

# A COMPANION TO CALDERÓN DE LA BARCA

Edited by Roy Norton and Jonathan Thacker



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CALDERÓN DE LA BARCA

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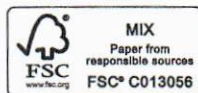
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*In memory of Don W. Cruickshank*

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## The Staging of Calderón's Theatre

*Santiago Fernández Mosquera*

Bringing a play-text to life means having to make decisions related to many different areas of staging: special effects, music, casting, costume and set design, amongst other myriad elements of the performance. In this chapter we shall focus on specific aspects of this scenography, relying on evidence taken both from indications left by the dramatist in the play-texts themselves and from other related documents that explain the use of materials or strategies for performance.

Long neglected by scholars, who largely saw theatre as dramatic poetry whose essence was to be found in the *text*, scenography has more recently been accorded a greater importance, justified by the pre-eminence of the visual in contemporary culture, an importance that risks, it must be said, the opposite bias, exaggerating the significance of staging in the analysis of theatrical works. The road to the rediscovery of the important role of scenography was laid out in the twentieth century by three scholars in particular – Shergold, Varey and Ruano – who have provided, with the help of some others, an indispensable history detailing the richness of the staging of Spanish Golden Age theatre, including that of Calderón de la Barca.<sup>1</sup>

Studying staging in Calderón necessitates an explanation of Spanish Golden Age drama in the round since, within each genre and each dramatic mode, Calderón exhibits an exceptional command of scenography. In fact, his position as a universally recognised figure in the world of drama is based in part on his mastery of the *mise-en-scène*.

1 See Norman D. Shergold, *A History of the Spanish Stage from Medieval Times until the End of the Seventeenth Century* (Oxford: Oxford UP, 1967); John E. Varey, *Cosmovisión y escenografía: el teatro español en el Siglo de Oro* (Madrid: Castalia, 1987); José María Ruano de la Haza, *La puesta en escena en los teatros comerciales del Siglo de Oro* (Madrid: Castalia, 2000). Ruano de la Haza has written several overarching studies of Calderonian scenography: 'Escenografía calderoniana', in *De hombres y laberintos. Estudios sobre el teatro de Calderón*, eds Ignacio Arellano and Blanca Oteiza, *Rilce*, 12, 2 (1996), 301–36; 'Calderón escenógrafo', *Ínsula*, 644–5 (2000), 29–31; 'Los carros de los autos sacramentales de Calderón (1659–1681)', *BHS*, 77 (2000), 317–40.



## THE EVIDENCE FOR CALDERÓN AS A SCENOGRAPHER

Staging is integral to theatre and Calderón is a man of the theatre.<sup>2</sup> The richness and variety of his engagement with this aspect of playwriting is illustrated by what he does differently in relation to genre, space, theme or the particularity of each work. We find in Calderón all the rich variety of staging associated with the distinct genres and circumstances of composition and performance, from the limited exploitation of resources in the cloak and sword comedies, written for the *corrales* [playhouses], to the most spectacular of stage effects contained in the *auto sacramental* [Corpus Christi play] or in the mythological palace plays.

The comparative opulence of staging depends upon many factors internal to the play (its theme, genre, plot and action), but also upon many that are external (the performance space, the purpose or intention of the spectacle, its audience) and, in the light of these factors, the dramatist's approach can vary a great deal. A play penned for a *corral* contains staging indications that may be clear enough but are always less full and precise than those for a celebration at court or an *auto sacramental*, for which the playwright himself sets out the instructions necessary for the performance outside the dramatic text, for example by means of the *memorias de apariencias* [descriptions of stage effects]. Our playwright was always highly conscious of the importance of *mise-en-scène*. His words on the necessity of taking performance into account – in this case with regard to the *auto* – are well known: without the scenic element, he writes, his verses 'parecerán tibios algunos trozos; respeto de que el papel no puede dar de sí ni lo sonoro de la música ni lo aparatoso de las tramoyas' [will seem, in places, tepid; for the printed play-text is incomplete without the resonance of the music or the flamboyance of the stage effects].<sup>3</sup>

Calderón's interest in scenography is manifest, then, on several levels and varies according to dramatic genre. Firstly, in the world of the *comedia* [the three-act play written primarily for the *corral*], his concern is evident in stage directions, above all those in which the playwright explicitly references elements of staging, movement and acting.<sup>4</sup> These indications are favoured by Calderón in plays written for the *corral* but it is possible to identify varying attitudes when he specifies staging instructions. A fine example can be found in the different versions of *El mayor monstruo los celos* [Jealousy the Greatest Monster] and *El mayor monstruo del mundo* [The Greatest Monster of the World].<sup>5</sup> The explicit stage directions in

2 For a full exploration of this idea, see César Oliva, 'Calderón, director de escena', in *Estado actual de los estudios calderonianos*, ed. Luciano García Lorenzo (Kassel: Festival de Almagro / Reichenberger, 2000), 203–37.

3 The quotation is from Calderón's prologue to the 1677 edition of his *autos*, 'Al lector. Anticipadas disculpas a las objeciones que pueden ofrecerse a la impresión destes autos', reproduced in Calderón, *Autos sacramentales II*, ed. Ángel Valbuena Prat (Madrid: Espasa Calpe, 1958), p. 5.

4 See the doctoral thesis by Clara Monzó Ribes, 'Poética de la acotación en la dramaturgia de Calderón de la Barca' (unpublished doctoral thesis, Universitat de València: 2019) whose views are similar to those expressed in this chapter.

5 See Santiago Fernández Mosquera, 'La escritura didascálica en *El mayor monstruo del mundo*, de Calderón de la Barca: los límites de la tragedia calderoniana', in *De hom-*

the manuscript version (*El mayor monstruo los celos*) are richer and more precise than those of the version prepared for printing in the *Segunda parte, El mayor monstruo del mundo*, while that printed much later by Vera Tassis was to return to the lengthier, more precise ones of the manuscript.<sup>6</sup> Thus, the manuscript text, presumably intended for immediate performance, contains more detailed stage directions to explain a complex piece of action essential for an understanding of the tragedy:

Córrase una cortina y vese a un lado del tablado el Soldado primero como sustentando de la parte de abajo un retrato entero de Mariene y el Soldado segundo de la parte de arriba como que le está colgando sobre una puerta que habrá en el vistuario. (Calderón, *El mayor monstruo los celos*, stage direction at 1209)

[A curtain is drawn and on one side of the stage is the first Soldier making as if to support a full-length portrait of Mariene from below and the second Soldier holding the top as if hanging it above a door in the discovery space.]

However, the printed version in the *Segunda parte, El mayor monstruo del mundo*, has:

Salen dos soldados con un retrato grande de Mariene. (Calderón, *El mayor monstruo del mundo*, stage direction at 1104)

[Enter two soldiers with a large portrait of Mariene.]

This disparity is very common in those plays that have survived in both manuscript and printed form. Calderón, or the editor, tends to reduce the detail in the stage directions or, put another way, is less concerned with performance in the printed versions than in the autograph or other manuscript versions – almost always destined for the actor-manager – in which more details are included.

Another indication of Calderón's concern for *mise-en-scène* is metatheatrical in nature and is present in the jokes put into the mouths of characters who make allusions to issues of staging.<sup>7</sup> In *El hombre pobre todo es trazas* [A Poor Man is All Tricks] Inés famously judges and mocks both the quality of a dramatist based on the care he takes with the verbal painting of his sets, and the reality of the *mise-en-scène*:

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*bres y laberintos. Estudios sobre el teatro de Calderón*, eds Ignacio Arellano and Blanca Oteiza, *Rilce*, 12, 2 (1996), 249–79.

- 6 The comparison can now be more easily made thanks to Caamaño's excellent recent edition of the two versions of the play: Calderón, *El mayor monstruo del mundo y El mayor monstruo los celos*, ed. María José Caamaño (Madrid: Iberoamericana, 2017). Quotations here and henceforth are taken from the editions cited in the footnotes. See Noble Wood, Chapter 11, this volume, for a discussion of Calderón's use of Mariene's portrait in the play.
- 7 For metatheatricality in the Golden Age, see Jonathan Thacker, *Role-Play and the World as Stage in the Comedia* (Liverpool: Liverpool UP, 2002), who underlines the point that one essential function of this recourse is communication between playwright and actor and the audience. On the humour of this type of metatheatrical interruption, see Luis Iglesias Feijoo, 'Calderón y el humor', in *Ayer y hoy de Calderón*, eds José María Ruano de la Haza and Jesús Pérez Magallón (Madrid: Castalia, 2002), pp. 15–36.

- DOÑA CLARA: ¿Qué haremos? Que, si nos ven,  
no querrán decirnos nada.
- BEATRIZ: Lo mejor es escondernos  
detrás destas rotas tapias. *Vanse las dos damas.*
- INÉS: Estéril poeta es este,  
pues en un campo le falta  
murta, jazmín y arrayán  
para esconder unas damas.
- ISABEL: ¿No ves que estamos detrás  
de San Jerónimo y basta  
que finja tapias? Y aun esas  
plegue al cielo que las haya.<sup>8</sup>
- [DOÑA CLARA: What shall we do? For, if they see us,  
they won't want to speak to us.
- BEATRIZ: It'll be best to hide behind  
these crumbling walls. *The two ladies depart.*
- INÉS: What an uninspired playwright he is  
who can't find some kind of myrtle tree  
or a bit of jasmine in the countryside  
to hide some ladies behind.
- ISABEL: Can't you see that we're behind  
San Jerónimo and so  
walls work well here? Actually,  
it would be good if we had even them, though.]

Making humorous reference to problems with stage effects is another commonplace in these witticisms, proof that the stage apparatus that made them possible would or could fairly frequently fail, an eventuality always feared by actors:<sup>9</sup>

- MERLÍN: Oh, para representanta  
qué buena era, pues es cierto  
no errara el papel y fuera  
en las tramoyas sin miedo.<sup>10</sup>

<sup>8</sup> Calderón, *El hombre pobre todo es trazas*, in *Segunda parte de comedias*, ed. Santiago Fernández Mosquera (Madrid: Fundación José Antonio de Castro, 2007), pp. 651–735 (p. 731). On this passage see Ignacio Arellano, *Convención y recepción. Estudios sobre el teatro del Siglo de Oro* (Madrid: Gredos, 1999), pp. 284–5.

<sup>9</sup> Góngora's sonnet 'Quedando con tal peso en la cabeza' [With such weight on his head] is well known. Its epigraph reads: 'A Vallejo, autor de comedias, que, representando la de *El Antecristo*, y habiendo de volar por una maroma, no se atrevió, y en su lugar voló Luisa de Robles' [To Vallejo, actor-manager, whose nerve failed when performing in *El Antecristo* [The Antichrist] and, expected to fly by means of a cable, left Luisa de Robles to fly in his stead].

<sup>10</sup> Calderón, *La estatua de Prometeo*, in *Sexta parte de comedias*, ed. José María Viña Liste (Madrid: Fundación José Antonio de Castro, 2010), pp. 441–528 (p. 512).

[MERLÍN: Oh, what a fine actress  
she was: it's true that she  
never forgot her lines and in the face  
of special effects she was fearless.]

And, finally, these metatheatrical and humorous references are to be found, not surprisingly, in Calderón's shorter farces such as the *Mojiganga de Juan Rana en la Zarzuela* [The Farce of Juan Rana in La Zarzuela]:

HOMBRE 1º: Tú, a quien la vida debemos,  
agora que bajas falta.

CELFA: Ya yo bajo en una nube. *Dentro*  
*Baja Celfa en una banasta*

ALFEO: ¿Esa es nube o es banasta?

TODOS: ¿Qué se espanta, no conoces  
que es nube de mojiganga? (179–84)<sup>11</sup>

[MAN 1: You, to whom we owe our lives,  
please descend.

CELFA: I shall do so on a cloud. *Offstage*  
*Celfa descends in a fruit basket*

ALFEO: Is that a cloud or a fruit basket?

ALL: Why so surprised? Haven't you seen  
the clouds used in farces before?]

This fruit basket is the peculiar ersatz cloud that was used to lift and lower actors (angels, saints, heroes, gods and so on) by means of a *pescante*, an *elevación* or a *canal* [types of lifting mechanism], amongst the most popular and impressive of the special effects. Stage effects, shrubbery and clouds, all common elements in the scenography of Golden Age theatre, are often subjected to the dramatist's sardonic commentary.

Another very important indication of the centrality of scenography to the work and the life of Calderón is the well-known dispute he had with the scenographer Cosimo Lotti on the subject of the production of his first mythological court festivity, *El mayor encanto, amor* [Love, the Greatest Enchantment].<sup>12</sup> One might think that the confrontation with the Italian 'plumber' provides a vindication of the role of the dramatic poet. However, seen from the scenographic perspective it

11 The play-text can be found in Calderón, *Teatro cómico breve*, ed. María Luisa Lobato (Kassel: Reichenberger, 1989), pp. 141–52. See also, on this passage, Graciela Balestrino, 'Calderón y el metateatro: abismación, trampantojo y apoteosis del comediante en *Mojiganga del mundino*', *Teatro de palabras. Revista sobre teatro áureo*, 5 (2011), 119–41 (p. 126).

12 There is extensive bibliography on this episode, recently summarised in María Teresa Chaves Montoya, *El espectáculo teatral en la corte de Felipe IV* (Madrid: Ayuntamiento de Madrid, 2004), pp. 47–63; and see also the definitive edition of the play, Calderón, *El mayor encanto, amor*, ed. Alejandra Ulla Lorenzo (Madrid: Iberoamericana, 2013), esp. pp. 11–19. On the mythological court festivities and Calderón's engagement with Lotti, see Greer, Chapter 7, this volume.

rather encapsulates several differences of opinion regarding staging and literary matters, which underline even more clearly the importance that the *mise-en-scène* had for Calderón. Thus the playwright admits that:

yo no doy orden para obrar esto, ni la disposición de las luces, ni pinturas de la fábrica ni perspectivas, porque todo esto queda a su ingenio [de Lotti] que lo sabrá disponer y ejecutar mejor que yo lo sabré decir.<sup>13</sup>

[I don't take charge of putting that into effect, or the lighting, or the painting of the buildings, or the perspective scenery, because that's all down to his [Lotti's] ingenuity and he will know how to arrange and execute it better than I can express it.]

Although he may seem to be washing his hands of the matter, Calderón does have an interest in the details of the *mise-en-scène*. In fact he takes on board several of Lotti's suggestions, making them his own, and even significantly expands the final scene with an earthquake, a volcano and the sinking of Circe's palace,<sup>14</sup> a scene that was modified and shortened by the dramatist himself for the later *corral* performance (after 1668), as is demonstrated by the partially autograph copy of the play.<sup>15</sup> Thus, despite the vindication of his role as poet faced with that of the scenographer, below the surface he reveals that he is very concerned with the staging of the piece, not just because of the tricky nature of its execution but also because of its importance to the overall effect of the staging and the precise meaning he ascribes to every movement and to each special effect. So, it is clear that Calderón does take into account the viability and effectiveness of the putting into practice of his drama on stage both from his adding a very spectacular ending that was not in Lotti's plans and, years later, from his offering up a simplified version for the *corral*.

This preoccupation with the scenography of the mythological court plays is again manifest with the performance in 1636 of *Los tres mayores prodigios* [The Three Greatest Wonders], in which Calderón, perhaps forewarned by the complexity of the performance of *El mayor encanto*, decided to dispense with stage effects, encoding the spectacular nature of the work in the richness of the story, the complexity of the action, the lighting and the size and colourfulness of the cast.<sup>16</sup> Nevertheless, the central role of scenography continued to grow, eventually almost coming to obliterate the literary text or at least the more formal centrality of the dramatist, as Neumeister has shown with regard to *La fiera, el rayo y la piedra* [The Beast, the Lightning Bolt and the Stone].<sup>17</sup>

13 Quoted by Ulla Lorenzo, in Calderón, *El mayor encanto*, pp. 13–14.

14 See Chaves Montoya, *El espectáculo teatral*, pp. 49–50.

15 See Ulla Lorenzo's introduction, Calderón, *El mayor encanto*, p. 19; and her 'El legado manuscrito de *El mayor encanto, amor: ejemplo de adaptación calderoniana*', in *Actas del XVI Congreso de la Asociación Internacional de Hispanistas, París, julio de 2007. Nuevos caminos del hispanismo*, eds P. Civil and F. Crémoux, 2 vols (Madrid: Iberoamericana, 2010), II (CD-rom), file 127.

16 On this première, see Santiago Fernández Mosquera, 'La primera puesta en escena de *Los tres mayores prodigios* de Calderón', *BCom*, 71 (2019), 171–86.

17 Sebastian Neumeister, 'Escenografía cortesana y orden estético-político del mundo', in *La escenografía del teatro barroco*, ed. Aurora Egido (Salamanca: Servicio de Publicaciones-UIMP, 1989), pp. 141–59 (p. 147).

The other genre in which scenography reaches extraordinary heights is the *auto sacramental*, since its *mise-en-scène* is not only the most complex but also the most committed ideologically. Calderón, the finest exponent of this genre, also demonstrates the fullest preoccupation with its scenography, the construction of its sets and special effects, everything, in short, that ensures the most exact performance of these complex texts. The clearest examples of this attention to detail are the *memorias de apariencias* in which 'Calderón daba a los constructores instrucciones sobre las tramoyas y escenarios que debían portar los carros para servir en la representación de cada auto' [Calderón would pass on to the builders his instructions concerning the effects and stages that the carts had to carry in order to fulfil their function in the performance of each *auto*].<sup>18</sup> These *memorias* were usually accompanied by the so-called *memorias de demasías* [lists of extras], which gathered together 'todos aquellos elementos o modificaciones que han realizado y que no estaban incluidos en las memorias iniciales para así cobrarlos aparte' (Escudero and Zafra, p. 9) [all of those elements added or modifications made that were not included in the initial *memorias* so that they can be charged for separately]. The *memorias* survive in Calderón's own hand partly because they possessed a contractual value. The discrepancies that emerged between the initial instructions and the requirements or results of the scenographers' work made the *memorias de demasías* necessary. So, what the playwright himself wrote from at least 1643 (no earlier examples survive but they must have existed) are quite precise and technical instructions for the performance of the *autos*. Their precision always allows for other actual, practical possibilities in their production but, while he shows himself to be very exact, even punctillious, in most of his instructions,<sup>19</sup> in others Calderón leaves the execution of a particular detail in the hands of the builder or scenographer.<sup>20</sup>

Thus far we have demonstrated the undoubted interest that Calderón took in the *mise-en-scène*. We should add that there was no clear chronological development in his view of the role of scenography as his extensive career progressed. That is to say that a work such as *El alcalde de Zalamea* [The Mayor of Zalamea],

18 See Lara Escudero and Rafael Zafra, *Memorias de apariencias y otros documentos sobre los autos de Calderón* (Kassel: Reichenbeger, 2003), p. 9. See also Varey, *Cosmovisión*, p. 289; and Norman D. Shergold and John E. Varey, *Los autos sacramentales en Madrid en la época de Calderón (1637-1681). Estudios y documentos* (Madrid: Ediciones de Historia, Geografía y Arte, 1961).

19 See, for example, the *memoria* for *El sacro Parnaso* [Sacred Parnassus] (Escudero and Zafra, *Memorias*, p. 41).

20 Staying with *El sacro Parnaso*, the suggestions for the second cart are less precise (Escudero and Zafra, *Memorias*, p. 41). More significant still, though, is what Calderón signals in the *memoria* for *El maestrazgo del tusón* [The Mastership of the Golden Fleece]: 'Esta [una nube] se ha de abrir también y verse dentro un niño. Si pudiere ser vivo será mejor, y si no, será de pasta. Avisarase con tiempo para que se le puedan poner versos, o suplirlos en otra boca, contentándonos con sola la demostración en la apariencia' (Escudero and Zafra, *Memorias*, p. 40) [This [a cloud] must also open and a boy should be seen within it. Ideally he would be an actor but if not, one made of papier mâché. The decision should be communicated in enough time for lines to be given to him, or put in the mouth of another character, leaving us with only the visual effect].

which barely contains a special effect, dates from the early 1640s (1640–4), the same period as *Manos blancas no ofenden* [White Hands Do Not Offend], of 1640, which is extremely complex in every sense, while *La cruz en la sepultura* [The Cross on the Tomb] – later reworked as *La devoción de la cruz* [Devotion to the Cross] and perhaps written between 1622 and 1629 – is a rich play in scenographic terms, and the spectacular *La aurora en Copacabana* [Dawn in Copacabana] is from as late as 1664–5. Scenographic splendour is always directly related to the genre of the play and its place of performance, to its theme and the scenic space involved. Neither did the conflict with Lotti produce the expected consequences of an empowering of the playwright to halt the drift towards the spectacular since, in the mythological plays, the scenography became more complex as the century progressed, aided by the opening of a new performance space (the Coliseo del Buen Retiro) and the integration of music, dance and so on.

We should add one further point to this introductory exposition and that relates principally to plays for the *corral*: Calderón starts out from a tradition that is already fairly well set, including in terms of scenography, and he does not need to invent anything, only to exploit well-worn elements and to go:

más allá de las convenciones normales, cambiándolas de manera que se ajusten a las necesidades de una obra concreta y expresen los principales temas de la obra con gran fuerza visual. Nadie supo ajustar una convención a sus propósitos tan bien como Calderón; a pesar de que no inventa, percibe las posibilidades de las convenciones ya establecidas, y las adapta con gran éxito a sus necesidades y fines poéticos y temáticos. (Varey, *Cosmovisión*, p. 272)

[beyond the usual conventions, changing them to make them meet the needs of a specific play and express the main themes of the work with great visual power. No one learned to fit a convention to his purposes as well as Calderón; despite not inventing them, he perceives the possibilities of the already established conventions and adapts them with great success to his needs and poetic and thematic ends.]

That is to say, Calderón does not introduce any major scenographic innovations in the *corral* plays, though the move towards the spectacular in the *autos* and above all in the mythological court plays took him along another route altogether.

#### SCENOGRAPHY IN *COMEDIAS* FOR THE *CORRAL*

Let us take a look at how this attention to scenography is reflected in the texts penned for the *corral*, these being the least prone to scenographic opulence or novelty in staging. To understand better how Calderón's *comedia* stage directions, whether implicit or explicit, were put into effect on the stage, we must keep in mind their place of performance, the Madrid *corrales*.<sup>21</sup>

21 Amongst the abundant literature on the *corrales*, the studies of Ruano de la Haza should be singled out, especially his *La puesta en escena*. For images and reconstructions of these spaces, see the University of Valencia's *Parnaseo* website (<http://parnaseo.uv.es/Ars/ARST6/documentacion/tramoya.html>) and that of *Cervantes Virtual* ([http://www.cervantesvirtual.com/portales/lope\\_de\\_vega/imagenes\\_corral/1](http://www.cervantesvirtual.com/portales/lope_de_vega/imagenes_corral/1)).

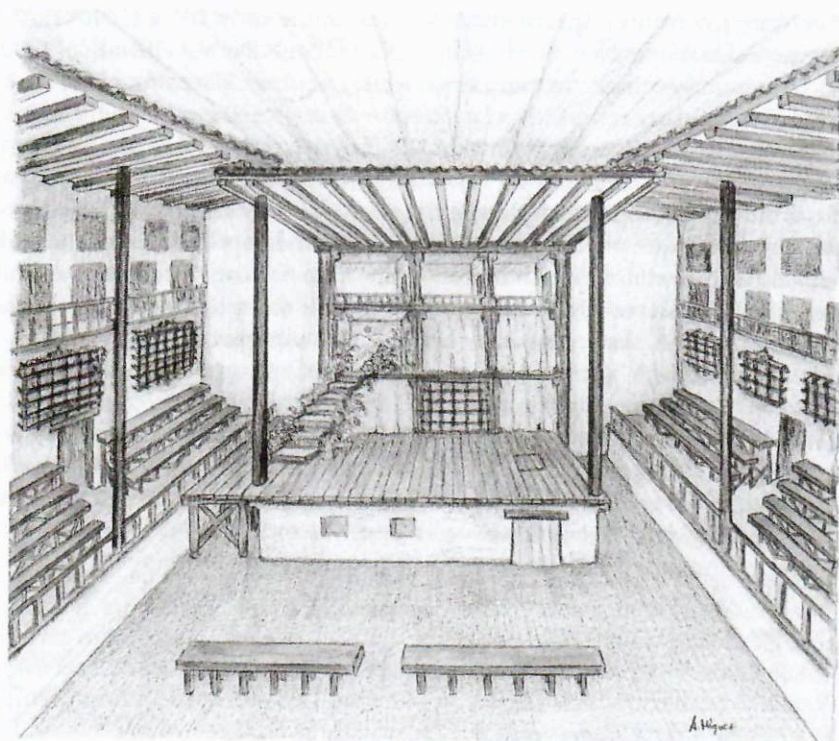


Fig. 12.1. Amabel Míguez de la Sierra, possible disposition of the *corral* stage for the opening of *La vida es sueño*.

The illustration in Figure 12.1 shows a possible disposition of the stage for the opening of *La vida es sueño* [Life is a Dream].<sup>22</sup> The basic assumption has always been that *corral* staging was limited, not intended to be realistic and, in the apt expression of Ruano, synecdochic and iconographic in nature.<sup>23</sup> Yet even in those plays such as *El alcalde de Zalamea*, which were particularly bare in terms of set and limited in terms of scenography, this absence or simplicity is charged

- 22 The drawing is by Amabel Míguez de la Sierra and presents the odd discrepancy with the best-known images of the *corral*, which are based on the details provided by Ruano (the type of steps that ascend to the first-floor level are flimsier here, the terraced seating is located on both sides of the stage), but it does help us to understand the scenic space.
- 23 'Su característica esencial [de los decorados teatrales del siglo XVII] es que poseían una función sinecdótica [...] El descubrimiento de una silla, un bufete, una cama o un estrado detrás de las cortinas del fondo bastaba para comunicar inmediatamente al público del siglo XVII que el cuadro que iban a presenciar tenía lugar en una habitación interior' (Ruano, 'Escenografía', p. 308) [The essential characteristic [of the theatre sets of the seventeenth century] is that they perform a synecdochic function [...] The revealing of a chair, a writing desk, a bed or a dais behind the curtains at the back of the stage was sufficient to communicate immediately to the seventeenth-century audience that the scene they were about to witness would take place in an interior room].



with dramatic importance.<sup>24</sup> In fact, 'La primera jornada requiere solamente una ventana; la segunda unas sillas, una mesa y un banquillo; y la tercera, un "árbol" y una silla' [The first act requires only a window; the second some chairs, a table and a bench; and the third a 'tree' and a chair].<sup>25</sup>

This apparent simplicity<sup>26</sup> is made up for by the changing action and location, the scenery created verbally,<sup>27</sup> and the implicit stage directions in what amounts to an almost cinematographic vision of the space, which would be impossible if this scenic space were to contain many explicit elements. This Calderonian choice is reflected too in the explicit stage directions, almost all of them simple entrances and exits of characters, accompanied by a marker of place: 'Salen a la ventana Isabel e Inés, labradoras' (stage direction at 352) [Isabel and Inés, peasants, appear at the window] or, on the more complex side, two appearances, as stage effects: Pedro Crespo, tied to a tree (at 1867) and the most stunning, the garrotted Captain: 'Aparece dado garrote, en una silla, el Capitán' (at 2697) [The Captain is revealed, in a chair, having been garrotted].

In general terms, the *capa y espada* [cloak and sword] plays, such as *El hombre pobre, todo es trazas* and *Cada uno para sí* [Every Man for Himself], or ones with a historical slant, such as *La cisma de Ingalaterra* [The Schism of England], tend towards the scanty in terms of their staging. Often enough, though, as is the case with this last work, Calderón makes very effective use of the interior space at the back of the stage, divided into nine niches. Each of these can be covered with curtains or drapes that are opened up at the opportune moment to shed light on or situate the scene and transform synecdochally the space shown to the rest of the stage – if, that is, the revelation is not a specific one intended for one discrete character.<sup>28</sup> In *La cisma*, the scenic space is amplified in this way from the interior

24 Ruano explains that: 'el tablado vacío se convirtió en un signo, que representaba (si su identidad no era violada por el diálogo) un lugar indeterminado que el dramaturgo había decidido no definir y al que recurría cuando, por razones dramáticas, necesitaba un espacio escénico impreciso o cambiante, como ocurre en *El alcalde de Zalamea*, de Calderón' (Ruano, *La puesta en escena*, p. 135) [the empty stage became a sign that represented (if its identity was not violated by dialogue) an indeterminate place that the dramatist had decided not to define and to which he had recourse when, for dramatic reasons, he needed a scenic space that was imprecise or mutable, as in Calderón's *El alcalde de Zalamea*].

25 See Ruano's introduction to the play in Calderón, *El alcalde de Zalamea*, ed. J. M. Ruano de la Haza (Madrid: Espasa, 2018), p. 13.

26 Varey, *Cosmovisión*, pp. 216 and 224–5.

27 Pedro Crespo's description of the garden, in which he hosts Don Lope for dinner in the second act of *El alcalde de Zalamea*, is a good example: 'Un pedazo es de jardín / do mi hija se divierte. / Sentaos; que el viento süave, / que en las blandas hojas suena / destas parras y estas copas, / mil cláusulas lisonjeras / hace al compás desta fuente, / cítara de plata y perlas; / porque son, en trastes de oro, / las guijas templadas cuerdas' (1084–93) [It is a bit of garden where my daughter spends some time happily. Sit down; for the gentle wind that rustles in the soft leaves of these vines and tree tops fashions a thousand pleasing phrases in time with this fountain, a zither of silver and pearls; and the pebbles in it are tuneful chords played on frets of gold].

28 Varey explains that, 'Este espacio tenía su equivalente en la escena inglesa de la época, y los estudiosos del teatro de Isabel I solían llamarlo la escena interior: "the inner

space to include the whole stage because each of the discoveries, one per act, illustrates the location of the dramatic space:<sup>29</sup>

Tocan chirimías y córrese una cortina; aparece el Rey Enrique durmiendo; delante, una mesa con recado de escribir, y a un lado, Ana Bolena. Y dice el Rey entre sueños ...<sup>30</sup>

[Shawms are heard and a curtain is opened; King Henry appears, asleep; in front of him is a table with writing materials and, to one side, Anne Boleyn. The king says in his sleep ...]

And so in subsequent acts, not necessarily at their opening, but when the action demands it, for example:

Vase. Tocan chirimías y clarines y salen a la jura los que pudieren, y el Rey y la Infanta que suben en un trono, a cuyos pies, en lugar de almohada, ha de estar el cuerpo de Ana Bolena, cubierto con un tafetán, y, en estando sentados, la descubren. (Stage direction at 2765)

[He departs. Shawms and bugles are heard and as many actors as possible enter for the oath with the king and the princess who ascend to a throne, and at whose feet, instead of a cushion, is the body of Anne Boleyn, covered with a taffeta cloth and which, once they are seated, is unveiled.]

In this stage direction the function of the revelation in the discovery space is clearly to shock the audience. Some of these scenes are famously spectacular like the unveiling of the bloodless Doña Mencía in *El médico de su honra* [The Physician of his Honour] ('Descubre a doña Mencía en una cama, desangrada' [Doña Mencía is unveiled in a bed, having bled to death]).<sup>31</sup> In this case the scene would certainly have been located in one of the niches and plainly not on the boards of the main stage, in part because the playwright and the *autor de comedias* would also have wanted to bring into play the contrast in lighting between the full glare of the *corral* stage and the shadow of the discovery space. The scene would have been a doubly impressive *coup de théâtre* since this *comedia* is not notably extravagant in staging terms either, typically for the genre.

The most spectacular unveilings, supported by other stage effects, were undoubtedly those involved in the hagiographic plays or those that contained ele-

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stage". Yo prefiero llamarlo en inglés "the discovery space": el espacio interior donde se podía "descubrir", en el sentido técnico de la palabra, los resultados de la violencia, o tramoyas o escenas simbólicas' (Varey, *Cosmovisión*, p. 324) [The space had an equivalent on the English stage of the period and scholars of Elizabethan theatre tended to call it the 'inner stage'. I prefer to call it the 'discovery space': the interior space where 'discoveries', in the technical sense of the term, could be made, the results of violence or special effects or symbolic scenes].

<sup>29</sup> See Ruano, 'Escenografía,' p. 309.

<sup>30</sup> Calderón, *La cisma de Ingalaterra*, ed. Juan Manuel Escudero Baztán (Madrid: Cátedra, 2018), stage direction before Act 1.

<sup>31</sup> Calderón, *El médico de su honra*, in *Segunda parte de comedias*, ed. Santiago Fernández Mosquera (Madrid: Fundación José Antonio de Castro, 2007), pp. 387–477 (p. 474). See Thompson, Chapter 5, this volume, for Mencía's fate in the play.

ments conducive to extraordinary or miraculous actions.<sup>32</sup> The contemporary understanding of the concept of verisimilitude and the expectations of the audience fully justified these scenes. Thus, in *Origen, pérdida y restauración de la Virgen del Sagrario* [The Origin, Loss and Restoration of Our Lady of the Sacrament] we read: 'Descúbrese un sepulcro' [A sepulchre is revealed], 'Música, y ábrese el sepulcro y sale santa Leocadia con una cinta encarnada en la garganta y una palma' [Music is heard, the sepulchre opens and St Leocadia emerges with a red ribbon around her throat, holding a palm branch], and 'Descubre san Ildefonso el altar de la Virgen del Sagrario y hincado de rodillas va subiendo hasta que iguala con ella' [St Ildefonso uncovers the altar of the Virgin of the Sacrament and, kneeling, is raised up to the same level as her].<sup>33</sup> These are appearances that take place in one of the niches and that are unveiled by the drawing of a curtain, always indicated by the verb 'descubrir' [to unveil]. When the playwright wants the whole stage covered, not just the niches but the whole of the back of the stage including the upper levels, the stage direction indicates this clearly, as is the case at the start of this same play: 'Cúbrese todo el teatro de tafetanes y suenan atabalillos y chirimías y debajo de un dosel están el rey don Alfonso ...' (p. 530) [The whole theatre is covered with taffeta cloth and drums and shawms are heard. Beneath a canopy are King Alfonso ...].

In *La aurora de Copacabana* too these kinds of discoveries are frequent and necessary to impress the spectator. For example, the miraculous image of the Virgin appears thus in the third act:

Vase. Tocan chirimías. Córrese la cortina y se ve en un altar, adornado de luces y flores, la imagen dorada; y al mismo tiempo, en dos apariencias, que llaman sacabuches, bajan dos ángeles con tablillas, pinceles y matices de pintor en las manos. Y mientras ellos cantan y toda la Música responde dentro, van retocando los ángeles la imagen y ella se convirtiendo, como mejor pueda ejecutarse, en una imagen de Nuestra Señora con el Niño Jesús en los brazos, la más hermosa, adornada y vestida que se pueda, que será aquella misma que se vio en la apariencia del incendio y de la nieve.<sup>34</sup>

[She departs. Shawms are heard. A curtain is drawn and the golden image appears on an altar, covered with lights and flowers; at the same time, lowered by means of two *sacabuches*, two angels appear with pallettes, brushes and artist's paints in their hands. While they sing and the Musicians respond offstage, the angels gradually touch up the image – as well as can be done – and it turns into an image of Our Lady with the baby Jesus in her arms, the most beautiful, best decorated and dressed that can be managed, and it should be the same as the one seen in the effect with the fire and the snow.]

<sup>32</sup> On plays of this genre see Hernando Morata, Chapter 8, this volume.

<sup>33</sup> Calderón, *Origen, pérdida y restauración de la Virgen del Sagrario*, in *Segunda parte de comedias*, ed. Santiago Fernández Mosquera (Madrid: Fundación José Antonio de Castro, 2007), pp. 479–557 (pp. 495, 496 and 502).

<sup>34</sup> Calderón, *La aurora en Copacabana*, ed. José Elías Gutiérrez Meza (Madrid: Iberoamericana, 2018), stage direction at 3996.

This central unveiling scene becomes yet more complex with the appearance of two angels in two further discoveries, most probably one either side of the Virgin, descending towards the image by means of two *sacabuches*.<sup>35</sup> In this particular stage direction, it is worth noting, aside from the role of music, some of the other elements that were common to this type of effect such as the lights, which if they were real would be justified visually by the difference in illumination between the shadows of the discovery niche and the main stage. Another characteristic, common to many complex scenes, is the openness of the playwright, happy to leave the practical execution of the special effect in the hands of the director-scenographer, 'como mejor pueda ejecutarse' [as well as can be done].

A further element of the spectacle that was frequent in saints' plays and palace plays was the *pescante*, which, as we have mentioned, provoked fear in the minds of some performers. Here we can see how *Idolatría* [Idolatry] makes the *gracioso* [comic servant] fly by means of this contraption:<sup>36</sup>

IDOLATRÍA: ¡Ministros en quien entabla  
su imperio la Idolatría,  
dad al viento mi esperanza!

TUCAPEL: ¿Pues soy tu esperanza yo?  
*En un pescante desaparece Tucapel* (1595-8)

[IDOLATRY: Ministers in whom Idolatry  
entrusts its empire,  
send my hopes to the wind!

TUCAPEL: Am I your hopes then?  
*Tucapel disappears via a pescante]*

*La aurora en Copacabana, Origen, pérdida y restauración de la Virgen del Sagrario, El purgatorio de San Patricio* [St Patrick's Purgatory] and many other works on religious themes contain the commercial plays' most complex scenes, discoveries and stage effects. The genre's concept of verisimilitude allowed for this and the audience appreciated the heightened spectacle aimed at moving their emotions and exciting their sense of wonder.

Yet Calderón is at his sharpest when exploiting the most conventional, everyday and simple elements of a *corral* playhouse. For example, the doors, which were always a part of the structure of the stage and of which there were at least two, situated in the niches either side of the discovery space at stage level (though they

35 'El sacabuche sería una especie de grúa sobre ruedas que podía sacarse por el corredor sobre el tablado para permitir el ascenso o descenso de un personaje mediante una polea' (Ruano, *La puesta en escena*, p. 258) [the *sacabuche* would have been a sort of crane on wheels that could be taken out on the level above the stage to allow the raising and lowering of a character using a pulley].

36 Since it is a person flying in this case, it might have been done by means of the so-called *garabato* [crane mechanism that could be attached to a reinforced theatrical costume] or one of the other effects described by Ruano (*La puesta en escena*, p. 261), which would have facilitated the spectacular and surprising flight of the *gracioso*. Indeed, because of these factors the moment might have called for a much riskier piece of stage business.

could be created when needed with a simple frame or opening).<sup>37</sup> *Casa con dos puertas mala es de guardar* [A House with Two Doors is Hard to Guard] is a case in point in which the stage action is based precisely on entrances and exits via the doors, whether present or imagined: 'Salen Marcela y Silvia abriendo una puerta que estará tapada con una antepuerta, y detiéndense detrás de ella' [Enter Marcela and Silvia opening a door covered by a curtain; they stop behind it], 'Por la puerta escondida sale don Félix' [Don Felix enters through the hidden door] and 'Da golpes a la puerta como para derribarla, y a este tiempo, como más lejos, dan también golpes dentro' [He bangs on the door as if trying to knock it down and, at the same time, from further away, knocking is heard offstage].<sup>38</sup>

Doors and windows are channels of communication between the lovers and their antagonists in the *capa y espada* plays. They are passageways that link up spaces, almost always the street and the private house, public (sometimes prohibited) space and that which is private, constrained or in need of defending. The intrigue very often stems from communication between the two spaces and Calderón makes the most of these scenographic resources that he had already exploited so brilliantly in *La dama duende* [The Phantom Lady]. In that case it is not a door or a window but a moveable cupboard that is a kind of door-wardrobe that connects two rooms: 'Por una alacena, que estará hecha con anaqueles y vidrios en ella, quitándose con goznes como que se desencaja, salen doña Ángela y Isabel' [Doña Ángela and Isabel emerge from a cupboard, made up with shelves with glassware on them, and which can be disconnected by the hinges].<sup>39</sup>

Whilst doors and windows appear frequently in *comedias de capa y espada*, it is their absence that is noteworthy in works with different subject matter or belonging to other genres. In *Casa con dos puertas*, Calderón has occasion to exploit both possibilities, as ever with the purpose of creating intrigue:

CALABAZAS: Ya sé la casa.

FÉLIX: (¿Esta ventana? ¿Esta puerta?  
¡Ay de mí! ¡El cielo me valga!,  
que estas las de Laura son,  
para mí dos veces falsa).

LISARDO: Retiraos por que yo  
la seña, que es ésta, haga. *Hace señas a la reja.* (p. 195)

<sup>37</sup> In fact, 'Las dos puertas que constituyen el resorte del enredo en varias comedias tampoco exigen en todos los casos su presencia física en la escenografía' (Arellano, *Convención*, p. 285) [The two doors that propel the intrigue in some plays do not always have to be physically present as a part of the mise-en-scène].

<sup>38</sup> Calderón, *Casa con dos puertas mala es de guardar*, in *Primera parte de comedias*, ed. Luis Iglesias Feijoo (Madrid: Fundación José Antonio de Castro, 2006), pp. 111–207 (pp. 129, 179 and 197). On the comic aspects of this scenography, see Varey, *Cosmovisión*, p. 190.

<sup>39</sup> Calderón, *La dama duende*, ed. Fausta Antonucci (Barcelona: Crítica, 2005), stage direction at 780. The mise-en-scène of *La dama duende* has produced considerable debate: see, for example, Oliva, pp. 210–24.

- [CALABAZAS: I know the house.
- FELIX: (This window? This door?  
Goodness me! Heaven help me!  
These belong to Laura,  
doubly false to my eyes.)
- LISARDO: Step back so that I can  
make the signal, which is this. *He signals at her grille.*]

The relationship between window and grille is always very direct, as a means of escape as much as to demonstrate the seclusion of the lady, about which Mencía, of *El médico de su honra*, complains ('Destas ventanas son los hierros rejas / y en vano a nadie le diré mis quejas' (p. 463) [The grille on these windows is a prison's bars and I can utter my complaints to no one]). The window, the favoured space for usually furtive encounters, can also be seen as the place where honour tends to be lost, as the *gracioso*, Morón, indicates in *El astrólogo fingido* [The Fake Astrologer] when he sends up the clichéd elements of courtship:

¡Cuántas con honor de día  
y de noche con amor  
habrá! ¡Con puerta cerrada,  
pañuelo, Beatriz, zaguán,  
jardín, ventana y don Juan  
la Chirinos fuera honrada! (721–6)<sup>40</sup>

[How many women there must be,  
honourable by day and in love  
by night! Imagine la Chirinos  
being honourable with the door shut,  
the handkerchief, Beatriz, the hallway,  
the garden, the window and Don Juan!]

Windows do indeed almost always play a role in the meetings between lovers. They are usually situated on the first-floor level at the back of the stage and they function as one with grilles, balconies and even doors.<sup>41</sup>

The first-floor level is also the place where walls and ramparts are located, often formed by painted canvas or simply constructed in the spectator's imagination through the words of characters. They feature in many of Calderón's works of all types. For example, in *Origen, pérdida y restauración de la Virgen del Sagrario*, the second act opens with the following stage direction:

*Cúbrese todo el teatro de lienzos de muralla y aparecen en el muro Íñigo, Rodrigo, Teodosio, viejo, y Godmán, alcaide. Suena un clarín y sale por lo bajo Tarif, moro negro.* (p. 505)

<sup>40</sup> Calderón, *El astrólogo fingido*, ed. Fernando Rodríguez-Gallego (Madrid: Iberoamericana, 2011); the quotation is taken from the QC printed edition. The editor's note to these lines sheds light on the *gracioso*'s well-worn motif.

<sup>41</sup> Ruano, *La puesta en escena*, p. 146.

[The whole of the back of the stage should be covered with painted ramparts and on the walls appear Íñigo, Rodrigo, Teodosio, an old man and Godmán, the governor. A bugle sounds and Tarif, a black Moor, enters below them.]

This means that the canvas would reach the first-floor level, on which the actors to be addressed from below by Tarif should appear ('¡Ah del muro!' [You, on the wall!]). There is a similar scene, in which the presence of a wall means that those on the first-floor level speak to those down on the stage, in *Judas Macabeo* [Judas Maccabee]:

*Vanse. Salen Judas, Simeón y Jonatás y Tolomeo al son de cajas destempladas y traen otros en hombros un ataúd, y por lo alto del muro salen Lisías y soldados.*

CAPITÁN: A las puertas han llegado  
de la ciudad.

JUDAS: ¡Ah del muro!<sup>42</sup>

[They depart. Enter Judas, Simeón and Jonatás and Tolomeo to the sound of discordant drums and others enter with a coffin on their shoulders, and above, on the wall, appear Lisías and soldiers.]

CAPTAIN: They have arrived at the gates of the city.

JUDAS: You, on the wall!]

Another very similar scene, which features dialogue between different scenic levels, as well as a coffin, occurs in *El príncipe constante* [The Constant Prince]:

*Vanse. El Rey, Celín y en lo alto del tablado don Juan y un cautivo, y el Infante en un ataúd, que se vea la caja no más.*<sup>43</sup>

[They depart. The king and Celín enter and, above the stage are Don Juan and a captive and the prince in a coffin, though only the coffin can be seen.]

The first-floor level is also the location of the mountain, a common setting as we saw in the illustration featuring the opening scene of *La vida es sueño*. It was made from a removable ramp with steps and was not a fixed element of the stage.<sup>44</sup> The opening stage direction of the work indicates the importance of this feature: 'Sale en lo alto de un monte Rosaura, en hábito de hombre, de camino, y en representando los primeros versos va bajando' [Enter Rosaura up on a mountain, dressed as a man, and in travelling clothes. She descends as she speaks her first lines].<sup>45</sup>

<sup>42</sup> Calderón, *Judas Macabeo*, ed. Fernando Rodríguez-Gallego (Madrid: Iberoamericana, 2012), stage direction and 2147–9.

<sup>43</sup> Calderón, *El príncipe constante*, ed. Isabel Hernando Morata (Madrid: Iberoamericana, 2015), stage direction at 2607.

<sup>44</sup> Ruano, *La puesta en escena*, pp. 192–3.

<sup>45</sup> Calderón, *La vida es sueño*, in *Primera parte de Comedias*, ed. Luis Iglesias Feijoo (Madrid: Fundación José Antonio de Castro, 2006), pp. 11–109 (p. 15).

If the action does not continue on that level, the presence of the mountain will likely be the prelude to a descent to the stage,<sup>46</sup> and the mountain or forest scene<sup>47</sup> becomes more static, accompanied by trees, branches or rocks, which would be implied synecdochally, by means of a canvas, or painted through words. This is a basic setting of the Golden Age *comedia*, in scenic and dramatic terms, which is normally opposed to the garden, at least formally, although their symbolic values can sometimes cross over.

One work in which the mountain and mountainside play an essential part is *La devoción de la cruz*. Much of the action takes place on the mountain and yet, curiously, there are no explicit references to the scenography of this space in the play.<sup>48</sup> The whole setting is based on descriptions in words or relations of what has taken place offstage. For example, the mountain described from offstage amongst whose thickets and rocks Eusebio is hiding:

CURCIO: *Dentro*. En lo encubierto del monte  
al traidor de Eusebio he visto  
y para inútil defensa  
hace murallas sus riscos.

OTRO: *Dentro*. Ya entre las espesas ramas  
desde aquí los descubrimos. (2056–61)

[CURCIO: *Offstage*. In the hidden parts of the mountain  
I have seen the traitor Eusebio  
and he's turning its crags  
into ramparts in vain.

ANOTHER: *Offstage*. We can already make them out from here,  
amongst the thick branches.]

46 As in *La aurora en Copacabana*: 'Sube a lo alto del monte' (stage direction at 656) [He climbs up the mountain]; and then: 'Deja la cruz y baja cortando ramas' (stage direction at 661) [He leaves the cross and descends cutting off branches].

47 'El monte o montaña en la significación de la época se refiere no solo a la elevación orogénica, sino también a un tipo de vegetación silvestre y enmarañada, claramente enfrentada al segundo espacio, el de jardín, reflejo de una naturaleza organizada y culta. La oposición muestra al territorio del caos y desorden frente al orden de un espacio construido y creado' [The meaning of mountain or mountainside in the period is not limited to its geological form, but also refers to a type of knotted, woodland vegetation that is clearly opposed to another space, that of the garden, which is a reflection of nature ordered and cultivated. The opposition demonstrates the world of chaos and disorder as against a space that has been constructed and created], Ignacio Arellano, 'Espacios dramáticos en los dramas de Calderón', in *Calderón: sistema dramático y técnicas escénicas*, eds Felipe B. Pedraza, Rafael G. Cañal and Elena Marcello (Almagro: Universidad de Castilla-La Mancha, 2001), pp. 77–106 (p. 86).

48 The 'verbal' presence of this setting is overwhelming, however, with at least thirty references to the *monte* [mountain] and two to the *montaña* [mountainside]. Quotations are from Calderón, *La devoción de la cruz*, ed. Adrián J. Sáez (Madrid: Iber-oamericana, 2014).



The very same mountain that is inhabited by bandits, as well as welcoming shepherds and peasants, is a place of crime and other dangers, sometimes treated ironically in the mouths of the *graciosos*:

MENGA: Temo, Gil, sus hechos fieros;  
si no, a Silvia a mirar ponte  
cuando aquí la acometió:  
que doncella al monte entró  
y dueña salió del monte;  
que no es peligro pequeño.

GIL: Conmigo fuera crüel,  
que también entro doncel  
y pudiera salir dueño. (1087-95)

[MENGA: Gil, I'm afraid of his wild deeds;  
if you're not, just take Silvia  
as an example, when he accosted her here:  
she went up the mountain a maid  
and came down a mistress;  
that's no small danger.

GIL: I hope he's cruel to me then,  
as I'm going up a man  
and I might come down a master.]

This usefulness of the mountain location is also exploited in a scene in which a character is hurled off a cliff,<sup>49</sup> no doubt from the first-floor level:

*Vase Curcio; baja despeñado Eusebio.*

EUSEBIO: Cuando de la vida incierto  
me despeña la más alta  
cumbre, veo que me falta  
tierra donde caiga muerto. (2256-60)

*[Exit Curcio; Eusebio is hurled down from on high.*

EUSEBIO: When the highest summit  
hurls me down, my life in the balance,  
I see no ground on which  
to fall to my death.]

Another place that is usually situated on the mountainside is the cave or grotto, sometimes combined with the trapdoor, which would open into a subterranean space, ideal for disappearances and that, therefore, would mean it was at some distance from the first-floor level. This dramatic space is central to *El purgatorio de San Patricio*:

<sup>49</sup> See John Varey, 'El despeñadero en el teatro', *Acotaciones*, 1 (1990), 35-65; and Ruano, *La puesta en escena*, pp. 199-206.

*Aquí se ha descubierto una boca de una cueva, lo más horrible que se pueda imitar, y dentro della está un escotillón y, en poniéndose en él Egerio, se hunde con mucho ruido y suben llamas de abajo oyéndose muchas voces.*<sup>50</sup>

[The mouth of a cave has been revealed here, as ugly as it is possible to make it. Inside it is a trapdoor and, when Egerio steps on it, he sinks down accompanied by a great commotion and flames rise from below to the sound of many voices.]

The garden is another emblematic space in Golden Age theatre:<sup>51</sup> this can be in a town or a palace, it can be paradise, or even a garden-within-a-garden in the most sophisticated of cases.<sup>52</sup> The garden is in opposition to the mountain and symbolises harmony, culture, love and security, although it can be the scene of a disturbing act, as in this scene from *Amor, honor y poder* [Love, Honour and Power]:

*Escóndese el Rey entre los ramos. Sale la Infanta y Estela.*

INFANTA: ¿Qué te parece el jardín?

ESTELA: Que adelantarse en él quiso  
el arte a lo natural,  
a lo propio el artificio.  
Qué hermosamente se ofrece  
a la vista un laberinto  
de rosas, donde confuso  
vario se pierde el sentido.  
Qué bien cruzan en las flores  
los arroyos cristalinos,  
que a las galas del abril  
son guarniciones de vidrio;  
cuando de las fuentes bajan  
hacen verdes pasadizos  
de los cuadros, siendo espejos  
de esmeraldas guarnecidos. (1634–49)<sup>53</sup>

*[The king hides amongst the branches. The princess and Estela enter.*

PRINCESS: How do you find the garden?

ESTELA: I find that in its construction  
art chose to improve upon nature,

50 Calderón, *El purgatorio de San Patricio*, in *Primera parte de comedias*, ed. Luis Iglesias Feijoo (Madrid: Fundación José Antonio de Castro, 2006), pp. 209–305 (p. 272).

51 Ruano, 'Escenografía', p. 312.

52 Arellano, 'Espacios dramáticos', p. 88. The idea of the garden can undergo a Baroque extension to the whole of the setting of the spectacle when, in a mythological festivity such as *Los tres mayores prodigios*, Calderón and Lotti include a backdrop in the form of a garden within a palace like the Buen Retiro, itself situated in spectacular gardens. This only applies to the complex scenography of the palace festivities and mythological works, however.

53 Calderón, *Amor, honor y poder*, ed. Zaida Vila Carneiro (Madrid: Iberoamericana, 2017).

artifice upon what was intrinsic.  
 How prettily a labyrinth  
 of roses offers itself up  
 to the eyes, where in confusion,  
 the fickle senses are lost.  
 How beautifully the crystalline  
 rivulets criss-cross the flowers,  
 adornments of glass upon  
 the finery of April;  
 when they fall from the fountains,  
 they become green passageways  
 amongst the flowerbeds, mirrors  
 decorated with emeralds.]

Everything in this description – a sumptuous set with a Petrarchan backdrop – must have been painted in words and not reproduced directly or extravagantly on the stage. The poetry here colours the stage space and is loaded with a meaning that is not only scenic but symbolic, dramatic and literary.

The garden appears regularly in Calderón's plays and further examples are otiose, but it is worth remembering that this space is the site of another spatial opening, the mine. *El galán fantasma* [The Ghostly Gallant] contains just such a space. In the garden in question Calderón places an abandoned mine, an element that plays a central part in the development of the action, a tunnel turned into a secret passageway between Carlos's house and Julia's and that is covered and hidden by branches. The effect, made possible by the trapdoor in the stage, produces some spectacular stage business and extends the dramatic space into a level below the boards. This is an original use of the trapdoor, so often employed for spectacular appearances or disappearances (for example in *Fineza contra fineza* [One Courtesy against Another], *El purgatorio de San Patricio*, *La aurora en Copacabana*), but which becomes especially important in *El galán fantasma* by forming part of a more elaborate plot.

Calderón makes use of many more staging resources than these in his *corral* plays, from small details of objects charged with significance to the more complex special effects – especially in the saints' plays – involving *pescentes*, *sacabuches*, *bofetones* [machines for producing sudden appearances] and *bastidores* [(often painted) frames]. What is remarkable is the theatrical sophistication with which he handles all of them and also the dramatic quality of the works with hardly any scenography at all, such as many *capa y espada* plays. However, there are other essential, all-embracing elements of staging that should not be forgotten, such as costume, the study of which might merit a chapter to itself.

The study of costume has suffered from the same historical underappreciation as Golden Age scenography more generally, with its simplicity and even its meagreness being singled out. Without attaining the elaborate heights of the mythological court festivities in the Buen Retiro or the symbolic clothing worn by many of the characters in the *autos sacramentales*, the actors' costumes and the companies' wardrobe – called the *hato* – could in fact be very opulent, especially by the time

of Calderón.<sup>54</sup> Beyond its ornamental value, costume has many other functions:<sup>55</sup> it indicates character-type (*gracioso*, king, lady, peasant, bandit), which meant it had to be conventional so that there was no room for misidentification and, of course, it was not meant to be in any way realistic – as is confirmed by surviving inventories – and it can also reveal to the audience the time of day, setting and even character. In this respect stage directions have the same limited presence as for the mountain, the garden or those scenes that need little explicit indication. With costume too, it is only when its meaning is significant for the action that one finds implicit or explicit stage directions.<sup>56</sup> This is the case frequently, though. Simple indications abound, such as '*Ruido de arcabuces; salen Ricardo, Celio y Eusebio de bandoleros con arcabuces*' [The sound of arquebuses is heard. Enter Ricardo, Celio and Eusebio dressed as bandits with arquebuses], at the start of the second act of *La devoción de la cruz*. In the same play, we find more interesting examples in which costume implies a dramatic game, however simple, as when a character's role is confused:

- MENGA:                Ya nos ha dicho  
                              el traje que es bandolero.
- GIL:                     El traje les ha mentido  
                              como muy grande bellaco. (2111–14)
- [MENGA:                His clothes tell us  
                              he's a bandit.
- GIL:                     My clothes are lying  
                              like a huge scoundrel.]

The clothes very often identify the character, as is clear in *Argenis y Poliarco* [*Argenis and Poliarco*] when Timoclea says: 'Ampara, ¡oh, caballero! / – que el traje te acredita, aunque extranjero –' [Help, my good sir! – for your attire suggests you are such, though a stranger – ] or 'Un extranjero ha llegado / sin querer decir quién es, / en traje y lengua francés, / a estos puertos derrotado' [A foreigner has arrived at the port, blown off course, without saying who he is, wearing French clothes and speaking French].<sup>57</sup>

<sup>54</sup> Ruano, *La puesta en escena*, pp. 74–7. Ruano dedicates a full chapter to the subject (pp. 73–100). See also Varey, *Cosmovisión*, pp. 263–72, which is focused on Calderón and also the volume of *CTC*, 13–14 (2000) dedicated to 'El vestuario en el teatro español del Siglo de Oro', ed. Mercedes de los Reyes Peña.

<sup>55</sup> 'El vestuario teatral, además de cumplir con sus múltiples y variadas funciones escénicas, no sólo estuvo a punto de sustituir a los actores, sino también a los decorados, llegando, de hecho, a asumir algunas de sus funciones, como las de situar el lugar y tiempo de la acción dramática' (Ruano, *La puesta en escena*, p. 77) [theatrical costume, in addition to fulfilling its many and varied stage uses, not only threatened to replace the actors, but also the sets, in fact taking over some of their functions such as indicating the place and time of the action].

<sup>56</sup> See Oliva, 'Calderón, director de escena', p. 235.

<sup>57</sup> Calderón, *Argenis y Poliarco*, ed. Alicia Vara López (Madrid: Iberoamericana, 2015), 35–6 and 2806–9.

Disguises, covering up and veiled ladies are also very common but in these cases, as so often with Calderón, his mastery manages to extract the dramatic essence from the theatrical commonplace.<sup>58</sup> So common are they that the dramatist permits himself a metatheatrical joke in *No hay burlas con el amor* [Love is No Laughing Matter]: '¿Es comedia de Don Pedro / Calderón, donde ha de haber / por fuerza amante escondido, / o rebozada mujer?' [Is it a play by Don Pedro Calderón in which there has to be, necessarily, a lover who is concealed or a woman whose face is hidden?].<sup>59</sup>

Disguise is indeed frequent in the playwright's works, but, as ever, Calderón takes it to the extreme, from the usual woman dressed as a man (with Rosaura of *La vida es sueño* leading the way) to the less frequent man in woman's clothing as in *Fieras afemina amor* [Love Tames Wild Beasts], *La dama y galán Aquiles* [Achilles, Lady and Gallant], *El escondido y la tapada* [The Hidden Lover and the Veiled Lady] and, above all, *Manos blancas no ofenden*. Disguises favour or even impose what Anglo-American criticism calls *role-playing*,<sup>60</sup> a technique by which the character assumes an identity different to the one assigned initially, almost always effected by use of a disguise. In *Manos blancas*, Calderón achieves a high degree of sophistication, with different levels of fictitious identity in play,<sup>61</sup> as we can see from one example of its intrigue: Lisarda dons male clothing and becomes César when she journeys to Serafina's court; her maid, Nise, takes on the role of her squire, Gandalín Meñique; César then dresses as a woman and reveals to another César (Lisarda) that he has stolen his identity and taken on the role of Celia, a female character created to allow him to enter Serafina's court. A second level of complexity is created when Serafina asks Celia (César) to play the part of Hercules in a play and so César, disguised as Celia, will become Hercules: this is a complex male-female-male disguise. Such a plot turns the play into one in which disguise and intrigue in all their aspects are given their ultimate expression.<sup>62</sup>

58 'Las comedias, con sus complicadas tramas, llegaron a ser conocidas por el atuendo típico de los protagonistas masculinos: comedias de capa y espada. La capa negra que se lleva de noche, el sombrero calado sobre el rostro, las máscaras que llevan los hombres y mujeres, las mantillas y capas de las actrices, todo es necesario como acompañamiento de tramas que tan a menudo tratan de la equívoca naturaleza de las apariencias' (Varey, *Cosmovisión*, p. 265) [The plays, with their complicated plots, came to be known by the typical costume of the male protagonists: cloak and sword comedies. The dark cape worn at night, the hat pulled down over the face, the masks worn by men and women alike, the mantillas and cloaks of the actresses, all of these are necessary accompaniments to the plots that so often concern the equivocal nature of appearances].

59 Calderón, *No hay burlas con el amor*, ed. Ignacio Arellano (Pamplona: Universidad de Navarra, 1981), 1707–10.

60 See Thacker, *Role-play*.

61 On the depth and sophistication of this recourse, see, for example, Santiago Fernández Mosquera, *Calderón: textos, reescritura, significado y representación* (Madrid: Iberamericana, 2015), pp. 297–332.

62 Verónica Casais's thesis, a critical edition of the play, published as Calderón, *Las manos blancas no ofenden* (Madrid/Frankfurt: Iberamericana/Vervuert, 2020), at last provides us with a definitive text and a full interpretation of this work.

THE SCENOGRAPHY OF THE *AUTOS SACRAMENTALES*

Two other Calderonian genres involve a more extravagant *mise-en-scène* than the *corral* plays: the mythological festivities and the *autos sacramentales*, though only the latter will be discussed here (as the former is treated by Greer in Chapter 7, this volume). We have already mentioned that there is no firmer proof of the interest Calderón took in the *mise-en-scène* than the words he wrote in the prologue to the edition of his *autos* and in the *memorias de apariencias*. In the latter he pulls together directions relating to the technical and the spectacular since, compared to the *comedias*, the scenography of the *autos* was more complex, carried a heavier symbolic load and also had to express physically an allegory that was not always straightforward. The *mise-en-scène* of certain *autos* has attracted especial attention, from the earliest such as *La cena del rey Baltasar* [King Belshazzar's Feast]<sup>63</sup> and *El gran teatro de mundo* [The Great Theatre of the World] to later examples, by then performed with four carts, such as *La vida es sueño* [Life is a Dream] and *El divino Orfeo* [Divine Orpheus].

In order to appreciate the *mise-en-scène* of an *auto* we need to begin with its distinct place of performance, which almost always in Calderón's case was Madrid or Toledo. According to Ruano:

Los autos sacramentales de Calderón se representaban sobre enormes tablados (el de la Plaza Mayor tenía 19,5 x 5,5 m. en 1665; y el de la Plaza de Palacio tenía 20 x 8,5 m. en 1646), adosados a los cuales había, por la parte de atrás, dos y, después de 1645, cuatro carros, cuyos decorados es posible que, en algunos casos, llegaran a tener una altura de hasta 9 metros.

[Calderón's *autos sacramentales* were performed on enormous stages (the one in the Plaza Mayor was 19.5 by 5.5 metres in 1665; the one in the Plaza de Palacio was 20 by 8.5 metres in 1646), to the back of which were attached two, and then (after 1645) four carts, whose sets possibly rose to a height of 9 metres on some occasions.]<sup>64</sup>

On this already complex base the stage machinery developed via a complicated structure of carts,<sup>65</sup> whose construction favoured a preponderance of vertical action<sup>66</sup> over the more common horizontal action on the boards of the stage:

Una lectura atenta de las 120 descripciones de carros que nos ocupan nos llevan a una primera conclusión: el carro básico utilizado en estos años [segunda mitad del XVII] para los autos calderonianos se componía de una plataforma sobre ruedas en cuyo centro se alzaba un pie derecho o grueso mástil de madera, alrededor del cual,

63 Precise and complementary analyses of the *mise-en-scène* of this *auto* have been undertaken by Varey, *Cosmovisión*, pp. 351–62 and Antonio Sánchez Jiménez, 'Espectáculo y construcción espacial en los autos de Pedro Calderón de la Barca: *La cena del rey Baltasar*', *Tintas. Quaderni di letteratura iberiche e iberoamericana*, 3 (2013), 9–22.

64 Ruano, 'Calderón, escenógrafo', p. 29. It is worth bearing in mind that some authors make mention of three or five carts, which includes the central one that was actually the stage on which much of the performance took place.

65 The definitive study is Ruano, 'Los carros'.

66 See Ruano, 'Los carros', p. 340.

y utilizándolo como punto de apoyo, se construían con bastidores y madera dos cuerpos o pisos, el superior y el inferior. (Ruano, 'Los carros', p. 321)

[An attentive reading of the 120 descriptions of carts under consideration leads us to a first conclusion: the basic cart used in these years [the second half of the seventeenth century] for Calderonian *autos* consisted of a platform on wheels from whose centre there rose a straight stem or thick mast made of wood, around which, using it as a support, were built, with frames and wood, two sections or floors, the upper and the lower.]

The outlines that Ruano explains are very clear and, although they refer to four carts with two sections or storeys – the most frequently used in *auto* performances from 1649 onwards – they must have been very similar to the earlier ones. On the carts some scenographic elements are commonly reproduced: the ship, the globe, the mountain, and special effects such as the *devanadera* [a frame, painted on both sides, which could be rapidly rotated], the *bastidores*, *apariencias* [sudden appearances], the *elevación* [lift for raising characters], the *bofetón* [effect permitting the sudden appearance of a figure], the *despeñadero* [slide used for sudden descents], the *manga* and the *rastillo*.<sup>67</sup> Many of these were also used in commercial plays and, of course, in palace and mythological festivities. However, the complexity and extravagance of these resources was accentuated in the *auto* performances, first of all because of the carts' restricted and complex space, which had to conceal in the lower section all of the machinery, and secondly because the allegorical nature of the *autos* took the complexity and opulence of these stage effects to their extremes.

On the outside the cart could very well have resembled the model suggested by Juan de Caramanchel,<sup>68</sup> for the plays performed in 1646 and preserved at the Archivo de la Villa de Madrid.

This model is similar, though not an exact match, to what Calderón describes in the *memoria* to the *auto*, *Mística y real Babilonia* [Mystical and True Babylon]:

El cuarto carro ha de ser por de fuera perspectivas de palacios, y a su tiempo se ha de abrir en dos puertas tan grandes que descubran de una vez primero y segundo cuerpo. El primero ha de demostrar una boca de horno capaz para que se vean las personas que estuvieran dentro, cuya pintura ha de ser de llamas; y el segundo ha de tener una persona en el aire fija en canal, de suerte que bajando por la parte de adentro se halle con los que están dentro del horno, pudiendo a su tiempo desaparecer de ellos por su misma elevación cuando se cierre el carro.<sup>69</sup>

[The fourth cart should be painted to suggest a palace on the outside, and, when called for, two large doors should open revealing at a stroke the first and second sections. The first must show the mouth of an oven big enough so that people can

<sup>67</sup> *Manga* and *rastillo* are both terms used to describe varieties of *canal* used for lifting and lowering characters on stage. See Ruano, 'Los carros', pp. 337–9, on the difficulty scholars have experienced in describing them precisely.

<sup>68</sup> The scenographer and master of works who signs many of the *Memorias de demasías* related to Calderonian *autos* and who is therefore responsible for many of the carts and the scenography of a substantial number of Madrid *autos*.

<sup>69</sup> Escudero and Zafra, *Memorias*, p. 70.

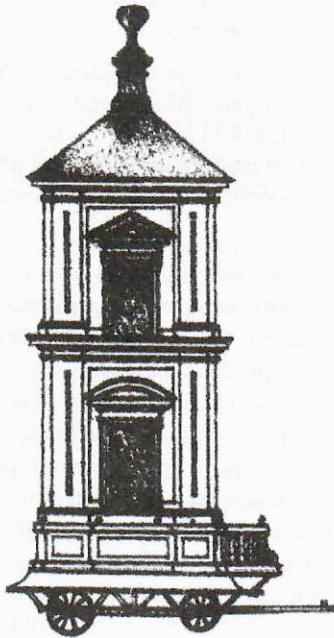


Fig. 12.2. Juan de Caramanchel, seventeenth-century sketch of an *auto* cart for the 1646 Corpus festivities (Archivo de la Villa de Madrid, ASA 2-197-3).

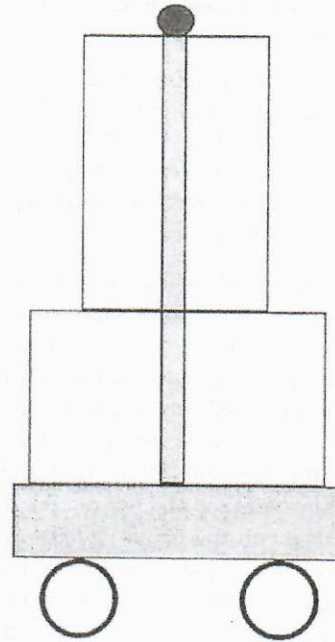


Fig. 12.3. Illustration of an *auto* cart (from Ruano's 'Los carros').

be seen within it, painted with flames; and the second a person suspended in the air using a *canal*, so that when lowered inside they can join the others in the oven but also, at the right moment, can leave them behind by the same contraption when the cart closes up.]

The exterior aspect of the cart with its doors closed would have been similar to Caramanchel's design, while, for the action within to be feasible, the internal structure of the cart must have been similar to Ruano's design,<sup>70</sup> with a straight mast inside to support the *canal* that allowed the person to descend into the oven and escape it ascending 'by the same contraption' when the cart closes up.

It is worth focusing on another *auto*, *El divino Orfeo*, which illustrates several of the scenic elements common to the rest of the sacramental plays: the ship, the celestial globe and the mountain. We shall use the second version of the play (from 1663) because it is much more spectacular – using four carts – and its *memoria de apariencias* survives.<sup>71</sup> Calderón writes:

<sup>70</sup> The illustration is from Ruano, 'Los carros', p. 322.

<sup>71</sup> On the two versions, see J. Enrique Duarte, 'De las dos versiones de *El divino Orfeo* de Calderón a Dionisio Areopagita: reescritura e intertextualidad', *ACal*, 8 (2015), 113–30.



Primeramente ha de ser el primer carro una nave negra con sus banderolas, flámulas y gallardetes negros también. Ha de estar sobre ondas oscuras con monstruos marinos pintados en ellas y a su tiempo ha de dar vuelta, teniendo en su árbol mayor elevación para una persona. (Escudero and Zafra, p. 81)

[Firstly, the first cart should be a black ship with its banderoles, pennants and streamers also black. It should be atop dark waves with sea monsters painted on them and at the moment indicated it should turn around, and its main mast must be tall enough for a person to be aloft there.]

The first stage direction of the *auto* thus makes good sense:

Suena un clarín. En el carro primero que será una nave negra y negras sus flámulas, banderolas, jarcias y gallardetes, pintadas de áspides por armas y dando vuelta, se ven en su popa el Príncipe de las Tinieblas y la Envidia con bandas, plumas y bengalas negras.<sup>72</sup>

[A bugle is heard. On the first cart, which is a black ship with its black pennants, banderoles, rigging and streamers, painted with asps as its arms and when it turns about, the Prince of Darkness can be seen on its stern, along with Envy with a black sash, feathers and insignia.]

The fourth cart (described as the second in the *memoria*) is a blue ship:

El carro segundo ha de ser otra nave azul y oro, toda su pintura sobre mar de cielo con peces e imágenes marinas hermosamente pintadas, sus flámulas y gallardetes blancas y encarnadas con cálices y hostias. Ha de dar la vuelta y tener elevación. (Escudero and Zafra, p. 81)

[The second cart should be another ship, in blue and gold, on a sky blue sea with fish and marine images painted attractively on it and its pennants and streamers in white and red with images of chalices and the host. It should be tall and able to turn around.]

And in the text of the *auto*, of the ship opposed to the black one, the glorious one that houses the chalice and host, we read:

Llévanla los Días al cuarto carro, que será una nave, en oposición de la primera, dorada, con flámulas y gallardetes blancos y encarnados, pintados en ellos el Sacramento y por fanal un Cáliz grande con una Hostia. (stage direction at 1324)

[The Days take her to the fourth cart, which is a ship, very different to the first, golden, with red and white pennants and streamers with the sacrament painted on them and a large chalice with a host as its lantern.]

This four-cart *auto* is thus performed with two ships, which are similar except in their colour and decoration, which make similar movements and that both have the same lifting devices, a cart in the form of a cliff, and another with a celestial globe containing a similar mechanism, one that is identical to the sacramental

<sup>72</sup> Calderón, *El divino Orfeo. Versión 1663*, ed. J. Enrique Duarte (Kassel: Reichenberger, 1999), stage direction at 1.

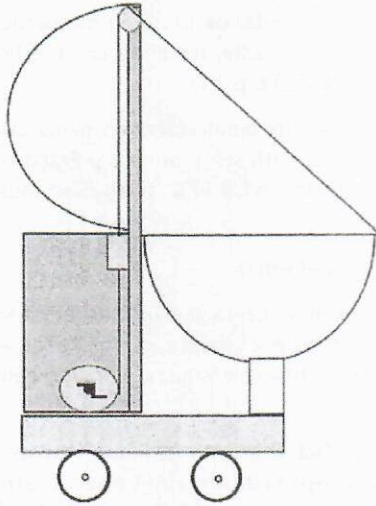


Fig. 12.4. Illustration of an *auto* cart in the form of a celestial globe (from Ruano's 'Los carros').

fact, the precise way in which the character Mundo [World] hands out the costumes and attributes in *El gran teatro del mundo* (from 231) is a fair reflection of the scenographic value costume has in this genre generally. Unlike in the *comedias*, the primary function of characters' costumes is mimetic (indicating their status as character, including in the supernatural sphere) and their secondary function is symbolic (the allegorical meaning of their characterisation). This must be kept firmly in mind and it is not always easy to identify.<sup>74</sup> On the other hand, characterisation through costume in the *autos* does not allow the sort of spatial or temporal identification possible in the *comedias* because the allegory dispenses with these parameters.<sup>75</sup>

The importance of the *memorias de apariencias* for the scenographic continuity that Calderón observes in the *autos* has already been underlined. It is odd, however, that in them he deals exclusively with *mise-en-scène* and does not make any stipulations about costumes, which would have been costly, as the *memorias de demasías* confirm. In at least two of them, relating to *El árbol de mejor fruto* [The Tree with the Best Fruit] and *La redención de cautivos* [The Ransoming of Captives] (performed in 1677), there are explicit references to the cost of costumes,

globes used in *El gran teatro del mundo* and *La vida es sueño*, whose means of functioning Ruano has depicted as shown in Figure 12.4.<sup>73</sup>

Each of the carts is also decorated with highly symbolic elements, from trees to birds, children (live performers or models), mythological figures such as snakes, monsters and angels. However, the intention thus far has not been to explain the wealth of decorative or symbolic material, which is well known, so much as to demonstrate the structure of the scenic space, which is so complex, and how Calderón becomes a scenographer himself, ensuring coherence between the *memorias* and the stage directions in his dramatic texts.

On a par with the staging complexity of the *autos* is the use of costume that is also symbolically loaded, contributing to the construction of the play's allegory. In

73 Ruano, 'Los carros', p. 325. The sketch is very similar (though with the mechanism added) to that proposed by John J. Allen and Domingo Ynduráin in their edition of Calderón, *El gran teatro del mundo* (Barcelona: Crítica, 1997), pp. xxxiii–xlii.

74 See Ignacio Arellano, *Estructuras dramáticas y alegóricas en los autos de Calderón* (Kassel: Reichenberger, 2001), pp. 195–220; and by the same author, 'El vestuario en los autos sacramentales (el ejemplo de Calderón)', *CTC*, 13–14 (2000), 85–107 (p. 86).

75 Arellano, 'El vestuario', pp. 86–7.

though, curiously it is to the total price of the unmade-up cloth apart from 'Un par de medias de arrugas de Ingalaterra de color para Escamilla, en un doblón' (Escudero and Zafra, p. 173) [A pair of red creased English stockings for Escamilla, priced at one *doblón*], while for the performance of the *auto* *El arca de Dios cautiva* [The Captive Ark of God] (of 1673) various costumes for the actors are listed, all of them corresponding to the stage directions in the *auto*, which are few in number and lacking in detail. Thus, for example, the stage direction will indicate 'Vase y sale de otro carro Samuel viejo venerable, vestido a lo judío' [He exits and, from another cart, Samuel enters, a venerable old man, dressed as a Jew],<sup>76</sup> and in the *memoria* is included 'Un vestido de judío para Carlos Vallejo para auto' [a Jew's costume for Carlos Vallejo for the *auto*] or 'Salen cantando y bailando cinco segadores y entre ellos la Idolatría de segador y Turpín en medio con unas espigas' [Five harvesters enter singing and dancing and amongst them is Idolatry, as a harvester, and Turpín in the midst of ears of wheat] (stage direction at 1156) and in the *memoria*, we find 'Ocho vestidos de gala para los segadores para auto' [Eight fine costumes for the harvesters for the *auto*].<sup>77</sup>

The detailed work of Ignacio Arellano has allowed us to unravel the high degree of codification related to almost all *auto* costuming, higher even than that of the *corral* plays because, amongst other things, it tends to be harder to establish accurately the significance of the *auto* characters in the spectator's mind. Yet, as the same scholar points out, there can exist a certain polyvalence to them within the set context, and that must always be clarified by the text of the play.<sup>78</sup> Costume in the *auto*, or lack of costume (as in the case of Pobre [the Poor Man] in *El gran teatro del mundo*) and the changing or exchanging of outfits and items of clothing in the plays, take on a meaning that is not always easy to interpret when the mimetic sense and the symbolic are combined in such a variety of contexts related to cultural and religious traditions that are so integral a part of Calderón's works.

#### A NOTE ON MUSIC IN THE THEATRE OF CALDERÓN

In considering the music that so frequently enriches Calderón's theatre – at least 180 works contain music of some sort – we must recall the well-established distinction between two types, integrated and incidental.<sup>79</sup> The former may be composed specifically for the work: it does not just shed light on the scene or reinforce

76 Calderón, *El arca de Dios cautiva*, ed. Catalina Buezo (Kassel: Reichenberger, 2002), stage direction at 896.

77 See Escudero and Zafra, *Memorias*, p. 140, for both examples.

78 See Arellano, 'El vestuario', p. 97.

79 See Miguel Querol Gavaldá, *Teatro musical de Calderón. Música barroca español*, tomo IV (Madrid: CSIC, 1981), p. 8, whose reckoning is based on implicit and explicit stage directions. These are the dramatist's own indications, then, but music was also certainly played incidentally in other works that make no allusion to its inclusion. For a clear distinction between these types of music, see María Asunción Flórez, *Música teatral en el Madrid de los Austrias durante el Siglo de Oro* (Madrid: ICCMU, 2006), from p. 108.

its meaning but takes on a protagonism in a part or all of the play. The latter, incidental music, is an accompaniment, however extravagant it is, and can be re-deployed in other works since its meaning is not tied to that of the play. Calderón's theatre provides us with fine examples of both uses.<sup>80</sup>

Another aspect of the Calderonian use of sound relates to resources, which while not musical, do have a significance in the *comedia* or the *auto*.<sup>81</sup> A simple but very effective case in point is the sound of discordant drums, harbingers of disastrous events, recurring in this example whenever Otaviano alludes to his beloved in *El mayor monstruo los celos*:

Mas ¡válgame el cielo! Cuando  
 repito con tal tristeza  
 «muerta beldad», ¿me responden *Tocan cajas destempladas*.  
 las cajas y las trompetas  
 destempladas? ¿Si los cielos,  
 cuando mi voz les acuerda  
 que «muerta beldad», piadosos  
 confusamente celebran  
 desta difunta hermosura  
 las honras y las exequias? *Tocan*.  
 Otra vez, dioses divinos,  
 destempladamente suenan. (1164–75)

[But, heaven help me! When  
 I repeat so sadly the words  
 'dead beauty', do I hear *Discordant drums are heard*.  
 discordant drums and  
 trumpets? What if,  
 when my voice reminds them of  
 this 'dead beauty', the heavens take pity  
 and, indistinctly, do honour to  
 and celebrate the funeral rites  
 of this deceased beauty? *The sounds are repeated*.

80 For an overview of the role of music in Calderón's works, the following studies are useful: Alice M. Pollin, 'Calderón de la Barca and Music: Theory and Examples in the Autos (1675–1681)', *HR*, 41 (1973) 362–70; Jack Sage, 'The Function of Music in the Theatre of Calderón', in *Calderón, The Comedias of Calderón*, eds D. W. Cruickshank and John E. Varey, vol. 19, *Critical Studies of Calderón's Comedias* (West Mead: Gregg International, 1973), pp. 209–30; Miguel Querol Gavaldá, *La música en el teatro de Calderón* (Barcelona: Institut del Teatre, 1981); Louise K. Stein, 'Música existente para comedias de Calderón de la Barca', in *Actas del Congreso Internacional sobre Calderón y el Teatro Español del Siglo de Oro*, ed. Luciano García Lorenzo, 3 vols (Madrid: CSIC, 1983), II, pp. 1161–72; Stein also focuses on the music for the mythological festivities in 'Music and the Calderonian Court Play, with a Transcription of the Songs from *La estatua de Prometeo*', in *La estatua de Prometeo*, ed. Margaret R. Greer (Kassel: Reichenberger, 1986), pp. 13–92; and, above all, her *Songs of Mortals, Dialogues of the Gods* (Oxford: Clarendon, 1993).

81 See Henri Recoules, 'Ruidos y efectos sonoros en el teatro del Siglo de Oro', *Boletín de la RAE*, 55 (1975), 109–45.

Again, divine gods,  
they sound discordant.]

The significance of music in one play can be different in another, however, as can be seen when the king, in *Argenis y Poliarco*, proclaims:

REY: Bien la música divierte,  
que yo, por no interrumpir  
su voz, entre estos laureles  
la escuché.

ARGENIS: Música y agua  
son dos sujetos alegres. (3259–63)

[KING: Music is a fine diversion  
and I listened to her hidden  
amongst these laurels so as not  
to interrupt her voice.

ARGENIS: Music and water  
are two happy subjects.]

– while Julia in *El galán fantasma*, gives an opposing verdict:

Él sólo consiente  
mi dolor, por ser así  
que la música entristece.<sup>82</sup>

[My pain only consents  
to this, as music  
makes one sad.]

And, of course, most suggestive of all is the paradoxical and premonitory meaning within a single scene, as in the following lines from *El médico de su honra*:

DON DIEGO: Música hay en esta calle.

REY: Vámonos llegando a ellos;  
quizá con lo que cantaren  
me divertiré.

DON DIEGO: La música  
es antídoto a los males.

MÚSICA: El infante don Enrique *Cantan*.  
hoy se despidió del Rey;  
su pesadumbre y su ausencia  
quiera Dios que pare en bien. (p. 464)

[DON DIEGO: There are musicians in this street.

KING: Let's join them;

<sup>82</sup> Calderón, *El galán fantasma*, in *Segunda parte de comedias*, ed. Santiago Fernández Mosquera (Madrid: Fundación José Antonio de Castro, 2007), pp. 209–302, p. 253.

perhaps I'll be entertained  
by what they sing.

DON DIEGO: Music  
is an antidote to ills.

MUSICIANS: *singing* The prince Don Enrique  
today bade farewell to the king;  
may God will that his sorrow  
and his absence end well.]

The presence of music is most significant, however, in those plays in which it underpins thematic, dramatic or interpretative concerns beyond the incidental and that are developed wholly or in part through music. For the earliest of these, such as the opera *Celos aun del aire matan* [Even Jealousy of the Wind Can Kill], we have the music and know the name of its composer, Juan Hidalgo, who also composed the music for *Ni Amor se libra de amor* [Not even Cupid Escapes Love]. José Peyró was another composer known for his music for *El jardín de Falerina* [The Garden of Falerina, 1649], *Fineza contra fineza*, *Basta callar* [Silence is Golden], *La hija del aire* [The Daughter of the Air] and *El conde Lucanor* [Count Lucanor], which were all sung in part, meaning they were *zarzuelas* [musical plays] similar in style to the one that might have given the name to this genre, *El golfo de las sirenas* [The Gulf of the Sirens]. This work was premiered in the Palacio de la Zarzuela in 1657, though possibly the first play with a claim to be called a *zarzuela* was in fact *El laurel de Apolo* [The Laurel of Apollo] of 1658.<sup>83</sup> Other important mythological plays such as *Andrómeda y Perseo* [Andromeda and Perseus], whose (anonymous) music has survived, or *La fiera, el rayo y la piedra* (from the year before, 1652), where it is lost, were well on their way to another, more Italian-style, musical genre.<sup>84</sup>

However, the music in works that do not end up as 'musicals', whether *zarzuelas* or fully-fledged operas, is still brilliantly exploited by Calderón. Here I am referring to plays in which musical passages are required by the theme or the plot and are perfectly integrated into the action of a mythological work such as *Eco y Narciso* [Echo and Narcissus], or the *auto sacramental* *El divino Orfeo*, or the palace play, *Manos blancas no ofenden*. In this last example, the protagonist, César, is presented as a sort of Orpheus (though with a feminine *tessitura*, key to understanding his disguise) who, by means of music, enchants his audience and reaffirms his characterisation. This quality allows him to succeed in Serafina's court at which he arrives in disguise. César's musical qualities allow the intrigue of this complicated play to develop. Despite this, the work is not a *zarzuela* partly because it adheres to the pattern of Calderón's early use of music: the exploitation of songs and popular tunes that he integrates into and glosses within the play, such as the *comendador*

83 On the origin of the *zarzuela* and the place of Calderón's works in this genre, see for example, Álvaro Torrente, 'Orígenes de la zarzuela. Ensayos de teatro musical español', Fundación Juan March, <https://www.march.es/publicaciones/ensayos-tme/ensayo.aspx?p0=9&1=1>. See also Greer, Chapter 7, this volume.

84 See Flórez, *Música teatral*, p. 235.

Escrivá's famous 'Ven, muerte, tan escondida' [Come, death, so hidden away], which he uses again in *Eco y Narciso* and in the manuscript version of *El mayor monstruo los celos*. As Casais puts it in her edition of *Manos blancas*:

las canciones que aparecen en *Manos blancas* tienen gran relevancia funcional y estructural, de modo que la música resulta imprescindible para el enredo, pues el canto permite a César expresar sus sentimientos por Serafina, a pesar de su disfraz femenino. Además, las intervenciones musicales dan verosimilitud a la presentación de una fiesta cantada dentro de la obra.<sup>85</sup>

[the songs that appear in *Manos blancas* are vital functionally and structurally, to the extent that the music is essential to the intrigue as when song allows César to express his feelings for Serafina, despite his female disguise. Moreover, the musical interventions make the presentation of a sung festivity within the play more realistic.]

The role of music in the *auto sacramental* is important and varied as in the *comedia*, though in these religious works it is almost always a resource of especial richness that is built into the meaning of the play, to the extent that Pollin opts to call *autos* 'óperas sagradas' [sacred operas].<sup>86</sup> Indeed, sometimes fascinating inter-textual relations arise between the music of a *comedia* such as *Ni Amor se libra de amor* and the *auto Psiquis y Cupido* [Psyche and Cupid].<sup>87</sup>

The Orphic myth is also developed, sacramentally this time, in *El divino Orfeo*, in which music is key to the story and the plot.<sup>88</sup> The stage directions, though sparse, as is mostly the case, do reflect the centrality of music, to the extent that they include unusual specifications such as the following:

Orfeo, que sale de la una [mitad del globo], pueda representar sobre la otra. Adviértase que cuanto represente ha de ser cantado en estilo recitativo, a cuya primer copla se abrirá el carro tercero en otras dos mitades. (Stage direction at 76)

[Orpheus, who emerges from one [half of the globe] is to perform on the other. Note that when he performs he must sing in the recitative style and, at his first verse, the third cart is to open into two halves.]

He indicates the musical mode in which the protagonist is to perform, the recitative style, which moves the *auto* closer to the Italianate tradition used in Calderón's mythological and palace plays. Orpheus is the protagonist on the basis of his identification with Christ and with the accompaniment of his lyre/harp, symbol of the

<sup>85</sup> See Casais's perspicacious analysis of the function of the musical parts of *Manos blancas* in Verónica Casais Vila, 'Edición crítica y estudio literario de *Manos blancas no ofenden*, de Calderón' (unpublished doctoral thesis, Universidade de Santiago de Compostela, 2019), p. 58. And see her already cited edition of the play.

<sup>86</sup> On music in the *autos*, see also José María Díez Borque, 'Teatro y fiesta en el Barroco español: el auto sacramental de Calderón y el público. Funciones del texto cantado', *Cuadernos hispanoamericanos*, 396 (1983), 223–38.

<sup>87</sup> See Juan José Pastor Comín, 'Psiquis y Cupido: músicas desde un auto sacramental', *Revista de Humanidades: Tecnológico de Monterrey*, 22 (2007), 77–121.

<sup>88</sup> The myth also appears in *El divino Jasón* [The Divine Jason], though in this case symbolising John the Baptist instead of Christ.

cross: 'Sale Orfeo con una arpa al hombro, cantando, en cuyo bastón vendrá hecha una Cruz' (stage direction at 1106) [Enter Orpheus with a harp on his shoulder, singing, and on whose staff there is a cross].

As in the myth, his voice moves the other characters, especially when he awakens the Days of the Creation who chorus, 'Voz que atractiva mueve a ir en su busca' (108, 120, 136, 152, 164, 176) [A voice whose attractiveness moves us to search for him]. The Orpheus–Christ allegory is a common one, already present in the Church Fathers, and well developed by other traditions,<sup>89</sup> but so full an exploitation as Calderón's, in which the music and its centrality were essential for an understanding of the plot in its mythical and sacramental/allegorical dimensions had never been so brilliantly managed.<sup>90</sup> In this *auto* Calderón maintains, through intricate allegory, that music is the key to the harmony of the world and God is the force behind it:

Y siendo así que aquel texto  
de la sabiduría eterna  
que la armonía del mundo  
medida y número tenga,  
careado con Isaías  
adonde cantar intenta  
lo que Cristo cantará  
a su viña que es la Iglesia  
de este soberano Orfeo,  
le han de entender cuantos vean  
que la música no es más  
que una consonancia y que esta  
está tan ejecutada  
en la fábrica perfecta  
del instrumento del mundo  
que en segura consecuencia  
es Dios su músico, pues  
voz y instrumento concuerda. (736–53)

[And so it is in that text  
of eternal wisdom –  
earthly harmony  
has measure and number.

<sup>89</sup> Pilar Berrio Martín-Retortillo, 'Notas a *El divino Orfeo* de Calderón de la Barca', in *Actas del IV Congreso Internacional de la AISO (Alcalá de Henares, 22–27 de julio de 1996)*, ed. María Cruz García de Enterría (Alcalá de Henares: Universidad de Alcalá, 1998), pp. 251–61 (pp. 254–5).

<sup>90</sup> Berrio summarises: '[proporciona la auténtica peculiaridad de este asunto] el poder armonizador de la música («Voz que atractiva mueve a ir en su busca» reza el estribillo de la escena de la Creación), que hace posible la Creación del cosmos y la Salvación de la Naturaleza Humana' (p. 260) [[the real singularity is provided by] the harmonising power of music ('A voice whose attractiveness moves us to search for him,' goes the chorus in the Creation scene), which makes possible the Creation of the cosmos and the Salvation of Human Nature].



The point is made by Isaiah too,  
 who tries to sing  
 what Christ will come to sing  
 to his vineyard, the Church  
 of that sovereign Orpheus,  
 and everyone who sees will understand  
 that music relies  
 on consonance, and that  
 consonance is so exquisitely sounded  
 on the perfectly constructed  
 instrument that is the world  
 that we can be certain that  
 the musician is God, since  
 He provides harmony between voice and instrument.]

Here we clearly see the importance of music for Calderón when he makes it the key to the very coexistence of humankind, based on a Pythagorean interpretation of music as the expression of universal harmony, to which he adds the Augustinian notion that approximates music and prayer.

The centrality of music in the *autos* and *comedias* is a clear example of Calderón's attitude to scenography and the result of this concern: he takes full advantage of the tools that tradition had bequeathed to him, often with a dash of unsuspected brilliance. If, in these plays, doors were an integral part of the staging, Calderón writes *Casa con dos puertas*; if it's the mine, *El galán fantasma*; if it's the cave, *El purgatorio de San Patricio*; if it's the mountain, *La devoción de la cruz*; if it's windows or spaces for communication, *La dama duende*; if it's hiding and dissimulation, *El escondido y la tapada*; if it's disguise, *Manos blancas*; if it's music, *El divino Orfeo* or *Celos aun del aire matan*. Calderón is a playwright with all the answers: he concerns himself with the construction and execution of his works directly through stage directions, through ironic metatheatrical references and through *memorias de apariencias*, and he even enters into debates with scenographers. He pays attention to everything and understands everything because he was always eager for his texts to be brought to life with the utmost theatrical effectiveness, so as to surprise and delight the audiences whose admiration for him lasted a lifetime.