to the earth this night in order that we may play with the nacimientos for a while. But when the Heavenly Father lets us go down and pass through the houses, he does not expect us to take anything; and you have come away with toys."

Celinina persisted, "They are for me; they are mine."

"See, little girl," added another, "Grandfather is going to scold you. Go down this minute and leave them. They belong to the earth, and on the earth they must remain. You must go now and return in a moment. I shall wait for you on this cloud."

Finally Celinina yielded; and, descending, she delivered to the earth the mule and the ox.

The following morning the parents entered the sorrowful room to look at their little daughter, and, behold! They saw in her hands, replacing the flowers, two clay animals! Neither the woman who had kept vigil nor the parents could understand this strange circumstance. But the pretty child was lowered into the ground, holding in her cold little hands the coveted mule and ox.

## Christmas Away from Home

(A short sketch in translation from Antonio de Trueba's Madrid por fuera)

Just as a son of the Cantabrian mountains and valleys never forgets his homeland when he is far away from it, neither do those at home forget him, much less when Noche-buena (Christmas Eve) approaches. It is the important fiesta of the Christian family, the family par-excellent of Northern Spain.

When the celebration draws near, what pangs of joy and sorrow we, the "outcasts" of the Cantabrian region, feel! Sadness, because we are not expecting to spend Christmas in the paternal home; and joy, on the other hand, because we each anticipate a lovely basket woven by our fathers' hands from little twigs of the hazel-nut tree in which we used to look for nests and wild fruit when we were children. Our mothers and sisters will have filled the baskets with delicacies which are the most tasty and the most beautiful that the household treasures, consisting of the best pears that the trees can produce, the finest apples grown in the orchards, the richest walnuts and chestnuts that are gathered from the groves on the banks of the river or near the spring, the most savory cider or wine that the cellar affords, the fattest fowl that our womenfolk have raised, and the spiciest sausages that can be made from the home-bred pork, cured in the smoke of our own wood. Into all these victuals have been mingled love, tears, and prayers for us.

Yes, the ex-members of the Cantabrian home experience both sadness and joy on Noche-buena. They are sad when they contemplate the excitement that they are forfeiting, but happy with their fond memories of former days.

On one of the most pleasant afternoons that we could have selected between Christmas and Kings' Day (January 6), a dozen of us, whose hearts were bleeding from the same cause, carried a picnic lunch to the Lucne meadow. We took along our gifts from the family storehouses, thus combining the love of homefolk with our sumptuous meal. Assembled there, we made a bright fire, and prepared the supper without omitting a single delicacy, not even the talos (corncakes). After spending an hour or more in the preparations, which were as enjoyable as the meal itself, constantly reminding us of sentiments of our native land, we began to eat. But our food, language, hearts, understanding--all pertained

To the rocks enchained  
Extending between the Ebro  
And the ocean untamed.

## Three in One

(Adapted from Fernán Caballero's story. "La noche de Navidad")

## I

## Christmas Eve

It was a cold December night, peaceful and still. One noticed, nevertheless, some strange activity in the village that evening. In one corner of the plaza (square) was assembled a group of children making merry. What could it be? What was happening?

"At Aunt María's house there are drums!" exclaimed a high voice.

"And at Aunt Beatrice's there are drums and tambourines!" added another.

"Aunt María has candy, too!" responded the first child.

"And there are fritters at Aunt Beatrice's!" contested the second.

"Let's go there!" they all shouted together. With that, the group started in a run for the home of Aunt Beatrice.

A widow, without children, well along in years, Aunt Beatrice was very good and kind. She lived alone except for an old servant woman, who had a very disagreeable disposition, and who was called Aunt Pavona because her husband bore the name of Uncle Pavón.

The children arrived at Aunt Beatrice's.

"Go away! You can't come in! Get away from here!"

In this manner they were greeted by the "friendly" Aunt Pavona. But the children did not leave, for in another instant Aunt Beatrice appeared.

"Aunt Pavona!" she exclaimed to the old widow, "I am ashamed of you. Do you not know that today is their fiesta? This is Christmas Eve. The Christ Child wants them to surround him."

As the children entered, one little girl was singing. When she finished they all sang, and two of them danced before the nacimiento.

Following the songs, the mayor, a friend of Beatrice's late husband, and the constable Florín, an intimate friend of Aunt Pavona, joined the group. Soon a shepherd, one of Aunt Beatrice's relatives, entered carrying a tall crook. He had just come in from the fields. Scarcely had he made his appearance until the children were begging that he tell them a story. To satisfy their wishes he related to them the story of the First Christmas.

"Another! Another!" they pleaded when he had finished.

At that very moment they heard a cry. Everyone was spellbound; but upon hearing it a second time, they rushed to the street. The first to arrive on the scene was the good widow Beatrice, followed by the faithful mayor. She returned presently, holding a child in her arms.

The friends encircled her as she warmed the little

hands and feet, crying while she worked. A woman brought some broth from the kitchen, and at last the poor little thing opened his eyes. He looked around, became frightened, and started to cry, letting his head fall on Beatrice's shoulder, and calling for his mother. He was slightly more than two years old, and was wearing a shabby brown dress and a cap of red wool.

"What is your name?" asked Beatrice, still surrounded by the children and grown-ups.

"Memé, Memé," answered the little one.

"His name is Manuel!" they cried.

"My friend, what are you going to do with him?" questioned the mayor.

"And what is there to do," answered the good widow, "but to keep him and be his mother? Don't you see that this baby, who cried at my door from cold and hunger on this sacred night, was sent to me by the Holy Child? Can I close my door to him?"

"Well said! Well said, Beatrice!" agreed the women. However, there was one who was not even smiling. To be sure, it was Aunt Pavona, who grumbled to her friend Florín:

"No, no! I don't want him in this house. Noise! Children! God deliver me from them! Where are my sons? When they were young men the king took them away, and Napoleon's

soldiers killed them. That is why I have nothing now, and for that reason I have to work instead of being supported comfortably in a home of my own.

## II

### Kings' Day

The three kings of Orient  
Go with water and cold,  
To kneel at the manger  
The Christ to behold.

The kingly Magi walk,  
Guided by a star,  
Until they have found  
The Holy Child afar.

Six years had passed, and the little boy left on Beatrice's doorstep that memorable Christmas Eve, had attained the age of eight years. He was handsome and obedient and loved by all who knew him.

It was the Kings' Day, January 6, and Beatrice had worked tirelessly that morning to fashion an angel costume for Manolito (little Manuel). Over a deep red skirt was draped a short white tunic with sleeves embroidered in silver. He wore also a silver belt, a crown of roses, shoes with silver buckles, and wings of brilliant plumes. When he was dressed, his mother took him to the church.

The mystery play was performed at the foot of the altar. Lying on the straw between the Virgin and St. Joseph, two beautiful statues, was the new-born babe. At each side a child,



dressed as an angel, was kneeling with his hands crossed. The two most attractive children in the village had been selected for the angels, and Beatrice's Manolito was one of them.

Now entering joyously were the shepherds, bearing gifts for the Holy Child. They danced when they reached the foot of the altar. Following the shepherds came three men from the village dressed as Magi, mounted on horses, with a star leading them. Upon arriving at the church they alighted. The first to enter was an old man with white hair and beard. He knelt before the Christ Child, and, offering him a gift, said, "I bring you incense, as to God."

The second, who represented the king Caspar knelt likewise, and upon presenting his gift, said, "Myrrh is mine, as to a priest."

Last of all came Melchior with his gift of gold, saying, "Gold I bring you, as to a king."

Among the large number of people witnessing this representation, there was one whom no one knew. This stranger, some fifty years of age, was stately and well groomed, and appeared to be a soldier. His attention was focused on Manolito and Beatrice.

At the close of the service everyone returned home. How astonished was Beatrice to find a strange man following her and Manolito into the house! The widow, who had used her

shawl as a wrap for the little boy, stopped suddenly and asked the soldier, "What can I do for you, sir?"

"Lady," he answered, "one question and I shall be on my way."

"And what is that question?"

"Is this child yours?"

"Why do you ask such a question?" responded Beatrice nervously.

"Oh, and so it is a mystery?"

"No, no! It is not a mystery. The child is mine, truly my own."

"And who is his father?"

Poor Beatrice's cheeks became flushed and her eyes filled with tears.

"My good lady," continued the soldier, "that child wears on his face his mother's name, and his mother was my wife."

"She was neither a mother nor a wife who would abandon her son!" exclaimed Beatrice.

"But I am his father, and I did not abandon him. No, not I!"

"How can you prove all that?"

"I can prove it easily," answered the soldier. Seated himself on a divan, he proceeded to relate the following circumstances,

As a sergeant, he was ordered to America, sending his

wife and their two-year-old son to live with the former's parents in La Mancha. In America he rose to the rank of captain, had good fortune, and gained some wealth. Upon his return to Spain at the end of the war, he traveled immediately to La Mancha to seek his wife, only to learn that she had never arrived there. She had followed another soldier for a while until he deserted her; then she went to Seville.

The husband hastened to that city, where at last he found her, dying in a hospital. He forgave her, and upon inquiring about the child, received the following information:

The mother, as she passed through this very village, left her son at a house that was full of peace and happiness in celebration of Christmas Eve. The child was wearing a brown dress and a red woolen cap.

"After burying her, since that was the last I could do for my wife," continued the captain, "I set out this morning to come here; and I arrived just before the service. As soon as I entered the church, my attention was drawn as if by a magnet to the angel at the side of the Nativity scene; and that child was the living portrait of my wife. It seemed as he knelt there with his hands crossed, that he must be praying for his mother. Now, Madam, do you realize why I am here?"

After a long pause, Beatrice replied, weeping, "Six

years of love, of care! Are they worth nothing? Where, sir, had the child rather be than at my side?"

"At his father's side, my good lady. Come, my son, I am your father."

The captain wished to take the little boy into his arms, but the latter, frightened, gripped his mother's neck with still greater strength.

"Now you see," she declared with pride. "You see now that he doesn't want to leave me."

"He must," insisted the captain.

"Only by force will you take him from me."

"And what law does not grant the right for a father to have his own son?"

"The law of justice, sir."

While this was taking place, Florín had arrived and was eavesdropping with his friend, Aunt Pavona, in the patio.

"Aunt Pavona," remarked Florín, "it always happens this way. The person one loves most is the very one who is taken away from him. Thus it befell me when my wife passed away."

"Yes, and me, with my sons."

Meanwhile the captain had taken a few steps toward the door. Suddenly he stopped before the widow.

"My good lady," he said, "you do not want me to take the boy, nor do I wish to leave without my son. Therefore, if you want the child for a son, take his father for a husband."

Upon hearing the word husband, the widow all but collapsed.

"The Lord have mercy! Marry you! God forbid!"

"Then the child may come?"

"Leave him with me for the Blessed Virgin's sake, and you live in the house next door."

"No, madam, I want a wife, and if you will not accept me, I shall seek another to be the stepmother of my son."

"O Holy Mary! No, no, no! Wretched father! Son of my soul and my heart!"

"Thus you must choose! Either you will be my wife, or I shall take my son away from this, my village."

"What is that? Are you from here?"

"Yes, lady, although I have been away for thirty-two years. Now that I have found my son, I am going in search of my mother. I know that my father must be in his grave. May he rest in peace."

"What is your name?"

"Andrés Pavón, madam."

"Andrés? Son of my uncle, the cobbler, Uncle Mateo Pavón?"

"Yes! He is the very person!"

"Aunt Pavona! Aunt Pavona!" shouted Beatrice. "Come! Your son is here!"

Aunt Pavona entered frowning, and Beatrice repeated

the words over and over.

"Go on," grumbled Aunt Pavona. "How could he be, when the French killed both of my sons?"

"Madam," said the soldier, approaching his mother, "I am Andrés, your son, Andrés!"

"See here, man," she answered in a bad humor, "what is the meaning of all this: the child's father, husband of Beatrice, and now, my son?"

"But I tell you it is so!" insisted the captain. "Not only does my son not wish to claim me as father; my mother does not recognize me as son. Madam, your name is Andrea; my father, who is now resting in peace, was Mateo; my brother, José; and I, Andrés."

On hearing this, Aunt Pavona was convinced, and threw her arms about her son's neck, overjoyed.

"This is remarkable," reflected the captain some minutes later. I find all of you in one house: mother, son, and wife--because you know, Mother, that Beatrice and I are to be married. It is evident that this house lacks a son, a father, and a husband. All these I bring you in one."

"So that child is yours?" Aunt Pavona asked her son.

"He is your grandson as truly as I am your son," replied the captain, embracing the little boy, the angel costume now signifying peace between the two.

An earthquake could have caused no more excitement in

the village. Why? Because first, Andrés had become a captain in the army; second, he was the father of Aunt Beatrice's child; third, he was also the son of Aunt Pavona; and fourth, he was to be the husband of the unmarriageable widow.

## New Year's Traditions

(Adapted from Antonio Machado's Biblioteca del folklore and Gómez de la Serna's Elucidario de Madrid)

January 1 is a day given to superstition in Spanish-speaking countries. The people believe that the wind which blows that day will prevail throughout the year. The metal (coins) that one has in his pocket at break of day will likewise predict the individual's future. For example, if it is gold, he will make great profits during the year; silver indicates a lesser amount of good fortune; while the one in possession of copper may anticipate very little forthcoming wealth.

To eat one grape on each stroke of midnight, December 31, assures one of good luck in each of the twelve months of the approaching year.

The day of the week on which the New Year enters also bears superstitious significance. If Monday is the first day, the fortunes of the year will be varied, as are the phases of the moon, from which Monday's name originated. Tuesday ushers in a year of warfare, for that day is the namesake of Mars, mythological god of war. If Wednesday is the beginning, the year will be a successful one for merchants, because Mercury, from which Wednesday gains its name, symbolizes commerce and industry. Jupiter will direct the individual's destiny if January 1 is christened Thursday; he promises a year of rains and storms.



Love will reign over the year that Friday, Venus' namesake, introduces. Beautiful writing will be created in the year which Saturday, named for the Jewish Sabbath, initiates; while a year of general good fortune is predicted for the year whose first day falls on Sunday.

If one first encounters an unfortunate being on New Year's Day, the future holds bad luck for him; but if he chances to meet a rich person at the beginning of the day, he has a right to high hopes for a prosperous New Year.

Attending mass is the first activity of the day's celebration; for that is the date of the Christ Child's circumcision. Villancicos are sung on this day as they are on December 25 and January 6.

New Year's Eve parties are in vogue in Spanish-speaking countries just as they are in our own. As each guest arrives, he is presented with a slip of paper on which he writes his name. The men drop their papers into one container while the women place theirs in another. When all the attendants have assembled, the names are drawn by the opposite sexes; in this manner couples are matched for the evening. The following day the suitor must send his companion a gift, customarily a box of candy, in appreciation of the evening's pleasure. Of course, the chief intent of this game is to promote courtship among unmarried young people.

New Year's is also a day on which cards of well-wishing are received from one's friends.

## The Magi Kings

(Retold from Jacinto Benavente's story, "Los Reyes Magos")

He awoke nervous and feverish. Badly did he awaken and badly had he slept; for with his eyes open or closed he could hear nothing but the regal cavalcade of the Magi. Dressed in the richest of garments, the Magi were a constant illusion in the child's mind. On horses adorned with plumes, bearing bridles of gold, rode the Kings, resplendent with jewels. But, best of all, imagined the child, they were followed by stately camels loaded with great stores of toys and goodies.

Scarcely had the anxiously awaited dawn peeped through the darkness when he sprang from his bed and scampered to the balcony, trembling with curiosity and expectation. He was so small he could not reach the latch; his transparent skin revealed a network of blue veins spanning his tiny arms; his nose turned up; his eyelids batted rapidly: an ugly little fellow with charm for being loved rather than admired. According to custom, his mother and grandmothers were jealous by instinct; and upon seeing beautiful children caressed, they preferred the least attractive; he was the only one for them, the most handsome and gracious in their sight.

Noisily struggling to open the balcony, he awakened

a servant, who ran to the window shouting:

"You little rascal, you're going to die! Get to bed!"

"The Kings! I want to see what they have brought me!"

"Nonsense! Such foolishness!" laughed an older brother who had heard the conversation. "Look! See," he said to the little one, when the maid had tucked him into bed, "I already have my gift." And he produced from his pocket a recently coined dollar. "Papa asked me tonight, 'Do you believe that there are Magi?' Why, it's stupid, just pure nonsense! The Kings are Father and Mother."

"I don't believe it!" cried the little fellow, with anger. "They have come and brought me many things and you nothing, because you are bad."

"Silly! You're crazy!" continued the other mercilessly. The child began to cry. Disturbed by the argument, the father, in a bad humor, appeared on the scene.

"What's going on?" he demanded.

The case explained, the father, a positivist educator, employed the method of practical reasoning.

"Your brother is right. There are no Magi. That is a foolish legend, and men do not believe in it."

The little one was astonished at the severe affirmation of his father. He sobbed as if his heart would break.

"You see? I told you so!" triumphantly taunted the

older brother, drawing fresh tears from the swollen eyes. Presently the mother entered the room.

"What's wrong, my child? Why are you crying?"

"Go away! It's not true!"

"But, dear, why do you cry?"

"Because Papa says that the Kings don't really come, that there are no Magi!"

The father intended to insist with even greater severity, but the mother restrained him with a meaningful glance.

"Have they told you that? Just to tease you! Of course, there are Magi Kings, my son! The Kings are very good and they love little children dearly."

Then, drying with kisses the tears of the poor little fellow, she retold to him the cherished legend, and, when she had finished, the child hugged her with all the strength of his tiny arms. Half crying, half laughing, he challenged his father and brother.

"Hear what Mama says? You see, it is true!"

## Play of the Magi Kings

(Dramatized in English from "El auto de los Reyes Magos," composed in the twelfth century, and probably "the earliest religious play in a modern tongue"<sup>1</sup>)

### Characters

Caspar	}	
Baltasar	}	
Melchior	}	Magi
Herod		King of the Jews
Majordomo		(steward)
Abbots, magistrates, scribes, grammarians,		
astrologers, orators, rabbis		

### Scene I

Stage setting: A hillside pastoral scene. The lighting should be dimmed blue, with a bright white ray coming from above on the right. Caspar, dressed in a long robe (preferably velvet) with a striped turban on his head, enters at left, gazing at the origin of the light beam (the Star of the East) just after the curtain opens.

Time: The First Christmas Eve.

Caspar (startled): What a star! Never have I seen it before! What can it mean? There was no such star in the heavens last night. It must have just been born. Surely this cannot be

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<sup>1</sup>Crawford, op. cit., p. 9.

the sign that the Creator, who is the Lord of all peoples, is born. What am I saying? That cannot be true. I shall watch again tomorrow night, and then I shall be certain.

(He pauses, and moves on toward the hillside, never changing his gaze.) But there is no need to wait until tomorrow night. I am sure that this is the sign. God is born of a Virgin in this month of December. I shall follow the star until I find him, and I shall worship him as Lord of all.

But, hark! I hear footsteps. Perhaps it is another astrologer. I shall lie here on the hillside and listen.

Baltasar (dressed similarly to Caspar, enters at left): That star! Never in my life have I seen anything like it! From where did it come? How did it get there? Surely it is the sign that he is born who is to rule the earth from the east to the west in peace and in war! I shall watch for three nights, and then I shall know for sure. (He starts slowly across the stage with his hands clasped at his back and his head down as if in a study.) Can it be that he is born? Perhaps it is my imagination. (Looking at the star again) No, it must be true. I shall go to adore and worship him. (Looking back) But, I believe I hear someone approaching. I shall lie down here and wait. (Lies on opposite side of hill.)

Melchior (wearing robe and turban of similar style, enters at

left. As his eyes focus upon the star, he falls to his knees and exclaims in a worshipful attitude): My God and my Creator! Was anything like this ever beheld or described in writing? There is no such star in the sky. I am a good astrologer , and never have I seen it before. But I see without a doubt that a man is born of flesh who is the Lord of the world, as truly as the sky is round. He will be Lord of all peoples and will judge the earth. Can it be true? Or is it not? I believe that it is. I am going to watch one time more to make certain. (Pauses) Even as I kneel here, without waiting another night, I realize that this is the sign that the Creator of all peoples is born. (Rising) I shall go to worship him.

Caspar (stepping down from hillside): In the name of God, sir, if you are an astrologer, tell me the truth. Have you ever seen such a marvel? It is a new star.

Melchior: Born is the Creator, who is Lord of all. I am going to worship him.

Baltasar (rising and approaching them): I, also, am going to bow before him.

Melchior: Gentlemen, which direction do you plan to go? Do you wish to go with me to pay homage to our Lord?

Caspar: Yes, let us go to seek him. We can follow the star

to the place where he lies.

Melchior: How shall we prove whether he is a mortal man, ruler of the earth, or a heavenly king?

Baltasar: I have a plan. Let us offer him gold, myrrh, and frankincense. If he be an earthly king, he will desire the gold; if he be a mortal man, he will take the myrrh; but if he be a celestial king, he will refuse these two, and choose the incense, which belongs to him.

Caspar: That is a good suggestion. Let us be on our way.

Melchior: Yes, let us hasten to find him.

## Scene II

Stage setting: Herod's palace. High-backed ornamental chair on raised platform in rear center. Large table with a couch on each long side, several carved chairs arranged advantageously. Herod, dressed in a white and gold robe with a crown on his head, is seated upon the throne. The Magi are kneeling before him as the curtain opens.

Time: Thirteen days later.

Caspar (bowing to Herod): May God save your Majesty. May he protect you from evil. We should like only to speak with you for a while; nothing more.



Baltasar (bowing): May your Excellency enjoy long life, well protected by God from harm. We are on a pilgrimage to worship the king who is born on the earth this night, and we cannot find him.

Herod: What are you saying, and where are you going?

Whom do you seek? From what country do you come, and where do you wish to go? Tell me your names. Do not hide anything from me.

Caspar: They call me Caspar. (Indicating) This is Melchior, and next to him is Baltasar. Your Majesty, a King is born, who is Lord of the earth, and who will rule the world in peace and in war.

Herod (excited): Is that true?

Caspar: Yes, your Majesty, it is indeed.

Herod: And how do you know? Have you proved it yet?

Caspar: Your Excellency, we truly have proof.

Melchior: The great marvel is that a new star appears in the sky.

Baltasar: It reveals that he is born and has come in human flesh.

Herod: When did you first see it, and how did you happen to

notice it?

Caspar: Thirteen days ago we were startled by its prominence.

Herod: Then go, seek, and pay homage to him, but return this way that I may go there also to worship him.

(The three rise and bow in turn.)

Baltasar: May your years upon the earth be long and happy.

Caspar: May you ever enjoy good health.

Melchior: May the Lord bless and keep you.

(Exeunt the Magi.)

Herod: Who ever heard of such a thing, one king over another!

I am not even dead nor buried yet, and there is another king over me! Never have I seen such a thing! The world is going backwards. I don't know what is happening to me. But I will not believe it until I know it is true.

(He calls.) Majordomo!

(Majordomo enters and bows.)

Majordomo: What is his Excellency's desire?

Herod: Summon my magistrates, abbots, scribes, grammarians, astrologers, orators, rabbis.

Majordomo: It shall be done immediately, your Majesty.

(Exits.)

Herod: They will tell me the truth, whether it is thus written, or whether they know of it or have heard it rumored.

(Enter the wise men of the court)

Orator: Your Excellency, what is your pleasure? We have come to serve you.

Herod: Did you bring your scrolls?

Magistrates: Yes, your Majesty, we have brought the best we have.

Herod: Search them, and tell me the truth, whether there is a king born, as the three Magi have told me. Tell me, Rabbi, do you know of such a thing?

Rabbi: Your Excellency, no such thing is written in the scriptures.

Second Rabbi: Hamihala, how you are deceived! And you are called a rabbi! Do you not understand the prophecies of Jeremiah? It is too bad we are in error and not agreed. Why don't we tell the truth?

First Rabbi: I honestly do not know of it.

Second Rabbi: It is because we have not spoken the truth  
nor have practiced it in our daily lives.

(Curtain)

## The Kings' Gift

(Adapted from Eusebio Blasco's story, "El regalo de los Reyes")

### I

"Papa, Papa! Here are our shoes."

"Good. Come over here. Where do you want to put them, on the balcony or on the hearth?"

"On the balcony!"

"On the hearth!"

"In the patio!"

"Well, let's see. We'll fix them! I believe it will be best to arrange them on the hearth, because early tomorrow morning it will be cold and dangerous to climb out on the balcony or to go to the patio to look for the gifts of the Magi Kings. Don't you think so?"

"Whatever you say, Papa."

"Very well. Let's see. It's doubtful whether the Kings know your names and what you want them to bring you."

"That's true!"

"Therefore, I believe it would be a good idea to leave in each shoe a paper bearing the owner's name. Don't you agree?"

"Yes, sir. I'll get the pen and paper."

"Good."

"Tell me, Papa, will they leave me the same gifts as last year?"

"I don't remember what you received last year."

"We found by our shoes a horse for Fernando, a drum for Ernesto, and a doll for Camila."

"And where are those gifts now?"

"O, they have been broken for a long time."

"Yes? Hm-m. Well, I fear that this year the Kings, who know everything--"

"But, if they are so wise, why do we have to put our names in our shoes?"

"In order that they may leave each one what he deserves."

"O, dear!"

"I am afraid that this time, knowing that you have destroyed their last year's gifts, they will pass you by."

"O, Papa, don't tell us that!"

"Here are the papers and pen."

"Come, bring your shoe, Fernando."

"There you are."

"All right. We'll just write your initial at the top of this sheet. See? F."

"Now, mine."

"On Ernesto's we'll make an E."

"Don't forget my paper, Father."

"Bring it here, my daughter. Instead of 'Camila,' we'll just write C. There now. You must go to bed this minute, and not wake up till morning."

"Be sure to call us early!"

"All right. Are you in bed? Go to sleep soon!  
Good night."

"Good night. We'll see you in the morning."

## II

"Papa!"

"Father!"

"Daddy!"

"What's wrong? Why are you crying? What is it?"

"Come here and you will see. There is nothing in  
our shoes!"

"Why, that cannot be. It is impossible!"

"Not one thing!"

"Here I am. Let's see what has happened."

"In my shoe there is only the paper with the initial."

"And doesn't it say anything below?"

"Why, yes, there is something written on it!"

"Read what it says."

"!You must believe. People have many religions, but  
in all of them there is the idea of one God, of a superior

Being who governs life. We are born with a religion, and we must live and die with it. What is impossible is not to have any!"

"Well, that is not so bad. And on your paper, Ernesto, what does it say?"

"Let's see. 'Doubt is death; one must always hope. To doubt is to live in desperation. God punishes but he does not oppress. To extinguish hope is to deliver oneself to desperation. Noble souls do not despair.'"

"Very well. What is written on yours, Camila?"

"'The secret of happiness and the satisfaction of the Christian heart is to live for others. Sell what you have, and give the profits to the poor, and you will have treasure in heaven.'"

"And still you say that the Kings have left you nothing? Your initials are F., E., C., which stand for Faith (Fé), Hope (Esperanza), and Charity (Caridad).

"Do you have faith that you will receive your gift, Fernando?"

"Yes, sir. I do."

"Go to your room, then, and look in the drawer of your desk."

"Papa, Papa! It is full of bonbons!"

"Now, Ernesto, in spite of disappointment, are you still hopeful of receiving your gift?"



"Of course! Why not?"

"All right. Look in your closet."

"It is full of books, stamps, and all sorts of things!"

"And you, my daughter, do you have the courage to share what the Magi have given you?"

"Yes, indeed, Father!"

"Very well. Look under your pillow."

"Money! So much money! Quarters, dollars, half dollars, every kind of money!"

"Now you must give it to the poor. Do not count it. Go to the street and scatter it to the right and left."

"A kiss, Papa!"

"A thousand kisses!"

### SECTION III

#### A CLASSIFIED AND ANNOTATED BIBLIOGRAPHY

## Part I

## Authorities

COLLECTIONS IN TEXTBOOKS:

Casís, L.M., Switzer, R.S., and Harrison, S.L. El mundo español. 2 vols. Dallas: D.C. Heath and Co., 1936, Vol. I, pp. 169-72, Vol. II, pp. 351-59, 382-91.

\_\_\_\_\_. El mundo español. Revised Edition. 2 vols. Dallas: D.C. Heath and Co., 1942, Vol. I, pp. 250-58, 428-29; Vol. II, pp. 170-81, 352-57.

The Christmas selections found on the pages noted above are varied, interesting, and informative both from the viewpoint of customs and from that of literary appreciation.

(Note: While nearly all textbooks include an occasional story dealing with the Christmas theme, the ones listed above are the only basal texts which have been encountered containing what might be termed a collection of Christmas selections.)

CRITICAL GUIDES:

Alfonso X, el Sabio. "Las siete partidas." Antologías, Alfonso X, el Sabio. Ed. A.G. Solalinde. Madrid: Imprenta Clasica Española, 1922, Vol. II, pp. 5-63.

These laws furnish the only written evidence of the continuation of Christmas pageantry and festivity in Spain during the 13th century.

Cañete, D. Manuel. Teatro español del siglo XVI. Madrid: Imprenta y Fundación de M. Tello, 1885.

Of especial interest in a Christmas study is the discussion of the religious drama of Juan del Encina and Lucas Fernández found in this text, which is valuable as a whole in its scholarly information concerning the theater of that remote period.

Bonilla y San Martín, Adolfo. Las bacantes o del origen del teatro. Madrid: Sucesores de Rivadeneyra (S.A.), 1921. <sup>99</sup>

As the title indicates, Bonilla's volume is helpful in tracing the early development of the Spanish theater (to the end of the 15th century). Facsimiles of two of the miniatures illustrating the "Cantigas de Santa María" may be found on pages 51 and 59, the latter page bearing the one described on page 6 of the present thesis. .

Chase, Gilbert. The Music of Spain. New York: W.W. Norton and Co., Inc., 1941, pp. 26-30.

On the pages noted may be found both the history of the "Cantigas de Santa María" and detailed information concerning their musical patterns.

Crawford, J.P. Wickersham. Spanish Drama before Lope de Vega. Philadelphia: Publications of the University of Pennsylvania Department of Romantic Languages and Literature, 1922.

To the student of early Christmas drama this authoritative text is recommended as an invaluable assistance.

Ford, J.D.M. Main Currents of Spanish Literature. New York: Henry Holt and Co., 1919, pp. 192-93, 216-24, 248-49.

The pages listed in this concise, yet well-defined guide furnish background material on such subjects as Christmas autos and their translation to Indian languages by the missionaries in the New World; and the effect of the general trends of classicism, romanticism, and regionalism on literary works pertaining to the Christmas theme.

Garrido Merino, Edgardo. "Las cantigas de Santa María." La saeta en el cielo, leyendas místicas de la Edad Media. Madrid: Espasa-Calpe (S.A.), 1934, pp. 5-14.

Garrido Merino's book contains a five-page description of the "Cantigas" rather than the songs themselves.

House, R.E. "A Study of Encina and the Egloga interlocutoria." Romantic Review, VII (1916), 458-69.

J.P.W. Crawford cites this reference in his book, Spanish Drama before Lope de Vega (page 27), with relation to the Christmas theme. The author was unable to locate a copy of the magazine.

Hurtado y J. de la Serna, Juan, y Palencia, Ángel Gonzáles. Historia de la literatura española. Second edition. Barcelona: Zabala and Maurin, 1925, pp. 862-67, 1002-3.

A discussion of various authors' statements in regard to the prohibition of the presentation of autos sacramentales in the early years of the 18th century will be found on the first pages listed above. From the latter citation may be read in the present thesis (page 30) a quotation regarding the work of Fernán Caballero.

Lucas de Iranzo, Miguel. "Crónica del condestable Miguel Lucas de Iranzo." Memorial histórico español. Madrid: 1855, Vol VIII, pp. 75-76.

On the cited pages is a description of Christmas presentations in the homes of the nobility in the 15th century.

Mendoza, Vicente T. El romance español y el corrido mexicano. México: Ediciones de la Universidad Nacional Autónoma, 1939, pp. 108-11.

Manuel Altamirano's romantic novel, La Navidad en las montañas, is discussed in detail on the pages noted.

Northup, George Tyler (ed). Three Plays by Calderón. Dallas: D.C. Heath and Co., 1926, Introduction, pp. xxxvii-xli.

Included in Dr. Northup's introduction is a summarized history of autos, with mention given to those dealing with Christmas.

Schack, Adolfo Federico, Conde de. Historia de la literatura y del arte dramático en España. Translated from German to Spanish by Eduardo de Mier. Vol. I. Madrid: Imprenta y Fundación de M. Tello, 1885.

Professor J.W.P. Crawford says:

The best account of the religious drama before Encina is given by Adolfo Federico, Conde de Schack, Historia de la literatura y del arte dramático en España, vol. I, Madrid, 1885.<sup>1</sup>

The most unusual finding in relation to a Christmas study is the expense account of a Christmas play presented in 1487 (pages 267-68). The account in its entirety may be examined on page 9 of the present thesis.

Trend, J.B. The Music of Spanish History. England: Oxford University Press, 1926, pp. 52-65.

With illustrations of both the verses and the ancient musical notation of the "Cantigas de Santa María," Mr. Trend's discussion of Alfonso el Sabio's songs is very informative.

## Part II

### Source Materials

#### DRAMA:

"El auto de los Reyes Magos" (1150?). Old Spanish Readings. Ed. J.D.M. Ford. Chicago: Ginn and Co., 1911, pp. 6-12.

This little selection is interesting not only from the viewpoint of age and content, but also as a study in Old Spanish. It is said to be the earliest Christmas play existing in a modern language.<sup>2</sup>

<sup>1</sup>Crawford, op. cit., p. 183.

<sup>2</sup>Ibid., p. 9.

Autos y coloquios del siglo XVI. México: La Universidad Nacional Autónoma, 1939, pp. 83-173.

Although the two "Coloquios" of Gonzáles de Eslava cited in this reference do not deal directly with the Christmas theme, they furnish evidence that religious drama, some of which undoubtedly pertained to Christmas, was being composed in Mexico before 1600.

Cruz y Cano, Ramón de la. "La plaza mayor por Navidad." Nueva biblioteca de autores españoles. Vol. XXIII-I, Sainetes de don Ramón de la Cruz (pp. 234-41). Ed. Menéndez y Pelayo. Madrid: Casa Editorial Brailly-Bailliére, 1915.

Depicting Christmas festivities in the Plaza Mayor of Madrid, this is one of the most popular of Ramón de la Cruz' costumbrista farces.

"Cuaderno de pastores para celebrar el nacimiento del Niño Jesús." Copied by Bernobé Castañeda. Saltillo, Mexico, n.d. Unpublished manuscript copy, Library, Texas State College for Women, Denton, Texas.

This is a typical pastorela, or Christmas Eve pageant, presented annually in Saltillo, Coahuila, Mexico. The characters are shepherds and councillors. It is particularly interesting as a linguistic study.

Encina, Juan del. Cancionero de Juan del Encina. Primera edición, 1496. Publicado en facsímile por la Real Academia Española. Madrid: Revista de Archivos, Bibliotecas y Museos, 1928, pp. CII-VI, CXIXVI.

The form of the Academy's volume is interesting. As mentioned above, the pages are facsimiles of those of the first edition, published in Salamanca in 1496. On the cited pages will be found "Eglogas" dealing with the Christmas theme.

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Representaciones de Juan del Encina. Bibliotheca románica. New York: G.E. Stechert and Co., 1914?, pp. 19-32, 65-89.

In this reference are four "Églogas" dealing with the Christmas theme. These works are discussed on pages 10-12 of the present thesis.

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Teatro completo de Juan del Encina. Edición de la Real Academia Española. Madrid: Sucesores de Rivadeneyra, 1893, pp. 1-28, 89-156.

Five Christmas "Églogas" may be found on the pages noted above. For brief summaries of these plays, consult pages 10-12 of the present thesis.

Martínez Sierra, Gregorio. "Navidad." El reino de Dios, La adúltera penitente, Navidad. Madrid: Calle de Valencia, 28, 1922, pp. 219-60.

The symbolical three-act play which takes place immediately following the Misa de Gallo, or Midnight Mass, on Christmas Eve, affords interesting reading but difficult staging.

"Pastorela en tres jornadas." Edinburgh, Texas, 1914. Unpublished manuscript in photostatic copy, Department of Foreign Languages, Texas State College for Women, Denton, Texas.

Like the Saltillo pastorela noted above, this Southwest-border pageant is a fascinating linguistic study as well as an unusual dramatic work.

Los pastores. Recorded and translated by Mary R. van Stone. Cleveland: Gates Press, 1933.

The publication is composed of excerpts from an old Christmas play of the Southwest as presented annually by the Griego family of Santa Fé, New Mexico. The text and illustrations were cut in linoleum by Louise Morris.

Zamaçois, Eduardo. "The Passing of the Magi" ("Los Reyes pasan"). Trans. C.A. Turrell. Contemporary Spanish Dramatists. Ed. R.G. Badger. Boston: The Gorham Press, 1919, pp. 301-27.



A one-act comedy, the romance is based on the legend of the Magi, having its setting on the Eve of the Epiphany. The author's philosophy as expressed by his characters is pervading and beautiful.

### FOLKLORE:

Brady, Agnes Marie. Christmastide. Dallas: Banks Upshaw and Co., 1937.

Containing skits, playlets, songs, music, dances, games, and poems, this little volume depicts Christmas customs of Spain and Mexico.

Calderón de la Barca, Marquesa. "Una posada en 1840." Jardínillos de Navidad y Año Nuevo. Vol. I, Posadas (pp. 9-20). Mexico: Darro y Genil, 1944.

The work is a detailed description of a Christmas Eve festival which the Marquesa attended in 1840. Both the words and music of the popular posada song are included. For a translation of the complete sketch, refer to pages 40-46 of the present thesis.

Carreras y Candi, F. (director). Folklore y costumbres de España. 3 vols. Barcelona: Casa Editorial, 1934, Vol. II, pp. 175-82; Vol. III, pp. 508-14.

These are beautifully bound collections of folklore. In the first-page reference will be noted a section on religious dances, many of which are performed during Christmas celebrations. In the second reference there is a detailed description of general customs practiced throughout the Christmas season in the provinces of Spain.

Gómez de la Serna, Ramón. Elucidario de Madrid. Madrid: Compañía General de Artes Gráficas, 1931, pp. 120-22.

The custom of eating a grape on each stroke of midnight is only one of the interesting and popular New Year's traditions which are described in this reference.

Harrison, Salomey L. México simpático, tierra de encantos.  
Dallas: D.C. Heath and Co., 1929, pp. 131-42.

Stories for intermediate students, entitled "La Navidad mexicana," "Las posadas" (song included), "La piñata" (see pages 47-48 of the present thesis for an adaptation of this selection), and "El día de los Reyes Magos," are found on the pages cited above.

Jardinillos de Navidad y Año Nuevo. Vol. I, Posadas. México: Darro y Genil, 1944.

In this little volume are contained the descriptions of two posadas, one being that related by the Marquesa Calderón de la Barca, a translation of which is contained in the present thesis, pp. 40-46.

Kany, C.E. Fiestas y costumbres españolas. Dallas: D.C. Heath and Co., 1929, pp. 3-16, 134-40.

Included in the collection are simplified descriptions of "La víspera de Año Nuevo," el "Día de Año Nuevo," "Los Reyes," and "La Navidad."

Machado y Álvarez, Antonio. Folklore español. Biblioteca de las tradiciones populares españolas. Sevilla: Alejandro Guichot y Compañía, 1884, Vol. II, pp. 11-16, 87-95.

Customs practiced in Spain on January 1, 5, and 6 are explained, and villancicos are discussed and exemplified on the pages noted.

Marcial Dorado, Carolina. "Serenata de Nochebuena." España pintoresca. Dallas: Ginn and Co., 1917, pp. 75-78.

The author presents an interesting description of a Christmas Eve serenade in Madrid, followed by a "canción de Navidad."

Montes de Oca, Jose G. La Navidad en Querétaro. Forest Hills, N.Y.: Las Américas Publishing Co., 1942.

From this booklet one acquires a vivid picture of the Christmas festivities in a small village of Southern Mexico. The chariot procession described by Mr. Montes is a colorful addition to the usual gaiety.

Redfield, Robert. The Folk Culture of Yucatán. Chicago: The University of Chicago Press, 1941, pp. 91, 103, 120, 292.

In the references listed above will be found discussions in four communities of various sizes in Yucatán. The Mayan influence is strong in this region of Mexico; hence, the unusual practices.

Spell, Lota M. Music in Texas. Austin, Texas, 1935, pp. 17-19.

Both a description of the posada activity and the accompanying song are found on these pages.

Starr, Frederick. In Indian Mexico. Chicago: Forbes and Co., 1908, pp. 70-72.

Mr. Starr relates the events of the Christmas festivity which he observed during his visit to Santa Fe de la Laguna, on Lake Patzcuaro. Dances, foods, costumes, and religious customs are described.

Trueba, Antonio de. Madrid por fuera. Madrid: Agustín Jubera, 1879, pp. 89-91.

Christmas customs of the Cantabrian region, with emphasis on the preparation of foods, are related in detail on the above noted pages. A translation of that portion of the work may be found on pages 66-67 of the present thesis.

Vázquez Santa Ana, Higinio. Fiestas y costumbres mexicanas. México: Ediciones Botas, 1940, pp. 57-59, 232-45, 286-96.

Contained in this collection are several stories and descriptions of customs of various regions of Mexico. A short pastorela of the Ciudad de Tepic is included.

### NOVELS:

Altamirano, Ignacio Manuel. La Navidad en las montañas. Chicago: D.C. Heath and Co., 1917.

In his romantic novel, Altamirano describes life in a little mountain village of Mexico, portraying particularly the character of the hermano cura (priest). There is a vein of romance running through the latter half of the story, which ends happily on Christmas Eve, with its customary gala festivity.

Vega Carpio, Lope de. Pastores de Belén. Madrid: Compañía Ibero-Americana de Publicaciones (S.A.), 1930?

A pastoral masterpiece of idyllic charm, written in prose and poetry, this is Lope's longest and most outstanding Christmas work.

### POETRY:

Alonso, Dámasco. Poesías de Gil Vicente. México: Editorial Séneca, 1940, pp. 23-24, 26-27.

Dámasco Alonso's publication is a complete edition of Gil Vicente's lyric poetry. On the pages cited may be found four Christmas poems.

Castro, Cristóbal de. "El día de Año Nuevo." Las cien mejores poesías modernas. Madrid: Editorial Mundo Latino, 1925, pp. 117-18.

With a romantic theme, these reminiscent verses are a fitting ode to the Old Year.

Darío, Rubén. "Los tres Reyes Magos." Cantos de vida y esperanza. Madrid: Mundo Latino, 1920, pp. 35-36.

A noteworthy feature of this 20th century poem is its similarity of style and content to that of "El auto de los Reyes Magos" of the 12th century.

### SONGS (MUSIC ONLY):

Alfonso X, el Sabio. 24 cantigas de Alfonso el Sabio. Armonizadas por Julian Ribera. Madrid: Revista de Archivos, Bibliotecas y Museos, 1922.

The publication contains in modern notation the music of 24 of the "Cantigas de Santa María," with numbers corresponding to the verse-forms of the songs.

Ribera, Julian. "La música de las 'Cantigas.'" Music in Ancient Arabia and Spain. Ed. and trans. Eleanor Hague and Marion Leffingwell. California: Stanford University Press, 1929, pp. 239-62.

Musical texts transcribed in modern notation from the Madrid Codex of "Las cantigas" may be found on the above listed pages.

### SONGS (VERSES ONLY):

Alfonso X, el Sabio. "Cantigas de Santa María." Antologías, Alfonso X, el Sabio. Ed. A.G. Solalinde. Madrid: Imprenta Clásica Española, 1922, Vol. I, pp. 3-100.

Of this collection the editor says:

"La poesía gallego-portuguesa se enriqueció, durante su época más floreciente, con este cancionero dedicado a Santa María y a sus milagros proverbiales."<sup>1</sup>

Accompanying reproductions of the original miniatures serve to illustrate the composition and performance of these interesting songs.

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<sup>1</sup> Alfonso X, el Sabio, "Cantigas de Santa María," Antologías, Alfonso X, el Sabio, I, 3.

Encina, Juan del. Cancionero de Juan del Encina. Primera edición, 1496. Publicado en facsímile por la Real Academia Española. Madrid: Revista de Archivos, Bibliotecas y Museos, 1928, pp. XII-XIV, LXXXV-LXXXVI, LXXXVIII-LXXXIX.

As mentioned above, the pages of the Academy's unusual volume are facsimiles of those of the first edition, published in Salamanca in 1496. On the cited pages will be found villancicos and canciones dealing with the Christmas theme.

Franco, Alberto (ed.). Retablo de Navidad, Cantares y villancicos. Buenos Aires: Emece Editores (S.A.), 1942.

The publication contains, as the reference indicates, Christmas verses from Argentina.

Jardinillos de Navidad y Año Nuevo. Vol. II, Villancicos. México: Darro y Genil, 1944.

Popular villancicos of both known and unknown origin may be read in this little collection.

"Navidad," Revista de las Indias, Número 72, Diciembre, 1944. Bogotá, Colombia: Apartado 486, pp. 407-38.

In so recent a number of the popular South American magazine appear villancicos of Juan del Encina, Gil Vicente, Lope de Vega, and other renowned medieval poets. There are also descriptions and reproductions of Christmas paintings included on the above cited pages.

Ocaña, Francisco de: "Cancionero para cantar la noche de Navidad y las fiestas de Pascua" (1603). Biblioteca de autores españoles. Vol. XXXV, Romancero y cancionero sagrados (p. 135). Ed. Justo de Sancho. Madrid: Librería y Casa Editorial Hernando (S.A.), 1926.

Written in 1603, the song is addressed to the Virgin. There is an interesting refrain following each group of six lines. It is as follows:

Que los gallos canten  
Cerca está el lugar.

SONGS (WORDS AND MUSIC):

Campos, Rubén M. El folklore y la música mexicana. México: Talleres Gráficos de la Nación, 1928, p. 272.

The above reference is to the beautiful Guanajuato carol, "Villancico de Navidad."

Canciones de Navidad. Compiled and adapted by Ina W. Ramboz. Dallas: Banks Upshaw and Co., 1942.

In addition to the traditional songs typical of Spanish-speaking countries, the collection includes the Spanish versions of the traditional songs of other countries now almost universally adopted, such as Adeste Fidelis, Oh Sanctissima, Franz Gruber's Silent Night, Mendelssohn's Hark! the Herald Angels Sing, Handel's Joy to the World, The First Noel, and others.<sup>1</sup>

The song, "La piñata" (page 22), is translated on pages 49-50 of the present thesis.

Canciones y danzas tradicionales argentinas. Ed. and harmonized by Isabel Aretz-Thiele. Buenos Aires: Ricordi Americana, n.d., pp. 13, 15.

The two villancicos on the above cited pages are rich in melody. For a translation of the one entitled "Nació, nació pastores," refer to pages 55-56 of the present thesis.

Cuarenta canciones españolas. Ed. and harmonized by E. Martínez Torner. Madrid: Clásica Española, 1924, p. 219.

The villancico on the page noted above is one of the most popular Spanish Christmas carols.

Durán, Gustavo (ed.). "14 Traditional Spanish Songs from Texas." Washington, D.C.: Music Division, Pan American Union, 1942, pp. 12-19.

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<sup>1</sup>Canciones de Navidad, p. 3.

This unpublished collection of songs was compiled from recordings made in Texas, 1934-1939, by John A., Ruby T., and Alan Lomax. The six Christmas carols, with Spanish words, found on the pages noted above, are used in connection with the pastorela, or mystery play, on Christmas Eve.

Gil García, Bonifacio (ed.). Cancionero popular de Extremadura. Valls, Cataluña: E. Castells, 1931. Tomo primero, pp. 105-34; Tomo segundo, 108-49.

Included in the collection of songs is an unusually large number of Christmas carols. A favorite of the author of the present thesis is "La adoración de los Reyes," on page 135 of Tomo segundo.

The Latin-American Song Book. Dallas: Ginn and Co., 1942, pp. 94-95.

With the accompanying English translation, the Villancico on the above cited pages would be an attractive number on a Christmas "program of many lands."

Luce, Allena. Canciones populares. Chicago: Silver, Burdett and Co., 1921, pp. 3, 8, 13-18, 24-25, 56, 100, 118.

Of especial note in this Puerto Rican collection is the aguinaldo song, "Si me dan pasteles" (page 3), which is sung by small groups of merry-makers as they proceed from house to house during the Christmas season. Other Christmas songs are also included.

Martínez Torner, Eduardo (ed.). Cancionero musical. Madrid: Instituto-Escuela, 1928, pp. 7-13, 94-98, 119-20.

The editor states that the songs in this volume have been selected exclusively for their melodic beauty. Furthermore, in his own words,

"Aspira a ser este Cancionero un ejemplo de la lírica tradicional española . . . ."<sup>1</sup>

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<sup>1</sup>Martínez Torner, Preface, p. v.



The songs are arranged chronologically, dating from the 13th century to the 20th.

The first-page reference includes two of Alfonso X's "Cantigas de Santa María," the second one being especially melodic. On pages 94-98 there is an 18th century "Canción de Navidad" by Hinojoso, and on pages 119-20 there is a present-day "Villancico" of the Burgos region of Spain.

Onís, Federico de, y Torre, Emilia de. Canciones españolas. Madrid: Zoila Ascasibar, 1931, Selección I, pp. 34-38.

Four "Villancicos de Navidad" are presented on the pages cited above. These joyful songs are sung in the churches and in the homes on Christmas Eve in Spain.

Spell, Lota M. Music in Texas. Austin, Texas, 1936, pp. 17-19.

Accompanying the posada song is a description of the popular Christmas activity entitled "Las posadas."

### STORIES AND LEGENDS:

Aguilar, Gilberto F. "Navidad." Diez cuentos. México: G.F. Aguilar, 1936, pp. 92-108.

The author relates a depressing story, which has its setting in a Mexican home on Nochebuena.

Baéz, Carmen. "Justicia." Leyendas y cuentos michoacanos. Ed. Jesús Romero Flores. México: Ediciones Botas. 1938, Vol. II, pp. 50-53.

With poverty and theft as its theme, the cuento depicts the unhappiness found in a Michoacan home on Christmas Eve.

Bécquer, Adolfo. "Maese Pérez el organista." Legends, Tales, and Poems by Adolfo Bécquer. Ed. Everett W. Olmsted. Dallas: Ginn and Co., 1907, pp. 94-116.

The charming legend of the blind organist has as its setting the Misa de Gallo (Christmas Eve Midnight Mass) on three successive years at the Santa Inés Convent in Seville. There is a brief summary of the story on pages 28-29 of the present thesis.

Benevente y Martínez, Jacinto. "Los Reyes Magos." Antología de cuentos españoles. Chicago: D.C. Heath and Co., 1923, pp. 4-6.

Based on the age-old legend, the story humanizes the disillusionment of a small child who hears for the first time that there are no Magi. As his mother comes to the rescue, we are reminded of similar scenes which occur annually in our own country in connection with the Santa-Claus legend. For translation, see pages 81-83 of the present thesis.

Blasco, Eusebio. "El regalo de los Reyes." Cuentos. Second series. Madrid: Librería de Fernando Fe, 1901, pp. 237-41.

This is a realistic portrayal of the Epiphany activities which take place in a home blessed with three children. The moral ending is characteristic of a large portion of Spanish literature. A translation appears on pages 92-96 of the present thesis.

Böhl von Faber, Cecilia (Fernán Caballero). "La noche de Navidad." "El día de Reyes." Ella. Madrid: Librería de Antonio Rubinos, 1921.

With the finding of a child on the doorstep and the development of complicated family connections, Fernán Caballero's two-part story is one of the most pleasing to be encountered in Spanish literature. An adaptation of this work may be read under the title, "Three in One," on pages 68-78 of the present thesis.

García Mercadal, J. (trans, and ed.). Navidad, Colección popular. Madrid: Saez Hermanos, n.d.

Among the 15 stories translated to Spanish from other languages is included one from each of the following authors: O. Henry, Nathaniel Hawthorne, and Robert Louis Stevenson.

Larra, Mariano José de. "La nochebuena de 1836." Artículos de costumbres. Madrid: Ediciones de "La Lectura," 1923, pp. 312-26.

There is none of the joyful Christmas spirit displayed in the customary practices which took place in Larra's home on Christmas Eve, 1836.

Moreno, Juan Carlos. Cuentos de Navidad y Año Nuevo. Buenos Aires: Editorial Patagonia, 1941.

The collection is composed of Christmas stories for young children.

Pardo Bazán, Emilia. Obras completas. Vol. XXV, Cuentos de Navidad y Reyes. Madrid: Editorial Pueyo, n.d.

In the volume may be found "La Navidad del Peludo," a translation of which appears on pages 57-58 of the present thesis. In addition to the burro story there are 36 other fascinating cuentos of Christmas sentiment.

Péres Galdós, Benito. "La mula y el buey." Torquemada en la hoguera. Madrid: Librería de los Sucesores de Hernando, 1920, pp. 139-61.

For an adaptation of this appealing, supernatural story, consult pages 59-65 of the present thesis.

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## BIBLIOGRAPHY

The bibliography for this study will be found under the title, "Section III, A Classified and Annotated Bibliography," pages 98-114.