

**THE COMEDIA RADIANA OF  
AGUSTÍN ORTIZ (WITH  
INTRODUCTION AND NOTES);  
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**R. E. HOUSE**

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THE *COMEDIA RADIANA*  
OF AGUSTÍN ORTIZ

(WITH INTRODUCTION AND NOTES)

A DISSERTATION

SUBMITTED TO THE FACULTY OF THE GRADUATE SCHOOL OF ARTS AND  
LITERATURE IN CANDIDACY FOR THE DEGREE OF  
DOCTOR OF PHILOSOPHY

(DEPARTMENT OF ROMANCE LANGUAGES AND LITERATURES)

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BY

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## THE COMEDIA RADIANA OF AGUSTÍN ORTIZ

### INTRODUCTION<sup>1</sup>

Agustín Ortiz and his *Comedia intitulada Radiana* have been known to bibliographers since the publication of the *Bibliotheca Heberiana*, in 1834-36, where it is mentioned in Part VI, under number 2818, *Poesias Espagnoles*. This collection contained fifty-nine detached pieces bound in one volume, the twenty-fifth of which was the *Comedia Radiana por Augustin Ortiz*. When Schack<sup>2</sup> became acquainted with the work, it had passed into the library of Henri Ternaux-Compans, at Paris. Later it is to be found in the *Catálogo de la Biblioteca de Salvá*, No. 1337, where a description of the print and an adequate synopsis of its contents are given. Salvá had the play rebound separately, and in this form it made its way through the library of Heredia (*Catalogue* No. 2313) to the Biblioteca Nacional at Madrid, where it is now catalogued as R-5006.

Nothing is known of the life of the author,<sup>3</sup> and no other work bearing his name has come down to us.<sup>4</sup> The only known copy of the play is without date or place of printing, but the text itself offers valuable material for fixing its date. In lines 8 ff. of the *introyto* it is made clear that the King is in need of soldiers for an expedition against the Moors, and in ll. 17-30 a single individual

<sup>1</sup> I wish to acknowledge my particular indebtedness to Professor Karl Pietsch, upon whose time and vast store of bibliographical material I have been privileged to draw freely during the preparation of this work. My gratitude is due likewise to Professor T. A. Jenkins for valuable criticism on the notes and the Introduction as they were being prepared for the press. To them and others of my instructors belongs much of the credit for this study; any faults to be found in the choice of subject, arrangement of material, and conclusions drawn are wholly my own.

<sup>2</sup> *Geschichte der dramatischen Literatur und Kunst in Spanien* (1846-46), I, 195, note.

<sup>3</sup> In the *Bibliotecas Antigua y Nueva de Escritores Aragonesses de Latassa comentadas y refundidas* . . . por Miguel Gomez Uriel (1884-86) is found the following: "Ortiz (Don Agustín). Este escritor, á quien con algunos sólidos argumentos se puede suponer que nació en Aragón, escribió y dió á luz, quizás por los años de 1625, en Zaragoza, una obra con este título: *Comedia intitulada Radiana*." This statement is based wholly on a supposition, which is commented on later, found in article 1837 of the *Catálogo Salvá*.

<sup>4</sup> The anonymous *Comedia Clariana* is assigned to Ortiz in Mármise's *Précis d'histoire de la littérature espagnole* (1908), p. 198. On the authorship of this piece see Barrera, *Catálogo del Teatro Antiguo Español* (1860), pp. 398, 516.

is the object of a series of imprecations. Although the enmity of the Spaniards toward the Moors was long continued, there were, during the time to which our play might reasonably belong, but two periods when such references would be particularly appropriate. The first was during the period of preparation for the expedition mentioned below against Tunis, the second during the two years preceding the attempt to capture Algiers in 1541. Against the theory that the play falls within the second of these periods may perhaps be urged the rudimentary plot of the play itself, which leads one to place Ortiz among the earlier imitators of Torres Naharro, and the more convincing evidence indicating that the work was printed before that time.

The events of the first period are given in sufficient detail for present purposes in Edward Armstrong's *The Emperor Charles V* (1902), I, 268 ff., from which the following citations are made. Charles had reached Spain

in April 1538, and ever since had given his main attention to the North African problem which he had hitherto almost set aside, but which imperatively claimed an immediate solution.

When the elder Barbarossa was killed in 1518, his younger brother was made Bey, and a piratical war was carried on largely in the eastern Mediterranean.

Barbarossa took advantage of the Franco-Imperial conflict in Italy to create a strong North African territory with Algiers as its capital. . . . Availing himself of palace crimes in the weak native dynasty of Tunis under pretext of aiding the dispossessed king, he conquered the town, strongly fortified the territory, and, as at Algiers, extended his power far into the Interior (1533). . . . No feat could be more welcome to Charles's Spanish and Italian subjects than a crusade for the conquest of Tunis, and upon this the Emperor therefore set his heart. . . . Charles sailed from Barcelona on May 30, 1535. All Spain in its enthusiasm seemed to converge on the Catalonian port; all classes, and both sexes, strove to get aboard the ships.

The conditions here described are such as would naturally give rise to the reference in our play. Barbarossa was well known to the Spaniards, and there was a widespread interest in the expedition

against him. A line or two in passing might have been insignificant, but our author would scarcely have dwelt at such length on his subject unless he had a point to make. In the light of the general interest in a popular campaign that would naturally be aroused in a political center like Valladolid, his purpose becomes apparent. The play must then have been written not earlier than 1533 nor later than 1535.

The most convincing document on the date of printing is the *Cancion hecha por luys del castillo* (Cat. Salvá, No. 12), which reads in the colophon: "Fuy impresso en La muy | noble villa de Medina del | campo en Corral de buyes. | Año de MD&XXXV." Three of the four woodcuts on the title-page of this *cancion* are found among the ten figures that appear on the title-page of *Radiana*; and these cuts, which would soon show the effects of wear, are in about the same condition in the two works. The type, moreover, seems to be the same, and the manner of setting (punctuation, ornamentation, etc.) is identical.<sup>1</sup> Pérez Pastor<sup>2</sup> accounts for but one printer in Medina del Campo after 1532 and before 1541, Pedro Tovans, "impressor de libros que biue á corral de bueyes 15XXXIIIj." I was not able to place side by side with *Radiana* for careful comparison a book bearing the name of this printer. It is not impossible that a competitor whose name has not come down to us was established in the Corral de Bueyes; yet all the existing documents are in favor of Tovans. Salvá likewise does not hesitate to assign to him the edition of the *Cancion de Luys del Castillo* mentioned above.

It is not without importance for the date of printing that *Radiana* formed part of a large volume of originally separate works that seem to belong to the same period. The titles in this volume are listed in the *Bibliotheca Heberiana*, Vol. VI, No. 2818. Only five of the works are dated. These are, No. 9 (1535); No. 54 (1537); No. 56 (1535); No. 58 (1536); No. 59 (1534). No. 7 is entitled *Coplas*

<sup>1</sup> In the *Catálogo de Salvá*, No. 1287, under *Radiana* is the following statement: "El ser las laminitas de la portada iguales á las empleadas en la *Tesorina* y *Vidriana*, induce á creer esté impresa por el mismo y tal vez en Zaragoza." The author of these plays, Jayme de Guete, is of Aragonese origin, as he states on the title-page of *Tesorina*, but I see no reason for thinking that his plays were printed in Saragossa.

<sup>2</sup> *La Imprenta en Medina del Campo* (1896). The quotation is taken from article No. 6.



por Alonso de Toro Cozo, sobre la abundancia del Vino que Dios ha dado en el año de XXXI y en el año de XXXII, and this refers, I presume, to the years 1531 and 1532. If the history of this volume were known, one would probably find that it was formed within a short time after the latest date mentioned. It would not only have been very difficult to bring together even a decade later the fifty-nine pieces mentioned under the number cited, but it is improbable that a late collection of such varied content would have shown so little variation in date.<sup>1</sup>

The language of the author is Castilian. The dialect put into the mouths of the shepherds had become too artificial to assume that it represents the peasant speech of the writer's province, and I have not been able to attach with any certainty to one locality the names of the saints mentioned. It is of no significance that Bilbao is named in l. 1458, but the two references to Valladolid (l. 38 and ll. 89 ff.) where Juanillo places himself by saying, "Aqui me han burlado," furthermore, the knowledge of the city shown in ll. 37 and 48, and finally, the printing of the play in the neighboring city of Medina del Campo, all lead to the conclusion that the author was living in or near Valladolid when he wrote this play.

*Radiana* forms one of a group of plays already classified by Schack,<sup>2</sup> Menéndez y Pelayo,<sup>3</sup> and others, as direct imitations of Torres Naharro and the *Celestina*. While but little of the content of these plays comes from other sources than the *Celestina*, the plays of Encina, and especially those of Torres Naharro, and while the form is wholly that of the latter author, insufficient stress has been laid on the fact that a very definite type of love and intrigue comedy that was essentially different from these models was developed before or during the fourth decade of the sixteenth century. When this type was once formed, the individual plays owed more to the other works of the group than they did to their prototypes. Until the

<sup>1</sup> A similar collection in Munich described by Ferdinand Wolf (*Sitzungsberichte* of the Vienna Academy, Phil.-Hist. Class. [1852], VIII, 114 ff.) bears dates ranging from 1547 to 1554. One statement of Wolf (p. 116) is of interest here: "Es liegt in der Natur der Sache, das solche für das Volk geschriebene und von dem Volke dargestellte Stücke von geringerem Umfange, gleich den fliegenden Blättern durch Verbrauch und Nichtbeachtung dem Verderben preisgegeben, sich in nur sehr geringer Anzahl erhalten haben."

<sup>2</sup> *Op. cit.*, I, 198.

<sup>3</sup> *Estudio Preliminar to the Propaladia*, pp. cxlvi ff.

chronology of the period separating Torres Naharro and Lope de Rueda is somewhat settled, it cannot be known what authors were chiefly influential in the development of the type.

Beyond the general resemblances already indicated, I have noted the following details illustrating Ortiz' indebtedness to his predecessors.

The first act of *Radiana*, which Cotarelo y Mori<sup>1</sup> calls useless, appears to have been inspired by the lament at the beginning of Gil Vicente's *Comedia del Viudo*.<sup>2</sup> While there is but little verbal similarity between the two passages, their extreme likeness in other respects makes it seem improbable that they are of independent origin.

Torres Naharro's *Himenea* must have exerted a direct influence on *Radiana*. Turpino's conversation with Marpina, ll. 358 ff., is wholly in the manner of that between Boreas and Doresta (*Propaladia* II, 45-48, *Libros de Antaño*), and when Turpino says, "Si vienen diez, que mi espada los despierte el morir," the author has in mind a passage earlier in *Himenea* (p. 19) where Eliso says, "Vengan diez, cuerpo de Dios, Que no se irán alabando" (cf. note to ll. 383-85). In both plays, likewise, the successful lovers reward their servants in much the same manner (cf. ll. 932 ff., and note). Lireo's plot to catch the lovers was probably suggested by that of the marquis in *Himenea*, while Cleriano, like Himeneo, averts the tragedy at the critical moment by proving himself an eligible suitor. It would be unwise to insist too strongly on a direct influence between these plays in each case of general resemblance between scenes which, by their very nature, must abound in all drama of intrigue, yet, taken as a whole, the similarities noted form conclusive evidence that Ortiz was well acquainted with the *Comedia Himenea*.

Shepherds with their horseplay and coarse jests were stock characters of the Spanish drama of the early part of the sixteenth century. Torres Naharro used them rather sparingly, but it is evident that the *hortelanos* in his *Comedia Aquilana* furnished material for one of the shepherd scenes in *Radiana* (cf. l. 760, note).

Lastly, Ortiz followed Torres Naharro in his liking for the popular

<sup>1</sup> *Estudios de Historia Literaria de España* (1901), p. 198.

<sup>2</sup> For evidence that separate plays of Vicente were in circulation before the publication of his collected works, see A. L. Stiefel, *Archiv für das Studium der neueren Sprachen und Literaturen*, OXIX (1907), pp. 192 ff.

proverb. Several of the proverbs common to both are cited in the notes (cf. ll. 93, 323, 401). The list of these parallels is not intended to be exhaustive, and I have given them merely to show the method of the earlier author continued in the later.

The literary merits of *Radiana* are small. The author's diction is often obscure, his verse lacks elevation,<sup>1</sup> and too often his choice of words seems guided by the needs of the rhyme rather than by the sense. Very little originality is displayed in the creation of characters or in the construction of the plot, and the comic devices<sup>2</sup> are merely commonplaces of the time. Yet because of his lack of originality, Ortiz was all the more fitted to construct a play that is characteristic of the period to which it belonged. Thus, in spite of its mediocrity as a piece of literature, the light that *Radiana* may throw on other dramatic works of the period seems to justify the labor of an apprentice in bringing out this new edition.

The strophe form, counting one final unaccented syllable, is 4a—8a—8b—8a—8b. Acts I and III begin with five full octosyllabic lines rhyming a—b—a—a—b. At the commencement of Acts II and IV the short line is omitted, as also between ll. 1343—44 and 1372—73.

Unlike Encina and Torres Naharro, Ortiz took great liberties with the short line. Hiatus is especially frequent, and the rhyme-accent often falls on the fourth syllable. For these reasons I have not taken this verse into account when treating questions of meter.

In regard to vowel combinations within the word, but few points need be noted. In the inflectional endings of the imperfect and conditional *ia*, is monosyllabic in the following cases: *teniamos* 722, *decia* 778, *auia* 837, *remouia* 1176, *oya* 1227, *haria* 294. The old monosyllabic *ie* is found in *auie* 716 and in *hazie* 784. *Ea* is monosyllabic in *sea* 1271, 1332; in *trae(s)* 125, 808, 851; *traere* (unaccented) 1453; in *reales* 707; and in *ea!* 739. *Diabros* 661, 721, 867, 1077, 1080, 1390, 1440, contains a monosyllabic *ia*, contrary to the usage at this time as found by Robles.<sup>3</sup> *Cleriano* is trissyllabic in l. 112, but elsewhere *ia* is always dissyllabic in *Cleriano* and in *Radiana*.

<sup>1</sup> Cf. Cotarelo y Mori, *Estudios de Historia Literaria de España*, p. 198.

<sup>2</sup> Cf. A. Bonilla y San Martín, *Advertencia to the Comedia Tibalda of Perálvarez de Ayllón and Luis Hurtado de Toledo* (1903), p. ix.

<sup>3</sup> *Ortología Clásica de la Lengua Castellana* (1905), § 520.