The *Aucto del Castillo de Emaus* and the *Aucto de la Iglesia* of Juan Timoneda

Edited with Introduction, Notes and Translation into English

by

MILDRED EDITH JOHNSON

Published by the University, Iowa City, Iowa

A thesis submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy of the Graduate College of the State University of Iowa

August, 1929

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PREFACE

The text and study herewith presented aim to contribute to our knowledge of the auto sacramental of the last half of the sixteenth century. The two plays edited are interesting in themselves, and they fall in a period still inadequately studied.

The present publication differs from the original thesis in several respects. Prefatory material and annotations have been materially reduced. Since the knowledge of Valencian is not wide-spread, it has seemed appropriate to add a translation into English of both autos. It is hoped that these translations may encourage the study of Catalan and Valencian among American hispanists and make available to the English reading public a small sample of Spanish religious drama.

I am deeply indebted to Professor Ralph E. House of the State University of Iowa, who has directed my work, for his kindness and many helpful suggestions. To Professor Pedro Bach y Rita of the College of the City of New York, who read the manuscript, I am indebted for many corrections, useful suggestions and interesting comparisons. I also wish to express my gratitude to many others in this country and Spain for their willingness to answer questions and offer suggestions.
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INTRODUCTION

TIMONEDA AS PUBLISHER AND AUTHOR

The few facts definitely known about Timoneda’s life, which Mérimée discusses at some length in his work on the Valencian drama, give evidence of an interesting personality. The oldest positive reference to him, which Serrano y Morales cites, found in the Libro de Tacha Real of 1547, designates him as a liber olim assaonador, i.e. bookseller, formerly a tanner. The versatility which this implies is characteristic of the man. He was not only a bookseller, but also a publisher and an author. These various functions are so closely allied in the person of Timoneda that it is often difficult to distinguish between them. He published broadsides (pliegos sueltos) which were mostly songs, collections of short stories and of ballads, and other minor works. These various publications are listed by Salvá, Gallardo and Barrera y Leirado.

Timoneda’s greatest contribution, however, was to the Spanish theater. His chief purpose was to provide plays for the newly developed theater, and he accomplished this through publishing others’ works, adapting or translating works and original composition. In 1559 he published Las tres comedias. He does not claim authorship of these plays but uses traduzida in the titles of the first two. He states that he wished to make them representables, and as they pleased the actors and the audience he was urged to have them printed. Mérimée thus acknowledges Timoneda’s dramatic skill: “Ce qui la relève, ce qui lui donne du sel et du piquant, c’est la justesse des mots, c’est l’aisance du tour, c’est le pittoresque discret et naturel de l’expression;

1Henri Mérimée, L'Art dramatique à Valencia, Toulouse, 1913, pp. 131-139.
2José Enrique Serrano y Morales, Reseña histórica en forma de diccionario de las imprentas que han existido en Valencia, Valencia, 1898-1899, pp. 541-556.
3Pedro Salvá y Mallen, Catálogo de la biblioteca de Salvá, Valencia, 1872, nos. 132-140.
4Bartolomé José Gallardo, Ensayo de una biblioteca española de libros raros y curiosos, Madrid, 1863-1889.
5Cayetano Alberto de la Barrera y Leirado, Catálogo bibliográfico y biográfico del teatro antiguo español desde sus orígenes hasta mediados del siglo XVIII, Madrid, 1860.
6Mérimée, op. cit., p. 170.

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c'est aussi . . . la libre allure de propos qui s'entrecroisent sans se nuire ou se gêner, c'est la clarté d'un dialogue qui s'attarde à des meandres ou se hâte vers des explications décisives.

In 1565 he published the *Turiana*. The fact that he used an anagram of his name and the expression in the sub-title, *nueuamente sacadas a luz*, makes it doubtful that he intended to claim authorship. In 1566 he published some *comedias* of Alonso de la Vega and some *comedias* and *coloquios pastoriles* of Lope de Rueda. In 1570 he published the *Registro de Representantes* containing *pasos* of various authors. He made some changes in the works of Lope de Rueda as he explained in the *Epístolas* preceding *Eufemia* and *Los Engañados*. In publishing these various plays Timoneda preserved works of interest to the history of Spanish drama which might otherwise have been lost. Cervantes paid him this tribute in his *Viaje del Parnaso*:

.....................Iaun de Timoneda,
que, con solo imprimir, se hizo eterno,
las Comedias del gran Lope de Rueda.7

Cervantes also referred to him in *Los Baños de Argel* as “Timoneda, que en vejez al tiempo vence.”8

**Timoneda's Religious Plays**

Although the secular theater was just beginning to develop in the time of Timoneda, the religious theater had already passed through a long period of development in Valencia, which Mérimée9 discusses in detail. The religious plays up to the time of Timoneda dealt with biblical subjects but were not directly concerned with the Eucharist. Timoneda's interest in the religious theater dates at least as far back as 1558, when he published a *Ternario Spiritual*10 containing three *autos*, *de nuevo compuestos y mejorados por Juan Timoneda*. This *Ternario* was dedicated to Francisco de Navarra, the archbishop of Valencia. After Juan Ribera succeeded Navarra in 1569, Timoneda wrote and dedicated six *autos sacramentales* to him. *La oveja perdida* is a reworking of one of the first group. Four of these *autos* were in Castilian and two in Valencian. Pedroso,11 who published the

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Castilian autos, found the apparent source of three of them and believed the fourth to be a reworking. Timoneda’s indebtedness to his predecessors is duly acknowledged with such statements as agora nuevamente compuesta... de nuevo añadida por Joan Timoneda in La oveja perdida, puesto en su perfección in the Aucto de la Fee, mejorado in La Fuente de los Siete Sacramentos, and puesta en toda la perfección posible in Los Desposorios de Cristo. Timoneda’s work of revision is on the whole well done. He has made his version more concrete and realistic than the original and more suited to the stage. Mariscal de Gante considers Timoneda’s autos sacramentales the best of his epoch with “más trama, más elegancia, más belleza en el lenguaje, más profundidad en los conceptos y más ingeniosidad en la creación alegórica.”

THE VALENCIAN AUTOS SACRAMENTALES

Although the Sociedad de Bibliófilos Valencianos had planned to publish the religious plays of Timoneda as part of the Obras Completas de Timoneda, the work was interrupted after the publication of the first volume, which contains the secular plays in Castilian. Consequently the two Valencian plays have been available up to this time only in the rare edition of 1575.

The Aucto del Castillo de Emaus and the Aucto de la Iglesia form a part of the Ternario Sacramental. The transcription of the plays is taken from a photostatic reproduction in the library of the State University of Iowa, of the copy of the Ternario Sacramental in the Biblioteca Nacional (Madrid) under the catalogue number, R-9558. It has the following title-page: Ternario sacramental: En el qual se contienen Auctos. / El de la oueja perdida. / El del castillo de Emaus. / El de la Iglesia. / Tres espirituales representaciones / en loor del Sanctissimo Sacramento, compuestas / por Joan Timoneda.

In view of his constant acknowledgment of source the implications of plagiarism made against Timoneda by Mérimée (op. cit., pp. 131, 148, 157) and Gallardo (op. cit., vol. IV, p. 728) seem to be wholly unjust. In the sixteenth century a published work was common property and any one had the right to use and improve upon it.

Mariscal de Gante, Los autos sacramentales desde sus orígenes hasta mediados del siglo XVIII, Madrid, 1911, p. 76.

As indicated in the Advertencia to the Obras Completas de Juan de Timoneda publicadas por la Sociedad de Bibliófilos Valencianos, Valencia, 1911.

The best description of this edition is that of Gallardo, op. cit., vol. IV, No. 4032.
Representadas y dirigidas al Illustissimo y Reuerendissimo Señor / don Ioan de Ribera, Patriarcha de Antiochia, / y Arçobispo de Valencia, y del Consejo de su majestad, etc. / Colophon: Impressos con licencia en Valencia en casa de Ioan Nauarro. Año de 1575. This edition consists of forty-eight unnumbered leaves and is found in the same volume with the Segundo Ternario, consisting of three autos also: El de la Fuente Sacramental, El de los desposorios, and El de la Fee. Although a new series of signatures is used for the Segundo Ternario, the table at the end includes all six autos sacramentales, indicating that they were intended to be published together.

In the prefatory letter of the Ternario Sacramental Timoneda says, "He tenido ánimo, y osadia de dirigirle estos presentes Autos representados delante su affable y benigna presencia el año 1569." The Aucto de la Iglesia contradicts the date of 1569, as Mérimée discovered, for Pope Gregory XIII who received the tiara in 1572 is one of the characters, and mention is made of St. Bartholomew's Day which occurred in August, 1572. Consequently the date of this play is between 1572 and 1575. Mérimée suggests 1573 for it and 1569, 1571, or 1574 as the date of the Aucto del Castillo de Emaus, on the supposition that one play was written each year.

The Emmaus theme based on Luke XXIV, verses 13-33, is common in religious literature. Creizenach gives a rather full treatment of its appearance in the early religious drama of various countries in his work on the theater. Supplementary material may be found in Du Méril, Wirth, and D'Ancona.

The Emmaus scene appears at least two other times in the earlier Spanish drama. In Juan del Encina's Representación a la

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16Mérimée, op. cit., p. 218.
17Biblia sacra vulgatae editionis Sixti et Clementis VIII, London, n. d. (Bagster). All biblical references in the notes are based on this edition unless otherwise stated.
santísima resurrección de Cristo of 1496 Luke and Cleopas recite only a few lines each, telling Joseph and Mary Magdalene that they saw Jesus.

Pedro de Altamira’s La aparición de Jesus en Emaus of 1523 does not seem to be Timoneda’s model. Timoneda is more matter-of-fact and follows the biblical version more closely. Pedro de Altamira has no comedy in his play.

Mérimée considers the Aucto de la Iglesia a weapon against Protestantism, which had penetrated as far as the banks of the Turia. References to heresy and Lutherans are numerous at this time. Crawford cites three autos sacramentales in Rouanet’s collection devoted primarily to resisting heresy,—the Farsa del sacramento de las cortes de la Yglesia, the Farsa del sacramento de la moneda, and the Farsa del sacramento de Peralforja. The Castillo de la fe: Comedia y auto sacramental of 1590, which is listed by Paz y Melia as No. 540, also deals with heresy. Kohler mentions a Farsa luterana written by Fernando de Bracamonte in the collection of pieces lost by Gallardo in his flight from Granada to Cadiz, which probably dealt with heresy. Agustín Ortiz seems to refer to Lutherans in his Radiana. There are references to Lutherans in the Farsa de los lenguajes and in Aurelia.

Another theme of this play is the glorification of the church. Although many of the autos sacramentales use this as one of their minor themes, Timoneda has a particular interest in the subject.
themes, it is emphasized in this particular play more than in the others.

Although Timoneda uses familiar themes, I have not found any evidence that he copied from any definite model in these two plays. Mérimée considers the first scene in the *Aucto del Castillo de Emaus* a paso imitating one of Lope de Rueda’s. Mérimée is probably right, but Timoneda uses commonplaces that may be found in various plays. Anton has the name and the characteristics of the traditional *bobo* as described by Crawford. Human Desire and Opinion ask the usual questions which provoke an explanation of doctrines. Attention will be called in the notes to similarities to other plays found in the comic parts and in the discussions of the sacrament. Timoneda’s contribution is the weaving of these various traditional elements into plays that contain appropriate language and pleasing style. He avoids the monotony of long monologues to a large extent by breaking the description of the virtues of the sacrament into short speeches. As in other plays, Timoneda proves to have a true dramatic instinct which gives life, action, and a realistic touch to his dramas.

Both plays are written in *quintillas* arranged in groups of two. In the *Aucto del Castillo de Emaus* each quintilla rhymes a-b-a-a-b. The *villancico* of three verses at the end rhymes a-b-b. In the *Aucto de la Iglesia* each quintilla has the rhyme scheme a-b-b-a-b, except lines 586 to 590 which rhyme a-b-a-a-b. The *villancico* has only one rhyme. Line 362 in the *Aucto del Castillo de Emaus* is short. Line 71 in the *Aucto de la Iglesia* is short and 478 is long. As a whole, the versification is quite regular.

Timoneda followed the tendencies of his time in using Castilian in the majority of his works. Viziana refers to the fact that the Valencians are forgetting their own language and using Castilian as a literary language. This transition took place in the sixteenth century.

The mingling of different languages in the same play was fairly common in the sixteenth century. Valencian and Castilian along with others appear in Torres Naharro’s *Comedia Tinellaria* and *Comedia

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33Mérimée, op. cit., pp. 198-199.
34Crawford, op. cit., p. 53.
35Ibid., p. 41.
Serafina.\textsuperscript{37} A farce edited by Crawford\textsuperscript{38} and identified by Mérimée\textsuperscript{39} as the Colloquio de las damas valencianas written by Juan Fernández de Heredia in 1524 or 1525 contains Castilian, Valencian, and Portuguese. Without doubt others could be added to this list.

**THE PREPARATION OF THIS EDITION**

In general the punctuation of the original text has been followed except that some commas have been added to facilitate reading, an occasional capital has been placed at the beginning of sentences and a few question marks have been added. In no case has any change been made in punctuation that would affect the sense without due account being given of it in a note. Abbreviations have been extended in italics and names of speakers are given in full. In order not to overload the notes with insignificant variations the following differences in spelling in the Castilian portions of the Aucto del Castillo de Emaus have not been noted: ç, c (followed by e or i), or z; ss or s; cc or c; cu or qu; b, v, or u; incipient verb ending sc or c; absence or presence of h; i or y; ct or t; x or j. Words and constructions not found in the latest edition of the dictionary\textsuperscript{40} and grammar\textsuperscript{41} of the Spanish Academy have been treated in the notes.

The study of Valencian offers considerable difficulty on account of the lack of good reference books. The following works have been particularly useful: Lluis Fullana Mira, Vocabulari ortogràfic Valencià-Castella, Ed. "Edeta," Valencia, 1921; Diccionari de la llengua catalana compareda ab la correspondencia castellana, Salvat y C.\textsuperscript{a} S. en C., Barcelona, n. d.; Lluis Fullana Mira, Gramàtica elemental de la llengua valenciana, Valencia, 1915; Pompeyo Fabra, Gramàtica de la lengua catalana, Barcelona, 1912. Any forms or constructions not found in these works will be noted except for the following variations in orthography: atonic a or e; atonic o or u; atonic e or i;\textsuperscript{42} c, z, ss or s; ch or c; qu or cu; th or t; ph or f; ñ or ny; l or ll; ix or x; y or i;

\textsuperscript{37}Propaladia de Bartolomé de Torres Naharro, ed. M. Cañete y M. Menéndez y Pelayo in Libros de Antaño, vol. IX, pp. 343-429.


\textsuperscript{39}Mérimée, op. cit., pp. 65-66, 664.

\textsuperscript{40}Real Academia Española: Diccionario de la lengua española, Madrid, 1925.

\textsuperscript{41}Real Academia Española: Gramática de la lengua castellana, Madrid, 1920.

\textsuperscript{42}See Jaume Nonell y Mas, Anàlisis fonològich-ortogràfich de la llènca catalana antiga y moderna, Manresa, 1896, pp. 16-21.
u or v; final p or b; j or g before e; double or single consonants; use or omission of h; nm or mm; the omission of the initial vowel, as in spiritual or namora.43

43See Introduction to Fullana Mira's Vocabulari, XX-XLII.
44See José Nebot y Pérez, Apuntes para una gramática valenciana, Valencia, 1894, p. 115.
AUCTO¹ DEL CASTILLO DE EMAUS

Misteri sobre lo sagrat Evangelì que escriu sant Lluch a. 24. capitols² de com aparegue nostre Redemptor Jesu Christ a dos dexebles que anauen al Castell de Emaus: ys dona a conèixer en lo partir del pa. Ab spirituals demandes del sant Sagrament que fa un Pastor ques diu lo Desig Huma. Fet per Joan Timoneda.

Son interlocutors.³

JOAN GONÇALEZ, viejo, mesonero.  LLUCH, com a romero.
MARIMENDRALES, vieja, su muger.  CLEOPHAS, romero.
ANTON, bouo, su hijo.  PLAER, com a romero.
JESU CHRIST, com a romero.⁴

DESIG HUMA, pastor.

INTROYT

Que fa lo Auctor⁵

Constants, y fels amadors
de catholica doctrina,
de la gloria collectors,
celebres exploradors

5
de la paraula diuina.
Aci veureu recitar
vna representacio,
pera poder demostrar
com Deu nos ve a consolar,
en la major afflictio.

Dexem estar als Thobies,
y com lo angel sant Raphel
guiat fill: per darreries

¹Heading. aucto. Timoneda uses the Castilian word for the Valencian plays as they are grouped with the Castilian plays. He uses the word castillo based on the Latin Vulgate instead of using a word for village based on the Greek version.
²Capitols. The form is illogically plural due to preceding cardinal numeral. Cf. capitulos used in a similar way in Los Desposorios de Christo (Pedroso, op. cit., p. 104).
³Castilian is used for the Castilian characters and Valencian for the Valencian.
⁴romero for romeu. Castilian word. Used also in lines 411 and 412.
⁵auctor for autor. See Diccionari Aguiló, Institut d’Estudis Catalans, Barcelona, 1915-1924.
al pare en sos cansats dies
dona vista ab vna fel.
Y aquell honrat Mardoqueu
que estaua ja sentenciat
com lo vingue a lliurar Deu,
y en quanta honra ques veu,
yl poble fonch delliurat.
Baste aço, vingam al cas:
es, que apres de mort Jesus,
dos dexeables, Lluch, Cleofas,
caminauen pas a pas
contral castell de Emaus.
Anauen molt fatigats
per lo quels hauia acontes,
en la fee dibilitats,
y casi desconfiats
del que Deu hauia promes.
Y per platicar entrells
de Deu en aquell cami,
inmediate fonch ab ells
posat entremig de aquells
en habit de peregri.
Calle lo que platicaren,
y com los aconsola,
y al Castell quant arribaren,
entrells tres lo que passaren,

16-20 Esther V-VIII.
27 acontes for past participle of aconteixer. See J. Marti Gadea, Diccionario general valenciano-castellano, Valencia, 1900. Used also in line 219.
33 immediate for immediat. I do not find this spelling authorized.
33 fonch for fon. See Jaume Nonell y Mas, Anàlisis morfològic de la llengua catalana antiga comparada ab la modèrna, Manresa, 1895, p. 207. Used also in lines 205 and 283 of Aucto de la Iglesia.

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perque la obra so dira.
Sols los supplique humilment
(perque en la final de aquella
tractare casi breument
del sanctissim Sagrament)
que ab la fee presten orella.
Vent que dest eternal be
huy la Esglesia fa memoria:
suppliquem al quins soste,
que puix acil vem per fee,
quel vejam en la sua gloria.

Amen

Comienga la Obra.

GONçALEZ, viejo, mesonero.
MARIMENDRALES, su muger.
ANTON, Bouo, su hijo.

GONçALEZ
Oyd que aliño, y que adrego
ay en mi casa malora,
el sol va por el cabeço,
y si yo a gritar no empieço

no ay quien recuerde en Zamora.
Oysla, Marimendrales?
Donde estays, muger de bueno?

40 vent for veient. I find no reference to this contracted form but find other contractions of the verbuenre, such asves for vехes, etc. Used also in lines281 and 392.

45 vem for veem. Cf. vent, I. 46. Used also in lines 262, 302, 425, 431.

46-55 References to the sleepiness of some one and to Zamora are common-places in older Spanish drama. References to sleepiness are found in thePropaladía (Libros de Antaño, vol. X, p. 263); Egloga Ynterlocutoria ofDiego de Avila (Kohler, op. cit., p. 237); Filomena (Obras de Timoneda, p. 217); Floriana (Ibid., p. 491); Auto de Naval y Abigail (Rouanet, op. cit., vol. II, p. 502). References to Zamora and some one sleeping arefound in Comedia Armelina (Obras de Lope de Rueda, ed. R. A. E.,Madrid, 1908, vol. I, p. 97); Wolf y Hofmann, Primavera y flor de romances,Berlin, 1856, p. 150; José Maria Sbarbi y Osuna, Diccionario de Refranes,Adagios, Proverbios, Madrid, 1922, vol. II, p. 473.


55 The original text has a small ç for Zamora.

56 oysla for oíslo.

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VIEJA
En la cama, Joan Gonçales.

GONÇALEZ
Leuantos, pese a mis males,
salid presto como vn trueno.

VIEJA
Que quereys? Paresceys grillo,
que days gritos por no nada(?)

GONÇALEZ
Vergüenza en esse carrillo;
siendo meson el Castillo,
es bien dormir descuydada?

VIEJA
Do esta el descuydlo, Joan meco,
padastro del panarizo?

GONÇALEZ
Callahi, cangrejo seco,
cuerpo de langosta hueco,
aguela del romadizo.

VIEJA
Aguela? No llegareys
a mis dias, pienso yo.

GONÇALEZ
Llegare, y no lo vereys.

58 Gonçales. The substitution of s (required for rhyme here) for z is discussed by R. J. Cuervo in Antigua ortografía y pronunciación castellana in Revue Hispanique, vol. II, pp. 23-26. Examples of such substitution are given by Emilio Cotarelo y Mori in Fonología española, como se pronunciaba el castellano en los siglos XVI y XVII, Madrid, 1909, p. 211.

59 leuantos — levanto os, or more probably levantaos.

66-70 This abuse is a commonplace. Cf. Farsa nuevamente trobada por F. Diaz (Kohler, op. cit., pp. 318-319) and Jaime de Güete, Tesorina (Urban Cronan, Teatro español del siglo XVI, vol. I, Madrid, 1913, pp. 104-105).
TWO PLAYS OF TIMONEDA

VIEJA
Acabad ya, que quereys?

75 Que me resfrio do esto.

GONZALEZ
Mala resfriada hos mate,
llamad vuestro hijo, Anton.

VIEJA
Ya voy, Jesus que debate.

GONZALEZ
Salga, rauia le arrebate,
y aderece este meson.

VIEJA
Anton, hijo mio.

ANTON
Madre,
que gritos que days? Que hos pras?

VIEJA
Sal, que te llama tu padre.

ANTON
Sera cosa que me quadre?

VIEJA
Que se yo? Tu lo veras.

GONZALEZ
Ha de ser para mañana
el salir?

ANTON
Padre, aguarda;
y si no lo tengo gana?


82 pras for place. Cf. praz in glossary to Rouanet, op. cit. Cf. Cuervu, op. cit., pp. 25-26 for use of s for z and c (before e or i).

83 The word sal is somewhat blurred in the original.

86-88 There seems to be an unusual similarity between passages in this comic scene and that of Aurelia (Obras completas de Juan de Timoneda, p. 329).

88 No lo tengo gana. I find no reference in grammars to this construction, but cf. “Pues pensar de no hazer lo que tenia gana” in Don Quijote, Chap. XX (Edición crítica por F. Rodríguez Marín, Madrid, 1916-1917, vol II, p. 122).

GONÇALEZ
Yo hos carduçare la lana.

ANTON
La lana? Ya salgo ya.

GONÇALEZ
Ved que buen comedimiento
sin reuelada salir.

ANTON
Dexelas en laposento,
despues hare mil y ciento

95

quando me deys de moflir.

GONÇALEZ
Acaba, diablo, escuerço,
pon essa mesa y manteles.

ANTON
No veys que no tengo esfuerço
si no acudis con almuerço?

100

GONÇALEZ
Ya hazes de las que sueles.
Toma, goloso patan.

ANTON
Si lo tomare? Bolando:
veys que reueladas van
a pares detras del pan:

105

esta doy mas, porques brando.

GONÇALEZ
Dexa te de gracias, ea
para essa mesa depresto
mientras yo vo a la açutea
porque de vino prouea

110

y alguna fruta en el cesto.

92 reuelada for revellada = reverencia. Cf. Zerolo, Diccionario enciclopédico
de la lengua castellana, Paris, n. d. Used also in line 103.
93 laposento for el aposento. Cf. F. Hanssen, op. cit., art. 182. Cf. lombre in
line 374.
105 brando for blanco.
A
ntón
Andad, padre, que si hare:
manteles?

Gonçalez
Di si te pesa
a tu madre que los de.

Anton
A, madre.

Vieja
Que quieres, he?

Anton
Manteles para la mesa.

Vieja
Toma elos noramaça
blancos a mil marauillas,
pontos de aquel cabo, paça:
y mira, limpia la taça,
y empareja aquessas sillas.

Gonçalez
En que entiendes? Di, grossero.

Vieja
En que entiende? No lo veys.

Gonçalez
Anda, saca aquí vn salero.

Anton
Salero?

Gonçalez
Si, majadero.


118 paça. Feminine of pazo (see Zerolo, op. cit.) with persona or cosa understood?


Vieja
125 Que ya va, no le açoreys.

González
La olla tiene recado?

Vieja
Si, ya le puesto manteca.

González
Y al lechon distes saluado?

Vieja
Si, marido, ya le dado.

González
Sopas con vino a la clueca?

Vieja
También.

González
Y yerua al asnillo?

Vieja
Que si, viejo gruñidor.

Antón
Padre, veys el salercillo.

González
Corre, ve por vn cuchillo,
pañizuelos, tajador.
Nunca hazeys cosas adrechas.

Antón
Dios pele tanto mandar.

González
Y las camas?

Vieja
Ya están echas.

González
Los candiles tienen mechas?

127 le = le he. Used also in line 129.
136 adrechas = a derechas.
VIEJA
140 Si: ay mas que demandar?

GONÇALEZ
Muger y (cuerpo de mi)
reboluistes las cecinas?

VIEJA
Anteayer las rebolui,
que cudolete.

GONÇALEZ
Dezi,
145 y soltastes las gallinas?
No respondeys? Que dezis?

VIEJA
Sueltas estan, acabemos.

ANTON
Toma, padre, el que pedis.

GONÇALEZ
Hijo, pues tan bien seruis,
sus, almorzar nos entremos.

FIN.

(Aci ixen Lluch y Cleophas,
dexébres de Jesu Christ)

LUCH
Queus ne par, germa Cleophas,
de aquesta gent homicida
quant sens orde, ni compas
han lliurat a Barabbas,
155 per donar mort a la vida?

CLEOPAS
Parme cosa tan mal feta,
que quant la vinch a pensar
la mort de aquest sant propheta,

144 *cudolete*. This word is defined as *golpe, pedrada, réplica aguda* in *Las obras de Lope de Rueda*, ed. Clásicos castellanos, vol. LIX, p. 102. It may have been borrowed, however, from Catalan, as *codolet* means *impertinente*.

150 *almorzar* = a almorzar.


http://ir.uiowa.edu/uissll/
tan cruel, tan inquieta
no puch dexar de plorar.

LLUCH
Es ver questa carn mezquina
sent lo que mal fet esta:
mes qui pot a la continua
llamentar cosa diúina
ab lo sentiment huma?

CLEOPAS
Vn poquet me parex cru
lo que dir vos hau dexat:
perque parer es comu,
que façal que pot cascu,
pui a mes no es obligat.

LLUCH
Raho es exa de primor,
pero digau no haueu vist,
que pera mostrar dolor
al punt que moril Señor
lo cel se mostra molt trist?
Dons solta esta la questio:
si lo cel se plañe tant
lo dia de la passio:
vn peccadoret com yo
ques lo que pot fer plorant?

CLEOPAS
Y com, germa, vos no veu
quant Jesus quels mals desterra
estaua pendent en creu,
que per ser pur home y Deu,
lo plural cels, y la terra?

LLUCH
Desque viu plorar lo cel,

163 continua for continua. I do not find this spelling in Valencian.
174-175; 181-188 Matthaëi XXVII, 51-53; Marci XV, 38; Lucae XXIII, 44-45.
181 veu for veeu. See Nonell y Mas, Anàlisis morfològic... comparada amb
la moderna, p. 99. Used also in line 267.
185 cels for cel. Cf. cel in lines 175, 177, etc. The nominative case is used as
les pedres batres de por,
y partir per mig lo vel,
vixch ab tal tristor, recel,
que no plore, y plural cor.

(Entra Christo)

CHRIST
Salve Deu la compañía.

LLUCH
Amich, ben vengut siau.

CHRIST
Digaume, per cortesia,
de que estau trists en est dia?

O que es lo que platicau?

CLEOFAS
Y com, tu sols, peregrí
en Hierusalem viuies,
que no has vist estant allí
les coses (mezqui de mi)
què san seguit estos dies?

CHRIST
Que coses?

CLEOFAS
Que? Lo malfet,
la mort tan innominiosa
de Jesus de Nazaret,
home en ses obres perfet,
de vida maravalliosa.
Poderos en dir, y obrar
dauant Deu, y tots los seus:
y sens mes considerar,
lan volgut crucificar

los Princeps, y Phariseus.

Y si trists estam, y estauem
en nostra conuersacio,
es perque dell platicauem,
y també, perque esperauem
de Israel la redempció.
Perque ell cert hauia promes
que redempció li daria:
y si entes esta y compres,
tot aço que sa acontes
es hui just lo tercer día.

LLUCH

Y mes nos han espantat,
que vnes dones, sens temor,
de nostron Apostolat,
dihuen ques ressucitat

225

Jesus nostre Salvador.
Perque elles dihuen que anaren
ans del día al monument,
y que jal cos no trobaren:
sino que Angels denunciaren

que viuia eternalment.

CLEOFAS

Y dels nostres, per no deure
negligencia a estes tres dones,
corregueren pera veure
lo sepulchre vbret, y a creure
les glorioses noues bones.

230

LLUCH

Totes estes marauelles
que contat hauem, y han vist:
ja queu ohuen les orelles,
tendrien mes credit elles

235

si vessem a Jesu Christ.

CHRIST

Homens sens llum ignorants
de creure coses perfectes,
durs de cor, no vigilants
en los actes importants

que parllaren los Prophetes.

240

221-235 Matthaei XXVIII, 1-8; Marci XVI, 1-11; Lucae XXIV, 1-11; Joannis
XX, 1-18.


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No fon (digau) necessari
que moris, y agues victoria
Jesus en mont de Caluari,
y vencent al aduersari,

250 per ço entra en la sua gloria?

De Moyses no compreneu
que la vara que portaua
significaua la Creu?

255 Les aygues roges, quant Deu
la sua sanch escampaua?

Digau, no sacrificaueu
de primer vn corderet,
que si bel consideraueu
es est Jesus que esperaueu

260 lo Cordero mansuet?

Y Joan, testimoñi dell,
en lo desert vem que fon
quant dix señalant aquell:
Est es lo perfet aflell

265 que lleuals peccats del mon.
Y aquell pare Abram honrat,
no veu com nos demostra
per figura al figurat,
que en lloch de son fill amat

270 lo cordero degolla?

Puix lo cordero mori,
yl fill tingue remissio,
par me, germans, y es axi,
que Deu los estaua alli

275 prometen la redempcio.
Y vengut lo temps complit
pera complir sa paraula
aquell Cordero infinit,

249 aduersari = devil.
251-253 Exodi IV, 17; Lucac XXIV, 27.
260 cordero for corder. See Diccionari Aguiló. Used also in lines 270, 271 and Aucto de la Iglesia, line 258.
262 The word desert is somewhat blurred.
261-265 Joannis I, 29.
ques Deu, dona lo esperit
en la Creu, diuina taula.

CLEOFÁS

Vent que sens repel ni rua
nos has declarat Señor
la mort de Jesus tan crua,
de la resurreccio sua

nos declara algun primor.

CHRIST

En veritat so content
sens treball, enuig, ni pena.
Figura es molt condesent
veure a Christ en monument,

per Jonas en la Balena.

La qual per ses rectes vies
passats huit jorns lo llança:
y axil verdader Messies
del sepulchre, apres tres dies,
home, y Deu ressucita.

Dexem estar a Jonas,
y vejam perque Sanso
estant dormint, despertas,
y la porta sen portas
de la Vila sens llisio.

Est Sanso tan esforçat
a Jesus vem que saplica,
que apres de ser sepultat,
de mort a ressucitat

com ell mateix testifica.

Si enteneu, se que també
es figura verdadera,
quant del arca de Noe
sols vna Paloma ixque,
y torna ab ram de olivera.

Aquest exir, y tornar
fon del cel rompre lo vel

290-295 Jonae II, 1-10.
296-300 Judicum XVI, 3.
308-310 Genesis VIII, 10-11.
quant Deu se volgue incarnar:
lo tornar, ressucitar
pera pujarsen al cel.

**LLUCH**
Germa, creume, y te per cert
si en aquest mon habitara
algun Angel encubert,
per parlar ab tal concert
que tu sols eres pensara.

**CLEOFAS**
Per ta diuina eloquencia,
lanima, dolça de amarga
ses tornada en ta presencia.

**CHRIST**
Donaume, germans, llicencia
que tinch la jornada llarga.

**LLUCH**
Com llarga? Va declinant
lo sol, y sacabal dia,
y la nit ve caminant,
y vols tu passar auant:
resta en nostra companyia.

**CLEOFAS**
Conuidartem (si tu manes)
en est Castell de Emaus
de algunes coses humanes,
puix les divines explanes
de nostre mestre Jesus.

**CHRIST**
Merce, germans.

**CLEOFAS**
Y de que,
si no la tens acceptada?
Per cert que not dexare:
crida loste.

---

324-330 Lucae XXIV, 28-29.
326-328 Mérimée has observed that it was early morning in the scene at the inn and now it is night (Mérimée, op. cit., p. 199).
331 *conuidartem* = *te conuidarem*.
IOWA STUDIES IN SPANISH

LLUCH
Si fare.

340
Ola, ce de la posada.

GONÇALEZ
Quien llama, cuerpo de mi?
Ten esse perrazo, Anton.

LLUCH
Exiu, pare, fins aci.

GONÇALEZ
Atale.

ANTON
Mache, dahi:

345
o doyte a la maldicion.

GONÇALEZ
Mantenga Dios, caulleros.

LLUCH
Deu vos guart.

ANTON
Que pechidumbre
trahen estos peruleros?

GONÇALEZ
Tu no ves que son romeros?

ANTON
Dessos que encendemos lumbre?

GONÇALEZ
Calla, tonto.

CLEOFAS
Doms, germa,
digau, teniu que sopar?

344 mache for marcha (?). Cf. Aurelia, “Mache fuera” (Obras de Timoneda, p. 353) and Rosiela, “Mache dai, endiablado” (Cronan, op. cit., p. 511).

345 dahi = de ahi.

348 perulero. I do not find a satisfactory meaning. “Persona que ha venido desde el Perú a España y especialmente la adinerada” would be a gross anachronism and “vasija de barro” does not seem applicable.

347 pechidumbre for pesadumbre. I do not find this form used elsewhere. Anton may have originated it or it may have been a popular form.

350 dessos = de essos. Anton takes romeros as meaning rosemary.
Antonio
Si, señor.

González
El hablara.

Antonio
Quien demonios callara
preguntando por maxcar?

Lluch
No prengau malenconia.

González
He que es vn asno, señor:
atienda por cortesia
y vera la compañía
lo que les sabra mejor.

Cleofas
Que teniu?

González
Señor, ternera,
fiambre, queso, sin otros
manjares de otra manera.

Antonio
No saqueys la olla a barrera,
mirad ques para mosotros.

González
Oyete: quieren comer
al principio ensaladilla?

Lluch
No, pare, no es menester.

355  mascar for mascar. Cf. Torres Naharro’s Comedia Serafina
“Yo le hago, noramala,
maxcar apriesa el helado.”


356  malenconia. See Diccionari Agudó.

359-363 The landlord’s welcome of guests is a commonplace. Cf. D’Ancona,

365  mosotros for nosotros. See Menéndez Pidal, op. cit., art. 94. See also
 glossary to Rouanet, op. cit.

365  ques = que es.
GONÇALEZ
Pan les sera bien traher:
y alguna poca frutilla.

CLEOFAS
La bona voluntat basta.

GONÇALEZ
Saca pan, fruta, maxote,
que hallaras en la canasta.

ANTON
Pan: y si lombre lo tasta?

GONÇALEZ
Catad no hos taste el garrote.

CLEOFAS
Señor, com a principal,
aquest lloch se li señala.

ANTON
Padre, hey.

GONÇALEZ
Daca, bestial:
tomen lamor entrañal.

ANTON
Padre, mi madre esta mala.

GONÇALEZ
Y de que?

ANTON
Que me se yo?
Dentro voy, que luego salgo.

GONÇALEZ
Que les haga buena pro,
perdonen.

CLEOFAS
Deu vos perdo.

372 *maxote* for *majote*, augmentative of *majo*.
374 *lombre* for *el hombre*. Cf. *laposento*, line 93.
378 *daca* = *da* (= dad) acá.
GONÇALEZ

385 Llamen si quisieren algo.

CHRIST

A vos, Deu, pare increat,
gracies immenses vos done.

CLEOFAS

Ques de nostre conuidat?

LLUCH

No se: atonit ma dexat.

CLEOFAS

390 Germa, Deu nos ho perdone.

Molt gran fon exa ignorancia.

LLUCH

Si cert, vent les prophecies
declarar en abundancia,
creure hauiem sens instancia
quest era lo ver Messies.

GONÇALEZ

Que, señores, yan comido?

LLUCH

Si: dons que deuem?

GONÇALEZ

No quiéro
sino vn real, si es seruido.

LLUCH

Jau, germa.

GONÇALEZ

Que ya ses ydo

400 el otro su compañero?

CLEOFAS

Si: restau content?

391 The fourth word is blurred but looks like exa.

394 instancia for instancia. I do not find this form given.

396 yan = ya han.

397-399 The paying of the bill is also a commonplace. Cf. D’Ancona, op. cit., vol. III, p. 469.

399 jau for hajau, subjunctive of hauer.

399 ses = se es.
GONÇALEZ
Muy bien:
quiero quitar aplazer
la mesa en vn sanctiamen.
Bueluense a Hierusalen?

CLEOFAS
Aquex es nostre parer.

LLUCH
Deu vos do salut.

GONÇALEZ
A Dios.

CLEOFAS
O Deu immens prepotent,
llum del mon, digau me vos,
la compañía dels dos

en queus ha dat descontent?

LLUCH
Romeros crech que seran
estos dos.

CLEOFAS
Romeros son:
alegres me par que van.

LLUCH
Si lan vist?

CLEOFAS
Els ho diran.

LLUCH
Que noues corren pel mon?

CONTENT
Germans, que no ya cor trist,
puix Jesus ressucita.

CLEOFAS
Es ver, perquels dos a Christ
lo hauem conegut y vist

sols en lo partir del pa.

406 do for subjunctive of dar. See Nonell y Mas, Análisis morfològich, p. 176.
410 descontent, the adjective for descontentació, the substantive. Used also in line 252, Aucto de la Iglesia.
416 ya = hi ha.
PLAER
Si mirau molt fon accepte
lo pa a Deu segons se proua:
y per lo pa, y son effecte
marauelles ab juy recte
vem en la llei vella, y noua.

425

LLUCH
Pres haueu llarch largument.

PLAER
No le pres, mirau Elies,
com per virtut excellent
ab vn pa tan solament
camina quaranta dies.

430

Y a Deu, pa vem que offeri
Melchisedech sacerdot:
y fon (segons yo llegi)
perquel Señor los ohi
quant vingue a lliurar a Lot.

435

Y Achimelech prouisio
dona a Dauid bellicos,
ab pa de proposicio,
lo qual pa sustentacio
li fon del anima y cos.

440

CONTENT
Mirau los fills de Israel
quant per lo desert venien
ab cor humil, just, y fel,
que menjant manna del cel
pa era, si pa volien.

445

PLAER
De tres farines no feu
tambe Sarra excellent pa,
y ab ell Abram, com se veu,

427-430 III Regum XIX, 1-8. La Fuente de los Siete Sacramentos (B. A. E.,
vol. LVIII, p. 100).
431-435 Genesis XIV, 18-20; XIX, 3-29.
436-440 I Regum XXI, 1-6.
441-445 Exodi XVI, 4-20.

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en lo tabernacle seu
a tres Angels conuida?

**CONTENT**

Y ab dos pexos, y cinch pans
Jesu Christ salvador nostre
dona a menjar per ses mans
a cinch mil homens, abans
mes que menys com ho demostre.

**PLAER**

Y altra volta congregats
quatre mil homens vn día,
ab set pans tingue saciats:
los quals tots marauellats
lo tingueren per Messia.

**CONTENT**

Y ell mateix dix: pa de vida
so que dels cels so baxat,
que a tots a menjar conuida,
y tindra vida infinida
quil menjara sens peccat.

**PLAER**

Y estant ja pera apartarse
de nosaltres nostre be,
so especies de pa dexarse
volgue per poder menjarse
ab amor, virtut de fee.

**CONTENT**

Y est es lo que esta esperant
en lo altar al peccador:
y aquest esta festejant
huy la Esglesia militant,
per gozar del Criador.

461-465 Joannis VI, 32-35.
475 *gozar*, Castillianism for *gojar*.

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LLUCH

Est es cert hon Deu habita,
y es de tan alta virtut
que lanima ressucita.

CLEOFAS

Est es lo que deposita
gracia, gloria, pau, salut.

(Entra lo Desig Huma)

DESIG HUMA

Pastores, pues platicays
platica tan soberana,
escuchadme si mandays.

PLAER

Qui eres tu?

DESIG HUMA

Si pernotayis,
desseo de gente humana.
De alli estado muy atento
y pues llegue por gozar,
preguntaros quiero a tiento
del diuino Sacramento
que esta encima del altar.

CONTENT

Puix te dius lo Desijos,
demana, acostat ença.

DESIG HUMA

Tened, no dixistes vos
que baxo el pan esta Dios?

CONTENT

Te lo nom de pa, y no es pa.

DESIG HUMA

Pero en fin Dios esta allí?

PLAER

Bax los accidents, pastor.

486  
estado = he estado.
493  
dixistes for dixistes.  See Menéndez Pidal, op. cit., art. 118.
493-530  
See Catholic Encyclopedia, vol. V, pp. 581-582 for discussion of “con-
tinued existence of Eucharistic Species.”
496-500  
Desig huma
Ques accidents? Dezi.

Plaer
Saps que son? Escolta aci,
olor, color, y sabor.
Y estos ab gran vigilancia
en la hostia creue haueu,
tenint amor, fee, constancia,
que estan allí sens substancia
ab lo cos precios de Deu.

Desig huma
Oyga, vamos a plazer:
lluego el que era ya no es
lo que veo blanquescer.

Plaer
No: y creure es menester
que esta allí Deu incompres.

Desig huma
Ya que no es pan material,
que sera?

Content
Que? Pa de vida,
pa de gloria celestial,
pa desta anima immortal
que ab Jesu Christ la conuida.
Perque axi com se alimenta
lo cos de material pa:
ab est pa que gracia augmenta
la nostra animas sustenta
si ben preparada esta.

Desig huma
Diga, quien, porque esto crea,
este pan transsubstancio,
y allí haga que Dios sea?

498 ques = que es.
511-520 See Catholic Encyclopedia for a discussion of the Eucharist as a
spiritual repast of the soul.
518 augmenta for aumenta. See Diccionari Aguilló. Used also in line 574, and in
El Acto de la Iglesia, ll. 248, 249, 324, 580.
523 haga. Cf. in Don Quijote, "Par Dios, respondió Sancha, también me vaya

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Cleofas
Lo sacerdot quant semplea
en dir la consagracio:

Desig huma
Y que la consagracion
esso haze?

Cleofas
Molt be pot:
perque les paraules son
del Señor de tot lo mon
les que diu lo sacerdot.

Desig huma
Declarada me paresce
que ha sido (no cumple mas)
la question, que nada empece:
pero otra se me offresce.

Lluch
Digues lo que tu voldras.

Desig huma
Dezidme, pues se apercibe
el hombre a la communion,
y de tantos se rescibe,
como (dezi) no concibe
ninguna diminucion?

Content
Perque es dador sens medida
y llum, que prenint de aquella
jamay es disminuyda,
com la llum de aquesta vida
que mil podem pendre della.

yo sobre una pollina.” (Ed. cited, vol. VI, p. 36.) Cf. also discussion of
the use of the subjunctive by J. Cejador y Frauca in La lengua de Cervantes,
541 medida for mesura. Castilian influence?
DESIG HUMA

Si mi sentido no yerra,
dezí, como Dios immense
que no cabe en cielo y tierra
en vna hostia se encierra?

Desto, señor, me conuenso.

PLAER

Vet aci lo exemple breu,
germa, mira, escolta, enten,
de aquell modo quel vll teu,
ab lo esforç y poder seu

los cels, y esteles compren.

DESIG HUMA

Avn que parezca impossible,
preguntos el modo y arte
como Dios indiuisible,
partiendo la hostia visible,
esta entero en toda parte.

LLUCH

Com si en vn espill sotil
mirant te veses en ell,
ys trencas fent troços mil,
ton rostro estaria gentil,
tot en tota part de aquell.

DESIG HUMA

Si es de vida (bien mirado)
este comer celestial:
porque les (señor honrado)
al que le come en peccado
mantenimiento mortal?

546-565 For the simile see Farsa del sacramento (Rouanet, op. cit., vol. III, p. 160) and Farsa de Moselina (Ibid., vol. III, pp. 311-312).


550 conuenso for convenzo. See note on line 58.
557 preguntos for preguntos.
562 veses for veïsses. Cf. vent, l. 46.
564 rostro for rostre. See Labernia y Esteller, Diccionari de la llengua catalana ab la correspondencia castellana, Barcelona, n. d. Used also in line 126, Aucto de la Iglesia.
568 les for le es.
Cleofas
Perque es com lo pascient,
| que | bon
| menjar | fa |
| li | mal:
| y | axi
| als | bons
| est | sagrayment
| dona | vida,
| gracia | augment:
| y | als
| mals, | mort,
| pena | eternal.

Desig huma
Pues es (segun sus cantares)
vñ Dios vñ cuerpo de Christo,
como en vñ tiempo,
y altares:
digo, en diuersos lugares
rescebir le hauemos visto?

Content
Perques com lo sol que passa
| ab | sos
| raixs | per
| hon | se
| vol,
| y | en
| vñ | temps,
sens posar tassa
| per | mil
| finestres | trespassa,
| y | ell
| es | sols
| no | mes
| de | vñ
| sol.

Desig huma
O que de gracias merescen.

Plaer
A Deu se han de dar de grat.

Desig huma
Yo digo que no se diessen?

Plaer
Baste, y tes preguntes cessen,
puix restes aconsolat.

Desig huma
Ya que cessan mis señores
las preguntas, yo querría
que pues mostrays mil primores
canteys algunos loores
en honra de aqueste dia.

582 raixs for raigs. I do not find this spelling.
595 aqueste. See note on aquessas, line 120.
LLUCH
Y si no saben cantar?

DESIG HUMA
Baylen y sera mejor
para mas regozijar.

CLEOFAS
Ballar no se ha de tractar
entre nosaltres, pastor.
Mes sera desta manera.

DESIG HUMA
De que manera, señores?

CLEOFAS
Que tu balles.

DESIG HUMA
Exe huera,
sacays el hombre a barrera,
aue que son burladores.
Mejor sera que discanten
pues ay aqui musiqueros,
las vihuelas, y leuanten
sus bozes, y luego canten,
ea vayan los gargueros.

VILLANCICO
Quien gusta del pan del cielo
de la diuinal dulçura?
Quien lo gusta? Quien se apura?

FIN.

Aquí haze fin el Au-
cto dicho del Castillo
de Emaus.

597-603 See discussion of dances in religious festivities by Milá y Fontanals (op. cit., vol. VI, pp. 256-293).
605 aue = the imperative of haber. Cf. Menéndez Pidal, op. cit., art. 116 (2).
Not clear. Aue for a fe?
AUCTO DE LA IGLESIA

Misteri Ecclesiastic: en lo qual se tracta com la Esglesia militant ve desterrada de Inglaterra, y de parts de Francia, y de Alemania jugida. Compost per Joan Timoneda. En lloor del sanctissim Sagramment. Introduixense en ell les persones següents.

ESGLESIA, pastora. LLIBERTAT, pastora.
CHRISTO, pastor. OPPINIO, pastor.
GREGORI PAPA, pastor. S. AUGUSTI, pastor.
PHILIP REY, pastor. S. THOMAS, pastor.

FARAUTE DEL AUCTOR. Animes contemplatiues, esposes de Jesu Christ, vn colloqui nunca vist porte de sentencies viues, y de grans Doctors preuist. Esposes vos nomenam ab rao justa, y fundada, perque si be esta notada tres esposades trobam en la scriptura sagrada.

Es la esposada primera nostranima de gran preu: altra, la mare de Deu: y la Esglesia la tercera com distinctament sabeu. Esta veureu affligida que ve de terres estrañes, fugint de falses zizañes,

1Heading. Inglaterra. Cf. Diccionari Aguiló. Used also in line 42. Castilian influence.
2lloor for lloar. Cf. Serrano y Morales, "Obres ... en loors de la santissim creu" (op. cit., p. 232), "Obres ... en loor de la magestat del Rey" (op. cit., p. 633).
3Auctor. See Diccionari Aguiló.
nunca. See Diccionari Aguiló. Castilian influence.
15 distinctament for distintament. See Labernia y Esteller, op. cit.
cercant son espos, y vida
ab dolcissimes entrañes.
Dolentse de ses ouelles
mirant que van desmandades
sens pastor descarríades,
tenint son espos per elles
los peus y mans foradades.
Y lo seu cap espinat
ab corona de victoria,
y per recort, y memoria,
vbert lo seu sant costat
pera entrar en la sua gloria.
Hui lo saui que penetra
per hauer vist, y llegit,
trobara aci en vers escrit
alegoria en la lletra,
moralitat, y esperit.
Lo quel Auctor los supplica
que ogen ab attencio,
puix a tota correccio
se subjecta, ys mortifica,
y a tots demana perdo.

(Aci yx la Esglesia, ab una ar-
tificial Esglesia en
la ma.)

ESGLESA
So la Esglesia militant
de Inglaterra desterrada,
y esposa de Deu amada,
cami pera la triumphant,
eterna, y glorificada.
Lachrymosa, y fugitiua,
vinch de Francia, y Alemaña,
a la perfecta cabaña,
ahon la fee, y charitat viua,

desmandades for desmanades. See Diccionari Aguiló. Used also in line
256. Castilian influence.
41-50 Cf. the speech of Fee in Farsa sacramental de las Bodas d’España
46 lachrymosa for llagrimosa. Castilian influence?
50 resedeix en nostra España.
   Ací so molt fauorida:
   ací en robes principals
   me adornen, y ab mil regals
   festejada, y ben seruida
55 de musiques pastorals.
   Beneyta del etern Deu
   sies España, y tu, Valencia,
   puix en suprema excellencia
   magnífiques lo estat meu,
   y ma diuina presencia.
   Valencia, molt plaentera
   te has de mostrar en tes coses,
   puix tens de les abundoses,
   fertil, y alegre ribera
60 de flors, y virtuts precioses.
   Hon les mies ouelletes
   se que podran pasturar,
   y saciarse sens belar,
   y apres com a mansuetes
   dins ma choça se aluergar.
   Lo que molt mes fatiga,
   es veure de mi apartades
   ouelles descarriades:
   estes de la falsa lliga
65 ab sanch de Christ almagrades.
   O, ouelles, si pensasseu
   lo que costau al Señor,
   al meu espos, y pastor,
   sens dir que nom maltractasseu
   ab tanta yra y rancor.
   Hon eres, lo meu espos?
   Torna, torna per ta esposa,
   y no vixca recelosa,
   puix lo teu cos tan precios
70 dins en mi tostemps reposa.

61 plaentera for placentera. I do not find this word but plaentment is given as an old form of placentment by Labernia y Esteller, op. cit.
64 ribera. A play on the word ribera to honor Archbishop Ribera.
75 almagrades for almangrades. Castilian influence?
Conexeulo, amigues mies?
Daruos he les señes dell,
es dispost, ros, blanch y bell,
sustent, descans dels meus dies,
que ningu se yguala ab ell.

Es de entrañes molt benines,
no sap si no perdonar:
es solicít en amar:
rosa posada entre espines

Mostrans hon tens tan focunda
la sesta esos assignada:
y ahon pastures la manada,
per no estarme vagabunda,
sino en seruirte occupada.

Ab tos enguents y fragancia
allarga allarga exos passos,
pera mi no sien escassos,
perque goze en abundancia
de tos tan dolços abrassos.

Ol meu esos, y alegria,
nom dexes de fauorir:
alli par que veig venir
a qui tant lanima mia
desija tostems seruir.

(Entra Jesu Christ.)

CHRISTO

De ma esposa sglesia amada,
sos gemechs, plors, y quерelles
retumben en mes orelles,
y la veu tan llastimada
de mes amades ouelles.

Perque la veig en treball
perço vinch a consolarla,
y abraçarla, y regalarla,

91 benines for benignes. Used also in line 181.
96 focunda for feconda or fecunda.
101 enguents for ungüents. See Diccionari Aguilò.
quen esta mirrosa vall
es cert que tinch de trobarla.
Es (si no la conexeus)
ma esposa affable, y gentil,
tels vlls de paloma humil,
es flor del camp, dolça veu
coneguda entre cent mil.
Te lo rostro de color
de quant ix lo sol rugent:
coll com axorques, desent:
y vnes arracades de or
porta esmaltades de argent.
Te vn mirar a vista plena
que namora a qualseuol:
per mi a voltes porta dol:
es graciosa, y es morena
perque la cremadal sol.
Pastura aquesta Pastora
sos corderets beladors
prop les choces dels pastors,
que ab gran fee, y dichosa hora
foren morts per ses amors.
Perque mes certinitat
tingau de ma esposa amada,
va de mil flors enramada,
circuyda en charitat,
de maçanes coronada.
Filles de Hierusalem,
si acas la veu reposar,
no la vullau recordar,
que en montañes de Bethlem
alli la vull esperar.

(Eci ix la esposa y se abraça
ab son espos.)

ESGLESIA

Est es lo meu dilectissim
espos de gracies estrenes.

119 mirrosa for malmirrosa. Cf. Nebot y Pérez, op. cit., p. 115, for dis­
cussion of aphaeresis.
saltant ve per les montaïnes,
abraçam, espos dolcissim,
y descans de mes entraïnes.

CHRISTO
Esposa, no estigues trista,
de plaer no sies auara,
perque pareix cosa rara
quet veja dauant ma vista
llagrymes en la tua cara.

ESGLESIA
Perfet goig en mi no cap
fins tant questa pastoreta
veja, per veures quieta,
ta ma esquerra en lo meu cap,
y abraçarme en la ma dreta.

CHRISTO
Tot quant tu vulles fare
sols quem digues quit fatiga.

ESGLESIA
Estos de la falsa lliga,
estos que han romput la fee,
ym tenen per enemiga.

Estos falsos Lutherans
cruels y desagrayts
de tos dons bens infinitis:
dexen lo nom de Christians
per seguir sos apetits.

CHRISTO
Donam, donam exa ma,
dulcissima esposa mia,
mira quit sustenta, y guia:
mira que eres del Christia
refugi, amparo, alegría.

Esposa, Esglesia benina,
tu be pots ser combatuda
pero may seras vençuda,
per ser (com tu saps) diuina,
185 ta fortaleza y ajuda.
Y si tinguieres contraris
en ta celestial pastura,
del alt mont de la escriptura
baxaren molt necessaris
190 pastors de tomó y cordura.
    Que yo com a Majoral
per tu fiu que deualassen,
si mester fos, que llyytassen,
y ab lo sentit lliteral
195 sauiament te defensassen.
No veres com lo Arria
cruelment te persegui,
yl vencel gran Augusti,
y ses ouelles guia
200 que anauen fora camí?
    De altra part no miraras
com lo Pastor Polinari
sent de tu, y de mi contrari,
lo bon Pastor fel Thomas
205 quel vences fonch necessari?
En fi que pera abreuiar,
si la secta Lutherana
tes cruel tes inhumana,
vn Pastor te ha de exalçar
210 de la montaña Romana.
    Gregori tretzes nomena,
lo qual posa molt complida
per ses ouelles la vida,
y porta sobre sa esquena
215 a la ouella convertida.
Y Felip Real Pastor
que per fee son nom comença,

190 *tomo*. I find no satisfactory definition for this word, but it undoubtedly has the significance of *consequence* that the Castilian word may have.
196 *Arria* — Arius, the founder of Arianism. See the *Catholic Encyclopedia*.
202 *Polinari* = Apollinaris, founder of Apollinarianism. See the *Catholic Encyclopedia*.
211 See *Catholic Encyclopedia*, vol. VII, pp. 2-3, for a discussion of Gregory’s services to the church.
com a catholich dispensa
seruirte, ser defensor:

y per so no ya quil vença.
Si mires, esposa mia,
per la mar vn Pastor Joan
nauega ab fee, y esforç gran,
perque passes en Turquia
y desterres lo Soldan.
Puix tants te son favorables
no penses, esposa, en res;
que bastants son estos tres
a llançar (sent tan amables)
los Lutherans al traues.

**ESGLESIA**

Espos meu, molt me confortes:

**CHRISTO**

Tornam, esposa, abraçarme:
y perque pugues semblarme,
a tot hom obre les portes,
vaigmen sens de tu apartarme.

**ESGLESIA**

Ouelles, que anau perdudes,
veniu a mi, nom dexeu,
enamoreus la mia veu:
y belau, no estigau mudes
que oyr vos ha lo espos meu.

(Entra Gregori Papa Pastor y
lo Rey Philip Pastor.)

**GREGORI**

Joyel de Deu, esmaltat
ab la sua sanch preciosa,
real, y diuina esposa,
guwait, guardet, lo increat
ab sa ma tan poderosa.

---

220 *per so* for *per aço*.
222 *Pastor Joan* = Don Juan of Austria.
ESGLESIA
O clarifica compañía,
Gregori Deu te sustente,
y a tu, gran Philip, augmente;
puix per tu se augmenta España
de qui tosttemps me contente.

PHILIP
Mare mia, Esglesia sancta,
tos gemechs, plors, descontent
nos porten aci al present,
y la pena es tal, y tanta
quanta cap en sentiment.

GREGORI
De veure tan desmandats
y fora de tes cabañes,
tos corderos, per montañes,
los dos estam llastimats
en lanima, y les entrañes.

PHILIP
A sa llibertat pasturen,
per lo vedat caminant,
dos mil vicis van cercant:
ja del bon Pastor no curen,
nil manso nols va guiant.

GREGORI
La esquella quel manso porta
romp lo fals pastor ab gana,
perque tel nom de campana:
y est puix no entra per la porta
es lladre de sanch humana.

ESGLESIA
Puix tant sentiu ma tristica
y sabeu perque es mon plor,
amichs, plañeuuos de cor,
perque segons tinch noticia,
ques perda Francia tinch por.

268 campana = Campagna, the plain around the city of Rome.
Philip
Com?, perque?

Esglesia
Veig deströçades
mes choces, mos atauius,
figures de morts, y vius
ja rompudes, despreciades
ab cruels, falsos motius.

Gregori
Ja Carlos lo Majoral
viuint, lo bon Rey Frances,
lo Almirant fonch mort despes
per incredul principal,
y trenta mil en vn mes.

Philip
Lo ques huy Rey, son coltell
mostra als infels per hon paça,
perque tes choces refaça:
y prest, puix Deu es ab ell,
llançara tan mala raça.

Gregori
Yo per mes te favorir,
y que ell faça lo que deu,
donant tot lo poder meu,
volgui tantost proueyr
de vn plenissim Jubileu.

Philip
Yo ab lo coltell, y gayato,
proueixch sens mes duptar
per tu la vida arriscar,
y mes cabañes, y hato
en ton servici posar.

Esglesia
Prospereus Deu la intencio
que teniu, perque de grat

281-285 This refers to the Massacre of St. Bartholomew’s Day.
283 lo Almirant = Admiral Coligny.
299 hato for ramat. Castillian word?
llanceu de la Christiandat
vna tan falsa oppinio,
y captiua llibertat.
La Oppinio es vn Pastor,
Llibertat vna Pastora,
que ab los vicis enamora:
ell dels falsos es señor:
ella dels carnals señora.

PHILIP
Rao es molta que cerquem
aquexos contraris teus:
anem posar los te als peus.

GREGORI
Sus, que tots ajudarem,
yo ab pregaries, y humils veus.

ESGLESIA
Aquestos son que aci venen
tractant de sos maleficcis,
de sa llibertat, y vicis.

GREGORI
En gentils coses entenen
fent al infern sacrificis.
(Entra la Llibertat Pastora,
y Oppinio Pastor.)

OPPINIO
Llibertat, molt me contentes,
him contenta lo teu si.

LLIBERTAT
Oppinio, seguiix tu a mi,
y perque en delits augmentes
camina per mon cami.
Perque en ell dins trobaras
plaer, descans, y fauor,
espay, goig, gust, y dolçor:
y si be mires, seras
franch, y de seruent señor.

OPPINIO
En seguirte cert no ya
cosa quen lo mon mes ame,
llibertat vull y proclame,
perque diu lo Castella
que el buey suelto bien se lame.
Lo que mes me descontenta
es de veure ab que rahons,
y mil amonestacions
tostemps la Esglesiam presenta
lo mal de mes oppinions.

Diu que aci va goig finit,
en los cels tostemps etern:
aci fam, alla gouern:
plaer breu, alla complit:
alla gloria, aci linfern.

**LLIBERTAT**

La Esglesia callar deuria
dexant sa importunacio,
vent que ma rebellio,
ma rigor, y tyrannia
li causa persecucio.

**PHILIP**

Muyren que nos pot sufrir
de oyr estes semblants coses.

**ESGLESIA**

Supplichte, Philip, reposes
vejam sils puch conuertir
ab paraules amoroses.

Fills de les entrañes mies,
amats, seruïts, y volguts,
conexeu que anau perduts,
seguïu, dexant falses vies,
lo cami de les virtuts.

**OPPINIO**

Vesten que no ya remey.

**ESGLESIA**

Mirau que so vostra mare,
obeïu, puix vos empare
a Philip Pastor, per Rey:
y al vell Gregori per pare.

OPPINIO
No conech ja Rey, ni roch, ni pare en Roma assignat que en mi tinga potestat.

GREGORI
Baste quet conegal foch.

OPPINIO
Qui parla tan mal criat?

PHILIP
Ja nos pot sufrir, tacany, que parles d'ixa manera contra quit vol, yt prospera.

OPPINIO
Vine dons si pretens guany.

PHILIP
Guany y merit, sus espera.

OPPINIO
Que penses de derrocarme?

PHILIP
Si ab lo faur de Deu: terrer vas, jugues de peu.

OPPINIO
No penses temorizarme.

PHILIP
Conex ja lo poder meu.

(Aci llança Philip a la Oppinio, y entra sant Augusti Pastor, y sant Thomas Pastor.)

AUGUSTI
Tinte, Felip, nol maltractes. Oppinio, alçat de terra.

PHILIP
Que muyra lo qui fa guerra a la Esglesia en sos mals tractes y ab dos mil vicis se aferra.

Y es la causa esta Pastora que Llibertat se nomena.

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THOMAS
Sossegat, no tingues pena:
Esglesia, abraçans, señora,
de bondat, y gracia plena.

ESGLÉSIA
Ben venguts, amichs molt chars,
Augusti, Thomas, Pastors,
egregis, sauis doctors,
espilleres, y pilars,
de ma casa defensors.

AUGUSTI
Saluet Deu, dispensador
dels thesors de nostra mare,
beatíssim y honrat pare.

GREGORI
Contra esta, y est traydor
ell de saber vos prepare.

THOMAS
Vine aci, Llibertat falça,
tu, Oppinio sens fonament,
obrels vills, hou, y esta atent,
y veuras com va descalaça
esta en son fals argument.
 Qui eres tu?

LLIBERTAT
So Llibertat
que a tot hom en esta vida
done llibertat complida:
mullers a sa voluntat.

OPPINIO
Conexeu si es agrahida.

AUGUSTI
Que vas errat conexem.

LLIBERTAT
Done plaers, descansar,
bon beure, millor menjar.

OPPINIO
Si axo es lo que volem.

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THOMAS
Vols vicis multiplicar.

AUGUSTI
Digues, si Llibertat eres
solta sens regla ninguna:
raho es esta, y ben communa
que demostres ser de veres
captiuitat importuna(?)

Llibertat
Com, per quina consequencia?

AUGUSTI
Perque hon hi ha llibertat,
qual tu dius y has proposat,
no ya regla, ni obediencia,
sino desorde, y maldat.

Y alla hon desorde habita
ay vici, ay adulteri,
ques del anima improperi:
yl vici a peccat incita:
yl peccat es captuier.

Veus com, no sent importu,
te mostrat que eres palpable
captuier abominable,
y aquell que seguix a tu
es clar servent del diable.

OPPINIO
Oix, no vull yo ser servent
del ques mostra ser catiu.

Llibertat
Tinte, prouaral que diu:
no vulles tan promptament
correr com laygua del riu.

THOMAS
Ques lo que hauem de prouar?

Llibertat
Com no es be pendre plaer(?)

420 The question mark of the original seems unnecessary.
442 The question mark of the original seems unnecessary.
THOMAS

No naix lome pera ser riallos, sino a plorar.

OPPINIO

Axo folgue de saber.

THOMAS

Digues, not par professia que en naxer la criatura naix plorant per sa ventura, y al morir quina alegria rep, sino plor y tristura?

Y mentres viu, entretant, si esta sentenciat a mort, quin plaer, ni quin deport pot prendre lome, pensant, quant sera la mia sort?

AUGUSTI

Dos philosophs vent les coses de aquest mon, rient estaua la hu dells, lai tre ploraua: qui acertaua? Acius proposes.

OPPINIO

Lo que ploraua acertaua.

AUGUSTI

Dons si aço tu be conexes, pensar deus que lo teu viure no es pera plaer, ni riure, perque en lo sant llibret dexes dels viuents tantost escriure.

OPPINIO

Si, señor, escriurem vull.

LLLIBERTAT

Tinte, Oppinio, not fatigues, que temps hi ha quet escrigues.

THOMAS

De que tens tu ara ergull?

dos philosophs = Democritus and Heraclitus.
Llibertat

470 De que clarament me digues.
Perquè no es bo lo descans
desta vida corporal?

Thomas

Perquè lome sent mortal
ab ses dos tancades mans

475 naix pera guerra campal.
Dons lome questa en la guerra
pensa tu si ha de velar, 
o si menys pot descansar:
que descans no ya en la terra,
que en los cels sol habitar.

Oppinio

Ex descans vull yo, señor,
que estralte es cosa menguada.

Llibertat

480 Yl bon beure notagrada,
yl bon menjar a sabor?

Oppinio

485 No, si es cosa reprouada.

Augusti

Mira quant reprouat es
lo ben beure, perque es vici, 
y essent del morir propici,
de Olofernes, si has entes,

490 Judith ne feu sacrifici.
Y si mires de altra part
lo bon menjar demasiat, 
es abysme de peccat:
y aquell que diu que esta fart

495 al porch esta comparat.
La templança es gentil cosa, 
perque per gola es perderen

482 estralte = este altre.
492 demasiat for demasia. See Diccionari Aguiló.
nostres pares, puix volgueren
la llibertat abundosa

y en captuierí caygueren.

**OPPINIO**

Dich que vull llimitacio,
y viure com a Christia.

**LLIBERTAT**

Yo tambe, sus, baste ja.

**ESGLESIA**

Vine abraçam, Opinio:

Llibertat, donam la ma.

**THOMAS**

Mirau que hau destar subjectes
da la Esglesia, mare nostra.

**OPPINIO**

Nostra voluntat se postra
a ella, y a sos preceptes.

**THOMAS**

Be sera fer vos ne mostra.

Lo primer es, oyr missa,
les festes santcs manades.

**OPPINIO**

Oyre, y seran guardades
desterrant pensa remissa

per les opinions passades.

**THOMAS**

Apres deus, com a obedient
delmes, primicies pagar,
confessar, y combregar,
ques rebrel sant Sagrament:
y en son temps, lloch, dejunar.

**OPPINIO**

Tots exos cinch manaments
promet aci de guardarlos:
los articles confessarlos:

521 *cinch manaments*. Cf. the *Catholic Encyclopedia*, vol. IV, p. 154, for the five commandments as listed in lines 511-520.

http://ir.uiowa.edu/uissll/
y tambéls set Sagraments
de la Esglesía venerarlos.
Pero est do de gracia plena
quens presenta aquest sant día,
certament saber voldria
perque communios nomena,

Sagrament, y Eucharestia.

AUGUSTI
Saps perque? Clar esta y vist,
que communiol nomenam,
perque en ell participam
realment de Jesu Christ,
y ab Deu nos communicam.

THOMAS
Mes, perquens vnix a tots
en vna fee y charitat.

OPPINIO
Com es lo' que ha proposat?

THOMAS
Si estas atent en breus mots
te sera prest declarat.

Com de molts grans de forment,
se fa vn pa (escolta aci)
y de molts rayms vn vi:
axi est do tan excellent

nos vnix a tu y a mi.

OPPINIO
Sagrament, perque a vna veu
lo nomenal poble elet?

AUGUSTI
Perques vn sagrat sagret
dels grans mysteris de Deu,

OPPINIO
Y Eucharestia, perque?

THOMAS
Perque es de gracia infinit,

y Deu per ser agrayt
als bons agrayts de fee,
se dona per preu fenit.

OPPINIO
Mes quant digaume vos
que he de fer sent confessades
totes mes culpes passades
ans de rebrel cos precios?

Y entre lany quantes vegades?

AUGUSTI
Que has de fer? Considerar
que vel just al peccador:
al seruent, lo ques señor:
al catiu, rescat sens par:
al desamorat, amor.

Y en lo que dius, quantes voltes,
no ya llimit, per ser tal
lo dador tan liberal,
mes per ser moltes y soltes
tes culpes, home mortal.

OPPINIO
Declarem, si pot esser,
do de tanta excelsitut,
de tanta gracia, y virtut,
que effectes fa, vull saber,
quant dignament lan rebut?

THOMAS
Que? Dona vida, y franqueza.

AUGUSTI
Desterra les testacions.

THOMAS
Inflama les oracions.

574 effectes. See Catholic Encyclopedia, vol. V, pp. 586-588, for discussion of
the effects of the Eucharist.

576-585 For similar descriptions of the sacrament ci. El amor divino (Rouanet,
op. cit., vol. I, pp. 118-119) and Los cuatro evangelistas (Rouanet, op.

577 testacions for tentacions. I do not find this spelling.
AUGUSTI
Dona força a la flaqueza.

THOMAS
580 Augmenta les deuocions.

AUGUSTI
Aconsolals tribulats.

THOMAS
585 Exalça nostra memoria.

AUGUSTI
Apellidans la victoria.

THOMAS

Y perdona los peccats
pera pujar a la gloria.

AUGUSTI
Esglesia, mostrals lo be
que en tu esta tan glorios.

ESGLESIA
Per la porta de la fee
venite omnes ad me,

et ego reficiam vos.

Despare la melodia,
donen gracias al Señor,
vent que per vn peccador
se alegra la hierarchia

en goig tan superior.
Alegrauuos per ygual
puix oyo es ja la veu
del gran pastor y esos meu,
perque sia tot vn corral

y sera prest, no dubteu.

CANÇO
Dins vos, Esglesia sagrada,
esta Deu que a tots conuida
pera darnos gloria y vida.

594 hierarchia for jerarquia. See Labernia y Esteller, Diccionari.
AUTO OF THE CASTLE OF EMMAUS

Mystery play based upon the twenty-fourth chapter of the Sacred Gospel which St. Luke wrote, relating how our Redeemer Jesus Christ appeared to two disciples who were going to the Castle of Emmaus, and He made Himself known upon the breaking of bread. With spiritual questions asked about the Holy Sacrament by a shepherd who is named Human Desire. Made by John Timoneda.

The characters are John Gonzalez, an old innkeeper; Marimenddrales, his wife; Anton the Fool, their son; Jesus Christ as a pilgrim; Luke as a pilgrim; Cleopas, a pilgrim; Pleasure as a pilgrim; Content as a pilgrim; Human Desire, a shepherd.

INTRODUCTION MADE BY THE AUTHOR

Constant and faithful lovers of the Catholic doctrine, recipients of glory, illustrious students of the Divine Word, here you will see a play presented which demonstrates how God comes to console us in dire affliction. Let us disregard the father and son named Tobias and how the angel St. Raphael guided the son; at last he gave sight to his father in his days of weariness by means of a gall. Neither let us discuss that honorable Mordecai, whom God came to liberate after he was already sentenced to death and who received great honor, and his people were freed.

May that suffice. Let us consider the theme of this play. After Jesus was dead two disciples, Luke and Cleopas, were traveling leisurely toward the Castle of Emmaus. They were very much fatigued because of what had happened to them, weakened in their faith and almost distrustful of what God had promised them. As they were conversing together about God on that road, suddenly He appeared between them in the dress of a pilgrim. I shall not relate what they discussed and how He consoled them and what the three did when they arrived at the castle as the play will reveal that.

I only entreat you humbly (for at the conclusion of the play I shall treat rather briefly of the very Holy Sacrament) to listen full of faith. Seeing that the Church is commemorating today this eternal good, let us beseech the One who sustains us, that since we see Him here through faith, we may also see Him in His glory. Amen.
(The work begins. Gonzalez, an old man, the innkeeper. Mari-
mendrales, his wife. Anton, the fool, their son.)

Gonzalez. Hear what neatness and order there is in my house, confound it! The sun is coming over the hill and if I do not begin to shout there is no one who wakes up in Zamora. Do you hear, Marimendrales? Where are you, good wife?

Old Woman. In the bed, Joan Gonzalez.

Gonzalez. I shall get you up, confound my troubles; come out quickly as a thunder-clap.

Old Woman. What do you want? You seem like a cricket, as you are always shouting for nothing.

Gonzalez. Shame on that cheek; since this castle is an inn, is it well to sleep carelessly?

Old Woman. Where is the carelessness, self-satisfied Joan, sickly step-father?

Gonzalez. Keep quiet there, dried up lobster, empty body of a locust, catarrh afflicted grandmother.

Old Woman. Grandmother? You will never be my age, I think.

Gonzalez. I shall be it and you will not see it.

Old Woman. Finish now. What do you want? I am catching cold where I am.

Gonzalez. May a bad cold kill you. Call your son, Anton.

Old Woman. I am going. Heavens! What an argument!

Gonzalez. Have him come out (plague take him!) and put this inn in order.

Old Woman. Anton, my son.

Anton. Mother, why are you shouting? What do you want?

Old Woman. Come out as your father is calling you.

Anton. Will it be something that pleases me?

Old Woman. How do I know? You will see.

Gonzalez. Is your coming going to be tomorrow?

Anton. Father, wait; and if I do not want to?

Gonzalez. I shall card your wool.

Anton. My wool? I am coming out now.

Gonzalez. See what good manners it is to come out without making a bow.

Anton. I left them in the inn; I shall make eleven hundred when you give me something to eat.
Gonzalez. Be done, devil, toad; set that table and put on the tablecloths.

Anton. Do you not see that I do not have strength if you do not come to my aid with breakfast?

Gonzalez. You are doing as usual. Take it, sweet-toothed clown.

Anton. Will I take it? Flying; you see that bows go in couples after bread; I am giving this one extra, because the bread is soft.

Gonzalez. Leave off your jests. Prepare that table quickly while I go to the roof so that I may provide wine and some fruit for the basket.

Anton. Go, father, as I will do it. Where are the tablecloths?

Gonzalez. Tell your mother to give them to you if it is trouble for you.

Anton. Mother!

Old Woman. What do you want?

Anton. Tablecloths for the table.

Old Woman. Take them (confound it!), marvelously white. Put them on that end, simpleton, and look, wash the cup and set those chairs side by side.

Gonzalez. To what are you attending? Say, clown.

Old Woman. Do you not see to what he is attending?


Anton. A salt-cellar?

Gonzalez. Yes, silly.

Old Woman. Now that he is going do not scare him.

Gonzalez. Does the stew have its ingredients?

Old Woman. Yes, I have put fat in it.

Gonzalez. And did you give bran to the pig?

Old Woman. Yes, husband, I have given it to him already.

Gonzalez. Bread with wine to the brooding hen?

Old Woman. Also.

Gonzalez. And grass to the donkey?

Old Woman. Yes, old grumbler.

Anton. Father, you see the salt-cellar.


Anton. May God do away with so much ordering.

Gonzalez. And the beds?

Old Woman. They are already made.
GONZALEZ. Do the lamps have wicks?
OLD WOMAN. Yes. Is there more to ask?
GONZALEZ. Woman, (confound it!) did you turn over the corned beef?
OLD WOMAN. I turned it day before yesterday. What an impertinent person!
GONZALEZ. Say, did you let the hens out? Do you not answer? What do you say?
OLD WOMAN. They are let out. Let us finish.
ANTON. Father, take what you ask for.
GONZALEZ. Son, since you serve so well, let us enter to eat breakfast.

End.

(Here Luke and Cleopas, disciples of Jesus Christ, enter)

LUKE. How do those homicidal people seem to you, brother Cleopas, who without orderliness or moderation have released Barabbas in order to give death to Life?
CLEOPAS. It seems to me a thing so evilly done that when I begin to think of the death of that holy prophet, which was so cruel and distressing, I cannot refrain from weeping.
LUKE. It is true that this wretched body perceives what is wrongly done, but who can continuously mourn a divine event with human emotions?
CLEOPAS. What you have just said seems to me a little harsh because it is the common opinion that each one should do what he can since he is under no obligation to do more.
LUKE. That is an excellent argument, but tell me whether you observed that the heavens bore witness to their grief at the moment the Lord died. Then solve this problem: if the heavens lamented so much the day of the passion, what can such a sinner as I accomplish by weeping?
CLEOPAS. Did you not see, brother, when Jesus, who overcomes all evil, was hanging on the cross, as He was mere man and also God, both the heavens and the earth wept for Him?
LUKE. Since I saw the heavens weep and the stones fall down through fear and the veil rend itself in twain, I live in such sadness and distrust that even though I do not weep, my heart weeps.

(Christ enters)
CHRIST. May God save you.
LUKE. Welcome, friend.
CHRIST. Be kind enough to tell me why you are so sad today and what you are discussing.
CLEOPAS. And how is it, pilgrim, that you were the only one living in Jerusalem not to see (while being there) the events ( alas!) which have occurred these days?
CHRIST. What things?
CLEOPAS. What? The wicked deed, the ignominious death of Jesus of Nazareth, a man perfect in His works and of marvelous life. Although He was powerful in word and deed before God and all His people, the princes and Pharisees without due consideration wished to crucify Him. And if we are sad and were so in our conversation, it is because we were speaking of Him and also because we had hoped for the redemption of Israel, as He surely promised that He would redeem her, and it is evident that it is just the third day today since all that has happened.
LUKE. It has frightened us more that some fearless women of our group of apostles assert that Jesus our Saviour is resurrected, for they say that on going before daybreak to the sepulcher they no longer found the body, but angels announced that He was eternally alive.
CLEOPAS. Some of us, in order not to show indifference towards these three women, ran to see the open sepulcher and to believe the glorious good news.
LUKE. What we hear concerning these marvels that we have related and that people have seen, would receive more credence if we should see Jesus Christ.
CHRIST. Unenlightened men, slow to believe perfect things, hard of heart, not alertly mindful of the important acts of which the prophets spoke, was it not necessary for Jesus to die and win the victory on Mount Calvary and to enter into his glory through the conquest of the adversary? Do you not comprehend that the rod which Moses carried signified the cross? The red waters, the shedding of God's blood? Did you not sacrifice first a lamb, which if you consider carefully is this Jesus, the gentle Lamb, whom you awaited? And John we see was witness of it in the desert when he said indicating that one, "This is the perfect Lamb which taketh away the sins of the world." Do you not see how that honored
father Abraham, who in place of his beloved son, beheaded the lamb, showed to us through a symbol the one symbolized? Since the lamb died and the son was redeemed, it seems to me, brothers, and it is true, that God was there promising redemption to them. When the time had arrived for the fulfillment of His word, that infinite Lamb, who is God, gave up His soul on the cross, a divine table.

Cleopas. Seeing that smoothly you have explained to us, sir, Jesus' cruel death, tell us also something of His resurrection.

Christ. Truly, I am glad to do so without trouble, weariness or pain. It is very appropriate for Christ in the sepulcher to be symbolized by Jonah in the whale, which because of his righteous ways expelled him after eight days; and thus after three days the true Messiah, man and God, arose from the sepulcher. Let us leave the subject of Jonah and let us see why Samson being asleep, awoke and carried away unharmed the city gate. We see that this story of the strong Samson applies to Jesus who after being buried has risen from the dead, as He himself testifies. I know that it is a true symbol when only one dove went forth from Noah's ark and returned with an olive branch. That departure was the rending of the veil of heaven when God wished to become incarnated; the return, the resurrection in order to ascend to heaven.

Luke. Brother, believe me and consider it certain that if there ever lived any angel in disguise in this world, I should think that you were he, as you speak so harmoniously.

Cleopas. Through your divine eloquence my spirit has been transformed in your presence from bitter to sweet.

Christ. Please excuse me, brothers, as I have a long journey to make.

Luke. Do you say it is long? The sun is setting, day is coming to a close and night is approaching, and yet you wish to journey on. Remain in our company.

Cleopas. We shall invite you, if you please, to partake of human things in this Castle of Emmaus since you explain the divine things of our Master, Jesus.

Christ. Thanks, brothers.

Cleopas. For what, if you have not accepted? Certainly I shall not leave you. Call the landlord.

Luke. I will do so. Hello, you people in the inn!

Gonzalez. Who calls, on my soul? Hold that dog, Anton.
LUKE. Come here, father.
GONZALEZ. Tie him.
ANTON. Get out of here, or I shall send you to perdition.
GONZALEZ. May God keep you.
LUKE. May God guard you.
ANTON. What trouble do these peruleros(?!) bring?
GONZALEZ. Do you not see that they are pilgrims (romeros)?
ANTON. Those we make fire with?
GONZALEZ. Be silent, fool.
CLEOPAS. Well, brother, do you have anything to eat?
ANTON. Yes, sir.
GONZALEZ. He will speak.
ANTON. Who in the deuce would be silent asking for something to eat?
LUKE. Do not be in a bad humor.
GONZALEZ. He is an ass, sir. Be quiet, please, and the guests will see what will taste best to them.
CLEOPAS. What do you have?
GONZALEZ. Veal, sir; cold meat, cheese, besides other foods of another sort.
ANTON. Do not take the stew out in public; see that it is for us.
GONZALEZ. Listen; do you wish to eat sweetmeats first?
LUKE. No, father, it is not necessary.
GONZALEZ. It will be well to bring you bread, and a little fruit.
CLEOPAS. The good will suffices.
GONZALEZ. Bring out bread and fruit, rogue, that you will find in the basket.
ANTON. And if the man tastes the bread?
GONZALEZ. Watch out that you do not taste the club.
CLEOPAS. Sir, as an important person, that place is assigned to you.
ANTON. Father, hey!
GONZALEZ. Give it here, idiot. Good luck to you, sirs.
ANTON. Father, my mother is sick.
GONZALEZ. What is the matter?
ANTON. How do I know? I am going in and I shall soon come out.
GONZALEZ. May your food profit you; pardon me.
CLEOPAS. May God pardon you.
GONZALEZ. Call if you wish anything.
CHRIST. To thee, God the Uncreated Father, I give immense thanks.
CLEOPAS. What has become of our guest?
LUKE. I do not know; He has left me astonished.
CLEOPAS. Brother, may God pardon us. Our ignorance was very great.
LUKE. Yes, certainly, seeing the prophecies abundantly fulfilled, we should have believed without urging that this was the true Messiah.
GONZALEZ. What, sirs? Have you already eaten?
LUKE. Yes; well, what do we owe?
GONZALEZ. I wish only a real, if you please.
LUKE. Here it is, brother.
GONZALEZ. Has the other one, your companion, gone away already?
CLEOPAS. Yes; are you satisfied?
GONZALEZ. Very well. I wish, if you please, to take away the table in a moment. Are you returning to Jerusalem?
CLEOPAS. That is our intention.
LUKE. May God give you health.
GONZALEZ. Good-bye.
CLEOPAS. Great omnipotent God, Light of the World, tell me how our company has displeased thee.
LUKE. I believe that those two must be pilgrims.
CLEOPAS. They are pilgrims. It seems to me that they are joyful.
LUKE. I wonder if they have seen Him.
CLEOPAS. They will tell us.
LUKE. What news is being circulated through the world?
CONTENTMENT. Brothers, there are no sad hearts since Jesus rose from the dead.
CLEOPAS. It is true because we have recognized and seen Christ in the breaking of bread.
PLEASURE. If you consider well, bread was acceptable to God as it is proved, and through bread and its effects we see with wise judgment marvels in the Old Law and in the New.
LUKE. You have undertaken a long argument.
PLEASURE. I have not undertaken it. Consider Elijah, who because of its great virtue, journeyed forty days with only one loaf of bread. We also see that the priest Melchisedec offered bread to God and it was (as I interpret it) the reason the Lord heard them when He came to free Lot. Ahimelech gave provision to the warlike David with shewbread, which served him as sustenance for his body and soul.
CONTENTMENT. Consider the children of Israel coming through the desert with humble, just and faithful hearts; when they ate manna from heaven it was bread if they desired bread.

PLEASURE. Did not Sarah also make excellent bread of three measures of meal and did not Abraham entertain three angels in his tent?

CONTENTMENT. With two fishes and five loaves of bread Jesus Christ, our Saviour, fed with His own hands five thousand men, rather more than less as I infer.

PLEASURE. Another time four thousand men being assembled, one day, He satisfied their hunger with seven loaves of bread; astonished, all regarded Him as the Messiah.

CONTENTMENT. And He himself said, "I am the Bread of Life, which has come down from heaven and invites all to eat; whoever will eat it without sin will have everlasting life."

PLEASURE. Our benefactor being about to depart from us wished to leave Himself under the form of bread so as to be eaten with love, which is the virtue of faith.

CONTENTMENT. And this is what is awaiting the sinner on the altar, and what the Church Militant is celebrating today in enjoyment of the Creator.

LUKE. Our gracious Lord surely dwells in this and it has such great virtue that it revives the soul.

CLEOPAS. This is what imparts grace, glory, peace and health.

(Human Desire enters)

HUMAN DESIRE. Shepherds, since you speak such potent words, please listen to me.

PLEASURE. Who are you?

HUMAN DESIRE. As you observe, the Desire of Humanity. I have been very attentive and since I came to partake, I wish to ask you earnestly about the Divine Sacrament which is upon the altar.

CONTENTMENT. Since you are named Desire, ask; approach here.

HUMAN DESIRE. Did you not say that under the bread is God?

CONTENTMENT. It has the name of bread and is not bread.

HUMAN DESIRE. But in short, God is there?

PLEASURE. Under the accidents, shepherd.

HUMAN DESIRE. What are "accidents"? Tell me.

PLEASURE. Do you know what they are? Listen. Odor, color, and taste. You must believe with great vigilance that these are in
the host, if you have love, faith, and constancy, which are there without substance together with the precious body of God.

**Human Desire.** Listen, please. Is what I see gleaming white no longer what it was?

**Pleasure.** No, and it is necessary to believe that God is there, not perceived.

**Human Desire.** Since it is not material bread, what can it be?

**Contentment.** What? Bread of life, bread of celestial glory, bread of this immortal soul which invites the soul with Jesus Christ, because just as the body is nourished by material bread, so our soul, if it is well prepared, is sustained by this bread which augments grace.

**Human Desire.** Tell me in order that I may believe this, who transubstantiated this bread and caused God to be there.

**Cleopas.** The priest when he is engaged in consecrating it.

**Human Desire.** And does the consecration do that?

**Cleopas.** It can very well do it because the words which the priest pronounces are those of the Lord of all the world.

**Human Desire.** It seems to me that that question has been answered (more is not necessary) so that nothing perplexes me, but another one presents itself to my mind.

**Luke.** Say what you wish.

**Human Desire.** Tell me, since man is provided with the host and it is received by so many, why it does not suffer any diminution.

**Contentment.** Because it is a boundless imposter and a light which is never diminished although one takes from it, as the light of this life from which thousands of us can partake.

**Human Desire.** If my senses do not deceive me, tell me how the infinite God who cannot be contained in heaven and earth is enclosed in the host. I am convinced of this, sir.

**Pleasure.** See here the brief illustration, brother; observe, listen, and comprehend. It is in the same manner in which your eye with its strength and power embraces the heavens and the stars.

**Human Desire.** Although it may seem impossible, I ask you the manner and way in which God, who is not divisible, is entire in every part of the visible host when it is divided.

**Luke.** As you would see yourself by looking in a clear mirror, and if it were shattered into a thousand pieces, your pleasing countenance would be in each and every fragment of it.
Human Desire. If this celestial food has life-giving qualities, honored sir, why is it a fatal sustenance to one who eats it in sin?

Cleopas. Because he is like the patient whom good food makes ill, and thus this sacrament gives life and augments grace to the virtuous and gives death and eternal suffering to the evil.

Human Desire. Since there is according to the songs one God and one body of Christ, how have we seen Him received at one time on different altars?

Contentment. Because He is like the sun, which penetrates with its rays everywhere and without restriction passes at one time through a thousand windows and still is only one sun.

Human Desire. Oh, what thanks are deserved.

Pleasure. They should be given gratefully to God.

Human Desire. Do I say that they should not be given?

Pleasure. May your questions cease since you are consoled.

Human Desire. Now that my questions cease, sirs, since you proclaimed a thousand marvels, I should like for you to sing some praise in honor of this day.

Luke. And if we do not know how to sing?

Human Desire. Then dance and it will be still better as it will cause more rejoicing.

Cleopas. Dancing is not to be considered among us, shepherd, but it will be this way.

Human Desire. What way, sirs?

Cleopas. That you dance.

Human Desire. Leave me alone; you embarrass a person. You are jesters. It will be better that the guitars sound since there are musicians here and lift your voices and sing. Come on; sing.

Song

Who tastes of the bread of heaven of divine sweetness? Who tastes it? Who is afflicted?

End

Here ends the Auto called The Castle of Emmaus.
AUTO OF THE CHURCH

An ecclesiastical mystery play which treats of how the Church Militant goes exiled from England and from parts of France and fleeing from Germany. Composed by John Timoneda in praise of the very Holy Sacrament.

The following characters are introduced in it: Church, a shepherdess; Christ, a shepherd; Pope Gregory, a shepherd; King Philip, a shepherd; Liberty, a shepherdess; Opinion, a shepherd; St. Augustine, a shepherd; St. Thomas, a shepherd.

PROLOGUE OF THE AUTHOR

Contemplative souls, spouses of Jesus Christ, I bring a play never witnessed before, with vital dogmas foreseen by great scholars. We call you spouses with just and founded reason, because if it is well noted, we find three wedded ones in the sacred scriptures. The first wedded one is our soul of great worth; the second one, the mother of God; and the third, the Church, as you clearly know. The latter you will see as she comes distressed from strange lands, fleeing from treacherous discords, seeking her Husband and Life with very sweet affection. She is mourning for her sheep, seeing that they wander astray although her Spouse has His feet and hands pierced for them. His head is thorn pricked by a crown of victory, and for a reminder and memento His holy side is open in order to go to heaven.

Today the wise man who discerns through having seen and read will find here written in verse an allegory with moral and philosophical teachings. The author beseeches you to listen to it attentively as he subjects and humbles himself to all criticisms and asks pardon of all.

(Here the Church comes out with an artificial church in her hand.)

CHURCH. I am the Church Militant, exiled from England, and the beloved spouse of God,—the way to the triumphant, eternal and glorified Church. Tearful and fugitive I come from France and Germany to the perfect shepherd’s cottage where faith and pure charity reside in our Spain. Here I am very favored; here they adorn me with elegant robes and I am courted with a thousand gifts and entertained with pastoral music. May you, Spain, be blessed by the eternal God, and you, Valencia, since you magnify my estate and my divine presence. You must have a very pleasing appearance,
Valencia, as you have abundance, a fertile and cheerful bank of flowers and precious virtues, where I know my sheep can graze and be satisfied without bleating, and afterwards lodge as tame ones within my cottage.

What harasses me most is to see sheep straying away from me, those stained with the blood of Christ belonging to a false alliance. Sheep, if you would think what you cost the Lord, my Spouse and Shepherd, without considering that you maltreat me with so great resentment and rancor. Where art thou, my Husband? Turn to Thy wife and do not let me live in anxiety, for Thy precious body always rests in me. Do you know Him, my friends? I shall describe Him to you. He is graceful, blonde, white and beautiful, the support and repose of my days, without an equal. He is very benign in heart; He knows naught but to pardon; He is solicitous in His love, a rose placed among thorns in order to save His sheep. Show us where Thou hast appointed Thy long siesta, Husband, and where Thou dost graze Thy flock in order for me not to be wandering but occupied in serving Thee. With Thy ointments and fragrance lengthen Thy steps; may they not be short so that I may bountifully enjoy Thy sweet embraces. My Husband and Joy, do not cease to favor me. I believe I see the one approaching whom my soul so greatly desires always to serve.

(Jesus Christ enters)

CHRIST. The groans, tears and laments of my spouse, the beloved Church, and the plaintive voices of my beloved sheep resound in my ears. Because I see her in affliction I come to console her and embrace her and caress her, for I shall surely find her in this gloomy vale. In case ye do not know her, I shall inform you that my spouse is affable and gracious; she has the eyes of a modest dove; she is a flower of the field; she has a sweet voice, recognisable among a hundred thousand. Her face is the color of the red sun when it rises. Her neck is becomingly adorned with necklaces and she wears earrings of gold embellished with silver. She has a look that enamors whoever sees it. She is in mourning at times because of me. She is lovely and is brown because the sun has tanned her. This shepherdess grazes the bleating lambs near the cottages of the shepherds who because of their great faith died in a happy hour for love of her. So that ye may be more certain of the appearance of my beloved spouse, I shall add that she goes wreathed with a thousand flowers,
encircled by charity and crowned with apples. Daughters of Jerusalem, if by chance ye see her repose, do not try to awaken her, for I wish to await her in the mountains of Bethlehem.

(Here the wife comes out and embraces her husband)

CHURCH. This is my very pleasing Spouse, endowed with rare graces, who comes leaping over the mountains. Embrace me, very sweet Husband, the repose of my soul.

CHRIST. Spouse, do not be sad; do not be chary in rejoicing, for it seems strange to me to see thee before me with tears on thy face.

CHURCH. This shepherdess will not be perfectly happy or at rest until she sees Thy left hand on her head and is embraced by Thy right arm.

CHRIST. Whatever thou dost wish I will do provided that thou tellst me who annoys thee.

CHURCH. Those of the deceitful alliance, those who have broken faith and regard me as an enemy. Those treacherous Lutherans, cruel and ungrateful for Thy gifts and infinite benefits, who lay aside the name of Christians in order to follow their appetites.

CHRIST. Give me, give me that hand, my very sweet spouse; see who sustains and guides thee. Observe that thou art the refuge, protection and joy of Christendom. Gracious spouse, the Church, thou canst be combatted but thou wilt never be conquered, for thy strength and succour are (as thou knowest) divine. If thou hadst opponents in thy celestial pastures, very important shepherds of consequence and prudence descended from the high mountain of the Scriptures. I, as head shepherd, made them come down for thee, and if it was necessary, that they should fight and in a literal sense wisely defend thee. Didst thou not see how Arius cruelly persecuted thee and the great Augustine conquered him and guided his sheep who went astray? On another occasion wilt thou not see how, because the shepherd Apollinaris was our enemy, the good shepherd, faithful Thomas, had to conquer him? In short, if the Lutheran sect is cruel and is inhuman to thee, a shepherd will exalt thee from the Roman mountain. He is called Gregory XIII, and he offers very fully his life for his sheep and bears upon his back the converted sheep. Also Philip (Felip), the royal shepherd, for his name begins with faith (fe), as a Catholic is disposed to serve thee and defend thee and for that reason no one will conquer him. If thou observest well, my spouse, Shepherd John sails over the seas with faith and great strength so that thou mayest enter Turkey and banish the sultan. Since so many
are favorable to thee, do not worry about anything, for these three (being so amiable) are sufficient to hurl back the Lutherans.

CHURCH. My Spouse, thou dost comfort me greatly.

CHRIST. Embrace me again, my wife, and in order that thou mayest resemble me, open thy doors to every man. I am going away without leaving thee.

CHURCH. Sheep who go astray, come to me; do not leave me; may my voice enamor you, and bleat; do not be mute, for my Spouse will hear you.

(Pope Gregory, a shepherd, and King Philip, a shepherd, enter.)

GREGORY. Jewel of God, adorned with His precious blood, royal and divine spouse, may the Uncreated One guide and guard you with His powerful hand.

CHURCH. O, magnificent company! Gregory, God be with you, and Philip, may He increase your power, since through you Spain is enhanced, which fact always makes me glad.

PHILIP. Mother, holy Church, your groans, tears and discontent bring us here at present and our pain is as deep as can be endured.

GREGORY. We two are grieved in soul and heart to see your lambs so led astray from your cottage, away over the mountains.

PHILIP. They graze at liberty; wandering through the enclosure they go seeking two thousand vices; they no longer care for the Good Shepherd, nor does the bell-wether lead them.

GREGORY. The false shepherd willingly breaks the bell which the bell-wether wears because it has the name of Campana (bell or Campagna, the plain around the city of Rome). Since he does not enter through the door he is a thief of human blood.

CHURCH. As you regret so much my sadness and know the cause of my grief, friends, lament from your hearts because according to the information I have, I fear that France is being ruined.

PHILIP. How? Why?

CHURCH. I see my cottage and my ornaments destroyed, the images of the dead and the alive broken and scorned with false and cruel motives.

GREGORY. Now while King Charles of France, the head-shepherd, was living, the admiral as leader of the heretics was put to death with thirty thousand in one month.

PHILIP. He who is king today shows his knife to the unfaithful wherever he passes in order that he may rebuild your cottages and soon since God is with him, he will expel so bad a race.
GREGORY. In order to favor you more and so that he may do what he should, employing all my power I wished a while ago to proclaim a very full Jubilee.

PHILIP. I am prepared with my knife and staff to risk my life for you unhesitatingly and to place my cottages and flock at your disposal.

CHURCH. May God prosper your intentions so that you may gladly expel from Christendom false Opinion and captive Liberty. Opinion is a shepherd and Liberty, a shepherdess, who enamors with vices. He is lord of the false; she is mistress of the carnal.

PHILIP. There is much reason for us to seek these opponents of yours. We shall go to place them at your feet.

GREGORY. Come, as all shall aid; I, with prayers and humble words.

CHURCH. They are the ones who come here discussing their evil deeds, their liberty and vices.

GREGORY. They occupy themselves with pagan things, making sacrifices to the infernal regions.

(Opinion, a shepherdess, and Opinion, a shepherd, enter.)

OPINION. Liberty, you please me much, and your acquiescence pleases me.

LIBERTY. Opinion, follow me and travel my way so that your delights may increase. You will find in it pleasure, rest, favor, repose, joy, gratification and sweetness, and if you are careful you will be free and lord of a servant.

OPINION. There is certainly not a thing in the world which I love more. I wish and demand liberty because the Castilians say that the untied ox licks himself well. What displeases me most is to see with what reasonings and a thousand threats the church always presents the evil of my opinions. She says that here joy is temporary, in heaven it is eternal; here is desire, there is control; here pleasure is brief, there it is complete; there is glory, here is the inferno.

LIBERTY. The church should be silent, ceasing her importunity, seeing that my rebellion, my rigor and my tyranny cause her persecution.

PHILIP. Let them die, as hearing such things cannot be endured.

CHURCH. I beg you to calm yourself; let us see if I can convert them with loving words. My dear children, loved, cherished, and desired, realize that you are lost; follow the path of virtue, leaving false ways.

OPINION. Go away, as there is no help for it.
CHURCH. I am your mother. Obey Philip as king since he protects you, and the venerable Gregory as father.

OPINION. I know neither king nor rock nor pope appointed in Rome as having authority over me.

GREGORY. It will suffice if you get acquainted with fire.

OPINION. Who speaks so discourteously?

PHILIP. Knave, you can no longer be permitted to speak in that manner against one who loves you and gives you prosperity.

OPINION. Come then if you seek gain.

PHILIP. Gain and reward await above.

OPINION. Do you think you can overthrow me?

PHILIP. Yes, with the favor of God. As you travel in a worldly way, judge that it must be on foot.

OPINION. Do not think that you can terrify me.

PHILIP. Realize my power.

(Here Philip hurls himself at Opinion, and St. Augustine, a shepherd, and St. Thomas, a shepherd, enter.)

AUGUSTINE. Stop, Philip. Do not maltreat him. Opinion, raise yourself from the ground.

PHILIP. Let him die who makes war on the Church with evil deeds and is in league with a thousand vices, and this shepherdess who calls herself Liberty is the cause.

THOMAS. Calm yourself; do not worry. Church, embrace us with kindness and full grace.

CHURCH. Welcome, my dear friends, Augustine and Thomas, shepherds, eminent and wise scholars, exemplars and protectors, defenders of my house.

AUGUSTINE. May God save you, dispenser of the treasures of our mother, blessed and honored father.

GREGORY. May the Omniscient One prepare you against this woman and this traitor.

THOMAS. Come here, false Liberty, and you, unfounded Opinion, open your eyes; hear and be attentive and you will see how she goes unsupported in her false argument. Who are you?

LIBERTY. I am Liberty, who gives every living man complete liberty and women at his pleasure.

OPINION. You know how appreciated it is.

AUGUSTINE. We know that you err.

LIBERTY. I give pleasures, repose, good drink, and better food.

OPINION. Yes, that is what we wish.
THOMAS. You wish to multiply vices.

AUGUSTINE. If you are Liberty, unrestrained by any rule, it is good reasoning that you prove to be truly importunate captivity.

LIBERTY. How? By what reasoning?

AUGUSTINE. Because where there is liberty as you declare and have set forth, there is no order nor obedience, but disorder and evil. Where disorder dwells, there is vice; there is adultery which is unbecoming to the soul; and vice incites to sin, and sin is captivity. You see how without being importunate I have shown that you are clearly abominable captivity, and the one who follows you is clearly servant of the devil.

OPINION. Listen. I do not wish to be a servant of the one who proves to be a captive.

LIBERTY. Stop; he shall prove what he says. Do not strive to run as quickly as the water of the river.

THOMAS. What is it that we must prove?

LIBERTY. Why it is not well to take pleasure.

THOMAS. Man is not born to laugh, but to weep.

OPINION. I have the pleasure of knowing that.

THOMAS. Does it not seem a prophecy that a baby on being born weeps over its lot, and on dying what can he enjoy except weeping and sadness? Since while he lives, he is sentenced to death, what pleasure or what enjoyment can man have, thinking, "When will my death occur?"

AUGUSTINE. As two philosophers were observing the things of this world, one of them was laughing and the other was weeping. Which one was right? This question is offered you.

OPINION. The one who wept was right.

AUGUSTINE. Then if you realize that, you should consider that your living is not for pleasure nor laughing, in order that your name may soon be inscribed in the holy book of life.

OPINION. Yes, sir, I wish to have it inscribed.

LIBERTY. Stop, Opinion. Do not be distressed as there is time for it to be inscribed.

THOMAS. Of what are you proud now?

LIBERTY. Tell me clearly. Why is the repose of this mortal life not good?

THOMAS. Because man being mortal is born with his two hands clenched for pitched battle. Then consider whether man in this battle

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must watch or if he at least can rest, as there is no rest on earth, for it is wont to dwell in heaven.

OPINION. I desire that rest, sir, for the other is a paltry thing.

LIBERTY. And do hearty eating and drinking not please you?

OPINION. Not if they are things to be condemned.

AUGUSTINE. See how much condemned hearty drinking is because it is a vice. As it is conducive to dying, Judith made a sacrifice of Holofernes. On the other hand eating too much is an abyss of sin and the one who says he is satiated is compared to the hog. Temperance is an excellent thing, for it is through the gullet that our forefathers were ruined since they wished abundant liberty and fell into captivity.

OPINION. I say that I desire restraint and to live like a Christian.

LIBERTY. I also. Come; let it suffice now.

CHURCH. Come to embrace me, Opinion. Liberty, give me your hand.

THOMAS. Consider that you must be subject to the Church, our mother.

OPINION. Our will prostrates itself before her and her precepts.

THOMAS. It will be well to explain them to you. The first thing is to hear mass on holy days.

OPINION. I shall hear it and I shall observe the holy days, banishing any remiss thought due to past opinions.

THOMAS. Afterwards, as an obedient one, you ought to pay tithes and firstfruits, confess and take communion, which is to receive the Holy Sacrament. You should also fast at the proper time and place.

OPINION. I hereby promise to keep all those five commandments, to confess the articles and also to venerate the seven sacraments of the Church. I should like to know, however, why this gift of full grace which is presented to us this holy day is called Communion, Sacrament and Eucharist.

AUGUSTINE. Do you know why? It is clear and evident that we call it Communion because we actually partake of Jesus Christ in it and we commune with God.

THOMAS. Moreover because it unites all in one faith and charity.

OPINION. How is that which you have suggested?

THOMAS. If you will be attentive, it will soon be explained to you in a few words. As a loaf of bread is made from many grains of wheat and wine from many bunches of grapes so this excellent gift unites you and me.
OPINION. Is it called Sacrament, because the elect people proclaim it with one voice?

AUGUSTINE. Because it is a sacred secret of the great mysteries of God, the symbol of perfect glory.

OPINION. And why is it called Eucharist?

THOMAS. Because it is of infinite grace, and God, in order to show gratitude to the grateful ones of the faith, gave himself as a finite reward.

OPINION. Tell me what I must do after all my past sins have been confessed before I receive the precious body, and how many times a year?

AUGUSTINE. What do you have to do? Consider that the Just One comes to the sinner, the Lord to the servant, unsurpassed Rescue to the captive, Love to the unlovable. There is no limit to the number of times, as the Giver is so liberal although your sins, mortal man, are numerous and unrestrained.

OPINION. Explain to me, if you can, a gift of so much excellence, of so much grace and virtue. What effects does it have, I wish to know, when one has received it worthily?

THOMAS. What effects? It gives life and freedom.

AUGUSTINE. It banishes temptations.

THOMAS. It imparts ardor to our prayers.

AUGUSTINE. It gives strength to weakness.

THOMAS. It increases devotion.

AUGUSTINE. It consoles the afflicted.

THOMAS. It exalts our memory.

AUGUSTINE. It proclaims victory for us.

THOMAS. It pardons our sins so that we may ascend to glory.

AUGUSTINE. Church, reveal to them the good that is so glorious in you.

CHURCH. Through the door of faith all come to me, and I shall create you anew.

May the melody sound. Let them give thanks to the Lord, seeing that the hierarchy rejoices in exalted joy over a sinner. Rejoice likewise because the voice of the great Shepherd and my Spouse is now heard, so that it may be a complete fold and do not doubt that it soon will be.

Song.

Within you, sacred Church, is God, who invites all in order to give us glory and life.