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LOS AUTOS Y COLOQUIOS DEL SIGLO XVI

EN LA NUEVA ESPAÑA

by

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**TESIS CON
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P R O L O G O

Después de la destrucción de los teatros por los cristianos, todo conocimiento del drama clásico prácticamente desapareció. Un drama extenso y multiforme se originó sin dependencia alguna del precedente clásico, y aunque en ningún país obtuvo mucho valor literario, reviste gran interés como una ilustración importante sobre la vida de largos siglos y como una gran influencia en el drama moderno. Los orígenes de este drama medieval son varios. La mayor corriente sobre el drama medieval tuvo su origen en la liturgia de la iglesia. El servicio religioso contenía muchas manifestaciones dramáticas; y los "oficios", especialmente los celebrados en la Pascua y la Navidad, eran alargados gradualmente convirtiéndose en pequeñas obras que creciendo vinieron a ser los misterios, los milagros y las moralidades de los últimos tiempos.

En ciertas épocas del año, tableaux

de escenas bíblicas eran presentadas al público, costumbre que todavía subsiste en la representación de la Natividad en la iglesia católica moderna. La inserción de la música y la actuación en estos tableaux es de fácil comprensión, en vista del elemento dramático presente en la celebración de la misa, y en los ritos para ocasiones específicas, como la consagración de la iglesia. Tan populares llegaron a ser estas representaciones y tan grande era la asistencia de público, que fue necesario representarlase en el atrio de las iglesias. Elementos seculares se infiltraron rápidamente, y las obras fueron finalmente transferidas a plazas en ciudades y pueblos. Debido al gran número de personas que asistían a estas representaciones se les causaba mucho daño a los alrededores de las iglesias y entonces pasaron a representarse en llanos cerca de los pueblos y carreteras convenientemente situadas.

Los pasos en el desarrollo de esta

clase de drama antiguo no pueden ser tratados con exactitud cronológica, pero el proceso fué de secularización, sustrayendo las obras de los servicios, de la iglesia misma y eventualmente de las manos de los actores pertenecientes al clero, y la introducción, y más tarde, el triunfo del vernacular sobre el latín del servicio religioso. La institución del Festival de Corpus Christi (1364 y confirmado en 1381) dió un nuevo sostén a estas obras y durante los siglos catorce y quince su popularidad fué enorme, a pesar de las protestas de la iglesia, la que empezó a mirar con desdén la manera tan fastuosa y realista como se trataba la escritura sagrada.

El término "miracle" es propiamente aplicado a las obras religiosas desarrolladas en Inglaterra y que tuvieron sus orígenes en principios litúrgicos. Algunas veces se les ha llamado "mysteries," pero este nombre, que es generalmente y con mayor razón usado en obras francesas, no

antecede el siglo diez y ocho en Inglaterra, y su nombre medieval es "miraculum" o "miracle."

La fecha exacta de las primeras representaciones se desconoce, pero obras cortas y sin diálogo alguno formaban parte de ciertos servicios festivos en Inglaterra, durante el siglo décimo, y eran presentadas como parte de esos servicios, en el Continente, con anterioridad a esta época. "Los Pastores" u obras del Pastor Navideño se presentaban regularmente en la Catedral de Lincoln de 1168 a 1198 para cuyo tiempo muchas de las catedrales e iglesias más grandes y los monasterios presentaban obras navideñas, ejecutadas por el coro, y cuyo fin primario era interesar e instruir al pueblo. Estas obras se representaban, casi siempre en el presbiterio con el altar como fondo; y los espectadores permanecían parados o arrodillados en la semiobscuridad de la nave con el coro cantando en la lejanía.

La vieja obra navideña se desarrolló

gradualmente en el milagro o misterio, como eran llamados en Francia. Una de las obras favoritas, "El Juicio Final," presentaba almas blancas y negras, ángeles con cabello dorado y una inmensa boca de ballena de la cual brotaba fuego, representando el Infierno. Los diablos con cabezas de animales se paseaban entre los espectadores para distraerlos, y como una ornamentación. La catedral, como fondo, representaba el Cielo y la morada de los ángeles.

La primera obra vernacular es la Normanda "Representation d'Adam" escrita aparentemente en el siglo doce. El milagro típico era una adaptación dramática de la vida de un santo, con la interacción de la Virgen en favor del mismo. En el drama francés, los milagros deben distinguirse de los misterios, que trataban de relatos bíblicos y que eran de duración irregular, abarcando toda la Biblia, en una secuencia de escenas cortas. En Francia estas secuencias formaban grandes conglomerados, tal

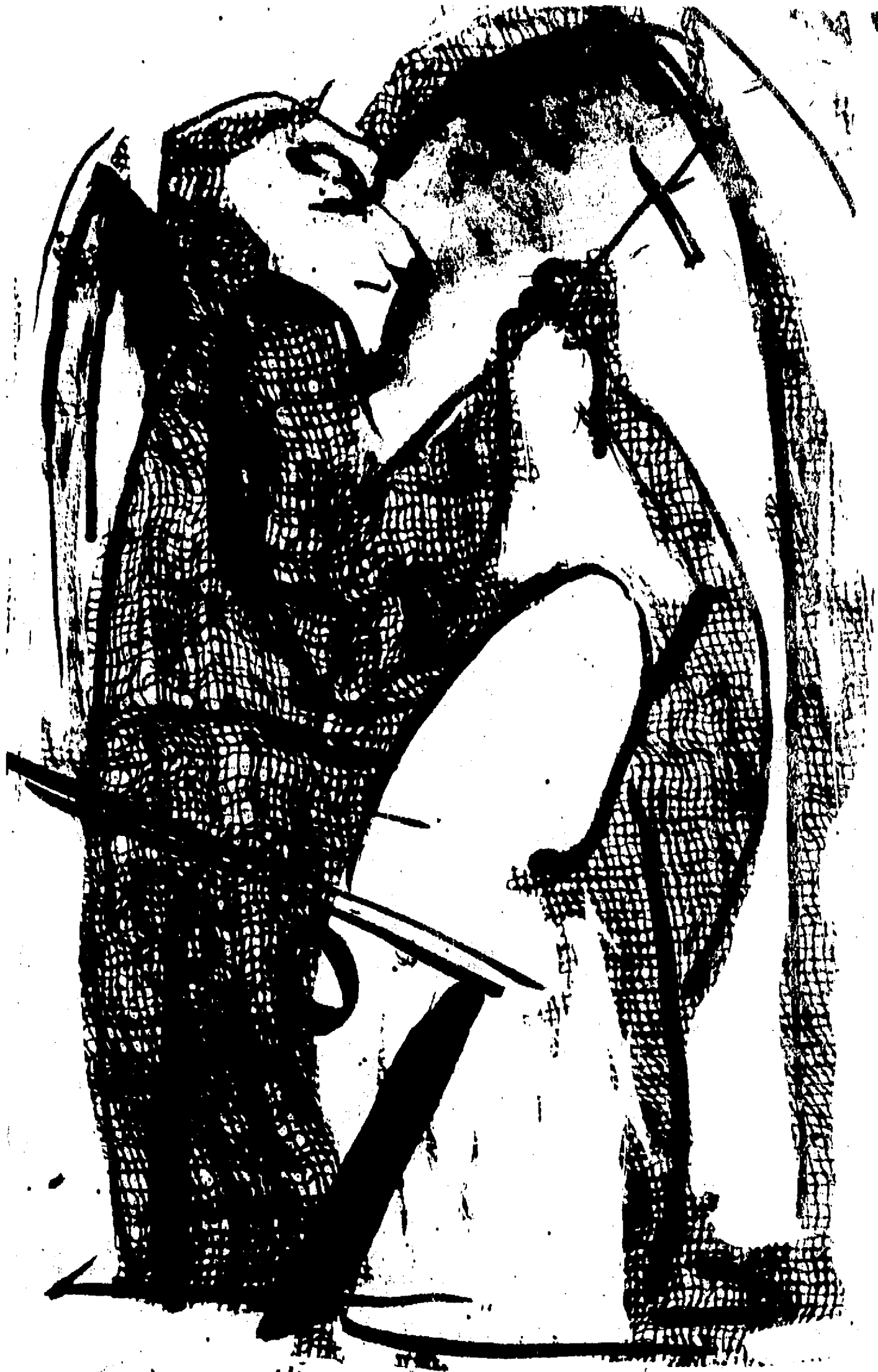
como el del Acta de los Apóstoles que consistía en 62,000 renglones y cuya representación necesitaba cuarenta días. En Inglaterra no existía diferencia alguna entre el milagro y el misterio, al fin, el milagro se convirtió en su nombre genérico a pesar de que existían algunas obras basadas en la vida de los santos. Después de instituida la celebración de Corpus Christi, los milagros pasaron a manos de los gremios obreros del pueblo, dividiéndose el ciclo para representarse, en pequeñas obras y asignándose su representación a gremios individuales.

El deseo de más elaborados efectos escénicos y un mayor número de incidentes dentro de las obras, iba en constante aumento; hasta que de las obras relativamente sencillas se desarrollaron grandes grupos de obras de carácter cíclico, en que se narran los principales sucesos de la sagrada escritura, tanto en el Viejo como en el Nuevo Testamento. Las series presentadas en York en el año 1415 comienzan con la

Creación y terminan con la glorificación de María y Jesús en la gloria, componiéndose de cuarenta y ocho piezas separadas, en total. Regularmente estos ciclos no eran presentados en un solo día, y si se extendían por dos o tres días, eran divididos y presentados en años subsiguientes. Existían cuatro grandes colecciones, las obras de York (48 en número), de Towneley (52), de Chester (25) y las de Coventry (42), todas del siglo catorce y comienzos del quince. Cada una sigue el relato bíblico de la Creación hasta el Juicio Final. Existían otros ciclos y muchas obras independientes y la presentación de obras, por parte de los gremios, se extendió hasta la mayor parte de los pueblos importantes de Inglaterra. Tradicionalmente la primera obra artesana, como ahora se le llamaba, se presentó en Chester en 1528 y para principios del siglo quince, era una de las atracciones de la vida pueblerina medieval. El campo completo de la literatura bíblica era drama-

tiendo, haciéndose cada granic responsable de una escena. Las obras de Coventry continuaron su popularidad hasta fines del siglo diez y seis y para esta época fueron suplantadas por el verdadero teatro.

El famoso misterio, de origen Normando-Francés, "Representation d'Adam," comienza con un consejo a los actores, para que cogieran sus apuntes correctamente y "estuviesen siempre pendientes de no añadir o quitar una sílaba a sus versos y pronunciarlos muy claramente." En Francia era costumbre construir un número de "mansions" en línea recta, siempre que fuera posible, ya dentro o fuera de la iglesia, pasando los actores de una a otra según el desarrollo de la obra. Si el Cielo quedaba en un extremo, casi siempre al lado derecho del crucifijo, el Infierno estaba localizado en el otro, y entre éstos, si la estructura de la iglesia lo permitía, se encontraban la Puerta Dorada, el Palacio de los Obispos, la Casa de Pilatos, Jerusalén, el Templo, Belén y



En el altar

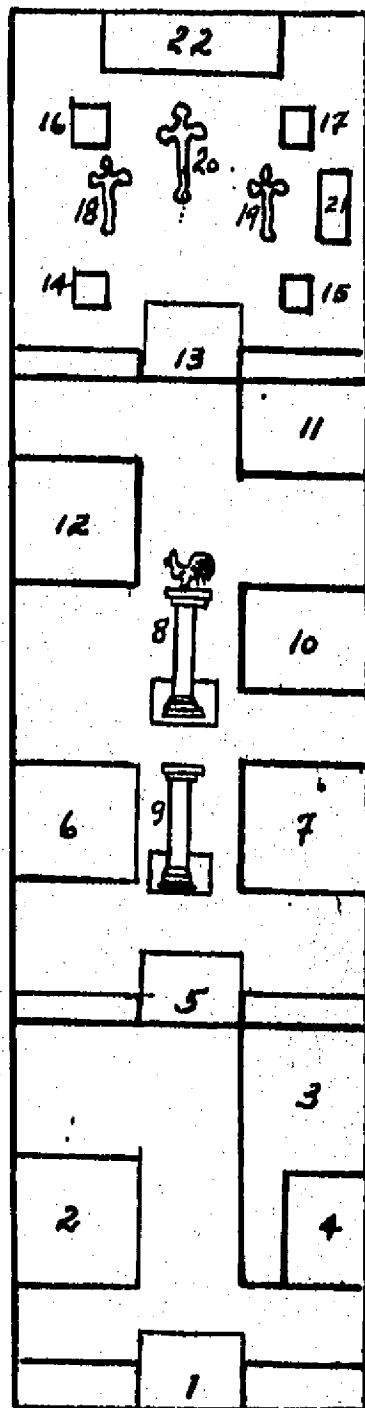
Mapa Sa Hoja 4/6

otros puntos de acuerdo con la obra. Esta localización siempre resultaba de efecto cuando la presentación se hacía afuera.

El más común y extendido tipo de lugar de la acción fue el de la escena simultánea, levantada sobre un andamio o catafalco, construido en la plaza de la ciudad, en el cual se mostraban los diversos lugares de la acción, en una disposición simultánea. Estos escenarios, que llegaron a alcanzar una longitud de hasta cien metros, estaban sustentados en sus dos extremos por dos grandes torres, representando una el Paraíso, en forma de iglesia, y la otra, habitada por demonios, y cuya puerta estaba constituida por la boca de un monstruo que se abría y cerraba sin descanso, el Infierno. En los casos en que era imposible disponer de un espacio suficiente para contener la gran extensión de estos tableros se construyeron escenarios de varios pisos, pero el tipo más corriente fue el antes indicado, que continuó utilizándose hasta bien en-

ESCENARIO SIMULTANEO MEDIEVAL

(Esquema de la planta)



- 1) Puerta inicial.
- 2) Lugar del Infierno.
- 3) Huerto de Getsemani.
- 4) Monte de los Olivos.
- 5) Puerta que da paso al segundo compartimiento.
- 6) Casa de Herodes.
- 7) Casa de Pilatos.
- 8) Columna con el gallo que cantó las tres veces.
- 9) Columna de la flagelación.
- 10) Casa de Caifás.
- 11) Casa de Anás.
- 12) Lugar de la última cena.
- 13) Puerta de acceso al tercer compartimiento.
- 14, 15, 16, 17) Sepulcros.
- 18, 19) Cruces de los ladrones.
- 20) Cruz de Jesús.
- 21) El Santo Sepulcro.
- 22) Lugar del cielo.

trado el Renacimiento. En la imposibilidad de representar en los compartimientos o "mansions" de esta clase de escenarios cierto tipo de lugares, como campos de batalla, bosques, etc., esto se indicaba por medio de un cartel o de un actor que explicaba la decoración. Cada una de las "mansions" que componían el largo escenario estaba oculta por una cortina y tenía delante una construcción saliente llamada "campo" o proscenio, sobre el cual se movían los actores.

La puesta en escena y los accesorios eran a veces del mayor realismo...en las "Bodas de Canaán" los comensales devoraban un auténtico festín...y el Director de Escena, de algunos de los cuales se ha conservado el nombre, cobraba por sus servicios y llevaba un minucioso registro, en el cual detallaba todos los útiles necesarios para el espectáculo.

Los servicios de los artesanos se encuentran asimismo detallados con todo ri-

gor: "A Godofredo du Pont por cinco días y medio de su tiempo, empleado por él en colocar tubos dentro de las serpientes para que éstas puedan escupir fuego."

La boca del Infierno, en verdad, era de gran importancia para el auditorio medieval y sobrepasaba al Cielo en interés. Toda clase de tretas mecánicas se usaban para hacer que sus enormes quijadas se abriesen y cerrasen, emitiendo humo y llamas cuando los malvados eran empujados dentro de ésta, por los velludos diablos haciendo uso de sus puntiagudos trinchos. Cuando los diablos iniciaban una de sus correrías, las quijadas se abrían y los gritos de los condenados se oían, al mismo tiempo que sus atormentadores salían para llevar a cabo sus nefastos designios sobre los bienaventurados. Fué en estas escenas que muchos de los episodios jocosos y obscenos se introdujeron. Algunos de los personajes eran tradicionalmente jocosos tales como Herodes, los pastores y la esposa de Noah que discu-

tfian sobre su entrada al Arca. A los actores se les pagaba de acuerdo con la importancia de su papel; Pilatos recibía cuatro chelines, mientras que a cada uno de los dos ángeles solo se les pagaba cuatro centavos.

En Francia, más que en Inglaterra, estas escenas se presentaban con el propósito explícito de entretenimiento. Era en esta escena donde el técnico de teatro hacía el mejor uso de su arte, y en Mons no menos de diez y siete personas eran necesarias para llevar a cabo los efectos escénicos del Infierno solamente.

La sencillez del teatro medieval se basaba en la fe que los espectadores y actores tenían en la santidad de sus propósitos. La escenificación estaba muy lejos de ser sencilla. Tempestades, terremotos, edificios en llamas, luces momentáneas, apariciones milagrosas desde arriba, misteriosas o sagradas desapariciones eran cosa común en todas estas obras. Los apuntes del administrador escénico según

La brillante obra de Leo Mincanon, "The Stage is Set," revelan ciertos datos que indican el realismo escénico medieval de Belasco. Entre estos datos aparecen: "A Jehan Bourquart, llamado Doque Doque, por alimentar ciertas aves de todas clases para usarse en la Creación; a Ghendart, sargento de Mimy, por conejos vivos para la Creación de las Bestias y Aves: cinco chelines; por dos ovejas vivas, para la antes mencionada Creación y por el Sacrificio de Abel y Abraham: treinta y dos chelines."

También hay indicaciones de detalles tan curiosos que los copiamos aquí: "Diversos árboles, manzanas, cerezas, hojas de higuera y diversos frutos reales o imitados: para ser colocados en los árboles del Paraíso; instrumentos flageleros, para el Infierno; un cuerpo imitado de San Juan; una espada para Herodes; una polea, para que Judas se ahorque; varas blandas, para la flagelación de Jesús; ramos de árboles, para adornar el Infierno."

Hay un relato también sobre el juego escénico, recomendando a quien hace el ruido de los truenos, cesar en cuanto suena la palabra de Dios, etc. La representación, pues, de los misterios constituyó un arte al mismo tiempo que una empresa colectiva.

En Italia en vez de milagros existían maere rappresentazioni, y en España y Alemania el desarrollo de la obra litúrgica al auténtico milagro o misterio no se diferenciaba en mucho con el cambio acaecido en Inglaterra o Francia. Solamente en Francia el drama se apartó considerablemente de los temas religiosos tanto en los misterios seculares como en las farsas. A pesar de la semejanza y viveza del drama religioso, algunos elementos de su desarrollo se manifiestan. El deseo de llevar la obra a espectadores indociles condujo a sus demostraciones realísticas y espectaculares; y la adición de otros episodios los proveyó con un necesario sentimiento jocoso y dió oportunidad para la inventiva. Otra

tendencia, un tanto menos progresiva, fue la enseñanza, que combinada con la afición por la alegoría resultó después la "moralidad." La moralidad, nombre dado a esta clase de obra alegórica, era así llamada debido a que consistía en disertaciones morales en alabanza a la virtud y condenando el vicio. El diálogo se desarrollaba entre tales personajes como la Buena Doctrina, la Caridad, la Fe, la Prudencia, la Discusión, la Muerte, etc. y cuyas disertaciones eran de naturaleza seria. Aparte de su alegoría, la moralidad fue un adelanto, ya que requería la invención de tramas y la centralización del interés sobre un conflicto moral.

Con toda probabilidad el teatro en España persistió hasta el final del siglo diez y siete, pero la invasión árabe en 711 y la dominación de todo el país por los sarracenos, evitó efectivamente todo desarrollo dramático. El sentimiento árabe se resistió al teatro y es un hecho cier-

to que dondequiera que ejerces su dominio el teatro decae como ha sucedido en Turquía. El establecimiento de los reinos cristianos de Navarra, Castilla y Aragón proveyeron un sitio para el renacimiento del teatro. No se puede precisar con exactitud cuando sucedió esto, pero para mediados del siglo trece el drama religioso se había entronizado de tal manera que ya ciertos abusos se habían introducidos. La experiencia en España era paralela con la de Francia e Inglaterra; las primeras obras eran extensiones de la misa y fueron seguidas por obras de la Natividad y la pasión representadas por el clero en las iglesias. A pesar de esto ciertas bufonadas fueron introducidas por el mismo clero. Este abuso dió origen a las leyes de Alfonso X, publicadas alrededor de 1260, que prohibían estas prácticas y denegaban a las villas el derecho a producir las. También prohibían toda representación con fines pecuniarios, y expresaban que toda representación tenía

que estar bajo la supervisión de un obispo, arzobispo o personas propiamente designadas por éstos.

Una realidad curiosa sobre los dramas religiosos en España es que toda evidencia física de su existencia ha desaparecido completamente. Ni un sólo vestigio de una obra ha sobrevivido, tal como ha sucedido en los otros países de la Europa Occidental. En verdad no existe ninguna fuente a la que se pueda acudir para confirmar nuestras conjeturas, en relación con el comienzo del teatro, excepto la ya citada Siete Partidas de Alfonso X. Si, sabemos que con la institución por el Papa Urbano IV de la ya mencionada Fiesta de Corpus Christi en 1264, muchas representaciones dramáticas se llevaron a efecto. Estas representaciones se llamaron autos sacramentales y continuaron hasta fines del siglo diez y seis. Comenzando como lo hicieron en la iglesia fueron transferidas a carros y los cuales eran llevados a través de la ciudad. Esta procesión

se llamada "La Fiesta de los Carros." Detalles concernientes a los gastos de estas presentaciones se han encontrado en los archivos municipales de muchas ciudades de España, de donde se ha obtenido mucha información práctica sobre las mismas. El viajero holandés, Frans van Aarssen van Sennelidijk, dejó un recuento del espectáculo, tal como él lo vió, cuando Calderón estaba en su mayor esplendor. Cargado en procesión a través de la ciudad, el Patrón era seguido por los soberanos, cortesanos y la multitud, con gigantes artificiales y tarascas en su cabeza. Pífaros, orquestas, bailarines de carácter decoroso acompañaban la procesión hasta la catedral. Durante la tarde la asamblea se reunía en la plaza pública y se representaba el auto en la presencia del rey, quien se sentaba bajo un dosel; los asistentes más ricos lo hacían en los balcones y los plebeyos se situaban en la carretera.

El ilustre erudito español don Adolfo

Benilla y San Martín situó los orígenes del teatro español, tomando en cuenta las formas más primitivas, en el encantador "Misterio de Elche," y en unas composiciones profanas llamadas juegos de equívoco.

La obra más antigua que se conserva del teatro en lengua castellana corresponde a la fiesta de la Epifanía dentro de la Pascua de Navidad. Esta representación, conocida por el "Auto de los Reyes Magos," fue descubierta por el canónigo de Toledo, don Felipe Fernández Vallejo, más tarde Arzobispo de Santiago de Compostela. De origen indudablemente francés....oficios latinos de Limoges, Revers, Rouen, etc... se caracteriza por manifestar un notable avance en el movimiento dramático. Está formado, en la parte que se conserva, por los monólogos de los tres reyes; su reunión para visitar al Mesías anunciado por la estrella; su llegada al palacio de Herodes; los temores de éste ante la noticia del nacimiento de un nuevo rey; su consulta

con los sabios sobre la exactitud de la Nueva y la discusión de los rabinos.

Escrita esta pieza en la lengua de la época, posee un enorme valor histórico literario. Tras de dicha primera producción hay una enorme laguna en la bibliografía dramática española. De la existencia de obras desaparecidas no hay la menor duda, por la multitud de leyes y edictos conservados, referentes a la policía de espectáculos de la época. Que la actividad teatral existía es un hecho comprobado, pero los monumentos y ejemplos literarios han desaparecido.

Gómez Manrique (1412-1490), de noble e ilustre familia, nos ha dejado en dos composiciones teatrales, "Representación del Nacimiento" y "Las Fecbas de la Semana Santa," otros dos monumentos del primitivo teatro católico español. Otra obra del mismo autor, "En nombre de las Virtudes que iban Memos, al nacimiento de un sobrino suyo," muestra un ejemplo de tea-

tro profano, en el cual, como en las moralidades flamencas, aparecen las cuatro Virtudes Cardinales: Justicia, Prudencia, Fortaleza y Templanza y las tres Teologales: Fe, Esperanza y Caridad.

Pero dejando de lado la "Egloga de Navidad," que aparece en la "Vita Christi" de fray Ildefonso de Mendoza (hacia 1480), llegamos al llamado "patrilares del teatro español," el poeta salmantino Juan del Encina (1469-1529). En la obra de Juan del Encina, poeta y músico, podemos distinguir dos épocas: iniciación y cristalización. En ambas las obras sacras y las profanas se alternan, nutridas, en constante progresión de perfeccionamiento, de los elementos de cultura, popularismo, o sea, cultura escrita y cultura viva. En todas sus obras, y principalmente en las tres últimas "Eglogas," se puede seguir su paso de una concepción trágica del amor, según el concepto medieval, a un amor vital conforme al concepto renacentista.

Naturales y a la que asistieron el Ilmo. señor Obispo don fray Juan de Zambraga y el señor Virrey don Antonio de Mendoza. La representación se hizo en el Día de Corpus Christi y en ocasión de consagrarse a la comunidad su estado de ciudad por el Emperador Carlos V. La fiesta en Tlaxcala duró cuatro días hasta el Día de San Juan Bautista el 24 de junio, y durante cuyo tiempo fueron presentadas cinco obras: "La Anunciación de la Natividad de San Juan Bautista," luego "La Anunciación de Nuestra Señora" y "La Visitación de la Santísima Virgen a Santa Isabel" y, después de la misa solemne, "La Natividad de San Juan Bautista." Ixcabalcoya en su descripción de las obras completas nos dice que primero se representaba a Adán y Eva en una glorietta con abundancia de flores y frutas. Eva se divertía entre su inocente marido y la serpiente hasta que la corruptela fecundidad llegaba a su apogeo y el indefenso varón sucumbía. Luego Dios aparecía con

muchos ángeles trayendo consigo bien hechos trajes de pieles para los peandares, que, después de estar propiamente vestidos, era guiados por tres ángeles hasta un desierto de rocas y espinas y serpientes y conejos. A Adán se le entregaba una azada y a Eva se le daba hilo para tejer...un error porque los hombres indios eran y aun son los tejedores. Aun así, el estado de sus primeros padres, de acuerdo con Ixcabalceta, debe de haber sido muy impresionante al auditorio de Tlaxcala.

Durante el siguiente año, 1536, en el Día de Corpus Christi, hay datos de que cuatro obras fueron representadas en Tlaxcala: "La Conquista de Jerusalén" y las restantes: "La Tentación de Cristo," "La Predicación de San Francisco a las Aves," y "El Sacrificio de Abraham." Los tlaxcaltecas iban a ver "La Conquista de Jerusalén" elaboradamente presentada con cinco torres en llamas sobre el cabildo aun sin terminarse. Esa obra, que tiene

muchas características del drama religioso de hoy, introducía a Carlos V, Cortés y Alvarado casi derrotados en el momento dramático en que los reyes de Francia y Hungría llegaban con refuerzos, incluyendo al Papa; varios cardenales; Santiago, el santo patrón de España; y San Hipólito, el santo patrón de la Nueva España.

García Icazbalceta en su "Bibliografía del Siglo XVI" nos da el título de una obra, hasta hoy desconocida, que es el siguiente: "Cancionero Spiritual; en q se contiene obras muy provechosas e edificadas: en particular unas copias muy devotas e loor de nro señor Iesu Christo y d la sacratissima virge Maria su madre: con una farsa intitulada el juicio final compuesto por el reverendo padre Las casas indiano religioso desta nueva España: y dedicado al illmo. y venerandissimo señor de fray Juan de Çumarraga maestro obispo meritissimo arzobispo d la gra cibdad de Tenxtitlan, Mexico d la nueva España. Año de 1546."

Y al final dice: "Fue impresa la presente obra por Juan pablo Lobardo primero impressor en esta insignie y leal ciudad de Mexico de la nueva España a 20 dias de diciembre, año de la encarnacion de nuestro señor Iesu Xpto d mill e quinientos e quarenta e seis años."

Sin duda las piezas escritas en mexicano deben haber sido numerosas. En unos apuntes manuscritos de don Francisco del Paso y Troncoso, se encuentra mencionado el "Auto de la Destrucción de Jerusalén" en cual figura "Vespaciano, dos Pajes, un Senescal, un Judío, la mujer Verdónica, Pilato, el rey Archelao, un Criado, Clemente, dos Dueñas y algunos Soldados." Aunque no hay más datos, se ve que este auto no se puede confundir con "La Conquista de Jerusalén" que se representó en Tlaxcala. Don Francisco del Paso y Troncoso encontró un ejemplar en mexicano escrito con letra de fines del siglo XVII, de la obra "Destrucción de Jerusalén," la primera pieza teatral

de las que figuran en este volumen. Más tarde halló la versión catalana. Garciduenas dice: "El origen de este Auto de la Destrucción de Jerusalén es una pieza medieval, escrita en leonés, de la que se han encontrado tres ejemplares en su lengua original: uno que figura entre las obras de San Pedro Pascual, otro en un incunable de Vich y, un tercero, manuscrito, perteneciente a la biblioteca del muy antiguo monasterio de Ripoll. Así pues, la Destrucción de Jerusalén está muy lejos de ser obra ni mexicana ni del siglo XVI, y si hemos querido que figurase en esta colección de literatura mexicana, es porque consideramos que el término debe entenderse con la suficiente amplitud para comprender obras, como el Auto a que nos referimos, que procedentes de otro tiempo y lugar han figurado en nuestro teatro largamente, ingresando así a nuestras letras, pues cabe advertir, aun rebasando nuestros límites, que tampoco las representaciones de

La Destrucción de Jerusalén no limitan en México al siglo XVI, pues dos siglos más tarde, en 1722, todavía se la encuentra en el teatro del Hospital Real de Los Naturales."

Fray Francisco de Burgos nos da prueba de la eficacia de las representaciones como medio de evangelización, contando la vida de fray Martín Jiménez, porque habla de cuando éste fué enviado a la evangelización de los mixtecos, cuya lengua bien pronto dominó de tal manera que "entre los Padres más antiguos y expertos en aquel idioma, empezó a señalarse tanto en la formalidad y elegancia de los términos con que predicaba, que los indios más ladinos hacían con admiración reparo...hablábales en las pláticas y sermones con los propios términos que ellos entre sí descifran y parecía que había aprendido desde los pafellos el estilo de los indios..." En prueba que existió un teatro religioso, rico y abundante, en el siglo XVI, dice el

padre Burgos: "...y por atajar al demonio los portillos que dexó a estos miserables en las memorias y cantos de sus historias de descendencias y guerras....los com-ponia el padre fray Martín, a modo de co-medias, algunas representaciones de mis-terios o milagros del Santísimo Rosario; con los exemplos más eficaces que sabía, mezclaba algunos versos en romance, por-que era ingeniosísimo poeta, para que que-tesen los Españoles así de la historia, como del gracejo de la mala pronunciación de los Indios, y sirviese diversión: to-dos los misterios de la Fé redujo a las figuras y personajes que refiere el Euan-gelio, y a los mismos Indios los daba a representar en las Iglesias en su lengua.."

El Desposorio Espiritual entre el Pa-
dre Pedro y la Iglesia Mexicana. La pie-za teatral del Pbro. Juan Pérez Ramírez, es la segunda obra de nuestro volumen. Sabemos que fué representado en México el 8 de diciembre de 1874, entre las fiestas

al serle impuesto el palio arzobispal al señor don Pedro Moyu de Contreras. La obra fue publicada por don José María Vigil en México en 1906 y en 1916 la misma obra fue incluida por don Francisco A. de Icaza, en el Tomo II, cuaderno VI de Boletín de la Real Academia Española, en Madrid. Es una comedia pastoril de carácter simbólico cuyos principales personajes son, en primer lugar, la Iglesia Mexicana y el Pastor Pedro. Otros personajes, como pastoras y pastores, intervienen, simbolizando varias virtudes: La Fe, la Caridad, la Esperanza, la Gracia, la Prudencia, la Justicia, la Modestia, la Robustez y el Amor Divino. Además hay un coro de cantores y el "obobo" que figura siempre en el teatro clásico.

Don José María Vigil dice que el Pbro. Juan Pérez Ramírez, el autor, recibía cada año cincuenta pesos de mina por hacer las listas de las representaciones sagradas. En una "Información sobre las comedias que se representaron en la Catedral de México

en la consagración y toma del palio del
Arzobispo don Pedro Moya de Contreras,"
levantada por el Provisor de la Catedral,
don Esteban del Portillo, el 26 de diciem-
bre de 1574, se dice que "el racionero
Juan Pérez Ramírez, clérigo de treinta y
un años de edad, era el autor de la pri-
mera de las comedias representadas y que
en asunto de ella trataba Del Desposorio
espiritual que contrae el prelado con su
Iglesia."

El Excmo. Sr. Arzobispo Moya de Con-
treras, informando al Rey don Felipe II
sobre el Clero de su diócesis, dice el
24 de marzo de 1575 (un año después de la
representación susodicha): "Juan Pérez
Ramírez, natural de México, de treinta
años, hijo de conquistador, sabidor de la
lengua mexicana; a oydo canones entiende
bien latín, y es hombre de buena habilidad
y buen poeta en romance, vive bien y honesta-
mente."

Así se dice que Ramírez fué el primer

escritor teatral del Nuevo Mundo y El Pastor Pedro y la Iglesia Mexicana fue la primera producción teatral.

Debemos incluir aquí una carta del Virrey don Martín Enriquez de Almansa, el cuarto virrey de la Nueva España, quien gobernó del 5 de noviembre de 1568 al 4 de octubre de 1580. Esta carta dirigida al Presidente del Consejo de Indias, fechada el 9 de diciembre de 1576, contiene preciosos datos respecto de los principios de un entremés presentado durante los festejos de la imposición del palio al señor Hoya de Contreras. La carta dice así:

"Muy Ilustre Señor:

"...Esta carta me dieron miércoles de mañana y el mesmo día pasó otra cosa muy buena para la traza y orden que yo he llevado y llevo de que ningún género de ruido haga este negocio de alcabalas. Y fué que continuando el arzobispo las farsas de su consagración, mandó hacer otra cuando tomó el palio, y bien indigna del lugar, pues

era en el tablado que estaba pegado al altar mayor, y en presencia de los obispos de Tlaxcala, Yucatán y Chiapa y Jalisco y el Audiencia y todo lo principal de l pueblo. Y entre otros entremeses representan un cogedor de alombalas que va a casa de un pobre hombre a cobrarlas, y tras estar tratando muchas cosas sobre qué cosa es alombala, y haciéndose de cosa nueva y que no entendía qué era, llegan a las manos sobre sacarle la prenda, y sale la mujer a ayudar al marido, y tres o cuatro muchachos de cinco o seis años, en camisa, descalzos, que salen de la casa llorando. Los gritos y la plática que sobresto hubo no se acaban tan presto. Todos los demás entremeses le perdonara, más éste no me hizo buen estómago, aunque ninguno aprobara que no es farsa una consagración y tomar el palio..."

Al día siguiente de la carta mencionada, es decir, el 10 de diciembre de 1674, la Real Audiencia de México dictó un Auto que fué notificado al Arzobispo y Cabildo

Eclesiástico, "para que no se representen comedias ni otros actos en la Iglesia sin que antes se vieran en dicha Audiencia."

Este auto se conserva en el Archivo de Indias y una copia de él dice así:

"En la ciudad de México a diez días del mes de diciembre de mill y quinientos y setenta y quatro años los señores presidente e oydores del Audiencia real de la Nueva España dixeron que estando por ella proveído y encargado al muy reverende Arçobispo que fue desta çibdad y Dean y cavildo de la Iglesia della, que antes y primero que se representen obras ni comedias ni otros actos en la dicha Iglesia dias de Corpus Cristi y Pasqua y otras se traigan y muestren a esta real Audiencia las tales obras para que vistas por ella o por uno de los oydores a quienes se cometiere, siendo cosa superflua e yndipente se quitase, por lo dello se podría de tratar, y no siendo de los dichos licencia para que se representasen, y asiendose guardado lo sus-

dicho, de pocos dias a esta parte se a
tenido descuido en ello, porque sin hacer
la dicha diligencia se an representado y
hecho algunas obras en las quales a auído
nota en cosas superfluas y que se podian
escuzar para remedio de lo qual rrogaron
y encargaron al Muy Reverendo Arçobispo que
al presente es desta çidad y al dicho dean
y capitulo, que en el hazer de las dichas
representaciones provean (sic) (provean)
como se guarde y cumpla la dicha orden que
de suze se haze mención (sic) y no den lu-
gar que antes que las dichas obras se vean
y examinen por esta rreal Audiencia en la
forma susodicha se representen publicamen-
te en la dicha Iglesia porque asi conviene
al servicio de Dios Nuestro Señor y de su
Majestad y asi lo proveyeron. _____ Pasó
ante mi, Sancho López de Agurto."

Sucedió que el día 10 de ese mes de
diciembre, apareció fijado, en la puerta
de la Cathedral, un pasquin "en desacato y
grande ofensa de la Majestad del Rey don

Felipe" y del Señor Virrey, al cual, si el entremés del alcahalero "no le hizo buen estómago" ya se imaginaria cómo le cen-
taría el pascuán. El día 20 se ordenó la aprehensión de los que se tenían por más conocidos y renombrados poetas. Entre ellos fueron aprehendidos Juan de Victoria que, con los muchachos del coro, había repre-
sentado el entremés. También fueron apre-
hendidos Terrasas, hijo del conquistador del mismo nombre y compañero de Cortés, y González de Eslava por ser poetas. Y sos-
pechaban que entre los dos estaba el autor del pascuán.

Hernán González de Eslava escribió la carta siguiente al Illmo. Sr. Arzobis-
po pocos días después de ser puesto en libertad. Contiene información interesan-
te no sólo respecto de su encarcelación sino de su vida y de las representaciones dramáticas en aquella época. El documento dice así:

"Ilustrísimo y Reverendísimo Señor:

Fernán González Deslava, elérigo de evangelio, digo: que a veinte días del mes de Diciembre del año pasado de mill y quinientos y setenta y quatro, viniendo yo quieta y pacíficamente, conforme al hábito de elérigo que traigo, y sin haber dado ocasión ni hecho ni dicho cosa por que mereciese castigo, el señor doctor Horozco, alcalde de corte por su Majestad en esta ciudad de México, fué a mi casa con alguaciles y otras gentes y me decerrajó el aposento donde duermo y un arca donde tomé todos los papeles y obras que tenía escritas; y este propio día fué el fiscal de Vuestra Ilustrísima Señoría a la dicha mi posada con dos alguaciles de corte enviados por el señor doctor Cárdeno, Oidor por su Majestad y del señor doctor Horozco, y con sus porquerones y negros, y otras gentes, me prendieron con gran alboroto y escándalo, como si yo hubiera delinquido en crimen contra la Majestad Real del Rey nuestro señor o hecho delito por donde no

debiere Vuestra Ilma. Señoría conocer de
mi causa, siendo como es mi Prelado, y me
llevaron por las calles y plazas desta cib-
dad enmedio de los dichos alguaciles de
corte, quel uno se llama Anaya y el otro
Xtshal Martín, y preguntando yo al fiscal
de Vuestra Reverendísimo Señoría ¿por qué
habían invocado el brazo seglar para pren-
derme siendo yo clérigo?, me respondió
que los alguaciles por mandado de los seño-
res de la Real Audiencia, y de la forma
dicha me metieron en la cárcel Arzobispal
en un aposento con dos hombres de guarda,
cerrada la puerta del dicho aposento con
un candado por fuera. Y así estuve hasta
el día siguiente que fué martes día del
bienaventurado Santo Tomás Apóstol, y como
a las ocho vino Antequera, portero de la
calle del crimen y otras personas con él y
con los guardas que tenía y el fiscal, me
llevaron por la calle y plaza que va de la
cárcel Arzobispal a la Casa Real, y como
era día de fiesta había mucha gente que

viéndome llevar de tal suerte s'escandalizaron y espantaron y fueron movidos a grandísima compasión por estar satisfechos de mi inocencia, porque los más de los que vían me habían tratado y conversado diez y seis años ha que estés en esta tierra. Y así me metieron en la sala del crimen donde estaban los dichos señores doctor Cárcano y doctor Horroco los cuales me mandaron entrar en el aposento donde suelen dar tormentos a los que cometen casos feos y atroces; y allí víe el burro de madera con que atormentan los malhechores de lo cual sabe Dios el angustia y tribulación que sentí y allí sólo llamaba a Dios que mostrase el juicio de los hombres cómo estaba yo libre en su divino juicio de lo que estos señores me imputaban. Y donde a poco entró el señor doctor Cárcano y un hombre con él que no le conozco más de que traía papel y tinta, y díjome el señor doctor si sabía cómo se podía tomar mi confesión; yo le respondí que puesto me traían ante su mer-

cod, cierto era que podía: hízome hacer
la señal de la cruz y tomé juramento car-
go del cual prometí decir verdad; luego en-
tró el señor doctor Horcas y preguntado
cómo me llamaba y de qué tierra era, me
mostraron una obra que yo había compuesto
para el día que dieron el palio a Vuestra
Reverendísima Señoría, la cual obra tenía
yo aprobada y examinada por fray Domingo
de Salazar de la Orden del Señor Sancto
Domingo, el cual está señalado por los
señores inquisidores para el tal efecto,
y con la obra por ser de santa y loable
doctrina se alegró y dió loores a Dios
toda la ciudad y movió a grandísima de-
voción a todos _____ como lo probaré a su
tiempo con todos los letrados de todas las
órdenes que la vieron representar _____. Y
con muchos frailes y clérigos y seglares,
y como cosa santa y buena vinieron otro
día jueves después que se representó la dicha
obra, y cuatro frailes de la orden de San
Francisco, a rogar que por amor de Dios

se fuere a hacer a su monasterio, donde
estaban el comisario y provinciales y guar-
dianos de su orden congregados a capitulo,
para que gozassen de obra tan espiritual y
provechosa, y así se hizo, y las monjas de
la Concepción de Nuestra Señora y Reina Celi
con gran instancia rogaron se las represen-
tase: Prosiguiendo como arriba decía, los
dichos señores me hicieron muchas preguntas
como se verá por la confesión que ante sus
mercedes hice y finalmente me preguntaron
si había yo puesto o mandado poner un li-
bello a la puerta de la Santa Iglesia desta
ciudad contra el muy excelente señor don
Martín Henriquez visorrey por Su Magestad
en esta Nueva España; yo respondí que no
era de mi profesión hacer maldad tan inorme
ni caso tan abominable y feo, porque yo en
todas mis obras había hecho loas a Su Ex-
celencia, y que se llamase a Juan García,
boticario, persona a quien yo había dado
dos loas para que las representase a Su
Excelencia en esta obra y desto y de otras

muchas lora daré informacón. Mandáronme los señores hacer cuatro párrafos en el papel donde escribía mi confesión, yo los hice y al fin firmé lo que había dicho, y mandando quedar los guardas se mandaron traer a la cárcel Arcebispal con grande abatimiento y afrenta del hábito clerical que llevara vestido y muy en deshonra y menoscabo de las sagradas órdenes que tengo y en gran vituperio y demuestro mío: porque como yo estaba para ordenarme de misa a las primeras órdenes que Vuestra Señoría Ilustrísima había de hacer, no siento modo ni manera con que pueda soldar la infamia que desta prisión se me ha seguido. Yo, señor, estuve preso diez y siete días sin darse causa de mi prisión ni hacerme cargo ni olvidado de las gentes, que no se atrevían mis amigos a venir a visitarme y consolarme por decir que estaba el señor visorrey y los demás señores indignados: yo solo me consolaba con saber y entender que el juez divino había de volver por mí, porque sien-

de como es suma verdad e yo la sustentaba y defensiva en mi negocio, no me daba pena el dicho de las gentes que unos me hacían atormentado_____y así se dijo públicamente que me habían dado tormento_____otros que me habían de azotar, otros echar en galeras, otros desterrado a España y otros quemado; de todo lo qual daré bastante información. Al cabo de los diez y siete días, que fué miércoles víspera de los bienaventurados Reyes, fué Dios servido de mostrar la estrella de su verdad a estos señores por la qual guiados mandaron que no soltasen y tuviese mi casa por cárcel, y así lo dijo Segura, Secretario del Abdiencia Real, al fiscal de Vuestra Reverendísima. Yo tuve la carcelería que me fué dada por los señores oidores hasta el sábado siguiente, que fueron ocho de Enero, y así peticion pidiendo me diesen la cibdad por cárcel, y así se me concedió y en este estado entré en prisión....

Hernán González Dosalva (rubricado)

Y este mismo Hernán González Esalava es el autor del Coloquio de los Cuatro Doctores de la Ialapia, que figura como la última pieza teatral de nuestro volumen. Esalava nació hacia 1535 en España y llegó a México en 1558 o 1559. Lo que de Esalava se conserva es el tomo de los "Coloquios Espirituales y Sacramentales y Poesías Sagradas" que su amigo fray Fernando Belio de Bustamante publicó en 1610 después de su muerte. García Icañbalceta lo reimprimó en 1677. Contiene diez y seis coloquios y un entremés. Según Julio Jiménez Rueda en su Historia de la Literatura Mexicana, "Poeta sencillo y ameno, se nos presenta Hernán González de Esalava en sus Coloquios no exentos de gracia picaronesca y no siempre muy pulcra. Explica en alegorías claras y perfectamente comprensibles para su auditorio los misterios de la religión. No dudaba salpicar su diálogo de modismos andaluces o mexicanos, dando con ello una muestra muy interesante de la conversación familiar en

el siglo XVI, ni tampoco referirse a sucesos históricos que nos den a conocer curiosos episodios de la vida en Nueva España por aquellos tiempos."

Los antiguos teatros habían sido destruidos cuando los misioneros iniciaron su teatro de evangelización en Nueva España. Por eso, se limitaron a aprovechar los lugares más adecuados como en los patios de los conventos, en las plazas o en los atrios frente a las capillas abiertas en las iglesias. Encontramos en 1574, en la ya mencionada imposición del palio al Illmo. Sr. D. Pedro Moya de Contreras, la referencia de la utilización de las plazas para la escena y también, a pesar de las admoniciones episcopales, los atrios y aun el interior de los templos.

Las representaciones se hacían en lengua mexicana. También fray Juan de Torquemada compuso en la lengua de los indios muchas de las obras que se ejecutaron. Los dramas religiosos primitivos se mezclaban

con las ceremonias rituales de la iglesia. Parece que la materia dramática acompañaba al ceremonial de la misa, siendo antecedente y continuación al mismo tiempo de la ceremonia.

La música y la danza pantomímica agregaban para romper el monótono desarrollo de la acción. Además de los caracteres naturales del auto, muchas veces el pueblo mismo tomaba parte en la representación. Los actores utilizaban variados disfraces de animales y la decoración de la escena se hacía con elementos tomados de la naturaleza en profusa confusión de las más variadas especies de vegetales y animales.

En resumen, la experiencia en todos los países es extraordinariamente similar. El drama medieval, principalmente religioso en su tema, servil en su apego a sus fuentes de origen, ignorante de toda distinción entre la fábula narrada y dramática y ciego a todo absurdo escénico que fuera necesario para la obra, permitía la presenta-

ción de toda clase de acción y combinaciones discordantes de lo cómico y lo trágico. Conociendo la gran afición que tenía la gente por el espectáculo dramático, la iglesia medieval tradujo su historia religiosa y sus dogmas en una forma de teatro que atrayera a sus seguidores y que aumentara el poder sobre sus conciencias y sus emociones. Por cientos de años esta forma floreció dentro y fuera de la iglesia, primero bajo el dominio eclesiástico y finalmente bajo el dominio secular. La Sagrada Iglesia aportó un valioso servicio al teatro profesional y aficionado del presente según se evidencia en un sinnúmero de casos.

-----Alex Edward Hallinger

AUTO ON THE DESTRUCTION OF JERUSALEM

CASE OF CHARACTERS

Emperor Veapasian

Two Pages

A Senechal

A Jew

The Woman, Veronica

Pilate

King Archelaus

A Servant

Clement

Two Women

Several Soldiers

PROLOGUE

Devout christian populace,
take note of this mystery:
of how the great Vespasian,¹
being Emperor of Rome,
had a grave illness,
he who never found health
in the fruitless gods
until God Himself cured him,
whose death in turn he promised
to avenge upon the Jews,
so he went forth with a great fleet
and military array,
and by him Jerusalem was destroyed,
as also destroyed were
Pilate and the Synagogue.

(The Emperor, with his face of a leper, and
the Seneschal enter.)

EMPEROR VESTASIAN:

Lend your ears,
oh my immortal gods,
to my anguish and my lamentations,
to my pain and my outcries,
and to my unequalled sorrow;
it was you who set me up
in so high a position,
you, my gods, placed me there.
Why do you now cast me out
because of my failing health?
All that I have been able to
accomplish in my entire empire, I
have done by complying with no law
but that of adoring and serving
and honoring idolatry.

SENECHAL:

So impatiently do you suffer that
your groans and torments, that cause
you to grow weak, grieve your
relatives and break their hearts.

EMPEROR VESPASIAN:

Already my ears are filled
with consolation and suffering,
but the sorrows and pains
of consolation are both very
good and bad to endure.
The gods in whom I trust
inflicted upon me this illness;
do not weep, my Seneschal,
beg your Almighty Powers
to grant me health.

SENECHAL:

Sir, I cannot believe
that other gods might be so,
nor that they have such power
to remove or dispose
of the life of mortals;
but you know already, sir,
that when they had for king,
Caesar,² your predecessor,
a prophet there was in Jerusalem,
a great preacher,
whom many people followed,

because as an excellent doctor,
He gave health of both
body and mind to any infirmity,
and so marvellous was
His health and His doctrine
that, from malicious envy,
the malignant Synagogue
killed Him unmercifully;
and after He was entombed,
He was gloriously resurrected,
and there are saintly relics
that have touched His sacred body
and have cured lepers.

EMPEROR VESPASIAN:

With the great faith
that I see in you,
you restore in me great
consolation, and all that
I well believe, with the
same desire, for other men
have told me of it;
therefore, prudent servant,
go thou without rest;

make inquiry among the people
if that excellent prophet
believed in our gods.

SENESCHAL:

In such a manner, sir,
I wonder at you.
He never paid homage to gods
for he is both man and God,
the son of God of heaven;
therefore, it would be well
if a faithful knight were
to depart for Jerusalem,
and upon succeeding to arrive there,
be given some saintly relic of His.

EMPEROR VESPASIAN:

Oh, my beloved servant,
if it is as you say,
I shall send you free here,
for on seeing your great faith,
I trust in the great prophet Jesus,
to whom I wish to promise,
if He cures my limbs
of this severe illness,

to avenge His death
upon the perfidious Jews.
Then at the hour when you depart,
take ten men with you,
and, moreover, I demand that
you repeat to Pilate,[§] for me,
that which I am about to tell you.
Tell him that I have ordered
him to arrange to pay me
without any deception,
that he has angered me,
and ask for what reason
does he withhold from me
the past six years' tribute.

SENECHAL:

Sir, I shall soon depart;
beg God for a good wind.
God be with you!

EMPEROR VESPASIAN:

God be with you!
May He guide you
through a safe journey!

(The Seneschal and his men arrive at Jeru-

salon.)

SERENESCHAL:

Good Jew, honored sage,
these good people and I
disembarked in Assyria,⁴
and now we have arrived
here in Jerusalem.

I shall be very grateful
if you receive us at once
in your house, and I shall
pay you well for the lodging.

JEW:

We shall receive you with great
pleasure; noble gentlemen, enter;
although we shall not serve you
as you deserve,

we shall do our best.

And if I may ascertain why you
have come, I promise you my help,
honored and respected
in public and in private.

SERENESCHAL:

Since you put your faith in me,

I shall leave nothing unrevealed.

Dear innkeeper, I shall tell you
from whence I come and for what
reason is my journey.

Sir, I am the Seneschal

of the Roman Emperor,

who continues to be such a leper
that his illness cannot be cured
except by Divine Hand;

His Holy Majesty,

knowing that forty years ago

there died in this city,

a true prophet,

who performed strange miracles,

who cured those possessed with the

devil, who gave light to blind ones,

and whom some wicked Jews,

angry from sheer envy,

killed and nailed to the Cross;

and they say that anything

that has touched His divine person

is so valuable that if

it touches sick ones now,

It cures them and gives them health.
If you might be able
to arrange for us to take
him a blessed relic,
I shall pay you well for it,
because I am allowed to do so.

JEM:

Noble and discreet man,
I offer you my services;
because of your love and
that of the Emperor's,
I want to arrange it.
I know that when they carried
Him, condemned, on the Cross,
there was a cloth that
a saintly woman gave Him
on which was wiped the sweat
from His holy face;
and as she wiped His face,
it was noticed that on the cloth
there remained imprinted
very naturally His face,
which death displays to us



Verticals (left)

Maple Valley 46

as tired and afflicted,
this face remained
with so much virtue
that those, with faith and belief,
go with whatever grievance,
and it gives them all their health.

GENESCHAL:

Be our intercessor
so I might see and talk to her,
in order that it might cure
the Emperor, and I promise you, sir,
that you will be paid very well.

(The woman Veronica appears.)

JEN:

God spare us, honored woman.

VERONICA:

Welcome, noble gentlemen.

JEN:

This company has arrived
at our noble inn
to talk to you in secret.
They have been informed
of miracles that have been

seen to come from that face,
transferred from the Deified face
that you have of Jesus Christ;
and because Vespasian,
the Roman Emperor,
is in such a condition
that there is no surgeon
who can cure his face again
from the leprosy that eats it away,
he sends them to beg you
to go on this journey;
he wishes to pay you well,
since you are going to cure him
with the divine face.

VERONICA:

Let this affair be secret
between us, honored sir,
for I shall go with you
only in the honor of God
and to exalt His holy name,
from which I shall obtain
life, divine grace, and health;
this I shall fulfill,

if in the Catholic faith,
your Majesty believes.

SENECHAL:

Hell, man, get ready;
you are doing such a great favor.

VERONICA:

Return, for I shall indeed go
with this honored company
with the greatest pleasure.

SENECHAL:

(Directing himself to the retinue that
accompanies him.)

After a while, return
for this lady here;
you know already where she dwells.
You and I, my host, let us go
and talk to Pilate now.

(Pilate arrives accompanied by King Ar-
chelaus.)

SENECHAL:

I kiss the hands and feet
of your lordship.

PILATE:

Welcome! What do you want?

SENATOR:

I beg that you hear my message,
this imperial letter from
the great Vespasian.

I am the Consul
of His Royal Majesty,
Emperor of Rome;

he, who in brief lines,

writes them down that I might
give credence to the account which
I am commanded to repeat to you.

He has already protested
costs and damages against you;
he is very angry

because you have not paid him
tribute for the past six years;
for this he will not pardon you,
but, as imperial king,

he orders that you give
to me in person and before his
eyes that I bear, the tribute.

PILATE:

I do not wish to read the letter.

EMMESHAL:

Sir, it is best that you read it
before I leave here.

PILATE:

Very well, but it is with anger
and great reluctance
that I shall see it now.

(He reads the letter.)

This is the same message that
we heard from the messenger,
but put down in full particulars.

(Directing himself to King Archelaus.)

Look, sir, in answer,
what does it appear to you
that we should write?

ARCHELAUS:

Sir, to my way of thinking,
you have a good city,
and you have more power
to defend it from him
than he has to conquer it.
Tell him that they are guarding

None from its enemies,
and that so it is, you, likewise
are guarding Jerusalem
from your adversaries.

PILATE:

Forward, Seneschal! Go!
Depart then on this day,
and tell your Majesty
that he guards his city well;
that I shall do the same with mine.

(The Seneschal and the Jew return to where
Veronica and her companions are.)

SENESCHAL:

You see, inn-keeper, with what calmness
Pilate has answered us.

Ladies, I beg you by the grace of God
to depart then with me
before I am detained.

Inn-keeper, because it may please you,
take this, and God be with you;
this I do not give you for pay,
but instead I give you my word
that I shall make him

remember you.

(He probably directs himself now to the women.)

Cover your vestments, conceal
yourselves, and let us depart;
behind these hills,
your servants and mine
have the beasts of burden;
march ahead and get ready
because if we are sought for,
when the Jews remember,
we must be safely embarked
in the ships.

(He arrives where the Emperor is with his people.)

PAGE:

Your Royal Majesty,
I have certain tidings
that the Seneschal is arriving.

EMPEROR VESPASIAN:

Oh, great cure for my malady!

PAGE:

Yes, he is already at the gate.

(The Seneschal enters with Veronica and
Clement.)

SENESCHAL:

Rejoice, Emperor,
for if you have complete faith,
I bring you great comfort
from that Great Protector
and veritable prophet.

EMPEROR VESPASIAN:

Oh, my very loyal servant!
What relic have you found for me?

SENESCHAL:

I bring that wonderful face
that the crucified King Christ
revealed so divinely.

EMPEROR VESPASIAN:

How were you able to acquire
such a thing?
Who gave it to you?

SENESCHAL:

Going to the Crucifixion,
this good woman gave him her hood
on which he wiped his face,

and on which there was left in
painting of blood, His likeness,
very similar to His own resemblance;
and whoever from this good woman
seeks his health, obtains it
by this sacred cloth.

She was asked to do us this great
favor, and she, in order to serve God,
and in order to cure you,
came from Jerusalem.

And that good man, who teaches
the law of God, comes to your
salvation, since it has been shown
that this saintly woman has seen Him.

VERONICA:

To my crucified Christ
I prayed this night
for your health and welfare,
and He has sent Clement
to preach the faith to you.

CLEMENT:

In order to cure your disease,
it is necessary for your Majesty

to believe, with great earnestness,
in the Blessed Trinity:

Three Persons and One Being.

EMPEROR VESPASIAN :

The Trinity and One Omnipotent;

From today I adore Thee more,

and I believe, further, that

I shall heed Clement,

so that more worthily

I may attain that which I desire.

Tell the valet to put out

my sword; the page, my crown,

on an ornamented coat of arms.

I want to make first a vow

and a pledge of obedience.

By my crown and sword,

I swear if health be given me,

which I so desire from Christ,

that His death will be avenged

by me upon the Hebrew people.

Take me now to touch the one

on whom my health depends,

and help me to pray

that it will cure
my body and my soul.

(Here they arrive with him. Veronica touches
him with the linen cloth and the leprosy
disappears.)

EMPEROR VESPASIAN:

Oh, divine replica,
that in His true blood
the Celestial King painted,
who to my mortal grief
has given me complete health!
Let my soul enjoy
with greatest admiration;
let all rejoice,
since God sends health to us
through such a man and woman.
Worthy are they of receiving them,
and to honor them for such a miracle,
I want to repay them myself
by giving them towns and castles,
the best of my kingdom.

CLEMENT:

We consider worldly these castles

of which you speak;
we only wish that all of your
kingdom might be baptized,
and that you also
be baptized.

EMPEROR VESPASIAN:

You preach that I consent
to have my kingdom baptized
and even I myself.

I am happy to fulfill
the oath that I pronounced
against Pilate.

For that reason, you, Seneschal,
call then the Captain General
with my royal army.

Then, let us embark.

(They are near Jerusalem.)

EMPEROR VESPASIAN:

Of these people, who have for
some time been upon the wall
with military apparatus,
tell me, which one is Pilate?

SENESCHAL:

Sir, that one with the rod.

EMPEROR VESPASIAN:

You who are above, tell me,
which one of you is Pilate?

PILATE:

You who inquire,
I am Pilate whom you seek.
What do you wish of me?

EMPEROR VESPASIAN:

Are you the Governor,
the one to whom His Majesty,
that great Emperor Caesar,
our predecessor,
committed this city?
From which you have owed
me my royal tribute
that has been six years delayed;
besides this, you have wanted
to kill my Seneschal.
With this city, we know
by certain news
that you promoted yourself,
so now we entreat you,

we direct you, and we command you,
to open the gates to us.

PILATE:

You may as well return,
for this city is mine,
and I intend to defend it from you;
it can have no other ruler,
nor would I ever consent to it.

EMPEROR VESPASIAN:

By this royal crown,
I swear to you, and by this sword,
that if I capture you in person,
in my jail I will imprison you,
and never will you be pardoned.
Commands and requests are not
enough for this Jew.

Captains: put the city
to the fire and sword.

Show your might!

(Here they batter the city.)

Execute that command at once
and return for another order,
for in my opinion

we need water to drink badly,
which will be provided
very miraculously;
so much water will be brought
that it will be abundant
for both horses and people.
And furthermore, I must inform you
that two witnesses have come
and have given us to understand
that our enemies have nothing to eat.
Have them watched over well
because through hunger they may
be taken; in order to sustain
themselves, they are eating
the mules and the horses
which have died.

(The Emperor and his people retire, and a
woman enters with a dead child.)

FIRST WOMAN:

Oh, fate! To what point
have you brought me?

It has resulted in the death
of both child and me, the mother,

from hunger,

Oh, innocent creature!

Behold how I bring you with me

to die in distress,

and how I, from sheer hunger,

- suffer with you also!

(Another woman enters with another dead
child.)

SECOND WOMAN:

You, the woman who weeps,

I come to help you weep.

Look here, my dear woman,

at my son who in this very hour

has just expired.

FIRST WOMAN:

With such great anguish do I come,

in such great need,

that the life that I still have,

really I believe

is worse than death;

and since everyone we see

eats the flesh of beasts,

of these children we shall eat

in order to live, for we suffer
from hunger and troublesome wars.

SECOND WOMAN:

Oh, great inhumanity!

FIRST WOMAN:

I hope that we shall not die
from hunger in this city;
commence on my son, my dear woman;
cook him and let us eat,
for we are here ruined
by Pilate and the King;
we have to be murderers
of our own lives.
To necessity, there is no law.
Sheer hunger killed him,
and it has overtaken us.

SECOND WOMAN:

What mother would eat her son?

FIRST WOMAN:

The earth begat us,
and it has to eat us.

SECOND WOMAN:

Here, one can fulfill



Maria Callaghan '46

that which the old prophet
said would come to pass,
that the people hearing it
would be filled with great terror.
He said that times would come
upon thee, Jerusalem,
of such starvation
that mothers would devour
their own children from hunger.⁵

(They begin to eat the child, and Pilate
and Archelaus come forth.)

ARCHELAUS:

Sir, already our attacks
are impairing us;
let us retreat our men
because already the provisions
are growing to an end.
Many horses are perishing
from hunger, and people also, and
with the illness that they suffer,
all Jerusalem faints and grows sad.
Listen to a case never told before:
the women who each had

sons dead from hunger,
have eaten one,
roasted and without bread.

PILATE:

Now, it is time that I surrender,
for my heart grows faint.
Let me go to King Archelaus
and beg him to enter
into peaceful negotiations.

(To Archelaus):

You, sir, put yourself
in front of His Majesty,
and on your knees ask that
he, with mercy, spare us,
and we shall give him the city.
Like conquered subjects,
we shall surrender ourselves
on certain conditions:
our belongings and our lives
must be spared;
then we shall surrender.

ARCHELAUS:

(He presents himself before the Emperor.)

to whom he says:)

Most excellent Emperor,
Pilato and I, and our people,
beg you humbly
not to destroy this city.

(It appears that here some verses are lacking.)

We give you the city.
Like conquered subjects,
we shall surrender ourselves
on certain conditions:
our belongings and our lives
must be spared;
then we shall surrender.
We see our mistakes now,
and we see that you are right.
Have mercy upon us,
and leave our persons and our
property in peace and harmony.

EMPEROR VERPASIAN:

Let Pilato not expect mercy,
although they show me mercy,
and if by grace, I do show him mercy.

I must do whatever I like
with him and with Jerusalem.

ARCHELAUS:

How does it appear to you,
my brothers, an answer so cruel?
Leave me for a little while. Go!
Give the Jews there
this sad news.

If fate declares it so,
I shall thwart their hope.
I shall kill myself here,
so my enemies cannot take
their vengeance upon me.

(Here King Archelaus kills himself.)

SERVANT:

The king is dead.
How can he take his own life so?
Perhaps he faints.....
See him here destroyed.
Oh, thing of great terror!
Let us proclaim the message
and the misfortune, if you wish.

(They arrive to where Pilate is.)

PILATE:

What answer do you bring me?
King Archelaus, where is he?
Did he stay there, by chance?

SERVANT:

Sir, he has answered us
by saying that you must give up
yourself and the city,
and that, thus, all conquered
without condition and favor,
his will then may be done;
and King Archelaus who heard
such an answer to his message
drew away from us;
then he grew desperate,
and he killed himself
with his sword.

PILATE:

Oh, what terrible news of such
great terror and apprehension!
It is not possible to offer defense,
and it is good advice to give
ourselves up to the Emperor;

but it is my deliberation

to go then to him

and ask him pardon;

my heart aches to see that,

because of me, we suffer.

In the meantime,

take all the treasure and the coin

and eat it for food,

in order that our enemies

cannot enjoy it.

You know that I have condescended

to beg for peace and harmony,

and for me Titus ⁶ has also begged,

but even he has not been able

to obtain mercy;

it will be advisable that I go

again without hesitation,

and on my knees entreat him

and surrender my person

to do with me as he will.

(He goes toward the Emperor.)

Most Excellent Emperor,

you see here your servant,

Pilate, very obedient,
like an evil and a guilty one,
humbled at your feet,
with me and my sword;
I give you the city
that until today
I have usurped from you;
do with me that which pleases you,
for I am here.

EMPEROR VESPASIAN:

Your wickedness and treachery,
of which now you repent,
cause your petition
to be unworthy of pardon
for the following reasons:
by pretending friendship
with him whom you denied,
you condemned with malice,
against all reason and justice,
the great prophet Jesus;
by usurping my domain
and withholding my tribute;
by promoting yourself with my city;

and above all this, by maltreating
Gaye, my Seneschal.....

(It is supposed that he says the following
to the soldiers of his retinue.)

Forward! Take him to the
fortified jail for imprisonment;
he must be under custody,
no matter what the cost.

And, it has come to my ears
that the people who remain there,
detained in the city,
by not being conquered,
have eaten the money;
being in our power,
take them without further argument,
all of them together, and kill them.
As for the Jews, open them
from side to side,
and as for Jacob, considering
his hospitality to the Seneschal,
let his relatives go free,
with their children and their ser-
vants, subject to royal security.

(The soldiers take the Jews.)

SOLDIER:

To him who wishes to buy Jews,

I will sell them to him.

(It appears that something is missing here,
since it is not clear.)

Well, fellows, make use

of these slaves of mine.

I will sell thirty of them

for one dollar.

Oh, I have enough of this clamoring,

since you don't give me what I ask.

I want to dismember them to see if

I might be able to take out the

treasure that they have eaten.

Oh, what things the enemies of God

have eaten! Pearls, precious stones!

Oh, what beautiful coins!

Look at these coins!

(There are no annotations, but one sup-
poses that they go to the mansion of the
Emperor.)

CLEMENT:

Sovereign Emperor,
since you received such good
from the Divine Hand,
baptize yourself and become
a Christian, for to God
you promised it.

EMPEROR VESPASIAN:

I say that I am very happy
to receive the baptism,
since I am the one
who profits by it.
Beg the Sovereign Almighty
to give me grace in serving Him.

X.X.X.X

SPIRITUAL RETORTAL OF THE SHEPHERD

PETER AND THE MEXICAN CHURCH

(In pastoral costume)

Performance for the day on which the Most
Illustrious and Reverend don Pedro Moya de
Contreras, Archbishop of Mexico, received
the pallium. It was performed on December
eighth of the year of 1574.

CAST OF CHARACTERS

Shepherdesses:

The Mexican Church

Faith

Hope

Charity

Divine Grace

Shepherds:

Peter

Prudence

Justice

Strength

Modesty

Divine Love

Singers

A Fool

(Here the Mexican Church appears; Faith,
Hope, and Charity, and Divine Grace sing
with her.)

DIVINE GRACE:

May the earth, the sea, and the heaven,
from whence so much good
and so much glory and comfort
have come to the soul, rejoice!
Blessed be the earth where
such glory has been born,
and blessed be the sea
that has passed over the earth,
which has so much deserved it!
May the flock to whom God has given
so good a shepherd graze on the sweet
and green pasture of the countryside!
Rejoice and be filled with joy:
ye mountains, woods, and Mexican
valleys, for from today you will be
more florid and delightful.

Laetentur caeli et exultet terra,

convalescant montes:

gaudebunt campi, et omnia quae in

ein quat. 7

HOPE:

Most beautiful shepherdess,
holy Mexican Church,
with such news, my lady,
you now have occasion
to be happy and content;
the sorrow of these days
will be converted into joy.
Take leave of thy mourning,
dear lady, for my prophecies
have turned out to be true.
Cease your pain and grief,
shepherdess, and be no more sad,
for you weep for a shepherd
of so much worth and courage
like the Shepherd whom you lost,
glory to the Head Shepherd!
glory to the Divine Shepherd!
for His hand gave Him to you;
and that same hand took Him away,
and will give you another like Him.

FAITH:

Rejoice in your heart on this day,
my lady, for tidings of such joy,
of such comfort, and of such delight
arrive for you today.

SINGERS:

Consurge et laetare, filia Sion:
induere vestimenta gloriae tuae
Hierusalem civitas sancti.^B

CHURCH:

Faith, my beloved companion,
true light of the world,
I have received this day
the great joy and happiness
that I should be able to receive here.
More than human is my joy;
it has no equal,
for the Divine Shepherd gives to me
a shepherd on this earth,
agreeable to my heart's desire.
I wanted a shepherd
who might be like Peter in love,
like Peter in name and in dress,
and fulfilled in all good fortune

and certainly, God gave him to me.

FAITH:

Peter was the first shepherd
to whom Christ intrusted
His sheep and flock,
for whom on a cruel cross,
He shed His sweet blood.
And Peter is now also
the faithful shepherd
to whom this flock is intrusted,
the flock on that hillock
where the Divine Good died.

CHARITY:

Peter was the great lover
of His beloved wife,
so much so that on a cross
stained with blood,
He gave proof of this great love
with His own life.
So, our dear Peter,
whose shepherd's crook
controls these beloved sheep,
will lose His life and a thousand

lives in saving His flock.

HOPE:

Peter, in waves of the sea,
over to his breast was submerged,
because of not being
firm and of doubting,
when about to drown,
was by Christ saved.

Because He, on seeing Peter
in sin and almost drowned,
favored and received him,
so that the poor mistrustful one
might take food and live.

FAITH:

Peter, being asked how
toward Christ he felt,
confessed with intense faith
that he has come to the world
to be God the living and incarnate.
So our Peter now confesses,
serves, and adores Christ,
in whose place he has to watch
o'er the flock

which for Him sighs and weeps.

DIVINE GRACE:

Peter, in the name of God,
threw out the net,
preaching the gospel of love,
and like a good fisherman,
he went fishing for every one.⁹
And so our good Prelate,
Peter, the sacred fisherman,
taking so high a name
in the name of God and man,
has thrown the net into the sea.

HOPE:

The Great Redeemer permitted
the good Peter to deny Him,
because notwithstanding
the great courage
that the mightiest Shepherd has,
He never consults Himself.
And because of that,
Peter has placed his trust,
his consolation, and his hope
with pure and faithful devotion

in That One through whom
all good arises.

CHURCH:

Oh, what fortunate luck!
What shepherdess such as I,
although she might be richer
and more beautiful,
deserved to be loved and to be
the wife of such a shepherd?
In that I am certain,
for I do not know what shepherd
might please me more
or be more dear and more lovable,
even though I might
have chosen him myself.

SINGERS:

Qualis est dilectus tuus,
oh pulcherrima mulierum? 10

CHURCH:

Candidus et ruficinctus,
electus ex millibus. 11
He is white and ruddy,
ruddier than royal purple;

he has golden hair;
in valor he is esteemed,
and in virtue he has no equal.
And whatever I say of him
is really the least there is in him
according to what in him I see.
And finally, he is for us,
and I, alone, am for him.

GRACE:

Let us enter to prepare
pleasant lodging for him
since he, who is to give
to us such great joy,
cannot be much longer in arriving.

CHURCH:

Oh, beloved shepherds
who on those hillocks
are grazing your flocks,
my shepherd has arrived
at these green pastures.

Memoriate illi quia amore langue. 12

(Here there was an interlude. The shep-
herds already mentioned came out again

with the Mexican Church.)

CHURCH:

How late you are, my shepherd;
my shepherd when I do not see;
come, my dear lover,
enjoy from the fruits of love
that which my desire offers you!
Why is it that my soul
would see the good
that it desires, the good
that it wants and loves most;
and since it is with love
that it beseeches you,
make it, my soul, be by love
comforted.

SINGERS:

Indica mihi quem diligit anima mea,
ubi nascens, ubi cubas in meridie. 18

CHURCH:

The happy hour which has brought
me such pleasure has arrived,
Come, my precious shepherd,
enjoy the loving fruit from this,

His florid orchard.

Already the voice of my sweet lover
has touched my soul.

My rejoicing soul,
that has so much desired him,
comes leaping o'er the mountains.

(The four virtues called Prudence, Justice,
Strength, and Modesty appear here in the
dress of shepherds, singing, with the
shepherd Peter.)

PETER:

In the country the shepherdess
and the shepherd have met one another.
He was charmed by her,
and she was seized with love.
In this beautiful countryside,
where the divine treasure is,
the enamoured husband
came to see his wife,
The gentle and gracious shepherd
embraces his shepherdess,
he still charmed by her,
and she, seized with love,

CHARITY:

Madam, do you see him?

Your sweet and adored

husband has come to be

by you received.

Receive him, for he has been

by all the world so desired.

With love, embrace him,

for he is your husband

and your shepherd;

you are so greatly loved by him

that he is your refuge

and the defender of your

happiness and your life.

CHURCH:

My sweet husband and master,

so much desired by me,

embrace, my good shepherd,

for with strong faith and love,

my soul holds you embraced.

Give me, give me your hands,

for with sovereign gifts,

God imparts through them

that rich pledge that
He offered for all mankind.

PETER:

Shepherdess, who among all the
beautiful shepherdesses was chosen,
like the sun among the stars,
and like a great illumination
among small flashes of light,
I am no less joyful
in having to be your husband
than you can be
in having to marry
so fortunate a shepherd.

CHURCH:

That happiness is mine
in God's having given me,
with such joy and happiness,
a husband such as you
and one whom I loved.
Your sacred name
is like oil poured
on my abounding affection,
since my soul has desired

you so much.

PRUDENCE:

Oh, divine lovers!

How is it that you do not sing,

with divine love,

sweet praises to the

Shepherd of all Shepherds

who gave you so high a shepherd?

Look how many await you,

who demand from God a shepherd.

From what I can tell,

He gave him to you

in spite of the desire

of so many who wanted him.

You, robust shepherd Strength,

you, Justice, and you, Modesty,

you will with pleasure go with him,

since he is a shepherd as just

as he is prudent and honest.

Since in the past he has been

loved and adored,

and because you find no fault in him,

he now, as you know,

must be desired by all of us.

JUSTICE:

Prudent, beloved shepherd,

our great Head Shepherd

is known by all

as the greatest and the best

that could be chosen.

And known for being

so just and so honest,

I have been his companion

in this first obligation

of which he has been named head.

Who else but the valiant David

could tear into pieces the lions,

and tame with prisons

the proud hearts of the ones

who are not obedient to him? ¹⁴

He is here without an equal.

I have always been associated with

him, because you know already,

my dear, that I am the shepherd

Justice, so feared in all the world.

STRENGTH:

He is so faithful and so constant,
that although he punishes or pardons,
it all seems quite the same.
There is no honor which can
make him proud,
nor no strength which can
make him lose his temper.
He is Peter, faithful and strong,
who would suffer death before his
great love for the Divine Shepherd,
who gave him such good fortune,
would change.

MODESTY:

This shepherd whom you see,
shepherds, you have not really seen.
With him you will be happy
for he is as you want him
just, kind, and well-loved,
faithful, temperate, prudent,
considerate, and obedient,
by that power from heaven
that put him here on earth
so beloved and so dear.

PRUDENCE:

The Betia,¹⁵ Ebro,¹⁶ Tajo,¹⁷ and Duero¹⁸
and other streams altogether,
on seeing such a shepherd
and such a flock,
I hope will be very
envious of the lagoon.
Because as you have seen,
there is the grazing,
well-trained flock that is
with the blood of Christ
all so recently shed.

JUSTICE:

Since you are of human qualities,
grieve, oh shepherds,
o'er these native sheep,
whose lambs and wool
sustain our people.
Know that if it is quiet pasture,
worthy and agreeable,
he who tries to give it to them,
if he does not understand them,
will give them a horrible

poison.

And this is not idle advice
For the good shepherd spoke thus:
I know my sheep,
their colored skins,
and they know me.
Hear my voice, I, yours;
there is no sheep that can flee
From my beloved flock
but what a wolf with fiery harm
will kill and destroy.

PRUDENCE:

It is wise to advise you, then,
and with very great care,
that he who is your shepherd
casts his eye to the profit
more than to the food of the flock.
Do not give the flock to a shepherd
who will mistreat it,
and who will destroy it.
Sometimes, oh sorrow,
you will think that it is your
shepherd, and he is really

the wolf that will kill it.
You, like the strong Moses,¹⁹
and you, like the great Aaron,²⁰
will take these sheep also
to a promised land
which will be well.

JUSTICE:

You, like that very valiant,
excellent, and prudent
great duke Joshua,
by whose virtue and faith
was stopped the resplendent sun.

PROVIDENCE:

You, like that consecrated
priest and great man,
who to the outcast youth
and his friends has given
the promised bread;
take these well-trained
and guided flocks
through very painful deserts
to the savory and desired
pastures of glory.

JUSTICE:

When the Great Shepherd
intrusted His flock to Peter,
three times He asked,
until He saddened him,
if He were well-loved by him.
Peter always answered
that He knew his love,
and then He intrusted to him
the sheep that He loved,
and for which He had died.²¹
And since it was with love
that He gave the task to Peter,
to no other shepherd,
who was not His lover,
would He have intrusted His sheep.
And he, seeing that the dear
Life of Almighty God
was the price of this flock,
watched o'er it with such care
that he gave up his life for it.
Now all of us are here together.
What are we waiting for?

What are we doing?

Why don't we carry the two
and sing them a thousand songs
that we know?

PRUDENCE:

Divine Grace is the god-mother,
and so well does she guide them
that Love takes them by the hand;
and the divine hand
gives them sovereign gifts.

MODESTY:

How late our Priest is!

STRENGTH:

Who is he?

PRUDENCE:

Divine Love that bestows on us
all our goods, the priest
that cures our illnesses
of malignant sin.

STRENGTH:

Is it possible that Divine Love
is a priest?

PRUDENCE:

And even the healer of the soul
in its confusions.

STRENGTH:

Does he bury the dead?

PRUDENCE:

No, for he is the animator of life.

STRENGTH:

And tell me, is he ordained?

PRUDENCE:

He has order in loving,

and he himself has given the order,

like the converted man

who might be ordained by God.

STRENGTH:

Oh, what sweet declarational

Does he administer sacraments?

PRUDENCE:

Yes, for he is the one who gave them,

and he infused his virtue

into such precious unguents.

STRENGTH:

Does he celebrate the divine mass?

PRUDENCE:

Well, tell me, if not Divine Love,
who put God in sacrifice
and offered his Maker for
the benefit of man?

He carries the divine bread
that they give to sick ones
for their comfort and their life,
the life that before was lost
by the one bite taken by Adam.²²

STRENGTH:

Tell me, is he also a confessor
who hears penance?

PRUDENCE:

Well, who hears the sinner
and pardons his error
with such divine mercy?
Love hears and watches him,
and if the sinner sighs
and humbly begs forgiveness,
he gives him absolution
and removes the wrath of God.
Who, if not this Love of which
I sing, water of the Holy Ghost,

consecrated for man,
washes and cleanses them
as much as when He created them?
He is the great Baptist,
the sovereign exorcist,
who with divine power battles,
seizes, conquers, and casts out
all devils.

STRENGTH:

If he can marry the two,
I say do it now with pleasure.

PRUDENCE:

Well, are you unaware of that?
Who, if not he, married God
to human nature?
By power he married him
to the Church that he chose
in the Old Testament,
and this holy sacrament
took place on the Cross.
The old and blear-eyed synagogue
has never been so dear a wife
to God as the beautiful Church

which he had so well deserved.

With her he married, and with her

he celebrated a lawful marriage,

in whose faith and testimony

He gave His body and His blood.

Divine Love has taken

their hands with joy;

the newly-married Divine

put them on the Cross,

and swore that for love alone,

he was dying.

And in this life of life,

the water was not converted

into wine or divine liquor,

but the wine was converted

into the blood God shed.

JUSTICE:

Who, if not this beloved priest,

cures all souls,

provides with great sweetness,

with great kindness and gratification,

the bread for sweet weddings?

Who, with the soul filled with love,

may always be betrothed with Christ?

And who, if not that love,

marries the good shepherd

Peter to pretty and handsome Menga?

PREFERENCE:

From very distant lands he came

like the constant Jersei,²³

a pilgrim through the world,

and here he served continually

for the beautiful Rachel.²⁴

Also like another Tobiah,²⁵

who came by diverse ways

to marry in a distant land

a rich wife, filled with joy

and happiness.

STRENGTH:

You are certainly fortunate, Menga;

fortunate are you, shepherd.

I do not know which of you

has more worth, nor which of you

I might abide by,

for I find you both equal.

(Here enters Divine Love singing Engo)

diligentes me diligo; et qui mane veniunt
ad me, inveniunt me.) 26

STRENGTH:

Our Priest is, in faith,
this divine singer;
I do not know what I
shall bestow upon him.

JUSTICE:

He does not want you to give
him love if it is not really love.

DIVINE LOVE:

The benediction that I bring you
is from heaven, good shepherds,
May it give you peace and comfort,
which the holy seal of such
faithful lovers deserves!
I am the constant love
of this militant Church,
vicar-general, vicariate, and priest.
I am he who tries to bear
souls to the Triumphant.
For that reason I am sent
to perform the marriage

that was ordained in heaven,
and that was confirmed by Phillip
with Gregory's license.

It is Gregory the Great ²⁷
of this celestial sheep-fold
who has intrusted it to Phillip,
your high shepherd who has no equal.

JUSTICE:

You, Peter, precious stone,
stone of the heart,
strong, faithful, and worthy,
where the powerful hand
placed virtue and perfection,
are the stone on which
the great divine Jacob
has reposed with love,
and upon you shed
holy and celestial oil.
You will marry today
the beautiful Rachel
who here shows herself to you,
she with you, you with her,
for her will conform with yours.

Oh, sacred Jerusalem
of a thousand graces adorned,
who can exult you if not That One
who wanted to make in you
His temple and His abode?

PRUDENCE:

In the great Jerusalem,
Saint John saw rich stones,
and in you also, my Lady,
precious stones are seen,
for in you are all of them.
You are that rich ruby,
placed in a human setting,
which came here from heaven,
and when placed on your hand,
He is embodied in you.

CHARITY:

You are, oh great lover,
resplendent stone,
lighted in pure love,
the splendor that
illuminates all people.
One cannot put a price on you,

nor can you have less
than the price of God,
for to buy you,
God came to sell Himself.

FAITH:

You, Peter, stone so constant,
diamond of such strong faith,
there is nothing that can crush you,
that can damage you,
that can frighten you, or
that can disconcert you on any point.
Only the blood of That One,
who with Him was so cruel,
but with you so merciful,
praises you tenderly
because you love only Him.

HOPE:

You are the fine emerald
of hope set in gold,
of grace so high and divine,
for whom the Divine Hand
will divide His treasure.
Today they afford us much

a great blending of celestial
shades that you will be the ring
for that finger of God
which made signs in Egypt. 28

JUSTICE:

You are the transparent beryl 29
where God put with His subtle hand
His excellent image, done so subtly
that it surpasses all human conception.
A beryl where man sees,
lighted by faith,
the sacred "Lamb of God," 30
adorned with a thousand graces,
because in you is His grace.

PRUDENCE:

The topaz, precious stone,
has in it all colors;
it is as shining as a star,
and admirable radiance
always shines from it. 31
Thus, in you, Peter,
one sees also all virtues,
and in you they shine so much

that clearly they appear
like tokens of divine good.

MODESTY:

You, reddish stone,
are the stone whereupon inscribed,
John saw the sacred name,
a name in which the world does not
know its infinite value.
In you is that glory
that God put upon a man,
whom in His name He left here,
and also the stone whereupon
is written His divine and high name.

STRENGTH:

Well then, let there be
no further delay;
perform the marriage bands,
and delay no longer.
May God give His benediction
to our Peter and our Menga!

DIVINE LOVE sings:

Peter is marrying Menga;
speak if there is any objection.



SINGERS:

May God make them one,
for as one they are.

DIVINE LOVE:

Menga marries Peter
who is present;
he takes her for his wife,
and both agree on it;
speak if there is objection
under penalty of excommunication.

SINGERS:

May God make them one,
for as one they are.

DIVINE LOVE:

If in this marriage
which is to be celebrated,
there is some objection,
come here to declare it.
If they cannot be married,
speak so without delay.

SINGERS:

May God make them one,
for as one they are.

DIVINE LOVE:

Est vos in matrimonium coniungo. ³⁰

SINGERS:

Et sicca lingua coniungit, lingua non
separat. ³¹

JUSTICE:

Now since we have married
the shepherd whom we loved,
let us all give him with joy
of the goods that we have,
for he loves us and we love him.

CHARITY:

The servant that Abraham ³⁴ sent
did not give Rebecca ³⁵ jewels
as fine as the divine ones
that I shall give them now.
To each one I wish to give
a chain of great love which
will tie their fates together,
so that no one except death itself
can ever separate them.
Each chain link is of love
and of affection,

and fashioned in such a way
that if all are not broken,
the heart is not freed.
They seized with chains
Him who freed all of us;
they put chains upon Him,
and free of blame were those
on whom He bestowed His love.
He was seized in order to free,
but He freed Himself in order
to join your hearts in love;
and He came to destroy
our cruel prisons,
being a prisoner Himself.

FAITH:

Right it is that I give them these
beautiful and costly ear-rings.
And these, shepherds, I shall give
you because I am Faith who always
enters through thy ears.
I shall give you these precious
rings of embellished virtues;
because although I be loved and

adored, without works of good deeds,
I would have no life,
nor would my loved ones.
His hands made these rings of love,
wherein were fitted the fingers
of Thomas, and there they know
the sovereign miracles.
These rings are tokens
of that great affection
with which the Sacred Husband
on the Cross gave for you
His soul, His body, and His heart.

HOPE:

To each of the two
I give this pretty wreath,
because on seeing it,
they will recall the thorns
of that one which
they put on Christ. ²³
The precious tiara
was of painful thorns
that they put on the Husband,
when bleeding and weeping,

He died for His sweet wife,

JUSTICE:

This shepherd's crook I offer you

where our Life died;

and to you these shoes,

praised in the songs

of the Husband to His wife,

When you put them on,

clean first your feet

of all human affection,

and then walk with cleanliness

to heavenly delights.

PROVIDENCE:

This shepherd's pouch I made

from a beautiful Lamb, and

I give it to you, loyal shepherd,

in order that you may remember

That One who gave His blood

and His flesh for you.

And tearing the pouch from His

body in His passion,

He has been satisfied

with the world;

open the pouch of your heart
to the poor and afflicted,

GRACE:

I give you these cords
with which those precious hands
were bound, those hands that agreed
to be tied by such cruel ones.
You, for your hair,
since God says that He has
the number of them counted,
can make a precious cord with them
with which to arrange your hair. ⁸⁷

STRENGTH:

I give you this piece
of fine steel with which
you can draw out the fire
of true love from the
hardened and austere man,
which you will see
is like a flint.
And, I give you this
well-twisted sling
as a chosen gift,

so that like David,
you may kill them
your enemy in the fight. 33

MOINASTY:

I want to gird around you,
shepherd, a fine old-fashioned
girdle, because when girded tightly,
surrounded by virtues,
stupid love cannot harm you.
And this noxious robe, 34
so sweet and so malicious,
you will play like David,
and with it you can cast out the
devil from the pernicious heart.

A FOOL:

And don't I have something
to give our good shepherd?
Make room for me then,
for I come to offer him
the most savory and the best of all.
To him I give this honey
and this butter, for That One
who reproving evil, chose good,

tasted bitter gall on the Cross.⁴⁰

STRENGTH:

Play your rebec, shepherdess,
for I shall die if I do
not hear it.

A FOOL:

May all dance in good time;
he who has good sense now
proves that he has not very much.

JUSTICE:

There is no shepherd
who cannot dance
with exquisiteness
and who cannot leap
a hundred thousand leaps.

A FOOL:

I shall give a thousand
shakings of the castanet
and a thousand jumps round about.

DANCE

I

For Menge is so graceful,

And her husband has a thousand graces.

Long live such a beautiful shepherdess

For such a gentle shepherd.

II

In the one and the other I see

So many graces and such happiness

That in both there can be no

More desire for virtue and beauty.

And if no one can equal Manga,

Peter has a thousand graces.

Long live such a beautiful shepherdess

For such a gentle shepherd.

III

And if Manga is pretty and beautiful,

Our Peter is without equal.

Worthy is she of the shepherd,

And the shepherd is worthy of her.

So gentle shepherd of so much gracefulness,

Enjoy so graceful a shepherdess,

And long live with your shepherdess

Through thousands and thousands of years.

IV

Today pretty and beautiful Manga

Raises her voice in joy.

And very happy and joyful

Of her husband who says and sings:

CHURCH:

Bilectus meus mihi. 41

* * * * *

I, Juan Pérez Ramírez, priest, composed the present work of "The Betrothal of the Shepherd Peter and the Mexican Church" in the year 1574. And because it is true, I affix my signature.

JUAN PÉREZ RAMÍREZ

X.X.X.X.X

COLLOQUIY OF THE FOUR DOCTORS
OF THE CHURCH

CASE OF CHARACTER

Saint Augustine

Saint Jerome

Saint Ambrose

Saint Gregory

Two shepherds

Question

Chapel

(The two shepherds, Question and Chapel,
enter.)

CHAPEL:

Question, I shall make you a bet,
which I know I will lose,
although you are regarded as wise,
that you can't guess
what is the reason for their coming
today to engage in this festival?

QUESTION:

Oh, may you go down a hill
without stopping?
And have I not to understand that?
In less time than it takes to
walk two steps?

CHAPEL:

And you go up and down
through ravines of thought
that you let talk to you.

QUESTION:

So, you want me to bet,
my companion, that I can't
explain to you fully

for what cause and reason

they are holding this procession.

CHAPEL:

Well, I will bet you a man.

QUESTION:

I, another. Do you want to?

CHAPEL:

Yes, I want to, truly.

QUESTION:

Well, I suppose that

they are holding this festival

because Christmas night occurred

just a short time ago.

CHAPEL:

Your foolishness appears

so very stupid;

there is no one who rightly

measures up to you.

Has it seemed like Christmas

to you?

Well, tell me, how did it

come about?

QUESTION:

It came by the sea on a cart.

CHAPEL:

I swear that you are indeed
an intelligent person.

QUESTION:

Don't you really know?

CHAPEL:

I don't know, for you are crazy.

QUESTION:

Don't you know? Nor do I.

I won the race from you.

CHAPEL:

From whom shall I know the truth?

Perhaps from lawyers

who have studied these

points and details.

QUESTION:

Chapel, there are no longer
such doctors;

they are graduated by grace.

CHAPEL:

In faith, there are some

old-fashioned and wise ones.

QUESTION:

There are others who are
dressed sticks, so stupid
that they don't benefit anyone,
and they deserve to be thrown
into the commons to graze.

CHAPEL:

Don't you see that they are
chosen without doubt at the
time of graduating?

QUESTION:

Oh, you never have it right;
tell me, in those schools,
which have you seen excluded?

CHAPEL:

I have seen them examined.

QUESTION:

Go on, get out;
he who gets mixed up in an
examination, isn't hurt by
him who gives it, because
he is only shaving his
instead of cutting his hair.

CHAPEL:

Leave it to whom it concerns.

What is the matter with you?

What do you understand of that,

ye fool? Go on and watch

over your flock.

QUESTION:

Better that you fall in a ditch!

CHAPEL:

May a bad wolf eat you!

Look, people are coming

from the village.

See Ambrose⁴² and Gregory,⁴³

Jerome⁴⁴ and Augustine.⁴⁵

They are coming along the road

in such a way that it appears

to be a wedding.

QUESTION:

By the life of Tenerife,

let us join them there.

CHAPEL:

Do you want us to listen to them

to see what they're talking about?



Hand-drawn illustration 1944

All of them pretend to be
wiser than the others.

QUESTION:

You speak well.
Here we'll stay
listen to them.

SAINT AUGUSTINE:

May the people, cities,
towns, and villages
praise thee, oh God,
for thou hast performed
marvels with great miracles.
Let all living creatures
praise thy Excellence!
May heaven, earth, and mankind
extol thy great power!
May all praise thy name
and thy sacred Providence!

SAINT JEROME:

Let the just and the sinner
praise thy Omnipotence,
oh Redeemer,
Forgive the latter

and crown the former,
making Him Lord of thy Kingdom,
How much thy love compels Thee!
Thou, sweet recompense of the saint!
Thou, glory of our glory!
Thou, our own victory!
Thou, saviour from the threat of
hell itself!

SAINTE GREGORY:

Consolation for our grief,
let all those who exist
praise thy incarnation,
praise thy birth,
with labor and with thought,
with spirit and with heart!
Invite and call us
to the waters of forgiveness
which thou hast shed.
Call us at thy pleasure,
pleasure that thou chooseth
to give us because thou
lovest us so much.

SAINTE AMBROISE:

Fire of divine flame,
let thy name be glorified
and be praised,
and may all who have being
extol thy great power,
for thou hast given thy very
Being to them.
May all, God, that thou hast
created, bless thee,
bless thee and follow thee,
follow thee and glorify thee,
glorify thee, and all that
dwell within thee will not
utter more than whatsoever
He says.

QUESTION:

God keep you
and doubly bless you!
Don't you see how they
are splendidly dressed?
How they are great doctors.
May God bless these men!

SAINT AUGUSTINE:

You come at an opportune
time, brothers.

CHAPEL:

Tell us with simple words,
Augustine, why are you
celebrating with them
such a solemn procession?
My mind cannot grasp
the reason, no matter
how much I wonder.

SAINT AUGUSTINE:

You must surely know
that the Divine King,
the great Lord,
makes an invitation of love,
with love so devoted,
that He gave His precious body
on which the sinner might feed.
And for this great favor
on this day,
the angels in heaven
and all men on earth
make joyful celebration



Portrait of a woman

1971

for the good that God
has sent them.

QUESTION:

Pardon me, for I did not
understand your speech.
What does God give us to eat?
And where, tell me, brother?

SAINT JEROME:

He gives His sovereign body
on the altar table.

SAINT GREGORY:

He gives His unequalled
and powerful Being.

SAINT AMBROSE:

He gives His glorious flesh.
He also gives His soul.

SAINT AUGUSTINE:

The Omnipotent God gives
Himself for miraculous deeds.

SAINT JEROME:

God eternal gives Himself
in the precious host.
God everlasting gives us,

all sinners,
the Lord of all men
in a supreme miracle.

SAINTE AUGUSTINE:

The everlasting, celestial
Being gives Himself to us.

SAINTE JEROME:

The immortal Christ
gives Himself to us.

SAINTE GREGORY:

The everlasting God
gives Himself to us.

SAINTE AMBROSE:

The ineffable God
gives Himself to us
by a divine miracle.

SAINTE AUGUSTINE:

Essential glory and
knowledge of the
High Providence
gives Himself to us.
Sacred wisdom gives
herself to us on that

day as a miracle
of excellence.

SAINTE JEROME:

Sacred power and consolation
from the earth and the blessing
from heaven are given to us.

SAINTE AMBROSE:

And God being there Himself,
we have Him here today
under this white veil.

CHAPEL:

Oh, despair of my grandfather!
And how affable you have
been all this while!
You have exceeded the mark well.

QUESTION:

In order to understand
these sayings, it is
necessary to have an interpreter.

CHAPEL:

Go on, for you are so stupid.
Swear to me, for you will see that
all they have told you here,

you will find in the
catechistical primer.

QUESTION:

You lie, you dunce of a doctor,
for this is all in the
quis voluit.⁴⁸

CHAPEL:

Do you want to argue with me?
I, who am a scholar.

QUESTION:

Argue with me, you learned one,
and you will see how I shall answer.

CHAPEL:

Tell me, then, why is the
world round?

QUESTION:

Because it is not wide and square.

CHAPEL:

You have hit the mark prettily;
your brain aims well;
and you have guessed it so well
that you can now pass as a doctor.

QUESTION:

Look, I have in my head all
the abilities assembled together.

CHAPEL:

Answer this question for me then:
who was the one who has given
birth to God?

SAINT AUGUSTINE:

A chosen Virgin.⁴⁷

QUESTION:

What? A Virgin and a mother?
It's a thing never heard of before.

SAINT AUGUSTINE:

By an illustrious miracle,
it entered her and came out
without blemishing her.⁴⁸

As we see ourselves
in the mirror and do not
injure the mirror,
so the Sun entered
into the Star.

SAINT JEROME:

That sacred Virgin
represented the bush

that was burning,
and the fire did not damage it.
And so, no blemish touched
the new-born babe of Mary.

SAINTE GREGORY:

The sun also showed us,
by creating beauty with its heat,
the fine gold in the earth;
and thus our divine gold
was born in the better earth.

SAINTE AMBROSE:

It was through this precious
Virgin, represented by the
great closed door that
Ezekiel saw, that the divine
child came without
blemishing her.⁴⁹

CHAPEL:

May such a woman
be praised forever,
dwelling where God dwells!
He who doesn't believe this,
being perverse without faith,

will burn immediately.

QUESTION:

May the treacherous people
be burned, if there are any,
who might bluish our Virgin Mary!
May he be burned who doubts it,
and with a weight on his neck,
may he be thrown into the lake!

CHAPL:

May the tongue of him thirst
who speaks disparagingly of her!

QUESTION:

And may a sword destroy him!
And may he who has doubted
be hanged from a tree
in Chapultepec! SO

SAINT AUGUSTINE:

You speak well, for you do
not offend with malice;
but divine justice
to avoid these bad deeds
came to give to mortals
tidings of all things.

QUESTION:

I am anxious to know
if God is coming.

SAINTE JEROME:

The man who is confident
has God in that food;
afterwards mankind was willing to
die, because he suffered no more.

QUESTION:

Clear up this point for me:
Could not the Divine,
without descending from heaven
to endure great suffering,
cure the cause of our illness?

SAINTE GREGORY:

It is clear that it would be
easy for the Divine
to cure it, if He wished;
but for the Redeemer to die
was the best remedy that God
Himself might be able to give.

QUESTION:

Tell me in what manner



Sacred Ambrosia

Maple Ca. 11/19/46

might it be.

SAINTE ANDREWS:

Sending an angel here
to be born is a sure sign
that if God so ordained it,
it should be sufficient.

SAINTE AUGUSTINE:

Or giving His power
through satisfaction,
the loss might be repaired.

CHAPEL:

Why did He not offer
those reparations rather
than to buy us so dearly
with His birth and death?

SAINTE AUGUSTINE:

Understand this first fundamental
principle: that paying for the sin
done against our Lord,
He might have remained satisfied,
but He might not have remained
paid.

QUESTION:

By what you have aimed up,
I deduct that
For what do I pay
that I do not pay?
Good heavens, no matter
how much I try, not even
the chieftains of San Juan
and Santiago could understand it. **¶**

SAINTE AUGUSTINE:

If I do not make myself
entirely clear,
then these points of dispute
and your profound doubts
are beyond me.

QUESTION:

Clear up our questions;
if not, consider yourself
defeated.

SAINTE AUGUSTINE:

Let all be prepared and warned:
if one of you owes a hundred ducats,
and he is not able to pay the debt,
if you come to seek forgiveness,

will not the debt be paid?

CHAPMAN:

No, if the ducats are not handed
over to the one to whom
they are owed.

SAINT AUGUSTINE:

Now, I shall be able to satisfy you
since you concede the principle,
and I shall get myself out of these
nets by very delicate means.

QUESTION:

I have just challenged you;
continue on.

SAINT AUGUSTINE:

It was a great debt
that mankind owed to God,
and he could not pay it
for it was too great.
And, in order to pay it,
he had to find a price
so worthy, that if God
accepted it, the price
would make mankind divine.

SAINTE GREGORY:

And the price was so unworthy
that it did not suffice,
for what God created did
not have such worthiness.

CHAPEL:

Clear up that story further,
for I want to understand it.

SAINTE AMBROSE:

Because when Adam sinned,
his transgression was,
although by imperfect man
dedicated to God,
so boundless that it
offended the Infinite.

SAINTE AUGUSTINE:

And the man in this conflict,
be it said,
was not able to make amends,
nor could God, alone,
so it seemed best for Him
to incarnate Himself
in order to die.

SAINTE JEROME:

And to redeem us,
look, my brother,
it was convenient that
the Sovereign pay
for our offense,
for which with great payment,
God paid from His own hand.
And if He took the human being,
you will know that it was only
to pay for us,
and the miracle must not
astonish us, for the debt
was for man, and the payment
was man and God.

SAINTE GREGORY:

It is supposed that
in the ineffable two,
temporary and immutable,
you will see God all powerful,
affable, gentle, and loving,
but at the same time
the fearful lion.

SAINT AUGUSTINE:

He is the invisible,
yet the tangible,
to the sinner,
Creature and Creator
as the cure of our wound;
and such a payment pleased God
since it was of such great value.
The great Lord ceases performing
miraculous things, so many
that I do not know how
to name them, trying to leave
in His footsteps the heavenly
seats filled with men.

QUESTION:

I want to ask you a few
other things:
If His intention were to fill
the seats that are vacant
from those who were before Him,
before the Angel sinned,
why did He not wish to incarnate
Himself and descend for the

Angel that fell?^{SE}

It appears that God is cruel,
but He was not born for him,
but for man He was born.

SAINTE AUGUSTINE:

You probably know that
the Angel sinned gravely,
saying to the Omnipotent:
As for me, I shall be like Thee;
and from this transgression,
regretful he was not, nor repentant.
For the great, just, and
merciful God, if He should
feel that the Angel were
repentant or of his wickedness
he should repent,
it is certain that God
would rectify it,
if rectification would
depend upon Him.

SAINTE GREGORY:

That great mistake was terrible
and an unpardonable sin



Portrait of a man in traditional Chinese attire, holding a staff. The drawing is a high-contrast, black and white illustration.

on the part of the offender,
so on the part of the Creator,
rectification was possible.

SAINTE JEROME:

And if He chose to be born
to suffer in order to save
mankind, surely your clear sense
would understand that He could
dispose of His property
as He saw fit.

QUESTION:

Would it not be better
to redeem the fallen angels,
God dying for them,
and to restore to them
that which they lost?
By hidden miracles
He surrounded it.
He might have created men
to possess glory
which is costly for the Lord;
rather he does nothing for Lucifer.
I know not the reason why.

SAINT AUGUSTINE:

The Great Sovereign has knowledge of it, but mankind does not understand it, nor does heaven understand it; only God Himself understands it, for He is the fountain from which all science springs.

CHAPEL:

Answer the simple question that we put to you.

SAINT AUGUSTINE:

In Adam, all of us fell,
like treacherous sons,
and the rectification
is more benevolent
where we sense more hurt.
We read of the angels
who fell, those who
consented to wickedness,
and part of them remained
and not all of them were
corrupted, as all were in

the case of Adam.

Those, who in their wickedness
were in agreement with Lucifer,
pass through cruel torment;
and we by Adam were born
in sin and in anxiety
because of him.

SAINTE JEROME:

The Divine Immanuel
looked for a means
to resurrect Himself,
and there were higher means
to save all mankind
than to save merely a few
of the angels.

SAINTE AUGUSTINE:

I want to give you another
sufficient reason:
what the angel in his mind
apprehends is more than enough,
for him to return or for his
being to consent to it.
Lucifer and his followers

are very much at fault
because they are very obstinate
in their perfidious hardness;
the good, for their steadfastness,
are in grace confirmed.
Mercy on the condemned;
what can one profit
if his harvest is wicked?
Tell me, brother, is it just
for God to raise from the mire
him who refuses His help?

SAINT GREGORY:

Strict justice is for him
who dies, for he does not
want God to decree that he
enter the sea of charity,
and this in God is not cruelty
if he chooses to remain
outside of God's domain.

SAINT JEROME:

Adam was deceived
by his companion,
and in committing the sin,

he was sad and repentant.

For this, the evil that he did,
deserved to be pardoned.

SAINTE AMBROSE:

Our God has found redemption
for him because he asked
for pardon; since the angel
never wanted pardon, he dies
in eternal fire of perpetual
damnation.

QUESTION:

May the deceitful goat
suffer continually?
And I promise you,
if I should meet by chance
the evil one in this valley,
surely I shall whip him
and baste him with bacon.

CHAPEL:

Oh, to the devil with
the corruptible pig
Pharyngitis in his gullet
Pharyngitis and bad tumour!

And in the street of Tacuba,
may he have to blow balloons
in the shop of a blacksmith 53

QUESTION:

And pray to the Almighty God
that Satan might put
his arms in Coyocotlan, 54
his legs in Oaxaca, 55
his head in Cuernavaca, 56
and his belly in Michoacán 57

CHAPEL:

May the sodomite be born
with a bad cancer,
a bad tumor, a bad encysted tumour!
Give him great pain with the colic,
and may his tongue be pulled
from the back of his head!

QUESTION:

May a knife pierce his cheek,
Give him edynamic fever,
itch, rupture, and asthma,
and pray to God that he may
have to spit his lungs

through his windpipe!

CHAPEL:

Don't let him gorge himself
with tobacco.

May he burn, and in bad galleys
may he row!

May his tongue rot,
and in all the days of his life,
may he be nothing else
but a beast of burden!

QUESTION:

May the traitor die
who does not fear prison!

SAINT AUGUSTINE:

Do not pronounce upon him
further maledictions.

Leave him there in his chains,
for he suffers now greater pains
and a thousand confusions.

Let us cease our questions
and our story.

Remember always to keep
the law of God,

and both of you will be
able to attain eternal glory.

X.X.X.X.X.X

EXPLANATORY NOTES

1. Vespasian (39-79), emperor of Rome. On the rebellion of the Jews, he was sent with an army into Judaea. He reduced nearly all of Galilee and was preparing to attack Jerusalem when he received news of Nero's death.
2. Julius Caesar (100-44 B.C.), the famous Roman general, statesman and historian.
3. Pilate, the sixth Roman procurator of Judaea. He was appointed A.D. 26-6, in the twelfth year of Tiberius. His arbitrary administration nearly drove the Jews to insurrection on two or three occasions. Tradition says he committed suicide.
4. Assyria was a great and powerful country lying on the Tigris (Genesis II: 14), the capital of which was Nineveh, peopled from Babylon (Genesis XI: 11).
5. "Therefore the father shall eat the sons in the midst of These, and the sons shall eat their fathers." (Ezekiel VI: 10).
6. It is possible that the reference is made to Titus (40-81), a Roman emperor, the eldest son of Vespasian. When the latter became emperor (69), Titus was left to conduct the war in Judaea. He took Jerusalem in A.D. 70.
7. "Let the dwellers of heaven rejoice; let the land exult; and let the sea be moved. The fields and all things which are in them will rejoice."
8. "Arise and rejoice, daughter of Zion; your glories clothe holy Jerusalem with vestments."
9. Saint Matthew IV: 18, 19. "And Jesus,

walking by the sea of Galilee, saw two brethren, Simon called Peter, and Andrew his brother, casting a net into the sea: for they were fishers. And he saith unto them, Follow me, and I will make you fishers of men."

10. "What is your choice like, oh most beautiful of women?"
11. "White and ruddy, chosen from the thousands."
12. "Announce him because I languish with love."
13. "Tell me whom my mind chooses, where you pasture, and where you sleep at midday."
14. David, son of Jesse, of Judah, and of the town of Bethlehem, slew Goliath, a Philistine giant, with a stone after his having insulted Israel by a challenge. (1 Samuel XVII: 20-58).
15. Heta refers to a river in Spain.
16. Ebro, a river which flows through the provinces of Navarre and Aragón in northern Spain.
17. Tago, a river which flows through Portugal and New Castille in the central part of Spain.
18. Duero, a river which flows through northern Portugal and Old Castille in the northern part of Spain.
19. Moses, the leader, prophet, and legislator of the Israelites, born in Egypt about 1600 B.C. during the time of the oppression of the Hebrews.
20. Azusa, son of Azusa and Jochebed, and

elder brother of Moses and Miriam (Numbers XXVI, 59). He was called "the Levite" when chosen as the "spokesman" of Moses (Exodus IV, 14).

21. "So when they had dined, Jesus saith to Simon Peter, Lovest thou me more than these? He saith unto him, Yea, Lord; thou knowest that I love thee. He saith unto him, Feed my lambs. He saith to him again the second time, Simon, son of Jonas, Lovest thou me? He saith unto him, Yea, Lord; thou knowest that I love thee. He saith unto him the third time, Lovest thou me? And he said unto him, Lord, thou knowest all things; thou knowest that I love thee. Peter was grieved because he said unto him the third time, Lovest thou me? And Jesus saith unto him, Feed my sheep." (Saint John XXI: 15-18.)

22. "And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof, and did eat, and gave also unto her husband with her; and he did eat. Therefore, the Lord God sent him forth from the garden of Eden, to till the ground from whence he was taken." (Genesis III: 6, 22.)

23. Israel, the name given to Jacob after his wrestling with the Angel at Peniel (Genesis XXXII: 28). The name became the national name of the twelve tribes collectively.

24. Rachel, daughter of Laban, and sister of Leah, for whom Jacob served fourteen years before his marriage to her.

She died in childbirth with Benjamin whom she named Benoni, son of my pain; but Jacob named him Benjamin, or the son of my right hand. (Genesis XLIX.)

25. Tobiah, the slave and Ammonite, played a conspicuous part in the opposition made by Sanballat the Moabite and his adherents to the rebuilding of Jerusalem.

26. "I choose myself; and those who come to me early in the morning will find me."

27. Pope Gregory I (540-604), called "The Great," was educated for the law in Rome. He became a member of the Senate and was made prefect of Rome in 573. On receiving his inheritance, he began to establish monasteries and eventually he took monastic vows. On the death of Pelagius, Gregory who had been papal secretary, became Pope.

28. "And Moses told Aaron all the words of the Lord who had sent him, and all the signs which he had commanded him. And Aaron spake all the words which the Lord had spoken unto Moses, and did the signs in the sight of the people of Egypt." (Exodus IV: 28, 30.)

29. Hyssop refers to a precious stone, pale green in color.

30. By the name, "Lamb of God," John the Baptist called our Saviour to signify His innocence, and His quality as a victim to be offered for the sins of the world. (Saint John I: 29, 36.)

31. "Thou hast been in Eden, the garden of God; every precious stone was

thy covering, the topaz, and the diamond, the onyx, the sapphire, the emerald, the ruby, and gold." (Isaiah XXVIII: 18).

32. "I join you in marriage."

33. "Whom God joins, let no man put asunder."

34. Abraham, the son of Terah, was the founder of the great Hebrew nation. He was called "Father of the Faithful" and also "Father of a Multitude."

35. Rebecca was the daughter of Bethuel and the wife of Isaac. She lived twenty years with her husband without having children; but in answer to her prayers, she became pregnant with two children. The Lord told her that two nations were in her womb, and that the elder should be subject to the younger. Esau was the first born, and the other they called Jacob, the Heeler, for he was holding in his hand the heel of his brother. (Genesis XXIV).

36. "And the soldiers platted a crown of thorns, and put it on his head." (Saint John XIX: 2).

37. "But even the very hairs of your head are all numbered." (Saint Luke XXI: 7).

38. See Note 14.

39. Rebec, a string instrument believed to be the progenitor of the viol class, having a pear-shaped body, a slender neck, with usually three strings, and played with a bow.

40. "One of them ran, and took a sponge,"

and filled it with vinegar mingled with gall, and put it on a reed, and gave Him to drink." (Saint Matthew XXVII: 49).

41. "My delightful one!"

42. Saint Ambrose, one of the early Fathers of the Church, famed for his wisdom and gentleness (about 340-397). He was elected bishop of Milan in 374.

43. Saint Gregory. See Note 37.

44. Saint Jerome, one of the Four Latin Doctors of the Church; patriarch of the Jeronymite Monastic Order (420).

45. Saint Augustine, a renowned Father of the Christian Church; patriarch of the Augustine Monastic Order (354-430).

46. quis vel qui, meaning who's who, probably refers here to the catechetical primer that Chapel mentions in the preceding speech.

47. "And in the sixth month the angel Gabriel was sent from God unto a city of Galilee, named Nazareth, to a virgin espoused to a man whose name was Joseph, of the house of David; and the virgin's name was Mary." (Saint Luke I: 26-27).

48. "And the angel answered and said unto her, The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee: therefore also that holy thing which shall be born of thee shall be called the son of God." (Saint Luke I: 35).

49. Ezekiel, one of the four greater

prophets, the son of Dani, and taken captive eleven years before the destruction of Jerusalem. "And the spirit lifted me up between the earth and the heaven, and brought me in the visions of God to Jerusalem, to the closed door of the inner gate that looked toward the north." (Ezekiel VIII: 5).

50. This refers to Chapultepec Park at the end of the Paseo de la Reforma in Mexico City, noted for its ancient and magnificent ahuehuete trees.

51. When Mexico City was rebuilt after the Spanish Conquest, the Spaniards' homes were built in the center and the Indians' homes were placed around them. This Indian area was divided into four districts, each ruled by a cacique of their tribe. The main districts were San Juan and Santiago.

52. "How art thou fallen from heaven, O Lucifer, son of the morning! How art thou cut down to the ground, which didst weaken the nations!" (Isaiah XIV: 12).

53. Along the street of Tacuba in Mexico City, there were many blacksmith shops according to Cervantes de Salazar in his Diálogos.

54. Coyacoán, the oldest and perhaps the most conspicuous suburb of the Mexican capital.

55. Oaxaca, the name of a state and a city southeast of Mexico City bordered by the Pacific Ocean on the west.

56. Quernavaen, the capital of the state

of Morelos, south of Mexico City.

37. Michoacán, the name of a state west
of Mexico City of which Morelia is
the capital.

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