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**Page and Stage: Translation and Transformation for  
Gil Vicente's New Audience**

**Ann MacLaren**

**Thesis submitted for the degree of PhD  
in the Department of Hispanic Studies  
University of Glasgow**

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## Abstract

It has been suggested that all major foreign plays should be published in both readable and performable versions. For a deeper understanding of both the content and the meaning of the works of the 16<sup>th</sup> century Portuguese dramatist, Gil Vicente, this is essential.

This thesis will attempt to demonstrate the profitability of producing the two different kinds of translation: one which allows for a close and detailed reading of the dramatic text and one which is a functional representation of the work as it might be produced for a contemporary theatre audience. It will use as its point of reference two of Vicente's comic plays: *Quem Tem Farelos* and the *Farsa de Inês Pereira*. These verse plays, with their medieval language, their in-jokes, their many puns and other forms of word-play and their often confusing references to contemporary characters and events, hold their own particular problems for the translator. The research process involved in their translation has highlighted undiscovered issues involving the language used by Gil Vicente for comic and dramatic purposes, which have gone unnoticed by previous commentators.

The Introduction to the thesis will present the author and his work. This is followed by the first part of the Introductory Commentary, which will look at some key linguistic and cultural issues of translation as they relate to the translator's own version of the plays, as well as some specific problems relating to the translations themselves. The second part of the Introductory Commentary looks at some of the issues involved in the transformation of the texts, that is, in translating them in such a way that they will be suitable for performance, and will focus on the translator's role as playwright and director; there will also be a discussion about the use of Scots in translation. The final section of the thesis presents the translations of *Quem Tem Farelos?* and *Farsa de Inês Pereira* in their two distinct forms: the reading version and the performance version. These versions of the plays, along with their running commentaries, endeavour to contribute to the understanding of the original author and his work, and to highlight the inadequacies of text-only translations of plays which were originally conceived for public performance. Hopefully, through their enactment at some future date, they will go some way towards helping to introduce an English-speaking audience to the hitherto concealed delights of Gil Vicente's theatre.

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# Chapter 1

## Introduction

### Page and Stage

One of the most important elements to be considered for any translation is its 'audience', that is, the recipient or recipients of the work. Most acts of translation have one specific audience in mind. This audience might constitute a very small number of people, for example, for the technical translator, it might be a team of engineers, who are going to have to use a specialised piece of equipment and want to be able to read a set of instructions; or it might be made up of a very large number of people - the prose translator, for example, will have as her potential audience all those who enjoy reading.<sup>1</sup> The translator of drama, however, has not one, but two specific audiences to consider: those who will read the written text and those who will watch the play being performed.

Keir Elam<sup>2</sup> has defined the written text, that is, what is composed *for* the theatre, as "dramatic text", and what is seen on stage, that is, what is produced *in* the theatre, as "performance text". The acts of reading and watching a play are very different: the former is a solitary occupation, the latter a communal activity. Reading a play is a necessarily incomplete experience: the reader must be his own director and cast; he must play the part of each character, decide what his tone of voice must be, how he will deliver his lines, what he ought to be wearing, whether the other characters are present and what they might be doing, and how the scenery and props are laid out on the stage. But he also has the advantage of being able to refer back to previous pages, of checking

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<sup>1</sup> Throughout this thesis the translator is referred to as female, the reader and the dramatist as male.

<sup>2</sup> Keir Elam, *The Semiotics of Theatre and Drama* (London: Routledge, 1980) p3. Hereafter referred to as Elam.

what went before, of hearing lines repeated or having them delivered in another manner, and of changing his own imagined scenery and props at will. And he can choose to experience the play in small sections, over a period of hours or even weeks. It is, as Stanley Wells (perhaps summarising August Strindberg) so aptly put it, "akin to reading the score of an orchestral composition without hearing the sounds that it symbolises".<sup>3</sup>

In the case of the spectator, everything is done for him: he can see at a glance the scenery, the costumes, where the characters are on stage and what they are doing, and someone else has taken the decision about how the lines are to be spoken. But he is confronted with such a large amount of simultaneous information that he is rarely able to appreciate everything he sees. If he is watching what is happening at the left hand side of the stage he will probably miss what is going on at the right hand side, or in the background. He can not ask an actor to repeat a line if he does not hear or understand it properly, therefore he must be attentive to all that is said so that when, say, a comment is made at the beginning of Act I and referred to at the end of Act II he will make the connection. And since the effect of a play depends not only on the words of the dramatist but also on the skill of the actors who bring these words alive, and also partly on the audience who may or may not be responsive on any particular night, the theatre-goer's reception of the work will be affected by these elements. Finally, he must experience the whole play at one sitting.

The dramatic text and the performance text are, therefore, experienced in very different ways. Our access to drama presented as written text is conceptual, whereas performance "translates conceptual access into 'physical' access".<sup>4</sup> It has been suggested that all major foreign plays should be published in both forms - the readable

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<sup>3</sup> Stanley Wells, *Literature and Drama*, (London: Routledge & Keegan Paul Ltd., 1970) p1. See also August Strindberg, *Letters to the Intimate Theatre*, tr. Walter Johnson (London 1967).

<sup>4</sup> Elam, p111.

and the performable,<sup>5</sup> and in my view, this is essential for a deeper understanding of both the content and the meaning of the works of Gil Vicente.

In this thesis I hope to demonstrate the profitability of producing the two different kinds of translation – one which allows for a close and detailed reading of the dramatic text and one which is a representation of the work as it might be produced for a contemporary theatre audience – of two of Vicente's comic plays: *Quem Tem Farelos?* and the *Farsa de Inês Pereira*. The translations will be in standard English for the reading versions and in the Glasgow vernacular for the performance versions. Both types of text may be seen as realisations of the source texts, which are neither free nor literal translations, but which take a little from both ends of the scale and a lot from in between. In both I will be trying to minimise loss through linguistic or cultural differences, but I have to accept that there are occasions when this will be inevitable. There may also be gains.

Since I see my standard English translations as ones which might be used as a basis for various points of departure – by the general reader simply for enjoyment, by the student or academic reader for close study, as research tools and for comparative studies, and by any future performance text producer in any part of the English-speaking world - I have chosen to call them the "Base Texts". My intention as translator of the texts into Base Texts is to produce versions which will be as linguistically faithful to the original texts as it is possible to be without losing coherence and readability and which will retain something of the spirit of the originals.<sup>6</sup> I do not want to produce merely literal 'cribs' which would obscure the theatrical qualities of the plays, but readable versions which will bring out their stageworthiness. These translations will be ones

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<sup>5</sup> See, for example Eric Bentley, *The Life of the Drama* (London: Methuen & Co Ltd., 1965) and David Johnston, "The Clothing of Words: The Verbal and Paraverbal in the Translation of Plays" in *Donaire*, 8, June 1997, pp37-42.

<sup>6</sup> I would define the spirit of the originals as that quality which I see in the works that makes me want to translate them and make them available to a wider audience; that combination of insight, humour and

which could be published with footnotes explaining to the reader any deviations from the original texts as well as any culture-specific and literary allusions which might not otherwise be understood. For the purposes of this thesis, however, I will limit myself to a running commentary which will explain only issues arising from translations of each text and their solutions or insolubility.<sup>7</sup>

The translations which represent one specific mode of future performance will be called the "Performance Texts". My intention as translator of the texts into Performance Texts is to offer my own specific theatre audience an opportunity to enjoy a small slice of Portuguese life in the early sixteenth century, bearing in mind that the time, place and idiosyncrasies of the audience will be very different from those of the original. My aim is to produce texts which will represent the spirit of the originals, bringing out the theatrical qualities which are conveyed in the characters' speech and body language (as far as I can deduce these things) and giving my own, personal interpretation of how the works might be staged - an "interpretive parallel", as Steiner calls it.<sup>8</sup> As acting versions, these texts would not contain footnotes, but would, if accepted for production, contain notes for the guidance of the prospective director. However, for the purposes of this thesis, there will be a discussion of some of the issues involved in theatre translation and, in particular, in translating the original texts into Performance Texts, as well as a running commentary which will deal with individual points of translation or transposition.<sup>9</sup>

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linguistic skill that makes them worthy of being more widely known. It is a quality which can not be completely qualified or quantified.

<sup>7</sup> Although the running commentary for both the Base Texts and the Performance Texts will be presented in the form of footnotes, this is for ease of reading only, and they should not be confused with the kind of traditional footnotes which would be supplied for a published text.

<sup>8</sup> George Steiner, *After Babel* (London: Oxford University Press, 1975) p253. Hereafter referred to as *After Babel*.

<sup>9</sup> Egil Törnqvist differentiates between the systematic shift of one language to another - translation - and the shift of drama text to performance text - transposition: *Transposing Drama* (London: MacMillan Education Ltd., 1991) p7. Hereafter referred to as Törnqvist. Ortrun Zuber-Skerrit defines transposition as "transferring the dramatic text onto the stage". *Page to Stage: Theatre as Translation* (Amsterdam: Radopi, 1984), p8. Hereafter referred to as Zuber-Skerrit.

The running commentary provided for each play will give explanations of individual translation decisions and solutions to specific problems, and through these the reader will be given an idea of what the translations have and have not been able to convey. More general translation problems relating to both plays and to wider issues will be discussed in the section entitled "General Commentary- Part 1"; issues relating specifically to translation for the stage will be discussed in "General Commentary – Part 2". Since the Base Texts are used as the basis for the production of the Performance Texts, much of the commentary which applies to the former will also apply to the latter. What neither commentary will be able to give is a description of the complex thought process involved in translation - the searches through the memory, the mental forays down blind alleys, the drawing on powers of invention, the flashes of inspiration - which can not be quantified nor adequately qualified and can only be seen in the results it yields.

### **The Author**

To the Portuguese people, Gil Vicente is known as the father of their national theatre, and he is seen by many as the creator of theatre in Portugal. He was the country's first major dramatist, one of the most important literary figures of the sixteenth century, a well-read man<sup>10</sup> who, besides acting in the dramatic works that he wrote and staged in Portuguese and Spanish, composed songs and music for them. He has been described as one of the greatest and most versatile poets the Iberian Peninsula

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<sup>10</sup> This can only be a matter of opinion, since Vicente's familiarity with the many texts he alludes to in his works has neither been proved nor disproved. Aubrey Bell also considered him a "well-read" man; see *Portuguese Literature* (Oxford: Clarendon Press, 1922) p125, but Laurence Keates in *O Teatro de Gil Vicente na Corte* (Lisboa: Teorema, 1988), hereafter referred to as Keates, points out that his allusions to a large range of texts do not prove familiarity with these texts, merely familiarity with those parts of them that he alludes to. He does however admit that "o dramaturgo.... faria mal em servir-se de uma linguagem que pairasse acima da inteligência do seu público" (p38). Paul Teyssier concludes that Vicente's familiarity with a wide range of texts was because they were available to him in Castilian; see *La Langue de Gil Vicente* (Paris: Klincksieck, 1959) p298, Hereafter referred to as Teyssier.

has produced,<sup>11</sup> and is certainly one of the greatest dramatists that Portugal has ever produced, yet he is practically unknown in the rest of Europe, and few of his works have been translated into other languages.<sup>12</sup> Perhaps the reasons for this can be found in an examination of his life and work, or perhaps there are other, more obvious reasons for the lack of interest in this “unique pre-Renaissance humanitarian...who deserves, today, more critical evaluation and universal acclaim”.<sup>13</sup>

The very little that is known or conjectured about Gil Vicente's life before he became court dramatist has already been well documented.<sup>14</sup> This lack of biographical data and background information has obvious ramifications for our understanding of his works and, in particular; of the intentions behind them, but it is to his works that we must turn for any comprehension, since what we do know of him is closely linked to his dramatic output and life at the royal court.

The theatre of Gil Vicente has been recognised as “um dos mais potentes testemunhos sobre a comunidade portuguesa da primeira metade do século XVI na sua cultura e vivência, seus problemas religiosos e sociais, suas contradições e tensões”.<sup>15</sup> To borrow Hilary Owen's phrase, he “took the right snapshots at the right time”,<sup>16</sup> and this is echoed by another Vicentine scholar who states that his works contain “um olhar

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<sup>11</sup> By Dámaso Alonso, *Poesías de Gil Vicente* (México: Séneca, 1940) p15, and by Menéndez y Pelayo, quoted in Aubrey Bell's *Studies in Portuguese Literature* (Oxford: Blackwell, 1914) p76, n1. Some of Vicente's Spanish verses such as “Muy graciosa es la doncella” and “Dicen que me case yo”, amongst others, have been translated and appear in *The Penguin Book of Spanish Verse* edited by J. M. Cohen (London: Penguin, 1988). A full list of his poetry in translation appears in Constantine Stathatos' *A Gil Vicente Bibliography (1940-1975)* (London: Grant & Cutler, 1980) pp47-49. A supplement to this which covers the years 1975-1995 has recently been published: *A Gil Vicente Bibliography* (Bethlehem, Pa: Lehigh University Press, 1997)

<sup>12</sup> For a full list of Vicente's works see Appendix 2. For a list of translations into English of Vicente's works see Appendix 4. For a list of translations into other languages see Constantine C. Stathatos, *A Gil Vicente Bibliography* (London: Grant & Cutler, 1980).

<sup>13</sup> Hope Hamilton-Faria, *The Farces of Gil Vicente: A Study in the Stylistics of Satire*. (Madrid: Playor S.A., 1976). p180. Hereafter referred to as Hope Hamilton-Faria.

<sup>14</sup> The small amount of biographical detail that exists on Gil Vicente is adequately covered in any of the studies on the playwright which I have quoted in my Bibliography.

<sup>15</sup> Dalila Pereira da Costa, *Gil Vicente e Sua Época* (Guimarães Editores: Lisboa 1989) p11.

<sup>16</sup> In her introduction to David Johnston (Trans.), *Gil Vicente: The Boat Plays*. (London: Absolute Classics, 1997). Hereafter referred to as *The Boat Plays*.

crítico às diversas facetas da sociedade portuguesa sua contemporânea".<sup>17</sup> It seems strange, therefore, that in any English language work dealing with Portuguese history and culture, medieval Europe or the history of theatre in Europe, he is given at the most a cursory mention, and often is not mentioned at all.<sup>18</sup> That his works have not been given due credit for their worth might be explained by even a brief glance at the list of existing translations of Vicente's work: these few translations are spread out over a period of nearly eighty years, and only one of them has come to fruition as a theatre performance.<sup>19</sup> Since the English-speaking, theatre-going public have not been given much opportunity to become familiar with Gil Vicente, they have not had an opportunity to decide his merit for themselves.

Vicentine theatre has its roots in the social realities of the day. The plays were written at a time when society was characterised by the opposition between those whose work was productive, people like tradesmen and working peasants, and those who were not directly productive and lived either from the work of others, as was the case with the nobility and the clergy, or who lived by the munificence of the crown, that is, the royal court. The relationship between these two worlds was characterised not so much by antagonism as by attraction; the productive group, who considered themselves socially and financially inferior were attempting to move into what they saw as the superior group – the non-productive class. An examination of his works shows Gil Vicente's stance regarding this state of affairs: he was a man of social responsibility, ready to

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<sup>17</sup> Luís de Albuquerque in his preface to Maria Leonor Garcia da Cruz, *Gil Vicente e a Sociedade Portuguesa de Quinhentos* (Lisbon: Gradiva, 1990) p9.

<sup>18</sup> He is given a scant five lines in Oscar Brockett's *History of the Theatre* (Needham Heights, Ma.: Allyn & Bacon, 1999. 8<sup>th</sup> Edition) p191, in the section which deals with Spanish Theatre, but is nevertheless described as being "generally considered superior to his contemporaries because of his considerable lyrical gift, great range, comic sense and spontaneity". In Glynne Wickham's *The Medieval Stage* (London: Phaidon, 1998. 2<sup>nd</sup> Edition) p138 he is again given only a brief mention, but it is noted that he had surpassed "the Salamancans both as a poet and as a playwright". Surprisingly, in the Portuguese work by A. H. de Oliveira Marques, *Daily Life in Portugal in the Late Middle Ages* Translated by S. S. Wyatt. (Madison, Milwaukee, and London: The University of Wisconsin Press, 1971) (hereafter referred to as Oliveira Marques), he is given a similarly brief mention.

<sup>19</sup> David Johnston's *The Boat Plays*. These plays were performed in December 1994 at the Gate Theatre in London, produced by David Farr.

denounce as well as satirise this constant wish to move up the scale, this desire to live off the work of others or get into court circles. His mockery of the penniless squire in *Quem Tem Farelos?*, who has many pretensions but no possessions, illustrates this admirably. As Maria de Lourdes Saraiva points out, this may all seem a bit rich coming from a man who himself had risen up from a working class background to become a tradesman and then an entertainer at the royal court, but his having seen society from all sides did give him a multi-faceted perspective on the social groups of the day.<sup>20</sup> He also spoke out against the subjugation of the people by the feudal and clerical aristocracy, and condemned what he saw as the deplorable influence of the Portuguese conquests and the subsequent corruption, inhumanity and greed that the new wealth had brought to his country.<sup>21</sup> In the *Farsa de Inês Pereira*, for example, Vicente's original audience would probably have attributed the behaviour of the three principal female characters to the exodus of the country's men to India, which, as they saw it, allowed many women to be at home alone getting up to all sorts of mischief. So while Vicente was employed primarily to entertain and delight a court audience, he also managed to incorporate instruction and warning with amusement, for their edification.

During his lifetime Vicente witnessed the discovery of the African coast, Vasco da Gama's arrival in India, the conquests of Afonso de Albuquerque and Francisco de Almeida, the transformation of Lisbon into the port which dominated the spice route to the East, the prosperity of Dom Manuel's reign and the construction of national monuments such as the Jerónimos Monastery in Belém and the Tomar Convent, the bloody persecutions of the *cristãos-novos*, the crisis of the reign of João III and the

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<sup>20</sup> Gil Vicente, *Sátiras Sociais: Auto da Índia, Quem Tem Farelos, Farsa de Inês Pereira, O Juiz da Beira, Farsa dos Almocreves, Romagem dos Agravados. Edição Anotada*. Introduction and Notes by Maria de Lourdes Saraiva (Sintra: Europa-América, 1988). Hereafter referred to as the *Edição Anotada*.

<sup>21</sup> For an examination of Vicente's social stance linked to many of his works see Marques Braga's notes to *Gil Vicente: Obras Completas Vol I*. (Coimbra: Universidade de Coimbra, 1933).

arrival of the Inquisition.<sup>22</sup> He lived right at the time of the reinforcement of an absolute royal power which was the pawn of the *alta nobreza* who occupied the principal positions in the armed forces, in administration and in colonial commerce, at the time of the decline of the political and cultural influence of the bourgeoisie who had accomplished the 1383 revolution, and at the time of the progressive extinguishing of national conscience which would eventually make loss of nationality possible in 1580.<sup>23</sup> In short, his own contemporary milieu provided him with ample topics to complement his dramatic artistry. It is my opinion that Vicente's works still have much to say to contemporary European society, with its preoccupation with 'progress' and material wealth.

Vicente's plays were not all written in his native Portuguese. Many were written in Spanish and some made use of both languages. This is not surprising, since most of his works were written to royal command, therefore he was writing principally for the Portuguese court, which was bilingual: Dom Manuel's three wives were Spanish, as was the wife of João III. Vicente himself must have had an easy familiarity with both languages, and as T. R. Hart has noted, almost all Portuguese poets in the sixteenth century wrote Castilian as well as Portuguese verse, so this was nothing out of the ordinary for his day.<sup>24</sup> His early works, written in Spanish, show the influence of the Salamancan School, in particular the pastoral Eclogues of Juan del Encina. However, he soon began to introduce the Portuguese language into his work, and to develop his own individual style displaying not only the clever use of both languages for the purposes of wit and satire, but also his ability to produce exquisite lyric poetry unequalled in his time. While it has been pointed out that Vicente did not create

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<sup>22</sup> For a more detailed chronological analysis of the political and historical events of Vicente's lifetime see *Gil Vicente: Auto da Índia. Edição Didáctica, anotada e comentada por Mário Fiúza*. (Oporto: Porto Editora, 1997).

<sup>23</sup> António José Saraiva, *Teatro de Gil Vicente*. (Lisbon: Dinalivro, 1988) p9-10. Hereafter referred to as António José Saraiva.

<sup>24</sup> T. R. Hart, *Poesía* (Salamanca: Anaya, 1965) p13.

Portuguese theatre,<sup>25</sup> since the rudiments of dramatic art existed in Portugal in the Middle Ages, in the form of essentially dramatic religious ceremonies, religious *representações* and secular (often profane) dramatisations,<sup>26</sup> he can be seen, nevertheless as an innovator who, in developing his art, introduced new forms and techniques which would influence the future theatre of the Iberian Peninsula.<sup>27</sup> He was, for example, the first dramatist in the Iberian Peninsula to make conscious use of proverbs, and was in this respect a precursor of Lope de Vega and other dramatists of the Golden Age.<sup>28</sup>

The forty-six plays which we know of, most of which were written in the short, rhymed verse form popular during the Middle Ages, might be classified as follows:<sup>29</sup> (1) religious works; (2) comedies; (3) tragicomedies; (4) farces; (5) minor works. Most of these were written for specific occasions, for example, to celebrate royal births and marriages, or other important events, and were played principally for the Royal family and the courtiers. As well as producing the text, Vicente was also responsible for the staging of the work and possibly the training of the actors, sometimes himself taking an active part in the final production. We only know for certain that he acted in

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<sup>25</sup> José Oliveira Barata, *História do Teatro Português* (Lisboa: Universidade Aberta, 1991) p58. Hereafter referred to as Barata.

<sup>26</sup> In the former category were *mysteries* (dramatisations about the life of Christ and the lives of the Saints), *moralities* (allegorical performances for the purpose of moralising), *miracle plays* (dramatisations of the miracles of the Saints or of the Virgin Mary), and *autos* (about problems of original sin or about biblical characters). In the secular category were *arremedilhos* (burlesque miming of people or incidents), *entremeses* (mime performances, jesting and farces) and *momos* (mimed representations of symbolic actions, usually with a backdrop of ostentatious scenery). Barata expands on this to discuss other types of dramatic production.

<sup>27</sup> In their introduction to Jack Tomlins' translation of the *Comédia de Rubena* (New York, 1993; p5), R. Garay and J. I. Suárez state that this particular play "revised medieval dramatic techniques and helped give rise to the Spanish *comedia*..." and in *The Carnival Stage: Vicentine Comedy within the Seri-Comic Mode* (Associated University Press: London, 1993) (hereafter referred to as *The Carnival Stage*), Suárez also insists that Vicente ought to be included among the continuators of Western literary tradition.

<sup>28</sup> V. Joiner, and E. Gates, "Proverbs in the works of Gil Vicente" in *PMLA* 57, 1942, pp57-73. Hereafter referred to as Joiner and Gates.

<sup>29</sup> Some of Vicente's plays conform to identifiable types, but since most were written for specific occasions and vary greatly in structure and content, any classification (and there have been many), as Suarez, points out "is arbitrary and often controversial". (*The Carnival Stage*, p16) I have based my classification on that of Barata's *História do Teatro Português* op. cit., p97.

two of his plays,<sup>30</sup> but it has been surmised that he acted regularly, since in the Latin poem *Genethliacon*, by André de Resende, published in Bologna in 1533, he is referred to as “Gillo auctor et actor”.<sup>31</sup> In a later chapter I will put forward the theory that he acted in both *Quem Tem Farelos?* and *Farsa de Inês Pereira*. In his lifetime Gil Vicente published a few of his works, which were circulated in pamphlet form and before his death he had been in the process of organising a collection of his works. This task was subsequently taken up by his son, Luis and daughter, Paula, who published the *Copilaçam de todas as obras de Gil Vicente* in 1562, a collection which is considered to be incomplete and defective.<sup>32</sup>

Although Vicente was a first class lyricist, often producing poetry of great beauty, he is considered primarily a satirist. Satire, often irreverent or personal, is a constant feature of his work, and it is satire which is the dominant feature of the works I have chosen to translate.

### The Plays

It is my opinion that many of Gil Vicente's works are worthy of being translated and enjoyed by the English-speaking world. The principal deciding factor in choosing which of his plays I wanted to translate for this thesis, was that they were ones that I had read, studied and enjoyed. I also wanted to choose works which have largely been ignored by other translators (*Quem Tem Farelos?* has been translated once, *Farsa de Inês Pereira* has never been translated.<sup>33</sup>) and works which would adequately illustrate

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<sup>30</sup> He pronounced the prologues to the *Triunfo do Inverno* and the *Templo de Apolo*.

<sup>31</sup> Stephen Reckert, in *Espírito e Letra de Gil Vicente*. (Lisbon: Casa de Moeda, 1983) (hereafter referred to as Reckert), argues that the word “actor” has been interpreted by many critics in its modern sense, but in Vicente's day it also meant producer and presenter, therefore this in itself is no basis for assuming that Vicente acted in his own works.

<sup>32</sup> See, for example, António José Saraiva, pp27-28 and Reckert pp24-25

<sup>33</sup> I refer here only to English language translations. *Quem Tem Farelos?* has been translated only once, under the title “The Serenade”, by Jill Booty in “Four Plays” in the *Tullane Drama Review* V, 1961, pp160-86. No attempt was made in this translation to translate the humour of the work; the wordplay and the jokes which are imperative to a full appreciation of the play were ignored.

the inadequacies of text-only translations of plays which were originally conceived for public performance.

The rubric to *Quem Tem Farelos?* states that it was first performed in front of the King, Dom Manuel, in Paços de Ribeira, Lisbon in 1505. This date is considered erroneous, since the King only lived in Paços de Ribeira from 1511. The *Edição Anotada* suggests that around 1525 is more likely, but most other commentators place it around 1515. Although critics seem to disagree on whether *Quem Tem Farelos?* was one of Gil Vicente's best comic plays or one of his least effective,<sup>34</sup> there is no doubt in my mind that it has the potential to be one of his funniest. The two comical lackeys, drawing for each other, and the audience, a verbal portrait of their respective masters, not out of any sympathy for the latter but in order to poke fun and seek some sympathy for themselves; Aires Rosado, the impecunious, lovelorn squire with a distinct lack of talent for composing love songs, a terrible singing voice and very little brain; the feisty Isabel, unwilling object of Rosado's affections who wants to escape her mother's domination;<sup>35</sup> her Mother, who gives Rosado a good tongue-lashing then wonders from whom her daughter learned to speak up for herself—all of these characters are given lines which have the potential to make the audience laugh out loud. Those critics who do not see *Quem Tem Farelos?* as one of Vicente's most comical works are perhaps missing many of the jokes. Words and phrases which, on first examination seem to be straightforward, or even confusing, and which seem to add little to the comic value of the work can often be shown to contain a humorous pun or euphemism, or perhaps a sly dig or joke at the expense of someone who was in the original audience. The scene

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<sup>34</sup> See the varying opinions set out in Stanislav Zimic's "Estudios sobre el teatro de Gil Vicente: Obras de crítica social y religiosa" in *Acta Neophilologica* 1985, XVIII, pp11-47. Hereafter Referred to as Zimic.

<sup>35</sup> The critic (M. Higinio Vieira "Crítica Social de Gil Vicente Através da Farsa *Quem Tem Farelos?*, in *Portucalé*, 1940, Vol. XIII, No 76-77, p151), who is shocked by Isabel's "insolence" towards her mother was perhaps looking at the characters' actions from his own contemporary viewpoint. In Vicente's day, Isabel's feisty replies might well have been seen as very funny. Certainly, from today's viewpoint her words do not seem particularly shocking, merely cheeky. It must also be remembered that Isabel is a character in a comic work, and her smart remarks to her mother should be seen in that context.

containing the conversation of which the audience hears only Rosado's side as he attempts to flatter Isabel, and which must be the earliest forerunner to the one-sided telephone conversation so common now in theatre and film and television, must have been one of the funniest in the play, and deserves to be so again, although at least one modern Portuguese version seems to have missed that opportunity.<sup>36</sup>

Few critics disagree about the artistic qualities of the *Farsa de Inês Pereira* which is often considered one of Vicente's best farces. The rubric to this play states that it was first performed in front of the King, Dom João III, in Tomar Convent in 1523, and that it was written as an illustration of the proverb "Better the donkey that carries you than the horse that throws you", in order to refute charges of plagiarism which had been made against Vicente. The play presents three convincing female characters: the strong-willed Inês, who knows what she wants and is determined to get it; her Mother, who seems to be protecting her daughter's virtue but, in fact, gives her plenty of rope with which to hang herself; and Lianor Vaz, the matchmaker who tries to legitimise her intention of extracting money for services rendered by using religious language and persuasive endearments. These three strong characters dominate, in artistic terms, the weaker males: the country bumpkin Pêro Marques, the money-grabbing impoverished squire Bras da Mata, and even the Jewish marriage brokers, Latão and Vidal, who perform their own sixteenth-century version of a comic double act. All are forced to take a back seat in favour of the principal females, to whom the exodus to India of a large proportion of the male population has given free rein. Vicente brilliantly illustrates the given proverb, not only in linguistic terms, with Inês realising the merits of having a 'donkey' after being thrown by her 'horse', but also in visual terms when the 'donkey' physically carries Inês on his back.<sup>37</sup>

<sup>36</sup> The *Colecção Reler Gil Vicente*, edited by Orlando Vitorino, Vol. I - *Quem Tem Farelos, Farsa de Inês Pereira, O Juiz da Beira*. (Lisbon: Edições Ledo, 1993). Hereafter referred to as *Colecção Reler*.

<sup>37</sup> Thomas R. Hart cites a variant to this proverb which might also be considered relevant to the theme of the play: '*Más kiero viexo ke me onre ke galán ke me asombre*' See, "Stephen Reckert's Gil Vicente" in

I have not translated the rubric which appears before each of the plays, since I have already provided the information which they contain elsewhere in this thesis.

### **Edition Used**

The principal edition of the plays used for the translations is the *Edição Anotada*, although I will be referring to other editions, principally Marques Braga's older edition<sup>38</sup> and a more modern study of each play: *Farsa de Inês Pereira* by Albano Monteiro Soares<sup>39</sup> and *Quem Tem Farelos?* by Angela Vasques Martins.<sup>40</sup> Unless otherwise stated, all line references will be to the editions of the plays reproduced in Appendices 1 and 2 of this thesis, which correspond with the line numbers of the *Edição Anotada*.

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Alan Deyermond (ed) *One Man's Canon: Five Essays on Medieval Poetry for Stephen Reckert*. (Papers of the Medieval Hispanic Research Seminar (16), Queen Mary and Westfield College, London, 1998) pp25-34). Hereafter referred to as "Stephen Reckert's Gil Vicente".

<sup>38</sup> *Obras Completas de Gil Vicente Vol 5*. Com prefácio e notas do Prof. Marques Braga (Lisboa: Sá da Costa 1944), hereafter referred to as Marques Braga.

<sup>39</sup> (Oporto: Porto Editora, 1996), hereafter referred to as Soares.

<sup>40</sup> (Coimbra: Livraria Arnado, 1991), hereafter referred to as Vasques Martins.

## Chapter 2

### Introductory Commentary: Part 1 (Translation)

In this chapter I will be discussing some of the wider linguistic and cultural issues of translation as they relate to my own translation of *Quem Tem Farelos?* and *Farsa de Inês Pereira* (hereafter referred to by their initials, QTF and FIP), as well as some problems of translation, and their possible solutions, which relate generally to both plays. I will also discuss the overall translation strategy which I have adopted.

#### The Unit of Translation and the Form

I have chosen the individual speech act for my unit of translation, since this allows me to translate the intention, as I interpret it, behind each character's words, i.e. his/her reason for saying what he/she says at any particular moment in the dialogue, keeping as closely as possible to the individual points he/she makes. For example, in FIP the author's intention in the first stanza spoken by Inês is to convey her anger and frustration. The main ideas presented within that stanza are that she hates sewing and whoever invented it, that she can't bear it any more because it's boring, tiresome and bad for the eyes, and that she would like to find a better way to spend her time. These sentiments have all been translated, not always in the order in which they appear in the stanza but in the order in which, in my opinion, they are best expressed in English or Scots.

Although the original plays were written in rhyme, and in a traditional metre, the *redondilha maior*,<sup>41</sup> which was the form of choice for drama in Vicente's day, I have

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<sup>41</sup> A line with 7 metrical syllables.

not attempted to produce a rhyming translation. Vicente was obviously a master of his own medium, but he sometimes had to resort to linguistic “contortions” to conform to his own rhyme/rhythm scheme: for example in FIP (1.31) he invents the word *corujo* to supply a rhyme for *caramujo*,<sup>42</sup> and in QTF (1.523), he uses the Spanish word *ceja* rather than the Portuguese *sobrancelha* in order to make the line scan; his use of augmentative and diminutive suffixes also often seem to be for the purposes of rhyme rather than context. I do not want my translations to read like ‘bad poetry’, which they undoubtedly would do if I felt obliged to produce words which rhyme or have a specific number of syllables rather than concentrate on the actual content of the plays. In any event, verse drama is not the form of choice for today’s English-speaking audiences.

### **Intention, Effect and Meaning**

While it is possible to examine intention and effect as they relate specifically to the meanings of particular words and phrases in the works,<sup>43</sup> these concepts should also be looked at in the wider context of the temporal and cultural distance between the plays and their translations. In the case of FIP, for example, the overall intention of the original author was, broadly, to entertain and instruct, but within that remit he had other ‘intentions’: to illustrate a well-known proverb, to prove that he was not a plagiarist, to have his audience recognise various literary allusions, to make fun of certain contemporary characters, amongst others. As the translator, however, my intentions are different, and they are different for each type of translation: I should be able to entertain, but it is unlikely that I will morally instruct; I am not illustrating a well-known proverb nor showing that I am not a plagiarist - I am showing how Gil Vicente

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<sup>42</sup> However I accept that playing with the masculine/feminine traits of neutral words in Spanish and Portuguese is a device often used for comic purposes.

<sup>43</sup> For example, I can say that the intention of the author in allowing Pêro Marques to show that he is not familiar with chairs was to underline his lack of sophistication; the effect on the audience was that they would recognise this lack of sophistication and would even find it funny, since they, being courtiers, would all know what a chair was.

did these things; I do not expect my readers or audience to recognise literary allusions - these will be explained in the Base Text so that they can appreciate that the allusions are there, but they will be absent from the Performance Text; it is not my intention to make fun of contemporary characters in the Base Text, although again it will be explained to the readers how Vicente does it; but I will be making fun of characters contemporary to my own audience in the Performance Text.

Since my intentions differ from those of the original author, the effect on my reader or audience will also be different. When Gil Vicente's plays were first presented, the author was not looking back to early sixteenth-century Portugal and telling his audience "this is how it was then", he was saying "this is how it is now". I, on the other hand, will be showing my own readers or audience "how it was then", which allows them to reach conclusions such as "some things never change" or "wasn't life hard then", which would not have been the conclusions reached by the original audience. While it will often be possible to achieve the same receptor response at word or phrase level, if we look at the work as a whole, we see that it is not always possible to achieve the same effect that the original author intended. It will often (but not always) be possible to induce the same sort of emotions in the audience - laughter, sadness, shock and so on - but these emotions may be felt for different reasons. Like their sixteenth-century counterparts, my own audience may laugh at the scene in which Lianor Vaz describes being sexually assaulted by a priest, but they will also be shocked by the idea that a priest would act in this fashion. On the other hand, while the sixteenth-century audience might have been shocked at Inês' insistence on finding a 'courtly' lover to marry, (which might denote a desire to rise above her station in life), my own audience will merely find this insistence on a romantic ideal amusing. Since the translated work will be received in a new context, its meaning and effect will be related to that context. In this respect then, the effect that my readers/audience will experience

will be based on my interpretation of the effects that the source text may have had on its initial receptors and the effect that it has on me.<sup>44</sup>

In the translation of any text, the meaning of that text is bound up not only with the language used, but also with the way in which it is used in its own specific social context. As Silvia Baeza has pointed out, each culture has its own characteristic way of being, behaving and expressing things which constitute the means by which its members communicate,<sup>45</sup> therefore it is important to remember that meaning is often carried by a semantic unit which goes beyond the word, sentence or speech act, one which takes into account aspects other than language itself, such as the speaker's attitude both to what he is saying and to whom he is speaking. Of special significance is the speaker's intention, that is, the effect that the speaker wishes to promote.<sup>46</sup>

In the translation of drama, particular consideration should be given not just to the characters' words, but also to the intention behind the words, because it is this intention which controls the overall 'plot' of any play, and is essential to its meaning. And the closer the translator can keep to the intentions of the characters in the original play, the closer the translation will be to its original meaning. As I will be discussing later, for the purposes of producing a performance text, which will have an immediate effect on an audience, this 'character intention' is of prime importance.

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<sup>44</sup> And after all, translation is interpretation as George Steiner points out in *After Babel*, p280.

<sup>45</sup> Silvia P. Baeza, *Translating Drama: Poetics and Process* (PhD Dissertation Microfiche. Michigan: Ann Arbor, 1990) Hereafter referred to as Baeza.

<sup>46</sup> I. A. Richards, in *Practical Criticism: A Study of Literary Judgement* (London: Kegan Paul, Trench, Trubner & Co. Ltd., 1929) discusses four basic kinds of meanings in any speech act: (1) sense – what the

## Equivalence

The concept of equivalence, as Peter Fawcett points out, is one that “has probably cost the lives of more trees than any other in translation studies”.<sup>47</sup> This is probably due to the fact that it is an imprecise term which covers many categories and sub-categories: texts in different languages can be fully equivalent or range through degrees of partial equivalence; they can be equivalent in terms of semantics, grammar, lexis or context; they can be equivalent at word, phrase or sentence level. It is the term we use when we can not use ‘equal’. While I do not want to chop down any trees here, I feel I must at least break off a few branches.

J. C. Catford, looking at the problem from a linguistic standpoint, identified that a central problem of translation theory was “defining the nature and conditions of translation equivalence”,<sup>48</sup> defining it himself in terms of formal correspondence and textual equivalence. But his propositions deal only with individual units of language; and do not take into account the wider cultural and extratextual issues involved in the process of translation.

Nida and Taber, in their study of problems encountered in the translation of the Bible, put forward the propositions of formal equivalence, which allows the reader to understand as much of the source language context as possible, and dynamic, or functional, equivalence, which they define in terms of “the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language”.<sup>49</sup> Nida and Taber’s concept of functional equivalence would seem to be an admirable goal to aim for, but it is not

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speaker says; (2) feeling – the speaker’s own attitude to what he/she is saying; (3) tone – the speaker’s attitude to the listener; (4) intention – the effect he is endeavouring to promote. (p.181-183).

<sup>47</sup> Peter Fawcett, *Translation and Language: Linguistic Theories Explained* (London and New York: St Jerome, 1997), p53.

<sup>48</sup> J. C. Catford, *A Linguistic Theory of Translation* (London: Oxford University Press, 1965), p.21. Hereafter referred to as Catford.

<sup>49</sup> Eugene A Nida, and Charles R. Taber, *The Theory and Practice of Translation* (Leiden: E. J. Brill, 1969) p24.

always possible to achieve, especially when there is a large temporal distance between the original text and its translation as there is in the case of this thesis.<sup>50</sup> While individual terms and even whole stretches of dialogue in my own two translations seem to conform to this goal, because of its new historical-cultural context each translation in its finished form does not, except in the most general terms: it is a work of drama, it deals with the same subject matter as the original, it is funny.

Reiss and Vermeer, in their functionalist approach, although not abandoning the concept entirely, challenge the traditional idea of equivalence as a constitutive feature of translation and look at it from a pragmatic viewpoint, within the framework of *Skopostheorie*.<sup>51</sup> Relating equivalence to 'adequacy', which as Christiane Nord points out "describes a quality *with regard to* a particular standard"<sup>52</sup> (Nord's italics), they show that choices should be made that are adequate to the translation assignment: they do not necessarily have to be equivalent, but could perhaps be termed 'purpose equivalent'.

It can be seen, then, that so far we have been unable to define the nature and conditions of equivalence precisely. It has been said that our use of the term in translation theory is hindered by the fact that 'equivalence' is a precisely defined term in Mathematics,<sup>53</sup> but is this claim really justified in view of the fact that when it is used in the context of Mathematics it refers to an artificial world?<sup>54</sup> Perhaps its use is only a problem if we continue to see the word in mathematical terms, that is, as a concept

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<sup>50</sup> Peter Newmark seems to suggest that dynamic equivalence means handing everything to the reader on a plate, but this does not necessarily follow: a complex source text may be translated into an equally complex target text [Peter Newmark, *Approaches to Translation* (Oxford: Pergamon Press 1982) p51].

<sup>51</sup> The propositions and theories of Reiss and Vermeer, whose works are published in German, are explained more fully in Christiane Nord's *Translating as a Purposeful Activity: Functionalist Approaches Explained* (Manchester: St Jerome Publishing, 1997). Hereafter cited as Nord.

<sup>52</sup> Nord, p35.

<sup>53</sup> Susan Bassnet, in *Translation Studies*, agrees with Raymond van den Broek, whom she quotes as claiming that the precise definition of equivalence in Mathematics is a serious obstacle to its use in translation theory (London: Routledge, 1992) p25.

<sup>54</sup> Albert Einstein, in *Geometry and Experience*, and quoted in B. Kosko *Fuzzy Thinking* (London: Harper Collins, 1994) p3 (hereafter referred to as Kosko), states that "so far as the laws of mathematics refer to reality, they are not certain. And so far as they are certain they do not refer to reality".

which can be precisely defined. If we are to bring mathematics into the discussion, we should also bear in mind that mathematicians see their theories not as being final truths, but merely as the best models they have devised so far, and realise that future models which describe their field of study more accurately are, of course, always waiting to be discovered. Until that happens, they work with existing theories and existing terminology, just as translators do.

Susan Bassnett has stated that what translation studies needs are notions of equivalence that “recognise the flexibility and individuality of linguistic systems” and that it could be seen “to be a shifting concept, where the function of the text was as significant as the text itself”.<sup>55</sup> If we accept the concept of equivalence as dynamic rather than static, that is, not as a fixed notion but as something which moves in accordance with the wider contextual issues that shape each translation, (as Reiss and Vermeer do) it will allow us to define the term in accordance with the principles of ‘fuzzy logic’, that is to define it only insofar as it relates to any particular set of circumstances, and to realise that it is open to continuous fine tuning.<sup>56</sup> Because one aspect which is rarely taken into account in this relentless search for a theory of equivalence relations is the ‘human’ factor, the intuition, instinct, reasoning, social conditioning and past experience that the translator brings into the equation. It is because of the human factor in translation that there is no one perfect translation of any text, just as there is no single perfect reading of any text.

As a translator it is my task to “mediate between ... two different moments in time and space and produce a text that exists in a relationship to both”.<sup>57</sup> This process

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<sup>55</sup> Susan Bassnett, “Researching Translation Studies: The Case for Doctoral Research” in Peter Bush and Kirsten Malmkjær, *Rimbaud’s Rainbow: Literary Translation in Higher Education* (Amsterdam/Philadelphia: John Benjamin’s Publishing Company, 1998), pp105-118.

<sup>56</sup> The “fuzzy principle”, which states that everything is a matter of degree, has been used in Maths and Science since the 60’s. The formal name for fuzziness is “multivalence” meaning a spectrum of options. See, for example, Kosko, pp18-43.

<sup>57</sup> Susan Bassnett In “Intricate Pathways: Observations on Translation and Literature” in Susan Bassnett (ed), *Essays and Studies 1997: Translating Literature* (Cambridge: D. S. Brewer, 1997), pp1-13.

of mediation means that I must interpret the meaning and function of words or combinations of words in the source text, taking into account their wider linguistic and referential context as well as my own extratextual knowledge, to produce a text which is meaningful to my target receptors. What I am doing, therefore, is giving my own interpretation based on a detailed study of the texts and taking into consideration my knowledge of or assumptions about the possible receptors of the translated texts.<sup>58</sup> In doing so I am presenting an image of my author and his work which will be different from the image held of him by his sixteenth-century Portuguese public, and most probably different from that held by his modern Portuguese readership/audience. This does not mean that the image I am presenting is wrong, merely that it is presented in my terms.

For the purposes of my own translations I have chosen to use the term "functional equivalent" to describe a unit of language which, taking into consideration the wider linguistic and referential context in which it occurs, performs as relevant and valid a function in the target text as it did in the source text, recognising that the opinion on relevance and validity is wholly mine. I will use "linguistic equivalent" to describe a unit of language in one text which is the closest decontextualised counterpart of a unit of language in the other.

### **The Language of the Plays**

An archaic source language text, as Catford points out, "raises the problem of whether, and how, the translator should seek to select an equivalent target language text" since "as in the case of geographical dialect, equivalence of absolute location in time is neither possible nor desirable" (p88). It is not possible even to reach a temporal

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<sup>58</sup> For example, for the translation of the line "Quem tem farelos?", I could chose from "Who has chaff?" "Who has bran?", "Bran for the horses!" "Hay for the horses!" "Any bran for the ho-o-orses?" "Hay for the ho-o-orses?" "Any sperr ha-ay?", amongst others depending on whether what I wanted to produce

approximation, since I do not write, speak or have an in-depth knowledge of archaic English or Scots. And it is certainly not desirable, since these languages would impose an added difficulty for my contemporary reader and, particularly, for my contemporary audience.

The most obvious problem with translating a work which is chronologically distant is that much of the vocabulary, grammar and spelling will have changed in the intervening years. Dictionaries are, of course, useful, but in the case of Gil Vicente's work, the translator also has recourse to scholarly studies on the language which he used as well as comments and notes in various erudite editions of his work. Scholars of Vicente's work are not always in agreement, however, and the translator may reach her own conclusions about this or that word or phrase based on her own research. Having decided on the meanings of her author's words, the translator must also try to establish whether these were the meanings that pertained when the original work was written, so that she does not give meanings or senses to words and phrases which are later than those the author intended.

Words are constantly changing their meanings: only a few decades ago 'gay' meant 'happy'; now it cannot be used without its homosexual connotation springing to mind; 'casual', which once meant 'accidental', is now more commonly used to mean 'informal' and more recently has become a noun in the phrase 'soccer casual'; and 'awfully' has lost its connection with 'awe' and come to mean simply 'very'. Additionally, there is sometimes a distinction between what a word means and what a speaker means when he uses that word. 'Hunger' and 'happiness' and 'hot' each have their dictionary definitions, but will invariably mean different things to different people which will depend on individual circumstance and point of view. These changes in meaning and connotation happen within most languages and Gil Vicente's Portuguese

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was a literal crib, a version which attempted to convey theatrical potential, an adaptation, a performance text in the Glasgow vernacular and so on.

and Spanish are no exception. If his works are translated with insufficient regard for change in the overtones or even in the commonly held meanings of his words when they were originally written, then the translator will not achieve the effect that the author intended. Unfortunately we do not always know in which sense a particular word or phrase was to be taken in the early sixteenth century, but the possibility of change should always be considered. It is not always certain that any given word meant in the sixteenth century what it means today, and the converse is also true; a seemingly innocent word might hide a multiplicity of meanings which have been lost through the years.

The 'ludic' function of Vicente's language, that is, his playful use of language, must also be considered.<sup>59</sup> The author's use of homonyms, euphemisms and ambiguity to create puns or *doubles entendres* contributes significantly to the humour of his work, therefore it is important to make sure that these carry a similar weighting in the translation. As in English, the sense of a word is normally governed by its context. Context does not always clarify meaning, however: when a word has several meanings one may become dominant, and our natural impulse is to take from the word its dominant sense. This dominant sense may fit the context, but we can not always be sure it is what its original author intended, so that when we are confronted with some secondary meaning for that word we see this as funny because some irrelevant sense of the word has intruded over its dominant sense. As C.S. Lewis points out:

"It is funny because it is unexpected. There is a semantic explosion because the two meanings rush together from a great distance; one of them was not in our consciousness at all till that moment. If it had been, there would be no detonation."<sup>60</sup>

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<sup>59</sup> The ludic function of language is the subject of David Crystal's *Language Play* (London: Penguin, 1998). Hereafter cited as David Crystal. Dirk Delabastita has edited two volumes of essays on wordplay in translation – *Wordplay and Translation*. Special Issue of *The Translator*, Volume 2 No.3 (Manchester: St. Jerome Publishing, 1996) and *Traductio: Essays on Punning and Translation* (Manchester: St Jerome Publishing, 1997).

<sup>60</sup> C. S. Lewis, *Studies in Words* (Cambridge: Cambridge University Press, 1994, pp11-12) First published 1960.

The dominant meaning of a word today may well be different from that which was dominant a few years or a few centuries ago, and in the case of Spanish and Portuguese, which share a large vocabulary, dominant meanings might differ between these languages. In writing for an audience with both Spanish and Portuguese at its disposal, Gil Vicente was able to exploit these differences.

Although QTF and FIP are written for the most part in Vicente's native Portuguese, he makes use of Spanish for certain characters, and many of the songs are in Castilian. This may not have been simply to please his bilingual audience, but to achieve a specific artistic effect. As Marques Braga points out: "no Paço era distinto falar-se castelhano, que além da grande irradiação que tinha, era língua de alta cultura".<sup>61</sup> This would undoubtedly give the language a certain 'snob value'. It is interesting to note that in QTF it is the lackey with the 'yellow shoes', the character who has ideas above his station, who speaks Spanish. It is also significant that the pretentious squire seems not yet to have mastered Castilian since he speaks mainly in Portuguese peppered with the occasional Castilian word, and sings only one of his songs in Castilian, the language of the poets of the day. This would fit in with Vicente's presentation of the squire as a figure of fun who does not have the mental capacity to climb the social ladder, hard as he might try. Vicente's use of Spanish in FIP is also worthy of examination. Inês speaks Portuguese but sings Castilian songs; this is the romantic diet she has been feeding herself, and which has probably given her the idea that only a refined sort of man who epitomises the courtly sentiments of these verses will suit her as a husband. And she does eventually marry a man who, fulfilling her romantic expectations, also sings Castilian songs. It is interesting to note that when Inês decides to accept the humble Pêro Marques, a man of her own station in life, the song

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<sup>61</sup> Quoted in Vasques Martins, p18.

she then sings is in Portuguese.<sup>62</sup> The Spanish-speaking Hermit does not symbolise pretentiousness or romance, but religious hypocrisy. The language which he speaks may have no artistic significance, but equally, he may have been assigned that language in order to suggest a particular religious hypocrite known to the audience of courtiers.<sup>63</sup>

### Translation of the Titles of the Plays

The translation of the title of *Quem Tem Farelos?* is bound up with the translation of the first line of the play and with the first stage direction. The play's original title was either *Farsa do Escudeiro Pobre* (Farce of the Poor Squire) or *Farsa dos Escudeiros* (Farce of the Squires), but *Quem Tem Farelos?* (Who Has Bran?) is the name by which it quickly became known. The introduction to the play tells us that the general public renamed it after the opening line, and it has been suggested that this came about because they had the opportunity to enjoy the work before it was presented to the court.<sup>64</sup> This is important because it could be assumed that the first line was either delivered in such a way as to make it memorable, or that it was a well-known phrase of the day. In early sixteenth-century Portugal, servants who looked after their masters' horses or donkeys would go round the streets calling for *farelos* (bran or husks left over from the grinding process and separated from the flour in people's homes, which would then be sold or given away) to feed the animals in their care.<sup>65</sup> The line, therefore, is probably of the type we call a street-cry, one which would be heard frequently in Vicente's time and so would be completely familiar both to his sixteenth-century audience and to the performers of the play. The lines would be shouted, with stress

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<sup>62</sup> I am not suggesting that Vicente always used Castilian in this way, but perhaps this is the reason he could not possibly have had the principal character of his first play, *Monólogo do Vaqueiro*, speaking in that language.

<sup>63</sup> Teyssier (p298) also suggests that the Hermit speaks Spanish because he is "un type littéraire venu d'Espagne".

<sup>64</sup> See Hope Hamilton-Faria, p27.

<sup>65</sup> See the *Edição Anotada*, p53.

placed on (and perhaps more length given to) the assonance produced by the nasal 'e' vowel sounds of the first two words and the 'e' of the third word.

When Vicente wrote this farce it would not have been necessary to make this explicit in the dramatic text: anyone reading it would have known immediately how the lines would be delivered. That it should be immediately recognised as a street cry can easily be made explicit in the translation by changing the orthography of the words and even the wording itself – so the translator might produce, for example, “Bra-a-an! A-a-any bra-a-an?” The problem with this line, however, is that while the function of these words as a street-cry will be recognised, and the meaning of the actual words is clear, a modern audience will immediately associate the word ‘bran’ with high-fibre diets and bowel problems, and not, as the author intended, with horse feed. To make the line immediately accessible to a modern audience I have adapted *farelos* as ‘hay’, and specified that it is for horses, allowing me to use as the title *Hay for the Horses*, a more satisfactory option than *Who Has Bran?*<sup>66</sup> This title will be considered humorous by at least some of the target audience who will recognise it as a phrase coined in the 1930’s – “A is for ‘orses” - which was the first line of a Cockney alphabet.<sup>67</sup>

It might also be considered relevant, in view of the author’s satirising of pretentiousness in the play, that a *farelo* can be a ‘boast’ (from the verb *farelar*, to ‘boast’ or ‘brag’). The title of the play may also have been memorable because of its *double-entendre*, and if this is the case it is something I have lost in the translation. However, this can perhaps be balanced by the gain from the alliterative effect of the new title.

The decision on whether or not to translate the title *Farsa de Inês Pereira* was

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<sup>66</sup> I have not considered translating either of the possible original titles of the play to be a valid option since it is never mentioned as anything other than *Quem Tem Farelos?* in Vicentine bibliographies.

<sup>67</sup> This alphabet was devised by R. Montague Smith, and it first appeared in print in 1934. “Hay is for Horses” was itself a catchphrase first used in Jonathan Swift’s *Polite Conversation*, attacking the use of “Hey” to attract attention. See David Crystal, p42.

dependant upon the possible translation of the proper name of the principal protagonist. My decision to leave the name in its original form in both the Base Text and, with one orthographic change, in the Performance Text, which will be discussed in the following sub-section entitled "Translation of Characters' Names", means that I will be retaining that name in the title; in fact the name will *be* the title. I have not translated *Farsa de* as "Farce of", because it was not a 'farce' as we now understand the term; the alternative "Play of" seems to me to be superfluous, since it is stating the obvious, and "Comedy of" sounds, at least to my ears, rather pedantic, or even Shakespearian.

### **Translation of Characters' Names**

The choices open to the translator when considering whether or not to translate proper names are: (1) direct transfer – the name is left in its original form; (2) adaptation – the name is adjusted to the target culture's rules of spelling and pronunciation; (3) substitution – the name is substituted by a target language equivalent; (4) semantic translation – the denotative meaning is rendered in a target language form; (5) transfer of an artistic device – the artistic device according to which the source name is coined is imitated.<sup>68</sup> Decisions on these choices are based on various factors: the function of the name within the source text, any intended effect that a name might produce, the nature of the receptor of the text in its translation and the conventions of the target language regarding foreign names. The possible difficulty of pronunciation of foreign names should also be taken into account for the Performance Text.

In the Base Text I have chosen (1) above for all the characters' names except one, in order to retain, and even emphasise, the foreign cultural identity of the source text. In the Performance Text the principal criterion, while attempting to retain the

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<sup>68</sup> For a fuller explanation of these modes of treatment see Brigitte Schultze, "Problems of Cultural Transfer and Cultural Identity: Personal Names and Titles in Drama Translation" in Harald Kittel and Armin Paul Frank (eds) *Interculturality and the Historical Study of Literary Translations* (Berlin: Erich Schmidt Verlag, 1991).

cultural identity of the characters, was that of ease of pronunciation for the other actors, which involved the adoption of various strategies: some of the names, such as Isabel, were transferred directly as in (1); some names were rendered by (2), which involved substituting 'ê' with 'e', 'ç' with 'ss', 'ñ' with 'ni' (to give the sound 'nyi'), 'ão' to 'ano', and 'uzia' became 'ouisa'.<sup>69</sup> Only one name was translated as in (5), in both the Base and the Performance Texts, in line with the original author's artistic intention, and a discussion of this, and my consideration and subsequent rejection of the possibility of using this strategy for other names, follows.

Up until the present day, the only serious investigation into the names of Gil Vicente's characters has been done by Carmen Chaves McClendon.<sup>70</sup> This work, however, limits itself to the enumeration, classification and listing of types of name (proper, generic, allegorical), and the writer makes no reference to the possibility of any of the proper names having any function other than as a vehicle of direct address. There are, however, characters in both *Quem Tem Farelos?* and *Inês Pereira* whose seemingly common Christian names and surnames give the reader/audience a hint as to how the author wants that character to be seen: in other words, names which seem to be obvious artistic devices of the author, which convey information which the audience should not be deprived of. It may be the case that there are other names in these two plays which would have held some meaning for Vicente's contemporary audience, meanings which have been lost through the years. These names may have involved some kind of wordplay, or may actually have belonged to people who were familiar (or whose personality traits were familiar) to the court or the general public.<sup>71</sup>

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<sup>69</sup> All generic names, not being proper names, were given their semantic translation as in (4), however the special case of the Hermit character in *Inês Pereira* will be discussed at length in a later chapter.

<sup>70</sup> Carmen Chaves McClendon, *A Study of the Names of the Characters in the works of Gil Vicente* (Thesis, Mississippi State University, 1969).

<sup>71</sup> Carmen McClendon notes that the only time the author used his own name for one of his characters was in the *Auto Pastoril Castelhana*, to depict the wise shepherd, Gil, who knows all the answers.

In the case of Aires Rosado, I feel sure that the author chose this particular name to make his audience smile. Although Aires was a common name in sixteenth-century Portugal, in Spanish the word means 'looks' as in 'appearance' (*ares* in Portuguese), and the choice of Rosado as a surname, with its connotations of pinkness (perhaps innocence or naivety) and with the rose (courtly love, romance) describes this character too well to be a coincidence. An intelligent reader could probably guess at the meanings behind the squire's name without too much difficulty, even if it were not translated. However, a further consideration on whether or not to convey the connotations of the name by means of strategy (5) was that in ll154-5 of the play, Vicente plays with the phonology of the name to allow Apariço to give his master a derogatory nickname; finding a rhyme or half rhyme to achieve this effect for 'Rosado' in English is extremely difficult. I decided to translate this name as 'Rosi Airs', which has the advantage of looking 'exotic', since it does not resemble an English man's name, and the sound it produces facilitates the invention of a punning nickname. I have adopted this solution for both the Base and the Performance Texts, and have provided an explanatory footnote in the former. In the latter I have produced a further pun on the name, when Ordonho mispronounces it as Airss, thereby producing an anatomical joke.

Although I have chosen not to translate any of the names in the Base Text of *Inês Pereira*, and have made only orthographic adaptations in line with (2) above in the Performance Text, I feel that there are names in the play which warrant discussion.

Both *Inês* and *Pereira* were, and still are, common Portuguese proper names. However, when the name is spoken, as opposed to being read on the page, and spoken at normal source language speed – *Inêspereira* – the phonological aspect can be taken into account: it sounds very much like *nespereira*, which is a *nêspereira* tree. This way of playing with proper names is common in the English language: there is always

someone who professes to know a girl called Annette Curtain, or a boy called Roland Butter.<sup>72</sup> Vicente's choice of name, however has other connotations.

The English name for the *nêspira* is 'medlar', a fruit whose physical appearance and texture lends itself to comparison with the female genitals, and which had the alternative name, in seventeenth-century Britain, of 'open-arse'. This is the fruit which Shakespeare has Mercutio refer to in *Romeo and Juliet*, when he is making fun of Romeo's 'love-sickness'.

Mercutio:     If love be blind, love cannot hit the mark.  
                   Now will he sit under a medlar tree  
                   And wish his mistress were that kind of fruit  
                   As maids call medlars when they laugh alone.  
                   O, Romeo, that she were, O that she were  
                   An open-arse, and thou a popperin' pear.<sup>73</sup>

As can be surmised from the context, the 'popperin' pear', a variety named after the town of Popperinghe in Belgium, is said to have a shape which closely resembles the male genitals. This sexual imagery could, with imagination, be applied to most varieties of pear. Since it is solely visual imagery that is being dealt with here, and not imagery which relies on language or culture, it is extremely unlikely that only the English were able to appreciate it.

This imagery ought to be borne in mind when considering the name Vicente gave to his country bumpkin. Pêro Marques.<sup>74</sup> A *pêro* is a pearmain, a type of apple; a *marques* seems to be nothing in particular, but a *marquesinha* (which, with the diminutive suffix would be a little *marques* if such a thing existed) is a variety of pear, a marquise. Is Pêro Marques simply a country bumpkin with a name which, with its

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<sup>72</sup> There was, in the 1940's a well known radio personality whose pseudonym was Nosmo King, although "Nosmo" can hardly be said to be a common Christian name.

<sup>73</sup> Spencer, E. J. B. (ed), *Romeo and Juliet* (London: Penguin, 1967) p84 (Act II, Scene I, 1133-40).

<sup>74</sup> Pêro was also a common name. There are at least 20 writers of that name mentioned in the *Dicionário da Literatura Medieval Galega e Portuguesa* (Lisboa: Caminho, 1993).

associations of fruit and therefore nature, underlines his closeness to country life? Or are there underlying sexual connotations here – the ‘appley’ character with the big *marquesinha*?<sup>75</sup>

This has implications, of course, for the translations. In the case of the Base Text, since I have no proof that Vicente was using these names as artistic devices, I would leave the names in their original form but explain in a footnote their possible connotations. It must be said though that there are reasons other than linguistic ones for believing that the author deliberately gave his heroine a sexually suggestive name: it fits in with what we learn of her personality. Inês is desperate for freedom, but we know that although she exaggerates about her ‘captivity’ she already has a certain amount of freedom, so perhaps it is sexual freedom she yearns for, which would be easier for her to arrange from a house of her own rather than her mother’s. When she is approached by Pêro Marques she is annoyed because he doesn’t make a pass at her, and this may be part of the reason she refuses him. Her romantic vision of the kind of ‘cultivated’ man she would like to marry is perhaps based on her knowledge of the songs she knows these men sing, and as the Squire’s song confirms, these often have a sexual content. It is not certain, nor perhaps expected, that Inês is a virgin when she marries – early in the play there is the joke about Inês not being *embaraçada*, and the Squire expresses disbelief that a good-looking young girl would remain a virgin. And as soon as she is widowed she is very keen to take on the gullible Pêro Marques to provide a respectable cover for her extramarital activities. She is, as Laurence Keates has noted, “uma mulher totalmente desinibida por considerações de moralidade convencional”.<sup>76</sup> In other words, Gil Vicente may have wanted his audience to see Inês

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<sup>75</sup> Pears are also the gift which the hapless suitor has intended to bring to tempt Inês, so perhaps the implied symbolism was more than simply a reversal of the Adam and Eve story.

<sup>76</sup> Keates, p112.

as someone who is keen to be sexually active rather than simply to be married, and gave her a name which would fit in with this facet of her personality.

The Performance Text, however, is much more of my own interpretation regarding the author's intentions, and it is my opinion that Vicente did choose these names for artistic purposes. I feel, therefore, that I ought to translate this artistic device in line with my strategy of translating the author rather than simply his words. Bearing in mind that any alternative name for Inês Pereira would also be the new title of the play, the ideal solution would seem to involve finding names for Inês and Pêro which involve puns linked to some kind of fruit (preferably apples or pears) and which have underlying sexual connotations. And since my intention is to present, as Gil Vicente did, a slice of Portuguese life in the early 1600's, the names would have to at least sound as if they were Portuguese. A tall order indeed, and one which, unfortunately, I have been unable to fulfil, not even in part. This is not to imply that a solution can not be found, and perhaps some other translator or theatre director will be able to do so, but this translator has decided therefore to leave these names in their original form. This may be considered a 'translation loss'; however, I hope to show that there will be opportunities to compensate for this elsewhere in the play.

### **Pronominal, Nominal and other Vocative Forms of Address**

Translating pronominal forms of address from Portuguese into English can be problematical, since Portuguese has a variety of pronominal forms which can indicate subtle nuances of attitude towards the addressee(s), while the form used in English is the second person pronoun 'you', regardless of the status or number of the participants involved.<sup>77</sup> English, therefore has to rely on the addition of other vocative forms, such

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<sup>77</sup> The only exception being the use of the third person to address royalty or other dignitaries. For a clear and concise explanation of the subtleties involved in the choice of pronominal and nominal forms of address in Portuguese, see Luis Lindley Cintra, *Sobre Formas de Tratamento na Língua Portuguesa* (Lisboa: Livros Horizonte, 1972).

as Christian names and surnames, titles, terms of endearment, nicknames and insults, to indicate the subtle differences in interpersonal relationships.

In this respect, my own translations have involved only the problem of differentiating between the *tu* and *vós* forms, since these are the only ones which are used in QTF and FIP. It is not possible to convey the attitudes, or subtle changes of attitude, which these pronominal uses indicate by translating them simply as 'you', although sometimes, but not always, these can be indicated by the phrasing or tone of the speaker's words as well as by additional vocative forms: in FIP, for example, Lianor addresses Inês politely as *vós* when she first introduces the idea of 'acquiring' a husband for her (ll.175-199); however, when Inês begins to put up some resistance, Lianor slips into a more intimate, persuasive mode, in order to convince her that she should not be so choosy about a prospective husband (ll.240-259), and begins to use *tu*. To denote the move from the formal to the familiar in English I have had to use a less formal phraseology and have Lianor adding "my girl" as she addresses Inês.

Vocative forms are, of course, also used in Portuguese, and their use in both languages is, to a great extent, governed by such factors as the age, gender, ideology and socio-economic group of the speaker as well as the addressee, and by the social and cultural situation in which the dialogue takes place. Although the vocative forms themselves can often have close linguistic equivalents in English, they are seldom used in the same way in both languages, and it is often difficult to find equivalents which retain the same degree of interpersonal explicitness as the original. For example, in QTF, Ordonho addresses Apariço as *companhero* (l.7) and *hermano* (l.10), and these forms of address need to be considered in terms not only of their meaning, but also of their function within the dialogue. It is difficult to find a translation of *companhero* which is not associated with a particular era or variety of English – for example, buddy, pal, mate, comrade, old chap, old fellow, friend and so on, therefore I have chosen to

replace it with the character's name which would be an acceptable way of hailing a friend in any circumstances; unfortunately however, I have now lost the idea, which the word can carry in Portuguese and Spanish, that the two men probably have the same occupation. In the case of *hermano*, which does not indicate that Ordonho is really Apariço's brother, but serves a similar function as *companhero* in indicating that he is a friend, I have chosen not to translate the term, nor, in this case to replace it with a proper name, since I have just given the character's name a few lines previously.

I have explained my reasons for substituting or omitting vocative forms as they occur in the running commentary of each play.

### Proverbs and Idiomatic Expressions

All of Vicente's plays abound with idiomatic expressions, maxims and proverbs. He was the first Iberian dramatist to make consistent use of proverbial material, and it is in FIP that we see his most conscious use of this. Thomas R. Hart has pointed out that these concise philosophical sayings would have helped the original audience "understand the action of a character by allowing them to see it as the embodiment of a maxim with which they are already familiar and which they accept as true".<sup>78</sup> Some of the proverbs are well-known and it is possible to trace their origins, but other expressions with a proverbial tone seem to have originated with the author himself.<sup>79</sup> In general, I have substituted the idiom or proverb by one which renders the same idea in the target language.<sup>80</sup> In FIP, for example, two phrases are used by the Mother to illustrate to her daughter the advisability of letting nature take its course or following a natural order of events - *ante a Páscoa vêm os Ramos* and *maior é o ano que o mês*

<sup>78</sup> "Stephen Reckert's Gil Vicente" p32. This article contains comments on several of the proverbs which appear in FIP.

<sup>79</sup> For a study of all the proverbs in Vicente's plays and their sources see Joiner and Gates, op. cit.

<sup>80</sup> It must be admitted that this is not always possible. See, for example my translation of the maxim *Vilão farto, pé dormente* (1210) in QTF, for which I was unable to substitute because I had to take into account a later use of the phrase.

(1.60 and 1.62). Phrases such as this are fairly common in English, so it is easy to find functional equivalents, in this case “Everything comes to those that wait” and “When God made time he made plenty of it”. In other instances I have been able to stay very close to the source text linguistically because, even if the proverb or idiom does not exist in the target language, it would be recognised as such by the reader or listener because of the formulaic patterning of the words; the proverb which furnishes the theme of FIP - “better the donkey that carries you than the horse that throws you” - is one of these. But in the case of *Cada louco com sua teima* (1.413) for which I can find no English equivalent, taking my cue from the author I have had to make up a phrase which sounds as if it is proverbial: “Every dreamer to her own illusions”. In the Performance Text, I could find no equivalent saying in Scots but found that what worked best in the context was a retort which, while it can not be classed as any kind of adage, retains the original idea and does not impede the fast flowing dialogue of this scene. In another instance in FIP, where the standard English version of the original saying is rather flat, I have substituted it in the Performance Text by one which may not contain the same idea, but fits the context of the scene and does not detract from the spirit of the play. This has been the case with the adage, *no Chão do Couce, quem não puder andar, choute*, (ll.255-56) which appears in the Base Text as “Something is better than nothing at all” but which suffers a shift in the Scots version to, “better tae wear oot than tae rust”, which would be the more natural phrase to come out of the mouth of Lianor’s Glaswegian equivalent. And in QTF, in the case of the idiomatic *Que má hora começaram os que má saída lhes saia!* (ll.428-29), which roughly translates as “those who start badly at this hour ought to come to a bad end”, I have been unable to find any equivalent, or even appropriate, idiomatic phrase in English or Scots.

## Sexual Euphemism and Innuendo

I have already discussed sexual innuendo in relation to characters' names in the section which deals with the translation of these, and there are many other instances of this in the plays. After discovering the innuendo inherent in Inês Pereira's name, and linking that to her personality and actions, I did not then set about reading the play with the intention of looking closely at every word and expression to see if I could find any sexual connotation at all in it which would back up my conjecture regarding Vicente's underlying intentions.<sup>81</sup> However, it cannot be denied that in FIP in particular there are many words and phrases which have euphemistic sexual connotations which I have discovered in the course of my research, and the realisation of this has allowed me to examine the work from a different standpoint and led me to a greater understanding of the whole play. The knowledge that there are also instances of sexual innuendo and euphemism in QTF has made me suspect that further research in this area in all of Vicente's works might be fruitful, since it will lead us to a greater understanding of the plays themselves, as well as to an understanding of authorial motivation and audience expectation in sixteenth-century Portugal.<sup>82</sup> I have noted individual instances in the running commentary, but would also like to show some examples in more detail.

The first example comes from QTF and occurs when the squire, Aires Rosado is talking to Isabel; she is speaking so quietly that neither he, nor the audience, can hear her replies, and the humour is compounded by the smart remarks of the Lackey, Apariço, as he comments wryly on his master's words:

APARIÇO: Dou-te ao demo essa cabeça!  
 não tem siso por um nabo!

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<sup>81</sup> I say "underlying" intentions because I am looking at the work from a twentieth-century viewpoint, but perhaps in Vicente's day his presentation of Inês as keen to be sexually active was patently obvious.

<sup>82</sup> These sexual allusions may have produced hearty laughter in the early 1600's, but by the time the plays reappeared on the Portuguese scene after an absence of 250 years, these allusions, when they were not overt, (and had not been removed previously by the Inquisition) were either played down to the point of extinction, or went unnoticed. Manuela Cavalho of Birmingham University has already noted the euphemistic content of at least one scene of Vicente's *Serra da Estrela*.

AIRES:           Senhora, isso, do cabo,  
                   me dizei, antes que esqueça...  
                   Mais resguardado está aqui  
                   o meu grande amor fervente!....  
                   Que tendes?... Um pé dormente?...  
                   Oh que grão bem para mi!                   (II.291-294)

A straightforward, linguistically faithful translation is quite possible here, and if that were done the translator's interpretation of the lines would be quite acceptable: the servant is saying what an idiot his master is (because of the nonsense Rosado has been spouting to Isabel); the squire then continues his conversation with Isabel, referring back to "isso do cabo", the last thing she said, emphasising the great love he feels for her and which he'll always treasure. However, a closer examination of these lines reveals the possibility of another reading.

In the early sixteenth century *cabo* and *nabo* were the sorts of words which were used as euphemisms for the penis. So what the author has given us here is a clever pun, based on two euphemisms. (It should be noted too that *cabeça* was also a euphemism in the same vein).<sup>83</sup> We already know that Rosado is having difficulty hearing Isabel's replies, so it is possible that when he hears *nabo* he thinks Isabel has said it and/or hears it as *cabo*, so that this is the *isso* he is referring to. If this is the case we should have no difficulty in extracting the sexual innuendo from the following line about his *grande amor fervente* and we can reasonably assume that it is not his heart he is indicating when he says "*aquí*".

Isabel seemingly now speaks of a *pé dormente*, and Rosado informs the audience that her foot has gone to sleep, and that this makes him very happy (presumably because now she will be unable to move away from the window and will be forced to stay to listen to his declarations of love). This phrase, *pé dormente* is used earlier in the play when Rosado is trying to put the Lackey in his place:

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<sup>83</sup> These and many other euphemistic terms appear in the *Vocabulario* of P. Alzieu et al, *Floresta de Poesías Eróticas del Siglo de Oro* (Toulouse: Université de Toulouse-le-Mireil, 1975.) Hereafter cited as *Floresta de Poesías Eróticas*.

AIRES:           Apariço, bem sei eu  
                     que te faz mal tanto viço.  
 APARIÇO (*passo a Ordonho*):  
                     E desdntem não comemos!  
 AIRES:           Vilão farto, pé dormente.     (II. 207-210)

In this context it is a well known adage which would have been familiar to Vicente's audience,<sup>84</sup> and which means, literally "A well-fed servant is as useless as a sleeping foot". It might be reasonable to assume, that *pé dormente* became a euphemism for a 'useless person' (or perhaps a useless thing), and that this is what Isabel is calling him. In view of the preceding lines the author's intention may have been for the audience to assume a sexual connotation in the phrase. The original audience, therefore, while beginning to realise that there might be some wordplay in the Lackey's cheeky remarks to his master, would have had their suspicions confirmed by the Squire's comments, and with his assumption about Isabel making the 'last remark', the audience are now in a "we know that he thinks that she said that but we know that she didn't and he's got the wrong end of the stick" situation. By means of a layering technique of wordplay and association, the author has produced an incrementation of humorous effect on the audience: first a smile, then a laugh, then a belly laugh. The loud guffaws when the 'useless thing' is mentioned as the scene reaches its climax can be easily imagined.

It would be ideal if the translator was able adequately to transpose the weight and function which this scene had in the source text to the target text. This would mean finding suitable equivalents to provide (1) two euphemisms for the penis that sounded similar enough to provide a pun and whose dominant meanings also make sense within the context of their individual lines; (2) a declaration of love containing sexual innuendo about passion and size; (3) a euphemism which refers to a person or thing and whose dominant meaning refers to a physical disability. In addition, these ambiguities

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<sup>84</sup> See *Sátiras Sociais* p64, n210)

should be fairly subtle, leaving the reader to make up his/her own mind as to the possibility of more than one reading. This is a tall order, and one which I personally have not been able to fulfil.

The second example of sexual euphemism and innuendo which I would like to discuss is less complex but no less important. It is a phrase used in FIP by Lianor Vaz, when she is describing how she was sexually assaulted by a priest, and she tells her listeners he wanted to know “se eu era fêmea, se macho” – whether she was male or female. The idea of the priest checking the woman over, wanting to have a look at the visual evidence of her gender is mildly funny in itself; but the author may have had another reason for using this expression. These terms and sometimes this particular expression can be found in the satiric and erotic poetry written by Vicente’s contemporaries, in particular when there seems to be some doubt about a person’s sexuality as opposed to their gender, in such a way as to lead the reader to assume that it could have been used euphemistically.<sup>85</sup> If not a euphemism, the repeated use of the phrase must have meant that it was a catch-phrase, or the sixteenth-century equivalent of a sound-bite, which would have been immediately recognisable as such by Vicente’s audience. Finding an expression which is used in the same way in the target language is often dependent not so much on the translator’s linguistic ability or agility, as on luck as to whether or not such an expression actually exists.

My final example comes from a scene later in the play: when Inês is being wooed by the Squire, he is asked to sing for her and he chooses a ballad “Mal me quieren en Castilla”. The modern reader will not generally know that this is, in fact, not the title of a song but the first line of one - an old ballad, “Romance de las quejas de Doña Lambra”. As I have explained in the running commentary, the background to this particular song and its theme make it an odd choice for a man trying to impress his

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<sup>85</sup> Natália Correia (ed.), *Antologia de Poesia Portuguesa Erótica e Satírica* (n.p.: Afrodite, n.d., pp79-84) The poets are D. João de Meneses and Rui Moniz.

future bride, and the incongruity of this would have added to the humour of the scene; but it is perhaps the content of the song (the words of which are not provided in any edition of the play) that would have provided the biggest laughs. The euphemistic lines used by the wife as she tells her husband that the *Infantes*,

“..me cortarían las faldas  
por vergonzoso lugar,  
y cebarían sus halcones  
dentro de mi palomar  
y mi forzarían mis damas  
casadas y por casar;  
matáronme un cocinero  
so faldas de mi brial.”

fit in well with Vicente's general use of sexual euphemism throughout this play. It ought to be added however, that the editor of the collection in which I found this ballad does not read the lines in this way, explaining in a footnote that “la amenaza de ‘cortar las faldas’ hay que remitirla a la costumbre medieval aplicada a las ramerías; ‘tener palomar’ era privilegio sólo concedido a hijosdalgo o monasterios”.<sup>86</sup> The audience would no doubt have made up its own mind as to the meaning of the lines, as would any prospective reader of this translation, who would be given a translation of the song which would retain its ambiguity.

For these instances of sexual euphemism and innuendo, in order not to impose a reading which might be unambiguously sexual, a linguistically faithful rendering of the source text would have to be given in the Base Texts, and the possible alternative meanings would be noted in a footnote, along with, in the case of my final example, background information to the ballad.<sup>87</sup> However, my own reading of the author's intention is very important to the dramaturgical analysis of the works, since for the Performance Texts I have had to come down in favour of one interpretation or the other

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<sup>86</sup> Francisco Rico (ed) *Mil años de poesía española: Antología comentada* (Barcelona: Planeta, 1996) pp83-84.

<sup>87</sup> In the case of the Squire's song in FIP, both text and alternative meanings would appear as a footnote and not in the general body of the text.

and subsequently make an attempt at the creative transposition of the humorous elements involved. For me, the new interpretations which I have come upon in translating the texts have opened up further possibilities regarding the scene's comic potential which the Base Texts can only hint at. As David Johnston has pointed out: "Because translation is always, to some extent at least, an act of clarification," the work of a playwright who is distant in time tends, in translation into English, "to be more accessible for a contemporary English speaking audience than it will be for a contemporary audience of the original language."<sup>88</sup> This is borne out by an examination of modern edited versions of these plays in which there is no attempt made to explain any possible ambiguities in the language, no doubt because they have not been recognised as such; in fact, the stage direction: "*põe a mão no coração*" which has been inserted by the adapter after that important little word *aquí*, in the latest modernised edition of QTF, confirms this.<sup>89</sup> It is perhaps not surprising that these allusions have gone unnoticed for so many years. As Roy Francis has stated, in an article on the cultural control of humour, "that which is accepted as a proper topic for joking in one situation can be taboo in another...What was permissive humour at one time can be rejected at another".<sup>90</sup> Critics may not have noticed the sexual humour, or they may not have wanted to notice it.

### Historical, Cultural and Literary Allusions

Allusions are often the real untranslatables of translation because, as Lefevere has noted, they usually involve some kind of cultural 'shorthand', and with a word or

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<sup>88</sup> David Johnston, "Text and Ideotext: Translation and Adaptation for the Stage" in Malcolm Coulthard and Patricia Anne Odber de Baubeta (eds), *The Knowledges of the Translator: From Literary Interpretation to Machine Translation* (Lewiston/Queenston/Lampeter: Edwin Mellen Press, 1996) pp243-258.

<sup>89</sup> *Colecção Releer*, p37.

<sup>90</sup> Roy G. Francis, "Some Sociology of Humour: The Joke" in *International Social Science Review*, 63, 4, 1988, pp158-164.

phrase which "can evoke a situation that is symbolic for an emotion or state of affairs", even when the translator can "render the word or phrase and the corresponding state of affairs without much trouble" he/she may not be able to convey the "link between the two, which is so intricately bound up with the foreign culture itself".<sup>91</sup> Whether or not the reader/audience of the translated text recognises an allusion depends on the knowledge he or she holds in common with the original audience of the plays, but even when they share the same knowledge there is often a difference in the significance and the effect of the allusion.<sup>92</sup> Therefore, the reference to Roncesvalles (QTF, 1.109), which alludes not only to the battle, but also to the epic poetry which tells of the event, will not have the same reverberations for the modern English reader as it would have had for Vicente's sixteenth-century public, who would have been completely familiar with the chivalric literary tradition in which this poetry is situated and would therefore see the irony of the cowardly squire setting himself up alongside famous heroes and brave deeds. Similarly, the songs sung by Rosi Airs as he attempts to woo Isabel can be easily recognised as mediocre verses which help to characterise the hapless lover, but the allusions to the courtly love tradition inherent in these songs will be recognised only by those familiar with this aspect of early literature; and only those familiar with the rules of courtly love will appreciate that, by breaking these rules, the squire shows himself not to be a true courtier.<sup>93</sup>

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<sup>91</sup> André Lefevere, *Translation, Rewriting and the Manipulation of Literary Fame* (London & New York: Routledge, 1992). p56.

<sup>92</sup> I have taken into account only intercultural and interlingual differences in degrees of knowledge of any subject which might be alluded to, but I realise that while I am referring to that ideal single entity "the reader" as if this were someone whose store of information and erudition I have intimate knowledge of, this "reader" in fact signifies many different readers, each of whom possesses varying amounts of knowledge about any given reference to which there may be an allusion. Thus one reader might understand an allusion completely while another will understand most of it, but not all, another will recognise that there is an allusion, but not be sure as to what, and another will miss the allusion altogether.

<sup>93</sup> Rosi Airs addresses his loved one as Isabel, which was against the rules of courtly love because he might have jeopardised the lady's good name, and his proposition that he will hang himself if he does not win her love, when he ought to have been expiring naturally through love for her, would definitely not have been considered good form.

There are also allusions which are likely to be interpreted in different ways by modern English readers. For example, the comments in FIP from Lianor to Inês as she tries to persuade the young girl to marry Pêro Marques,

Queres casar a prazer  
no tempo de agora, Inês?  
Antes casa, em que te pês,  
que *não é tempo d' escolher* (ll.243-46)

probably allude to the lack of eligible men available at the time the play was performed, because most were involved in the Portuguese expansion overseas. This could be guessed at by readers familiar with Portuguese history, but many others will see the lines as referring to the passage of time and assume that it is Inês' age that is being alluded to here. And in QTF, when the cock crows and Rosi Aires surprisingly announces:

Meia-noite deve ser... (l.368)

some readers will see this as an allusion to the squire's already much-noted stupidity, while others will see it as an allusion to the medieval *alba*, the morning song in which very often the lover, who wants to prolong the meeting with his beloved, denies the coming of the dawn, because it brings with it the reality of day and the need to part.<sup>94</sup>

In general, I have translated references such as the above in a way which will allow the allusion to be grasped by the reader if he/she has knowledge of whatever is alluded to, although for the Performance Text, in cases where there is the possibility of more than one interpretation of an allusion, and I have not been able to retain that ambiguity in the translation, I have had to make a choice as to which allusion I want my audience to comprehend. For example, in the case of the cock crow/midnight reference above, rather than retain the rather obscure allusion to the *alba*, I have emphasised the allusion to the squire's stupidity, and in fact made it explicit in the Performance Text for the benefit of my own audience.

There are various allusions which are lost to both reader and audience because I have omitted certain references from the Base Text which would, to most of them, be completely meaningless: for example, the allusion to the practice of *carpir-se* (FIP, 1.140) - women tearing their hair out and scratching their own faces as a means of showing their innocence in any sexual attack, and the allusion to the fighting by the French and Spanish over the city of Perpignan, inherent in the phrase *valia Perpinhão* (FIP, 1.607). I have also omitted certain biblical references, such as those included in the Mother's cursing in QTF (1.433), which refer, for example, to the fate which befell Dathan and Abiron when they defied Moses, as these would probably have little significance to the modern reader or audience.<sup>95</sup> These omitted references would, of course, be explained in footnotes to a published edition of the plays, but would be lost completely to the theatre audience.

It may be that since the act of translation, as I have already noted, can be an act of clarification, allusions will come to light which I have missed or been unable to verify; the reference to the young girl being given a present of *camarinhas* (FIP, 11085), for example, is puzzling because crowberries are a tasteless, slightly bitter fruit, a strange gift for a prospective lover to offer. This may well allude to some herbal/medicinal practice of the time.<sup>96</sup>

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<sup>94</sup> The allusion to the *alba* would be my interpretation of the lines, and this is confirmed for me by the arrival of "reality", immediately afterwards, in the shape of Isabel's mother.

<sup>95</sup> To test this point I asked a number (admittedly a small number – about 20) of educated friends and acquaintances, including some regular church attenders, if they were familiar with these names. None of them had any knowledge of Dathan and Abiron. It is interesting, therefore, that in his article "Ampliación del Discurso Traslativo a Propósito de los Nombres Propios" in *Babel* 45, No 1 1999, in a discussion on the translation of biblical references (in particular a reference to Jael), Virgilio Moya states that "(in England)... la historia de Sísara y Jael le es familiar a los lectores porque, de entrada, se enseña en las escuelas... (p33). My own straw poll showed that only a very small percentage recognised these names, therefore I feel it is not safe to assume that the British public will be familiar with biblical characters other than the most widely known ones.

<sup>96</sup> The only documented medicinal use of crowberries I have come across is in the *Enciclopedia Espasa* (1911) where it is noted that they are sometimes used as *febrifugos*; the fruit is, however, closely related to the cranberry, which is used nowadays to help cure urinary tract infections.

## Blasphemy and Swearing

Gregory Rabassa has made the point that "If any form of word can be called untranslatable, meaning having a close adherence to the word for word meaning of the original, it is the expletive,"<sup>97</sup> and a glance at any bilingual dictionary confirms that the sense of this or that expletive is not given through its linguistic equivalent, but through an explanation of its meaning and function. In my own translations, since I am looking for functionally equivalent terms for source language expletives, and not linguistically accurate ones, this has not posed a particular problem. Equivalents can be found; the decision is therefore one of choice.

The decision is not particularly difficult in the case of the many instances of blasphemy which occur in these plays, which are so frequent that one cannot help but wonder if in Vicente's time, as is the case today, these phrases which invoke the name of God or Jesus or even the Saints had been used so often that they had lost if not all vestiges of meaning, at least most of their shock effect. Often, but not always, the name invoked is narrowly avoided, giving phrases such as *O pesar de minha mãe*, where *minha mãe* has been substituted for *Dios*, (1.316, QTF) and *Pesar ora de S. Pisco* where the name of the Saint is substituted by *Pisco* (1.849, FIP).<sup>98</sup> It would seem appropriate, therefore, to make use of the many phrases which have become common in English through our attempts to avoid blasphemy, phrases like "In the name of fortune", "Good grief" and so on. In other cases of swearing, the decision on whether or not to use a mild or strong expletive seems to depend not only on what is used in the source text, but also on what the translator thinks are the sensibilities of the target reader or audience, and on the translator's own sensibilities. In the article cited above, for example, Gregory

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<sup>97</sup> Gregory Rabassa, "If This Be Treason: Translation and its Possibilities" in W. Frawley (ed) Translation: *Literary, Linguistic and Philosophical Perspectives* (Newark: University of Delaware Press, 1984) pp21-29. Hereafter cited as Rabassa.

<sup>98</sup> To pronounce the actual name of God or the Saint would have been considered a sin by the church. See the *Edição Anotada* p56, n34).

Rabassa feels able to refer to translation as a kind of “bastard” art,<sup>99</sup> but when suggesting that the best translation for the Spanish expletive *puta que te parió* would be ‘motherfucker’, does all he can to avoid actually using the word, and merely describes it as “having incestuous proclivities towards (ones) dam”.<sup>100</sup> The strongest expletive I have had to deal with in translating these plays is *fi-de-puta ruim*, QTF (1.4), and for this I have decided that I will not use a strong equivalent, because I feel that, because it occurs in the opening lines, it might set a tone which is not developed throughout the action of the play.<sup>101</sup> I have compensated for this later (1.255), where I have used an expletive to convey the Squire’s annoyance at his lackey’s comments, although there is no expletive in the source text.

### References to Jews

A modern readership could be uncomfortable with the references to Jews and Jewishness in Vicente’s works and might even find them offensive, but it is also important that anyone studying his plays in depth, who does not have access to the Portuguese text, has a point of comparison with other medieval or renaissance texts. This can, of course, be done with the use of footnotes, and is a matter of personal choice for the translator. After much consideration I have decided, to reproduce Vicente’s references to Jews in the Base Text where I do not think there is anything politically incorrect or offensive in what is said, but have omitted those, such as the *mais covarde*

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<sup>99</sup> Rabassa, p21

<sup>100</sup> Rabassa, pp25-6.

<sup>101</sup> See my note 3 to the Base Text of QTF. Although the phrase used by Vicente is considered shocking today, it may not have been so to Vicente’s original audience. As is the case with humour containing sexual allusion, our ideas on what is and what is not unacceptable language have varied over the centuries. The aforementioned “open-arse” (from *Romeo and Juliet*), which seems to have been an acceptable term in Shakespeare’s day, became, due to Victorian sensibilities, an “open etcetera” for a number of years, before going back to its original form which seems to be acceptable to present day audiences. Similarly Eliza Doolittle’s “not bloody likely”, which caused such a sensation in 1914 has had to be “upgraded” for the audience of the 90’s, causing theatre directors to tag on such expletives as “arsehole” to achieve the intended effect. Vicente’s use of *fi-de-puta* seems to me to fall into the category of a “friendly term of reproach” similar to the way “bastard” and “son-of-a-bitch” are often used in the USA. See Robert Graves, *Lars Porsena, or The Future of Swearing and Improper Language* (London:

*que um judeu* (l.385)FIP, and *un judio/con una beca lo mate* (ll.111-112 QTF) which are obviously offensive. However, while Vicente's presentation of the two Jews in FIP as colourful madcap characters - a sixteenth-century equivalent of a comic double act - certainly makes them seem like figures of fun, this does not seem to be done in an offensive way. And he may not have been poking fun at their faulty Portuguese in the wording of the marriage ceremony (ll.722-729), but simply reproducing it for reasons of verisimilitude. It has been suggested, in fact, that Vicente may have had some sympathy for the Jews,<sup>102</sup> and this is supported by Teyssier, p206, who points out that while Vicente makes the two men figures of fun, this is not because of their Jewishness, but because he wants them to be seen as likeable comics. If this is true it makes his offensive comments about Jews rather puzzling. Puzzling too is why Vidal, when he is angry, directly addresses Latão as "Jew" (l.464), which also seems offensive from a modern perspective, although perhaps this was not the case.

If I was considering the publication of the translations of these two plays for a non-academic readership, I might come to a different decision regarding the Jewish references. In fact, for the Performance Texts, since I have no wish to risk offending anyone, I have removed the references to Jews altogether.<sup>103</sup>

### Stage Directions

One important distinction between the Base Text and the Performance Text is their differences in what is known as primary text and secondary text - primary text being the dialogue and secondary text the stage and acting directions, and other

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K. Paul, Trench, Trubner, [1927?]) p47. In some countries certain swearwords can be used almost as terms of endearment, for example, old bugger (Britain), *coño* (Spain), *minha puta* (Northern Portugal).

<sup>102</sup> See G. Artola and W. Eichengreen, "A Judeo-Portuguese Passage in the *Farça de Inês Pereira* of Gil Vicente in *Modern Language Notes* May, 1948 pp342-346. Hereafter referred to as Artola and Eichengreen.

<sup>103</sup> There is very often a fine line between offensiveness and humour beyond which I would not wish to tread, but even if there was no danger of being offensive I think it would be difficult to present the concept of Jewishness on stage to a Glasgow audience, because although there is a fairly large Jewish community in the city, there is no recognisable Jewish accent here.

information.<sup>104</sup> The secondary text of a play in its written form normally constitutes a very small portion of the dramatic text, but in the performance text it becomes a fairly large part of the whole; that is, props, scenery, positioning, actions, delivery and timing become far more important to the spectator than to the reader. For the translator who is translating a work which contains only primary text, or minimal secondary text, this means that she must try to imagine not only what effect the author wanted his words to have on his audience, but also what visual stimuli he wanted them to receive as they hear these words, so that they achieve their intended effect. It is very likely, therefore, that she will increase the secondary text with her own stage directions.

This secondary text is, for the most part, absent from the original works of a dramatist such as Gil Vicente who, being intimately involved in the production of his works, sometimes acting in them as well as directing them, did not have to write down anything other than the dialogue because he was not handing his play over to someone else for direction. Vicente, after all, conceived his plays as court theatre, not as literary works; they were to be experienced through performance, not read.

I have added secondary text to the Base Text in the form of stage directions of the following kind: those which inform the reader of comings and goings on the stage, those which describe the actions of the characters in order to clarify the words they speak, and those which make clear to the reader whether a character's words are part of the main dialogue or are in the form of asides. Occasionally stage direction has taken the place of a line, for example, in the case of laughter (1.50 QTF), or dogs barking (1.306 QTF). The secondary text is increased for the Performance Text, where, in addition to the above, I have given guidelines as to scenery, dress and accent as well as providing more detailed explanations of the characters' movements around the stage. Those stage directions which are not my own appear within square brackets.

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<sup>104</sup> As defined by Roman Ingarden. See Egil Törnqvist, *Transposing Drama: Studies in Representation*. (London: MacMillan, 1991), p9.

I hope to have shown that although there are problems in translating such chronologically distant works, the difficulties are not insurmountable, and that they might be tackled in different ways depending on whether the translations are meant to be enjoyed through reading or by way of a theatre performance. The Base Texts which my research and translation have produced will give the reader further understanding of the meaning and content of these two plays, but will also illustrate the inadequacies of reading-text-only translations of plays which were originally conceived for public performance. The Performance Texts will illustrate only one possible interpretation of the works that the Base Texts prescribe.

## Chapter 3

### Introductory Commentary: Part 2 (Transformation)

In this chapter I will be discussing some of the issues involved in the transposition of QTF and FIP, that is, their transformation from Base Texts to Performance Texts. I will be looking at some of the problems which force the translator to assume the roles of playwright and director, as well as some general issues involved in theatre translation, and I will be explaining my reasons for choosing Scots as my dramatic medium.

#### The Translator as Playwright/Director

In considering the Performance Translations of the two plays I have had to put myself in the position of playwright/director, that is, as the person who focuses on the drama not as a literary text but as a prospective stage production.<sup>1</sup> I would define my role as “translator-director” as being that of someone who interprets the play according to her interpretation of the original dramatist’s intentions, someone who “puts the play through an imaginative process .... to give it a life on stage that the written text cannot possess”.<sup>2</sup> I would define my role as translator-playwright as being that of a writer of

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<sup>1</sup> I think it is fair to assume that the writer of drama sees his/her text as a prospective stage production. Raymond Williams, in *Drama in Performance* (Buckingham: Open University Press, 1991) p159, points out that when a dramatist writes a play “he is not writing a story which others can adapt for performance: he is writing a literary work in such a manner that it can be directly performed”, and adds that “the normal situation is that there is a work of literature, the play, which is *intended to be performed*, but can also be read...” (my italics). There are, of course exceptions to this rule.

<sup>2</sup> Hugh Morrison *Directing in the Theatre* (London: Pitman, 1973) p 1

drama, a craftsman, capable of producing a work with lines which are, in the words of Ortrun Zuber-Skerrit, "actable and speakable".<sup>3</sup>

In the course of my research for this thesis, I have had to ask myself, "How does a translator who believes that the work of a sixteenth-century dramatist, who is virtually unknown to the British theatre-going public, is worthy of translation, bring that author and his work to public attention?" The answer must surely be to make it worthy of performance on the British stage. He or she must persuade a theatre company to want to produce the play, because after all, as David Johnston has stated, "it is the staged work which kindles interest in a dramatist",<sup>4</sup> and hopefully this initial production would lead to the staging of other works by the same author and even, perhaps, enough demand for a publisher to publish the author's works. The translator, therefore, must look beyond the words on the page, which after all are only one component of the eventual theatrical experience, and make a dramaturgical analysis of the play in order to determine its dramatic potential, which she will then attempt to communicate. This will involve looking at contextual elements, such as the environment in which the action of the play is situated, the types of characters it portrays and the themes it deals with, and at the way in which the original language of the play is used, as well as the motivation behind its use, and looking at ways to transpose these elements to the target culture.<sup>5</sup>

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<sup>3</sup> Zuber-Skerrit, p1. The translator-playwright role is not the only one which the translator adopts when considering the performance of a theatre work. In the preparation of this thesis I have also found it necessary to assume the roles of actor, set designer, costume designer and lighting technician. I have, however, no practical working knowledge of any of these roles, and am working from my own personal experience as a theatre-goer of what I expect these theatre practitioners to be able to achieve. Perhaps the only role I can properly lay claim to, therefore, is that of the informed spectator.

<sup>4</sup> David Johnston (ed) *Stages of Translation* (Bristol: Absolute Press, 1996), p5. On this same topic, John Prudhoe points out that "if productions like Goethe's *Romeo and Juliet* and Schiller's *MacBeth* had not been tailored to the audiences of their own time it may be doubted whether Germany would ever have taken Shakespeare to its heart as enthusiastically as it has." (In "On Translating Goethe and Schiller for the English-Speaking Stage" in *Theatre Research International* Vol 2, 1, 1976, pp28-33), (p33.) Hereafter referred to as Prudhoe.

<sup>5</sup> Extratextual factors, such as how characters will be visually portrayed, the sorts of props they will need and the space in which the play will be performed will also have to be taken into account. Since I will not be presenting a final theatre production, but a text which will represent one possible production, I do not intend to deal with these extratextual factors in this thesis, except where they might affect decisions of translation.

## Character Intention

In drama, the speech act is the principal form of interaction, and as I. A. Richards has noted, in any locutionary act, within or without the theatre, there are four basic kinds of meaning: sense – the content of the speech; feeling – the speaker's attitude to what he or she is saying; tone – his or her attitude towards the listener; intention – what he or she wants to achieve. Richards also concludes that in drama the last of these, intention, is of special significance because "it controls the plot, in the largest sense of the word".<sup>6</sup> This would seem to suggest that it is not her interpretation of *authorial* intention that the translator should be aiming to transpose to the Performance Text, but *character* intention, that is, the illocutionary intention behind each individual character's dialogue. The character's intention might be, amongst other things, to persuade, inform, question, demand, or assert, but whatever it is it will subsequently have some perlocutionary effect on the listener.<sup>7</sup> Examining the intention of the speech act allows the translator to translate the words of the dialogue in line with its performative motivation rather than simply its linguistic content. When the translator knows what the character wants to achieve she can then translate what is meant by the linguistic utterance rather than merely the locutionary act.

For example, in QTF, the Mother's expression of anger and derision which is shown in her initial long tirade against Rosi Airs, and subsequently reinforced by shorter bursts of contemptuous language is another good illustration of this, because the actual words contained in her verbal assault are not so important as the intention behind them and the vehemence with which they are enunciated. However, although the

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<sup>6</sup> I. A. Richards, *Practical Criticism: A Study of Literary Judgement* (London: Kegan Paul, Trench, Trubner & Co., 1929. (p182).

<sup>7</sup> Elam (p159) defines the locutionary act as the basic act of producing a meaningful utterance, the illocutionary act as the act performed *in* saying something (such as asking a question or giving a command) and the perlocutionary act as the act performed *by means of* saying something (such as persuading or convincing), pointing out that the three types of act may be performed by a single utterance. Baeza also has pointed out that it is through this "performative linguistic interaction" that we discover each character's intention (p2).

Mother's principal intention behind the dialogue directed at Rosi Airs as a whole is intended to express her displeasure, within that dialogue, there are several illocutionary acts which are designed to have various perlocutionary effects. One of these is the Mother's comment about the squire's singing voice, the intention of which is to mock him, while another is her remark about his lack of a good upbringing which is intended to shame him.<sup>8</sup>

It can be seen then that it is not enough to translate only the language of a dramatic text. Considerable thought must also be given to the function of that language and to how it will be transposed to the stage and faithfulness to the words used by the author is very often less important than faithfulness to the effect that that author intended these words to have on the other characters. It should be remembered too that the theatre audience are also 'listeners', who are likely to experience a different perlocutionary effect from that experienced by the person being addressed. If the author wants the audience to laugh he will write a line which is funny, and as I have already pointed out, it would be fair to surmise that the dramatist, while in the act of writing down the dialogue of his play, has the performance of that play uppermost in his mind: therefore he might also write a line which is funny only when pronounced in a certain accent, delivered in a certain manner, or accompanied by certain physical actions - a line which relies on the "art of theatre" for its effect. Delivery, timing, facial expression and body language can all contribute to the meaning of each individual speech act and to the audience's understanding and appreciation of that meaning.

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<sup>8</sup> What I have said about "character intention" can also apply to the translation of the Base Text, but I have chosen to discuss it within the commentary on the transformation of the text because it is especially important that those who will hear each speech act briefly and will not have time to analyse it, have immediacy of understanding of the intention behind each character's dialogue, so that they can follow the action of the play.

## Character Language

The language of a play written for performance should, as I have said, contain lines which are speakable. But what exactly is a speakable line? A normal, real-life conversation between two or more people is obviously speakable but is often full of repetitions, digressions, interruptions, hesitations, sentence fragments and so on. If an actor spoke in this way on stage the audience would assume that he had forgotten his lines. However a well-written dramatic text is unlikely to contain lines which would be translated by the equivalent of normal conversation, since it would contain nothing superfluous, only the information that the audience needs to follow the action, or for background information or character development. A line which is speakable should be easy to enunciate.

This dramatist's creative writing process will involve writing down the words as he imagines the characters to be saying them; that is, he will be writing down their spoken words. The reader, however, approaches the drama from a different angle: he sees the written words first and then imagines them being spoken by the character. The translator of any text aimed at performance must go one step further: she must read the written word, think about how the line would be delivered, find an appropriate translation for the words in her own language and then make sure that these words are speakable. A translation might well be considered outstanding in its written form, but a well-wrought phrase does not always equal a speakable line, because we do not speak in the same way as we write.<sup>9</sup> The translator of drama must also remember that what is

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<sup>9</sup>The difference between what is written and what is spoken, or from the point of view of the audience, what is read and what is heard, is not confined only to drama. In the academic world the phrase "giving a paper" means writing down one's views on, or discoveries about, a given subject then reading out what one has written to an audience. The language will be formal, and the speech will possibly sound stilted and will be slower than normal. In "giving a talk" however, the speaker will probably want to refer to the written word - his/her notes - but the language will be idiomatic. Contracted forms such as "I've" or "don't" will be used, and the talk will probably be punctuated by pauses, hesitations, repetitions and unfinished sentences. But if the speaker later decides to publish that "talk" then it will have to be organised in such a way as to make it readable.

not written - for example a pause before speaking, or a hesitation in replying - is often just as important as what is written.

It would seem that if the translator wishes her translation to contain speakable lines, she must indulge herself in some 'ventriloquising'.<sup>10</sup> The translator must speak the lines on behalf of the actor, aloud preferably, to see if the words flow, to see where the stress falls, to see how easy they are to enunciate. It is also extremely helpful to imagine specific actors in the role of individual characters, an 'ideal cast' who would be the translator's first choice for each part. She will then get an idea not only of possible paralinguistic effects such as tone and pitch of voice, but also of potential kinesic effects such as facial expression and body language, as the dialogue is spoken, allowing her to discard words or phrases which sound 'odd' or 'unlikely' in the mouth of her chosen actor, and to build up a mental picture of the lines being successfully delivered.<sup>11</sup> It was while trying to produce what, to my ears, were speakable lines that I began to appreciate the inadequacies of standard English for the task.

QTF and FIP both poke fun at various social types easily recognisable in the society of their author's day - in particular the impoverished but pretentious squires, and the young girls who try to rebel against the conventional way of life mapped out for them. The opening scene of FIP sees the young, unmarried Inês sitting at home, sewing, waiting for her mother to come home from mass. She hates sewing, and she resents the fact that she is always stuck at home; she is hoping that some romantic knight in shining armour will come along and take her away from all this. This is a very important scene, perhaps the most important scene in the play, not least because it is mirrored by the opening scene of the second act, which again sees Inês sitting at her

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<sup>10</sup> Bill Findlay quotes Stephen Mulrine as "ventriloquising as a translator" in "Talking in Tongues" in Randall Stevenson and Gavin Wallace (eds), *Scottish Theatre Since the Seventies*, (Edinburgh: Edinburgh University Press, 1996) p189. Hereafter referred to as Stevenson and Wallace.

<sup>11</sup> Prudhoe (p32) states that "to some extent a translator must be his own director. To the extent, that is to say, that he is sure that every line he writes can be spoken effectively on stage. He must hear the actors' voices all the time, anticipate their pauses, and even perhaps visualise their movements" I would go

hated sewing - but this time as the wife of the said knight in shining armour. It is also very important, of course, because it is the first scene of the play, and should, hopefully, grab the audience's attention. It is doubly important for the translator of a little-known dramatist who wants to persuade a theatre company to stage the play, because as the dramatist and translator John Clifford has pointed out: "an immensely important part of getting a translation accepted into a company's repertory is to get the beginning right".<sup>12</sup>

The translation of the language of this scene into standard English was fairly straightforward, but in this part of the play (as in many other parts), the meaning is transmitted not only by what the character says, but by what she does, therefore to make the scene work effectively on stage it had to be visually as well as linguistically effective. I was also aware that although a modern audience would feel some sympathy for the housebound Inês, Vicente's original audience of courtiers would have seen her as a silly young girl and would have found the scene humorous. Therefore as director of the scene, I had to look beyond the words that Gil Vicente had provided, to what was going to be happening within the performing space, and then imagine how Inês would deliver her lines. In doing this I found it helpful to marry language with gesture, to imagine each idea presented within the dialogue as a 'prompt' to the actor for a series of facial expressions, of hand and body language, of movement around the stage and of interaction with the audience.

When the curtain goes up, Inês is sitting sewing and singing about her knight in shining armour. She becomes exasperated in some way by what she is doing (perhaps pricking her finger with her needle), she loses her temper (probably jumping up and throwing her work to the floor), she complains bitterly about spending all her time at this kind of work (possibly stamping her feet in anger), she bemoans the fact that her

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further than this and say that he ought to hear *specific* voices and he *must* visualise their movements.

<sup>12</sup> John Clifford "Translating the Spirit of the Play" in *Stages of Translation* p264.

mother keeps her confined to the house (perhaps sitting down again at this point), she announces her determination to refuse ever again to lift a needle (maybe she stands up again here), and then she wonders sadly why she has to lead this kind of life (at this point she is probably walking dreamily across the stage). There is quite a range of emotions in this scene that have to be given a voice, therefore what I had to do was read the Portuguese text, imagine Inês pricking her finger, jumping up, throwing her work to the floor, stamping her feet, sitting down, standing up again and wandering across the stage, and then decide if the units of articulation which Vicente had given her would correspond to the way she would give voice to these emotions in English.

The words used by Inês in English, the words that I had given her, did not seem to fit the situation. They seemed flat and lacking in energy and emotion. There was no force behind them. This is undoubtedly because, although I speak English fluently, my own emotions have a distinctly Scottish verbalisation. I could find words in standard English for Inês, but they did not really ring true when I tried to speak them myself, because in Glasgow we use something other than standard English when we are exasperated, when we lose our temper, when we feel miserable, when we are trying to be funny, or when we are generally verbalising emotion. So my Inês had to speak Scots. And if Inês spoke Scots, most of the other characters in the play also had to speak Scots, or at the very least use a distinctively Scots pronunciation. Once I had given my characters a language which, for me, fitted naturally with their emotions and actions, it suddenly seemed possible to capture in the translation much of the wit and the vigour and the energy of the work that the original sixteenth-century audience must have experienced, and this also proved to be the case for QTF. Both of these plays have some extremely funny lines, and while translating these into standard English would

explain to the audience what the original author wanted to say, and might even raise a smile, translating into the vernacular could have them rolling in the aisles.<sup>13</sup>

### **The Use of Scots in Translation**

Today, even in Scotland there is argument about whether Scots is a language in its own right or merely a dialect of English.<sup>14</sup> This is because Scots and English have many words in common, even though their respective pronunciations may differ. But the difference can not be reduced merely to one of an orthography which signifies a distinctive phonology; syntactical and grammatical differences can also vary greatly from the English equivalent.<sup>15</sup>

To sum up the historical background to the argument very briefly: the Scots language began to develop in the 12<sup>th</sup> century from the northern dialect of Old English; the English language developed contemporaneously from the southern dialect of Old English; as they evolved, although they had much in common, they also had many differences. For example, by 1500 Scots showed a distinctive infusion of French and Dutch loan words, the result of political and trade alliances with these countries.

The sixteenth century in particular, when the Scots vernacular was used by all walks of society - in the towns, in the country, at court - was a time when it also enjoyed literary prestige, since the poets of the day not only composed eloquent, lyrical poetry in their own tongue, but used it as their medium for the translation of the classics. The

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<sup>13</sup> To the charge that in translating Vicente into Scots with a Glasgow accent I am in danger of situating the plays in Glasgow, I would say that to translate them into a neutral, standard English which does not lend itself to the spoken word, and which is particularly unsuited for the purposes of conveying feelings and emotions, would result in dull, flat language which would not endear the author to the theatre-going public, and would situate the plays in a neutral, standard, non-existent England.

<sup>14</sup> A study of the definitions of and differences between "language" and "dialect" is outwith the range of this thesis. However, I would like to state that I consider the Glasgow vernacular, into which I have translated the Performance Texts, to be part of the West of Scotland dialect, and that I consider the latter to be a dialect of the Scots language, not of English.

<sup>15</sup> Kay, Billy, *Scots: The Mither Tongue*. (Ayrshire: Alloway Publishing Ltd., 1986), p17. Hereafter referred to as Kay.

most famous of these, considered the father of Scots translation, is undoubtedly Gavin Douglas who translated the *Aeneid*, but there are many others who deserve a mention here, such as Robert Henryson, who translated Aesop's fables, William Fowler, who translated *Orlando Furioso*, and, of course, King James VI who translated Du Bartas' *Uranie*.<sup>16</sup>

However, two separate events in Scotland played a major part in the decline of Scots as a language in its own right, and the acceptance, by the Scottish population, of English as their 'official' language. When Presbyterianism was established in the late sixteenth century, there was no complete translation of the Bible available in Scots, and the first non-Latin edition which became available to Scottish readers was the Geneva English edition.<sup>17</sup> From then on, "God spoke English".<sup>18</sup> After the Union of Parliaments in 1707, when Scots politicians had to travel south to participate in 'national' affairs, and, being in the minority, had to learn to speak English to make themselves understood, English began to be seen as the language not just of political advancement but also of social advancement, the language of 'getting on'. Over the succeeding years it became established in Scotland as the language of officialdom, of law and of education. Importantly, it became the official written language, and spoken Scots soon became fragmented into local dialects as English became thought of as the 'proper' language to speak, and the only language allowed in certain situations, most notably in schools. There are many Scots today who remember being severely punished at school for lapsing into the vernacular or not enunciating their words in a proper (i.e.

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<sup>16</sup> John Corbett, *Written in the Language of the Scottish Nation: A History of Literary Translation into Scots* (Clevedon: Multilingual Matters, 1999), especially Chapter 3. Hereafter referred to as Corbett. The author points out that Douglas showed more reverence for the source text than the other three, who concentrated on freer adaptations.

<sup>17</sup> Ironically, this edition was commissioned by the aforementioned James VI, by this time James I of England. He did not, apparently, see any need for it to be available in Scots.

<sup>18</sup> Kay, (p61). For a further overview of the development and decline of the Scots language see Charles Jones, *A Language Suppressed: The Pronunciation of the Scots Language in the 18<sup>th</sup> Century*. (Edinburgh: John Donald Ltd., 1995), and the Introduction to Mairi Robinson (ed), *The Concise Scots Dictionary* (Aberdeen: Aberdeen University Press, 1985), ppix-xvi.

anglicised) way. And there is still a tendency, even in this enlightened age (and I am sure the Scots are not alone in this respect) for parents to correct their children's speech, to make them talk 'correctly'.

This reduction in the status of the Scots language is now undergoing a process of reversal, which is helped in no small way by the work of various translators, writers, poets and dramatists, who have demonstrated the worthiness of Scots as a literary, dramatic and poetic medium. It seems particularly apt, in fact, that a sixteenth-century dramatist should be translated, in the twentieth century, into Scots, because these same centuries have been the two key periods of literary translation into Scots.

### Translation of Drama into Scots

Scotland has, unsurprisingly, a long tradition of plays written and performed in Scots, and in Glasgow and Edinburgh there are theatre companies that have built up a reputation for staging foreign plays which have been translated for the Scottish stage. Molière is almost a Scot by adoption because so many of his plays have been successfully staged in Scots,<sup>19</sup> and the same can be said for the Quebecois playwright, Michel Tremblay.<sup>20</sup> Edwin Morgan produced an outstandingly lyrical and poetic Scots translation of Rostand's *Cyrano de Bergerac* which must have been enjoyed, if not understood, by one English literary critic, who, writing in *The Times*, hailed it as "bursting at the seams with Glaswegian vigour". Amongst the many other authors who have enjoyed popular success when translated into Scots are Dario Fo, Maxim Gorki, Gogol, Brecht, Ibsen and even Shakespeare. The Scots language, it has been noted, "is

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<sup>19</sup> Noel Peacock, in his *Introduction to Molière in Scotland* (University of Glasgow French and German Publications, 1993) remarks that the large volume of Scots performances of Molière plays in the 1980's "gave birth to the anachronistic neologism 'the MacMolière industry' " (p3). Liz Lochhead in particular won great critical acclaim for her version of *Tartuffe*.

<sup>20</sup> The Scots translations of Tremblay's plays by Martin Bowman and Bill Findlay have enjoyed great success both in Scotland and in their native Canada.

a resource which has greatly empowered the progress of Scottish theatre over the past quarter century".<sup>21</sup>

Drama performed in Scots, particularly drama such as that of Gil Vicente with its clever use of language for comic effect, parody, puns, sexual and scatological references, and contrasts of speech patterns, will be understood in Scotland, but may not be understood south of the Scottish border. However, this is less restrictive than it might seem. As I stated at the beginning of this chapter, my aim is to have the work accepted by a theatre company, and having a particular audience in mind – in my case a Scottish audience – may well tip the scales in favour of acceptance by a prospective theatre company.

Kenneth McLeish has commented that in comedy the translator has often to play a far more aggressive role than in other forms of drama, "creating not merely text derived from a foreign language original, but a mode of performance ... a register ... which will unlock the laughter latent in that text ... and translate *that* into the terms of his or her own audience."<sup>22</sup> Any drama production involves drawing the audience into some form of complicity with the stage action, finding common threads that will link public and actors. In Scotland, the use of Scots, because it is a shared medium, because it is different from standard English, goes a long way to providing such complicity.<sup>23</sup> In the case of comic plays such as QTF and FIP, it is also possible to draw on the long Scottish pantomime and music hall traditions, which emphasise physical action and facial expression, a mode ideally suited to Vicente's farces.

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<sup>21</sup> Randall Stevenson in Stevenson and Wallace, p5. The 15 years between 1980-1995 saw more translations into Scots than the previous 80 years; this might well be attributed to a reaction against the Thatcherite government which was imposed on a traditionally Labour-majority Scotland.

<sup>22</sup> Kenneth McLeish "Translating Comedy" in *Stages of Translation* p155

<sup>23</sup> See in particular Randall Stevenson in Stevenson and Wallace p4, who states that the use of Scots produces "a collective cocooning of stage and audience in a community of speech which often includes, by implication, a shared outlook, values and emotions." The popularity of Scottish language theatre productions would seem to back this up, so perhaps Hugh MacDiarmid was right when he wrote, in his poem "Gairmscoile", "It's soon' no sense that faddoms the herts o' men...".

Gil Vicente's treatment of the theme of pretentiousness provokes much laughter in the FIP and QTF. His satirical works were written at a time when Portugal had been transformed by the Discoveries, when everyone wanted a share in the country's riches and people were no longer content to labour for a meagre wage. They wanted to climb up the social ladder, get into court circles and work as little as possible. This attempt at social advancement is a fairly easy thing to put over at a linguistic level in Scots.

There is a district of Glasgow which has become synonymous with pretentiousness – perhaps a little unfairly nowadays, but nevertheless the idea still prevails, and there is probably a similar sort of community in every major city in Britain. In Glasgow, that district is Kelvinside. This was the area to which, in the past, those who could afford it moved, to get away from the noise and the smoke and the dirt of the overcrowded city. And to distance themselves a little more from the working classes, they attempted to anglicise their speech. The principal characteristic of this anglicisation was the reduction of the broad Scottish vowel sounds. Although it has become modified through the years, this Kelvinside accent still exists, and is frequently used on the Scottish stage to raise a laugh. This is not to say that a Scottish audience would immediately think of Kelvinside when it heard this accent, and would therefore situate the action on stage in that area. Although the phrase 'Kelvinside accent' is still frequently heard, it is now used to designate a particular type of linguistic affectation which might be spoken by any Glasgow inhabitant, from the city or the suburbs, who feels the need to distance him/herself from the vernacular. The audience, therefore, would immediately recognise that characters with this kind of accent represent pretentiousness.

Using accent to denote pretentiousness is not new to Scots audiences. Edwin Morgan, in the preface to the published version of his translation of Rostand's *Cyrano de Bergerac*, explains that one of the reasons he chose to use an urban Glaswegian

Scots was that “it could accommodate the changes in register needed for the showing of pretentiousness.”<sup>24</sup> The pretentious characters in my translations all have Kelvinside accents, and it is not so much what they say that makes them figures of fun, but the way in which they say it.

The ability to translate into Scots, which offers a range of varieties outwith standard English, has a wonderfully liberating effect, because I not only have the resources of my own language to draw on, I also have English at my disposal. I can choose from various dialects of Scots, from anglicised Scots, or from English, depending on the character who is speaking, and can have the characters moving from one dialect or language to the other, just as Scots easily move between the English language and Scots today.<sup>25</sup> This is perfectly in keeping with Gil Vicente’s works, since his characters sometimes speak in Portuguese, sometimes in Spanish and sometimes in a combination of both.

### **Temporal Unity**

Although there might seem to be discrepancies in the time scale which is covered by the action of any play, either because the author has not recognised any discrepancy or because he has not indicated the introduction of new Acts or Scenes,<sup>26</sup> this will not, in general, cause problems in the reading text, since the reader will be able to go back over sections of the text and make up his own mind about the sequence of events and will probably also have guidance from explanatory footnotes. However, it is important to give temporal unity to the play when it is performed, otherwise the audience will become confused about the time scale over which the action unfolds.

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<sup>24</sup> Quoted in Corbett, p174.

<sup>25</sup> Ariel Dorfman, when he visited Scotland in 1995, pointed out in an interview with the *Glasgow Herald* (26<sup>th</sup> July), that what he saw as the bilingual “dilemma” of the Scots was one which should not be seen as detrimental, but “something which enriches our lives” (Quoted in Stevenson and Wallace, p192).

<sup>26</sup> If, as is thought to be the case, Vicente produced and directed his own plays he would have known which were the new Acts and Scenes; he would not have needed to spell this out for himself.

Neither Vicente nor his editors have supplied secondary text in the form of stage directions or notes to indicate a time scheme for QTF and FIP, although this can be deduced from a close examination of the works.

In QTF, there is no discrepancy in the time scheme, and it would seem that most of the action takes place during one night. This can be deduced from clues given by the author: fairly early in the play Apariço states that his master only goes out at night, (ll.55-56), therefore it must be night when the two lackeys find him outside his house, practising for his visit to Isabel; it can be assumed that the action begins not long before nightfall, because although the lackeys have to get from wherever the action starts to the squire's house, this is presumably in the same city, therefore the journey will not be a long one. In the latter part of the play, the coming of dawn is indicated by the sound of a cock crowing, and at the end of the final scene Isabel indicates, with her request for breakfast, that it is now morning.

These clues may well have been the only ones which Vicente's original audience were given as an indication of the time scheme, but modern audiences are accustomed to having this kind of dusk-night-dawn sequence implied by sophisticated lighting techniques. This would mean the addition of stage directions in the Performance Text which would refer to the conditions of light/darkness.

In FIP there does seem to be some discrepancy in the temporal unity of the later part of the play which might confuse the audience. As in QTF, the time when the action begins must be deduced from one character's remarks: that is, from Pêro Marques' comments about the falling darkness (l.372). The action therefore must start in daylight, since there is time for a prior sequence of events to happen before night eventually falls, and the actual time is not important for the understanding of the plot. This means, however, that much of the action of the play – the visit from the Jewish matchmakers, the arrival of the Squire, the wedding, the display of anger from Brás da

Mata and his subsequent departure - takes place at night, and this move from day to night must again be indicated by way of stage directions, so that it can be communicated to the audience by the use of lighting effects.

When the aforementioned action is over, and Inês is locked up in her house, she sits alone, first singing and then denouncing the life she is being forced to lead, until she is interrupted by the Lackey's arrival with a letter, and in the course of his conversation he mentions that his master has been away for three months (1.911). At least, this is how it appears in the source text: there is no indication in the action of the play, or by way of stage directions or notes, of the passage of time between Brás da Mata's departure and the announcement that he has been gone for three months.

This time lapse must be indicated in the Performance Text, so that it can be conveyed to the theatre audience, and the best way to do this would seem to be by the introduction of a new Scene, opening at line 870, when Inês is seen sitting alone, sewing and singing. This would allow the audience to suppose that some time had passed since the curtain had dropped on the previous scene, and this suggestion could be reinforced by seeing Inês in different clothes, or by the progress she has made in her sewing. However, the ending of the previous scene must also be considered: it can not just be allowed to peter out as the Lackey locks Inês up and leaves the stage. A more natural ending would be to see Inês sitting down unhappily, picking up her sewing and singing her song as the curtain falls. I have, therefore, made double use of the visual aspect of this scene, so that when the curtain rises on Scene 2, Inês is still sitting sewing, but she is dressed in different clothes, and her white cloth is now colourfully embroidered.<sup>27</sup>

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<sup>27</sup> This may, in my opinion, be the best way, but it would be quite in keeping with the spirit of the work to have someone walk across the stage with a card bearing the words "Three months later".

Such measures will avoid confusion regarding the time scale covered by the action of each play and help to ensure that its temporal structure will be clearly understood by its audience.<sup>28</sup>

### **Incorporating Allusions**

In his attempt to communicate with his prospective audience through his work, the dramatist makes certain assumptions about what Patrice Pavis calls their "hermeneutic competence":<sup>29</sup> they will understand the language he uses, they will understand the contemporary or historical, social, literary, political or cultural allusions that he makes, and they will recognise the problems that he is addressing. The translator is in the strange position of sharing her own prospective audience with the original author, but her assumptions will be rather different: most of her audience will not understand the author's language and will be relying on her to pass on the author's message; some of them might understand the author's allusions but it will depend on their knowledge of various aspects of his country of origin, as well as their knowledge of the times in which he lived and wrote; and if they have not experienced, directly or indirectly, the problems that the author is addressing, their recognition of these problems will also depend on their historical and social knowledge of his country of origin. The translator, therefore, must find a way of bringing the author and his culture closer to their shared theatre audience.

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<sup>28</sup> It is possible, of course, that there is a time lapse between Inês' announcement that she has spoken to the marriage brokers and their subsequent arrival (ll.422-423), but it is difficult to see how this would have been represented on stage, other than by the start of a new Scene. With the more obvious change of Scene later, this would mean presenting the play in three parts, and while this might have been how it was played in Vicente's day, I do not think it would be acceptable now for such a short work to be given three separate Scenes. However, it is also possible that Vicente's audience did not expect to be told of any time lapse in the play, and used their own imaginations in this respect, therefore FIP may have been presented without a break. If this was the case, QTF is unusual in that it has so many clues regarding the passage of time.

<sup>29</sup> "Problems of Translation for the Stage: Interculturalism and Post-Modern Theatre" in H. Scolnicov and P. Holland (eds), *The Play Out of Context: Transferring Plays From Culture to Culture* (Cambridge: Cambridge University Press, 1989).

To make a text accessible to her own theatre audience, the translator must often discard allusions to people and events contemporary with the original author, which only a limited number of people have access to and whose significance gets lost through the passage of time. Since the translator of the Performance Text does not have the option of explanatory footnotes, these allusions must be replaced by ones which will have significance for the modern audience, and which at the same time perform the same, or a similar function. Two examples will illustrate how this might be done.

The first example comes from QTF. The opening scene of the play shows two stable-lads, Apariço and Ordonho, meeting in the street. Apariço expresses surprise that his friend is wearing a pair of yellow shoes, and accuses him of being a social climber. There is no difficulty with the language to be translated, but the English speaking audience can not be expected to know that in Gil Vicente's day, by royal ordinance, only knights and those above that rank were allowed to wear coloured shoes. Vicente drew his audience's attention to the shoes to show them that Ordonho has ideas above his station, and the translator must find a way to do the same. My solution is to have Ordonho wearing a pair of green wellington boots; not the kind of wellingtons that most of us look on as a functional accessory, but the kind which were once associated with the landed gentry and are nowadays synonymous with pretentiousness, particularly when accompanied by a matching green waxed jacket, a labrador and a Landrover. Ordonho will have no need of the matching accessories; the green wellington boots with their smart buckles and Apariço's disparaging remark will be enough to show the audience Ordonho's pretensions.

The second example comes from FIP. Pêro Marques is a country bumpkin-type character, and the original audience would immediately have recognised him as such by his appearance and behaviour. Gil Vicente wanted to emphasise the man's stupidity and lack of social skills, so when Pêro comes calling on Inês, and her mother invites

him to “take a seat” (1.290), he looks at it in confusion because he has never seen a chair before; he does not know what it is *for*. One of the very few stage directions in the play tells us that he then sits astride it, facing away from Inês and her mother, and says, “There’s something not quite right here...”. This would have caused great hilarity to Vicente’s original audience, who would have immediately realised that Pêro Marques had never seen a proper chair before, since it was common in those days for people from the country areas to possess only bench-type seats, or to sit on boxes.<sup>30</sup> When I first translated this scene, when I was looking at it from my translator’s viewpoint only, there did not seem to be any problem with the lines, at least not at a linguistic or cultural level. But when I looked at it from my stance as self-appointed director, and imagined how it would be received by my audience, I realised that this incident would only be mildly funny if translated to the modern British stage. It really is not very believable in today’s terms that anyone, however uncultured, would be unable to recognise a simple chair. My solution to the problem was to have Pêro’s lack of sophistication shown in another way. When he hears the words, “take a seat” he accepts the proffered chair, but instead of sitting in it, lifts it into his arms, assuming that it is being given as a gift, and he then thanks the ladies profusely. This would mean that the joke comes not from the fact that he does not know what a chair is, but that because of his social ineptitude he misunderstands the words Inês’ mother uses to invite him to sit down. This might seem a very minor change but it is a change which helps me to stick closely to the original author’s intentions.

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<sup>30</sup> In the early sixteenth century chairs were rare, and most people sat on the floor, with or without cushions, or on beds or chests. Seats, when they existed at all, were usually in the form of benches, not single chairs. See Oliveira Marques (pp128-9).

## Adaptation

While I consider my Performance Text to be a translation, and not an adaptation, of the original, I accept that what exactly constitutes a translation and what an adaptation has never properly been defined. I do not propose to attempt a general definition of the terms here, but since I wish to discuss what I consider to be my adaptation of part of the original text, I would like to define the term, for the purposes of this thesis only, as “making considerable changes to the text in order to make it suitable for a specific audience”.<sup>31</sup>

The scene involving the Hermit which occurs as the play draws to a close is problematical. In the source text this character, who appears begging for alms, is an admirer of Inês from her girlhood, who claims to have become a religious recluse because he was rejected by her. He now lives in his hermitage worshipping his ‘God’, Cupid. This portrayal of religious hypocrisy in the form of the lovelorn Hermit, with his speech full of *doubles entendres* comparing religious worship to his worship of Inês, is mildly humorous, although it would probably have been much more so in the early 1500’s when the audience would have been familiar with the type being satirised. However, there are two problems with transposing this scene to the modern stage: the first concerns introducing a new character to the audience just as the play is about to finish; and the second concerns introducing a ‘type’ not immediately recognisable to modern audiences.

Introducing a new character when the play is about to reach its conclusion would interrupt the flow of the action of the play. The audience do not want to have to get to know another character at this stage, particularly one they are never going to see again, and in any case, his brief appearance on stage does not allow for any development of his

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<sup>31</sup> This is based on one of the definitions of “adaptation” given in Mark Shuttleworth and Moira Cowie (eds), *Dictionary of Translation Studies* (Manchester: St. Jerome Publishing, 1997)

character. This may not have been a problem for Vicente's audience of courtiers. In the early sixteenth century the players may themselves have been courtiers, not professional actors, and this recognition of friends in disguise would have been an added source of entertainment for the audience.<sup>32</sup> They would have been quite delighted at the introduction of a new character who they could laugh at or cheer as he came on stage stripped of his courtly finery. I would speculate that the actor may have been Gil Vicente himself.

The second problem that modern audiences would have with this scene is that they do not have the 'immediate' knowledge that the original audience would have possessed of what a hermit is supposed to represent. Most people see a hermit primarily as a man who lives in seclusion who may (or may not) be vaguely connected with religion in some way. This means that Vicente's satirisation of the religious 'type' will be lost.

As a consequence, the translator has to find a solution which is in line with the original author's intention. Since the main point of this scene is to show the audience that Inês has no intention of being faithful to her husband, this idea has to be presented to the audience in some way. The solution I adopted was bound up with the discovery, in the course of translating both plays, that Inês of FIP and Isabel of QTF are essentially the same sort of person: both are feisty but self-absorbed young girls who want to escape the kind of life that was considered suitable for young women of their day, and both are basically concerned with their own happiness and not that of others. The plays also have other characters in common: the pretentious, impoverished squire, the hard-done-to lackey with his smart remarks and the strong willed mother who tries to keep her daughter's feet on the ground. They are both very short in length, therefore are

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<sup>32</sup> See J. E. Varey, "The Audience and the Play at Court Spectacles: The Role of the King" in *Bulletin of Hispanic Studies* LXI, (1984) pp399-406, who also notes that seeing their fellow courtiers in disguise and

ideally placed to be played together as part of one 'theatrical experience', the only change necessary being a change of name for the Inês/Isabel character.<sup>33</sup>

Seeing the plays as one 'unit' allowed me to give Isabel the name Inês in QTF. I then omitted the scene involving the Hermit, and in its place wrote a scene which (re)introduced the character who was in love with Isabel/Inês in QTF - Rosi Airs. In this way I was able to keep to what I see as the original author's principal intention in this scene: to show that Inês would be an unfaithful wife.

### **Performability**

In deciding to omit the Hermit scene discussed above, I have removed a part of the text which, had it not been omitted, might have affected the performability of the play, or at least of that part of the play. This notion of 'performability' is seen as problematical by Susan Bassnett, who sees it as a term which is invalid because it can not be precisely defined, and which is often used by translators or directors as "an excuse to exercise greater liberties with the text" and by reviewers as a criterion of evaluation as they compare one translation with another.<sup>34</sup> As Professor Bassnett also points out we are lacking a coherent, precisely defined terminology for many concepts which are associated with translation in general and theatre translation in particular. While these issues remain unresolved, it would perhaps be helpful if each translator, in order to avoid being accused of using 'performability' as an excuse for taking liberties

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far from their normal roles in society, or even in roles which they were considered particularly fitting, would have added to the fun.

<sup>33</sup> I envisage the "theatrical experience" as both plays being performed one after the other, not as an amalgamation of both into one play.

<sup>34</sup> Professor Bassnett has brought up this issue on various occasions over the years in articles about translating for the theatre, and has looked at it in depth in "Translating for the Theatre: The Case Against Performability" in *TTR (Traduction, Terminologie, Redaction)* Vol. IV, No1, 1991, pp 99-111 and in "Still Trapped in the Labyrinth: Further Reflections on Translation And Theatre" in Susan Bassnett and André Lefevere (eds), *Constructing Cultures: Essays on Literary Translation* (Clevedon: Multilingual Matters, 1998), pp90-108.

with the text, were to give her own personal definition of the term as it relates to her own translation for the theatre.

I would therefore define 'performability' as 'performance potential', and I would further define 'performance potential' as "that quality which I hope to bring out in my translation that will allow me to imagine that it could be accepted for performance, that it will contain lines which the actors will consider speakable and actable, that it will cause no difficulties of staging and that the audience will be appreciative of my efforts and find no cause for complaint". This is what I am aiming for in producing a Performance Translation, and this will be my justification for preferring one word, phrase or expression over another, and for replacing, expanding, contracting or omitting parts of the dialogue.<sup>35</sup>

For the translator of drama the decisions about what constitutes 'performability' may be taken on the basis of a degree of knowledge of theatre practice, or it may simply be taken from the point of view of what the translator herself would expect from the theatre experience.<sup>36</sup> Ultimately, however, it will be the performers who speak the lines and the director who directs the performers who will decide whether or not a text is capable and worthy of being performed,<sup>37</sup> and it is the audience and the critics who will decide whether it is successful as a performance.

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<sup>35</sup> In the few instances in which additional elements have been created, usually in the form of an additional comment added to the dialogue, I can not say specifically that these have been included in order to enhance the performance potential of the work, only that they have seemed to me to be particularly apt at that moment. Such additional elements are, however, minimal.

<sup>36</sup> As I stated previously, the role of spectator is perhaps the most important one for the translator to assume.

<sup>37</sup> Although it must be accepted that, whether we like it or not, in our financially oriented society directors, in deciding a play's worthiness of performance, may have to suppress their aesthetic sensibilities in favour of a "bums on seats" attitude.

It would seem that there is much to be gained by the translator who is translating for the stage rather than the page, if he or she looks at the work from the viewpoint of director or playwright. However, some people remain unconvinced. John Clifford's translation of Calderón de la Barca's *La vida es sueño* was a tremendous success at last year's Edinburgh Festival. In an interview in the *Festival Magazine* he commented that it is absolutely essential for a translator of plays to be a working playwright.<sup>38</sup> I hope that he will be proved wrong. But perhaps the ideal solution would be for Performance Text translators to be able to collaborate with, and be guided by, those with more experience of the conventions of the theatrical system, principally the director and actors, not merely (as has been so common in the past) to supply them with 'literal' translations, which can then be manipulated into theatrical performances which might bear little relation to their original form and content, but so that the theatre-going public might benefit from access to little-known authors whose works are deserving of wider dissemination.

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<sup>38</sup> John Clifford *Edinburgh Festival Magazine*, July 1998.

## **Chapter 4 – The Base Texts**

**Hay for the Horses**

**and**

**Inês Pereira**

**(With Commentaries)**

## Hay For The Horses

### Characters

APARIÇO, a lackey

ORDONHO, a lackey

ROSI AIRS, a squire, APARIÇO's master.

ISABEL, a young lady, with whom ROSI AIRS is in love

Isabel's MOTHER

Dusk. [Two lackeys<sup>1</sup>, APARIÇO and ORDONHO, enter calling for hay for their horses.]

APARIÇO Ha-ay! Hay for the ho-o-orses!

ORDONHO Ha-ay-ay! Who'll give me some ha-ay!

APARIÇO Ordonho! Hey! Ordonho! Hold on there! Oh my God!<sup>2</sup> New shoes! You won't be wanting to talk to your old friends next.<sup>3</sup>

ORDONHO Apariço! How are things?<sup>4</sup>

APARIÇO Well, now that I'm working for a squire<sup>5</sup> things couldn't be worse!

ORDONHO Who are you working for?

APARIÇO The Devil himself, I think! He never eats and he keeps me starving too! I don't see food from one week's end to the next.

<sup>1</sup> The *moço de esporas* was the servant who was in charge of his master's horse or mule. While this might be translated as "stablelad" or "groom", these terms conjure up images of horse racing and riding stables, and would not do justice to the menial position held by Apariço and Ordonho, who would probably have been general dogsbodies, expected to do much more than care for their masters' mounts.

<sup>2</sup> *fi-de-puta ruim* – while this is, and probably always was, a strong expletive phrase, which might be best translated as "fucking son-of-a-whore" (the *ruim* giving more force to the principal expletive), I feel that this is not an option here. Firstly, it would shock the reader, and it seems unlikely that this was the author's intention. Secondly, it comes at the very beginning of the play and would set a tone which is certainly not developed throughout the action of the play, since examples of swearing are confined largely to blasphemy (or, more frequently, phrases which narrowly avoid blasphemy) and we no longer find taking the Lord's name in vain particularly shocking. Finally, Apariço does not want to insult the man or his mother: he is merely using the phrase to express surprise and to poke fun at Ordonho in a friendly way. I have opted for a phrase which is likely to be recognised, in these circumstances, as an expression of surprise which is not particularly offensive.

<sup>3</sup> Ordonho is wearing *sapatos amarelos* (yellow or even golden shoes), which would have been immediately recognisable to a sixteenth-century audience as a sign that he has ideas above his station. In early Portugal there were laws controlling not only the type of clothing which was worn by the various ranks of society, but also the material from which it was made. At the time this play was written only knights and those above that rank were allowed to wear coloured shoes. See Maria José Palla, *Do Essencial e Do Supérfluo* (Lisbon: Editorial Estampa, 1997, p 34). The connotations of yellow shoes would be lost in a straightforward translation; what is important is to show that Ordonho's footwear is at odds with his lowly station in life, and this can be shown by his friend's reaction, and, in performance, by contrasting his footwear with his other clothing.

<sup>4</sup> I have discussed the omission of the source text *companhero* as well as problems of vocative forms in general, in the section headed "Pronominal, Nominal and other Forms of Address" of the Introductory Commentary: Part 1.

<sup>5</sup> It is perhaps fortunate that this is a form of address that was once used frequently, and sometimes still is, by cockney speakers when addressing anyone that might be considered a "gentleman", which is how Rosi Airs sees himself.

ORDONHO And who is your squire in service to?<sup>6</sup>

APARIÇO I don't know! He's always flat broke... seems to live on nothing.<sup>7</sup>

ORDONHO But what *is* he?

APARIÇO He's a numbskull, that's what he is. He spends most of his time combing his hair and prancing about in front of the mirror, sighing and yawning and talking to himself. And he sings.... and strums his lute.<sup>8</sup> And he makes up the most awful, meaningless, pathetic songs. It's painful to listen to him. He thinks he's inspired! It really makes me mad! Three years I've worked for him and he hasn't paid me a brass farthing! He can make one day's money stretch for a month!<sup>9</sup>

ORDONHO Good grief! What do you live on?

APARIÇO Not a lot!<sup>10</sup>

<sup>6</sup> The meaning of the phrase in the source text, *con quien vive*, is not simply "Who does he live with?" but "Which master does he serve?", because the squire ought to have been in the service of a nobleman or the King. This would not be clear to a modern reader and therefore I have chosen to make explicit the fact that the squire is also "in service", albeit at a higher level than the lackeys.

<sup>7</sup> The description of the squire is *pelado, como podengo escaldado*, literally "hairless/skinned, like a scalded hound", which refers primarily to his financial circumstances (cf. the Scottish "skint"), but the phrase might also be alluding to his underfed physique. Although we do sometimes describe a person as looking (as opposed to being) skinned, e.g. "like a skinned/skint rabbit", this usually refers to someone with no clothes on, and I feel that the primary emphasis here should be on his lack of money. I have been unable to find an appropriate phrase which would serve both purposes.

<sup>8</sup> According to the *Sátiras Sociais* (p55, n22) a stringed instrument, probably a guitar of the Spanish classical type, would be part of the obligatory equipment for a squire. However, I feel that the modern associations of the "guitar" preclude me from using the term, therefore I have given him a lute.

<sup>9</sup> The monetary terms used in the source text are *tostão* and *cruzado*. A *tostão*, which kept them both for a month was a very small amount – about a third of a working man's weekly wage; a *cruzado* was equivalent to 3 *tostões*. The important point to be stressed is the inadequacy of this amount of money, not the amount itself.

<sup>10</sup> Although I have already discussed equivalence under that heading, and do not intend to provide a note for every instance where I choose a functionally equivalent phrase rather than a linguistically faithful one, this line is a good illustration of why it is necessary to move away from the language of the text, and translate the character's intention rather than his words. Apariço's line in the base text is "Nem de pão não nos fartamos"; he is saying that they don't even get enough bread to allow them to get fed up eating only bread, in other words, that they don't get enough of anything to eat, not even bread. But a linguistically faithful translation (even ignoring the double negative) would seem rather pedantic here, breaking up the fast flow of dialogue. In looking for a phrase which would adequately convey the speaker's meaning, I considered wordplay involving the biblical phrases "bread alone" or "daily bread", but this did not seem to work in the context. I chose, therefore, to extract the meaning of Apariço's line, that he eats very little, and, turning it into a negative phrase for emphasis, translated the line as "Not a lot!" which

ORDONHO What about the horse?

APARIÇO It's just a bag of old skin and bones. That's why I'm out here looking for hay. None of us eats much - not me, not the horse and not even him! But if you could see the way he struts around like a fighting cock! Bragging and boasting all day long. A couple of days ago he was beaten up... in an alleyway. They gave him a real thrashing! (*He swats the air, grinning, as if fencing with someone*) Like that and that and that...<sup>11</sup>

ORDONHO What with?

APARIÇO A good hard stick! (*ORDONHO laughs*)

APARIÇO I thought I'd die laughing!

ORDONHO And did he try to defend himself?

APARIÇO Not him! He just stood there and let them get on with it. (*He swats the air again*) Just like that, and that, and that! Anyway, no wonder he gets attacked. He only ever goes out when it's dark because his clothes are all ragged and threadbare and he doesn't want anyone to see them. And in the morning, when he gets back home, he's so full of the joys, shouting "Breakfast time!" - as if the house was full of food. But our cupboard's always bare. There's nothing for him to eat... and even less for me! If he finds a stale bit of bread or a dried up radish around the house he gobbles it down like a dog! I don't know how he keeps going. It's a wonder he doesn't make himself ill!

ORDONHO Maybe he thinks he can live on love, and he doesn't care about anything else.

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is an appropriate functional equivalent and also an ironically downplayed description of their situation.

<sup>11</sup> Although neither this phrase nor the stage direction appear in the source text, I feel that, added to "They gave him a real thrashing!" this is the best way to translate the original *deram-lhe tantas pancadas/tantas, tantas que aosadas* (ll. 46-47), which in a linguistically faithful rendition into English would not have the force or emphasis of the Portuguese. It also seems to me that the actor playing this part might well be physically demonstrating the *pancadas* at this point, although perhaps not in exactly the same manner as he does when he says, *assi, assi, má-hora, assi*, a few lines later.

- APARIÇO What kind of woman would want to have anything to do with him? He couldn't attract an ugly old fishwife.<sup>12</sup>
- ORDONHO He can't be *that* bad. Isn't he just unlucky?
- APARIÇO Well, I think his real problem is that he has no money! And women want *things* - not songs! Because anyone who gives them *things* must be rich. So they don't want to be serenaded. And they don't want poems and *billy doos*.<sup>13</sup> They want presents!
- ORDONHO Why do you stay with him?
- APARIÇO Well, he said he'd get me a job at the palace. But it's probably all talk!
- ORDONHO Leave him!<sup>14</sup> What kind of man is that to work for?
- APARIÇO Pah! I don't know what to do. But I'm fed up not being fed... up.<sup>15</sup>

<sup>12</sup> The phrase *negra tripeira* in the source text means literally "a black tripe merchant/worker" It is possible that the author is using the term *tripeira* to mean "a woman from Oporto" as the inhabitants of that city were known as *tripeiros(as)* even in Gil Vicente's day. This nickname, it is believed, was given to the Portuguese because during the Siege of Lisbon, in 1385, when the people there were starving, they sent them all their own meat from Oporto, keeping only *tripe* (tripe) for themselves. Since this act shows them to be unselfish and generous, it would not originally have been a derogatory term, although it may have become one by the sixteenth century, and since there may well have been a bit of rivalry between Oporto and Lisbon, this would have raised a laugh from the Lisbon based courtiers. However, the author may simply have wanted to conjure up the image of a woman who prepares tripe for the market, working with the foul-smelling innards of a cow's stomach, a comparative job perhaps to scaling and gutting fish for the market. The word *negra* might be taken here to refer to her dark colouring, perhaps Moorish looks, which would contrast with the image of fashionable women who whitened their faces with cosmetics (See *Do Essencial e Do Supérfluo*, p106); it might also mean "ill-starred" or "hapless" or even "accursed" rather than "black", (cf. *Auto da Índia - este negro meu marido* (1.385)), although it should be noted also that in Gil Vicente's day about 10,000 negroes lived in Lisbon, slaves or emancipated slaves. I have used "old" because this is the term which almost always precedes "fishwife" when it is used in a derogatory way in English; this may also have been the case in the collocation of *negra* and *tripeira*. It is Angelina Vasques Martins contention that in the final analysis, the word *tripeira* has been found as a rhyme for *solteira*. (*Quem Tem Farelos? Edição Didáctica*, Livraria Arnado: Porto, 1991.) I would suggest that it is more likely from the context of Apariço's dialogue that the author used *solteira* because he wanted to use *tripeira*.

<sup>13</sup> The line in the source text is *...nem escrever/discretamente*. Although *discretamente* means "in an educated way", I feel sure that what Apariço is referring to here are love letters or *billets doux*. It is unlikely that someone of Apariço's lowly state would know how to speak French, so I have given the phonetic spelling of the usual English mispronunciation of the phrase.

<sup>14</sup> The literal sense of the source text *reñega del* is "go back on your word to him". Leaving one's master in Vicente's time was tantamount to reneging on a promise, although Ordonho is pointing out that it should not matter because Rosi Airs is such a terrible master. Without the reader's knowledge of the customs of the time it would seem pointless to use this phrase therefore I have replaced it.

<sup>15</sup> In the source text Apariço says he is *tão farto de fome como outros de comer*, as fed up being hungry as some are of eating. The humour is lost in a linguistically faithful translation.

ORDONHO They're all the same these people. I work for a squire too - and he's even worse than yours! He thinks he's one of the upper crust - but he hasn't got a penny to his name. God he's an idiot! And his conversation's pathetic! You couldn't imagine anybody that's less of a good catch than he is. He's got absolutely nothing going for him. He talks like a man of action, but he couldn't murder a pint.<sup>16</sup> He waves his sword around and throws out words like thrusts and parries and ripostes, (*He illustrates these fencing moves with an imaginary sword*), and its Hannibal this...and Scipio that and Roncevalles the other.... There was never a battle that he didn't win! But if a fight breaks out you won't see him for dust. You should see him take to his heels if he sees two cats fighting in the street. He's such a coward that I'll bet you could knock him down with the proverbial feather.<sup>17</sup> No chance of him going off to fight for King and country!<sup>18</sup> But when he's safe behind his own door he'll take on the whole world! The truth is he wouldn't say boo to a goose. I've never seen him with his sleeves rolled up yet. And what a social climber!<sup>19</sup> The poor fool thinks he can mix with the ladies at the palace, but he has to borrow fancy shirts and trousers and shoes so that he can look the part. He takes hours to spruce himself up - then he struts around like a bantam,

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<sup>16</sup> Ordonho says that his master is boastful but "*no matará un jarro*", which brings the seemingly modern English expression "to kill/murder a pint" immediately to mind. The Spanish expression, however, is unknown in this sense and it has no Portuguese form. It is possible that *matar un jarro* was a popular idiom in Gil Vicente's day, but that it was subsequently lost or superseded by other phrases, and that in English, "to kill a pint (or jug, or jar)" is not such a modern expression as it seems. In this instance it is possible to use the English idiom in the translation because it fits the context perfectly.

<sup>17</sup> In the source text *...un judio/con una beca lo mate*, "a Jew could kill him with a flick of a scarf". In Vicente's day Jews were often referred to as weak and cowardly. I have chosen a less offensive phrase to convey the author's intention here.

<sup>18</sup> The reference in the Portuguese is to the sending of soldiers to North Africa to defend Portuguese territories against the Moors, which was equivalent to "fighting for King and country" While it would be possible to be more linguistically faithful here, since a footnote could be provided, I feel that the present translation of the phrase is more in keeping with this fast-flowing dialogue.

<sup>19</sup> While this phrase does not exist in the source text, I have inserted it to link the two parts of the dialogue and provide continuity, as Ordonho jumps from talking about his master's lack of bravery to his lack of panache in social matters.

as if he had bought the clothes himself. And he's just as likely to get beaten up as the next man. And even though he's such a prize idiot himself, he laughs at everyone else.

APARIÇO Good God! They're a right pair, aren't they? Tell me, does your squire have a horse or a mule?<sup>20</sup>

ORDONHO He's got a dried up old mule, thin as a rake. He rents it out - it's the only way he can make any money... Mind you, he has got one thing going for him: we'll never have to fight off robbers in the middle of the night - because there's nothing in the house worth stealing.

APARIÇO Does he like music?<sup>21</sup>

ORDONHO Loves it! But he's got a voice like a strangled duck... No, maybe it's more like a frog.

APARIÇO Mine plays the lute. (*Sarcastically*) And he's got such a wonderful voice...

ORDONHO Listen, I'm off to the Inn for a drink.<sup>22</sup>

APARIÇO But you haven't any hay for your mule yet!

ORDONHO Oh..., it can eat straw!

APARIÇO Look, why don't you come back with me to my place and get a look at my master for yourself. You can see love's young dream in the flesh - or the skin and bones in this case. You'll enjoy yourself! Come on!

*They walk along the street to where APARIÇO lives.*

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<sup>20</sup> For similar reasons to footnote 18 above, I have added added the opener "Tell me" because this sounds more like natural speech, and I feel that for Apariço to launch straight into a relatively calm discussion of Rosi Airs night-time excursions immediately after his verbal and physical outburst does not work in English. To provide continuity of dialogue, therefore, I have inserted this phrase which will provide a link between the two speech acts.

<sup>21</sup> Although the question in the Portuguese seems to be "Is he a musician?" or "Is he musical?" Apariço is not asking if Ordonho's master excels in some musical skill as would be implied if the question were asked in English. He merely wants to know if he plays the guitar and sings, which, however badly performed, were part and parcel of being a squire in Vicente's day.

<sup>22</sup> It is not clear from the Portuguese whether Ordonho wants to go home or to go to the Inn for a drink. I have had to make a choice, and for the simple reason that I can imagine his attitude as being one of "all this talk about our hopeless masters has made me want a drink", I have chosen the latter. Since Ordonho seems not only to be interrupting Apariço's line but also changing the subject I have inserted the opener "Listen", to avoid the change of subject being too abrupt.

ORDONHO What's your squire's name?

APARIÇO Well, he's called Rosi Airs, but I call him Dozy Stares when he makes me work too hard.<sup>23</sup>

ORDONHO Rosi Airs? Never!

APARIÇO Really! Look. It's written on that book he's carrying.<sup>24</sup> Listen and you'll hear the songs he makes up for his lady love.

[They come upon ROSI AIRS who is walking in front of his house, reading his book of self-composed songs.]<sup>25</sup> He doesn't see the two lackeys, but reads aloud, as if to an audience:

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<sup>23</sup> A straightforward translation of the source text *asno pelado*, which is a play on *Aires Rosado* would not be a play on "Rosi Airs". What is needed is an insult which is a pun involving rhyme or assonance on the latter name. I have discussed other aspects of my choice of the name "Rosi Airs" in the Introductory Commentary: Part 1, in the section headed "Translation of Characters' Names".

<sup>24</sup> The expansion of this speech act is justified by the fact that in English the source text line carries no stress. Apariço is answering Ordonho's incredulity by stressing the point that his master does have this ridiculous name, and that if he wants further proof he can see it for himself, written on his master's book of poems. I feel that a linguistically faithful equivalent such as "you can read his name in his book" does not carry enough stress in English., therefore I have expanded the line to take this into account.

<sup>25</sup> The *cancioneiro de mão* (handbook of songs) was very much in vogue at the time the play was written, and would contain songs and poems, mostly dealing with the theme of love, written by the aspiring lover himself, as well as those written by others which had taken his fancy. Each poem would be prefaced with a rubric such as the one used by Rosi Airs to introduce his poems. In 1516 Garcia de Resende published the *Cancioneiro Geral*, a collection of about a thousand of these poems, which, along with the Castillian *Cancioneros*, critics have tended to dismiss as verse which has very little literary merit. See for example M. Menéndez y Pelayo's *Antología de poetas líricos castellanos, Vol 3*, (Santander: Consejo Superior de Investigaciones Científicas, 1944, p302) For a more sympathetic viewpoint see Stephen Reckert, *From The Resende Songbook*, (Papers of the Medieval Hispanic Research Seminar (15), Department of Hispanic Studies, Queen Mary and Westfield College, London, 1998.) While many critics have noted that Vicente was a first class lyricist, often producing poetry of great beauty, I feel sure that the lyrics he has provided for Rosi Airs were intended to show not only the inadequacy of the Squire's compositional skills, and so make him more of a laughable figure than he already is, but also the mediocrity of the genre itself. I have, therefore, translated them to reflect this. It has also been noted that much of the poetry of the day uses language which often has sexually euphemistic overtones. See, for example, Ian MacPherson, "Secret Language in the Cancioneiros: Some Courtly Codes" in *Bulletin of Hispanic Studies*, LXII, (1985), pp51-63). It is often difficult at this remove to pick out the euphemism and innuendo, and I would not suggest that when words and phrases such as *matar* and *candeia na mão* appear in poems they always have sexual connotations, but the existence of the possibility is a point which might warrant further investigation in all of Vicente's works.

ROSI AIRS A poem, written by the talented Rosi Airs for his lady love. And being the discreet lover that he is, he cannot mention her by name:

"Think of me my lady love,  
 Do not turn your head,  
 For if I cannot win your love  
 I'm sure I'll end up dead.  
 This pain I have within me  
 Is more than I can bear.  
 I suffer so much for you  
 And yet you do not care.  
 But if I go and hang myself  
 My devotion I'll have proved.  
 For the angels up in heaven  
 Will know how much I loved."

ROSI AIRS Another by the same author:

"I long to lie beneath the earth  
 For my life is at an end.  
 The pain and suffering love has caused  
 Have taken o'er my mind.  
 A living death was my reward  
 For loving her too well.  
 And for the sake of that cruel maid  
 I mortified myself.  
 So cry if you will when I die my friends,  
 As I myself have cried.  
 And bury me under the old oak tree

Then I'll really be mortified."

ROSI AIRS Here's one written after a quarrel:

"Sweet Isabel, my love, my life,  
My passion, my desire,  
I send you this, a lover's plea,  
To set your heart on fire."

*He turns to walk in the opposite direction.*

"This longing that I feel for you,  
Is growing all the time.  
And soon it will be too much for  
This breaking heart of mine!  
I'm dying for you, Isabel,  
You're all that I desire  
So I'm sending you a billet doux  
To set your heart on fire."

*[He sees APARIÇO.]*

ROSI AIRS Apariço! You're late!

APARIÇO Late? Me?<sup>26</sup>

ROSI AIRS Do you know what your problem is Apariço? I treat you too well.

APARIÇO *[Aside to ORDONHO]* Too well! We haven't eaten since yesterday!

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<sup>26</sup> What is important here is not so much what Apariço is saying but that he is contradicting and being rude to his master. He is expressing indignation and denial in the form of a question, just as in English we might say "What did I do?" or "Was it my fault?" It is rhetorical, because the questioner is not really expecting a reply.

- ROSI AIRS A well fed servant's as useless as a foot that's gone to sleep.<sup>27</sup>
- APARIÇO Did you hear that Ordonho! What a liar!
- ORDONHO I know, I've got one just like him at home.
- ROSI AIRS [*Singing*]: "Ray, mi, fah, soh, lah, soh, lah!"
- APARIÇO [*Aside to ORDONHO*] See what I mean about the voice?
- ROSI AIRS [*Singing towards APARIÇO*] What the devil are you saying? "Fah, lah, mi, ray, do...on't mumble behind my back!<sup>28</sup>
- "I met her on a summer's day..."
- APARIÇO Oh my God! What a horrible noise!
- ROSI AIRS Pass me that lute, boy!<sup>29</sup>
- APARIÇO What a moron!<sup>30</sup>
- ROSI AIRS Now I'm in the mood to go and serenade Isabel.<sup>31</sup>
- APARIÇO She'll be in bed.
- ROSI AIRS And isn't that just where I want her!

[*He walks towards ISABEL's house strumming his lute and as he begins to sing a song at ISABEL's door, some dogs start barking.*]

<sup>27</sup> While this does not have the punch of the source text adage, I have had to take into account the need for a translation which will be relevant to its use later in the play. (See n39)

<sup>28</sup> It is not possible in English to replicate the phonetic effect of the repetitive *falas tu/Fá, lá* of the previous line of the source text, but the loss can be compensated for by producing a similar effect in this line by merging the singing of "Doh" with "don't".

<sup>29</sup> The tone of voice which the master would surely use towards his servant in the face of so much rudeness is not adequately shown by a straightforward translation of this line, therefore I have added the demeaning "boy" to give the reader an idea of how this line would be delivered. I have used "lute" rather than "instrument" since the author has clearly used *instrumento* only as a rhyme for *agastamento*; "pass me that instrument" would be unlikely in English and would probably only be used if the speaker did not know the instrument's proper designation. It is interesting to note that the modern adaptation of the play by Mariana Gomes, *Colecção Reler Gil Vicente* (Lisboa: Edições Ledo, 1993) uses *viola* instead of *instrumento*, which could signify that modern Portuguese would not be comfortable with the term either.

<sup>30</sup> Apariço's exclamation – *que coisa tão vazia* – (literally, what a vacuous/senseless thing) does not make clear whether he is still referring to his master's singing or to his master's behaviour towards him. I have chosen a solution which could conceivably cover both.

<sup>31</sup> Rather than translate the *minha dama* of the source text, I have chosen to name Isabel to avoid the use of a phrase such as "my lady", "my girl(friend)", "my lover" or similar which would have temporal or other connotations.

ROSI AIRS    Apariço! Get rid of those dogs.<sup>32</sup> Or give them each a juicy bone to shut them up!<sup>33</sup>

APARIÇO    [*Aside to ORDONHO*] If I had a juicy bone I'd be eating it myself!

ROSI AIRS    "Fair maiden if you're sleeping,  
awake and open your eyes..."

APARIÇO    [*Aside to ORDONHO*] Maiden? You must be joking! How stupid can you get. If she's still a maiden I'm the Pope's brother!<sup>34</sup>

[*ROSI AIRS goes on singing*] as *APARIÇO* throws in his comments.

ROSI AIRS    "It's time for me to go  
Will you come with me?"

APARIÇO    I wish you would go, but you won't get far on your old nag!<sup>35</sup>

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<sup>32</sup> In the source text Rosi Airs asks his lackey to "kill" the dogs, but I think the more euphemistic phrase would be more acceptable in this animal loving country.

<sup>33</sup> Rosi Airs is insinuating with the phrase *dá-lhes senhos pães*, for Isabel's benefit, that he has the wherewithall to give each dog a loaf of bread, not merely a loaf to share amongst them, therefore I feel it is important to keep this reference to "each dog". It is not feasible in English to say "give them each a loaf of bread", because the image conjured up by the word "loaf" in English is different from that conjured up by *pão* in Portuguese. If I discard "loaf" and say "some bread" the idea of each dog being given a satisfying amount for itself is lost. It might also be added that bread is not normally a food we associate with dogs. I have therefore substituted "juicy bone" for "bread". Also, while the Portuguese refers specifically to Rosi Airs' lack of food (*ele não tem meio pão...* – the ellipses substituting the unspoken "so how can I give any to the dogs"), if this were translated as "He doesn't have any bread" it would sound as if Apariço was looking for sympathy for his master, which he certainly is not. Apariço is amazed that he is being asked to give the dogs food because they themselves have no food to eat, and I have reflected this in his retort.

<sup>34</sup> A literal rendering of this line would be "He/She has no more than two *vinténs* which the priest lent him/her today") A *vintém* was a unit of currency of small value, but the term was also used at the time in the figurative sense of virginity. It would seem therefore that Apariço is at the same time emphasising his master's lack of money and also casting aspersions on Isabel's virginity. Since the first would seem to be out of context at this particular point in the play, and since Apariço speaks after his master has addressed Isabel as *doncella* (maiden), I would favour the second interpretation as the one that the author wanted to take precedence. When Rosi Airs starts singing to Isabel his song is interspersed with comments from Apariço, who answers each line as if it were addressed to him and not the lady. This has the effect of contrasting the words of the song with reality and so deflating the squire's courtly sentiments. It is also interesting to note that while in many *Cancioneiro* verses it was the poet who tried to use clever wordplay, here it is the servant who plays with his master's words.

<sup>35</sup> The play on *partir* (to go away, to leave) and (*má*) *partida* (bad journey, and also figuratively, bad luck) is not possible with their English translations therefore I have opted for a different insolent remark.

- ORDONHO Can't you give him something to put him out of his misery?<sup>36</sup>
- APARIÇO I don't have a brass farthing...
- ROSI AIRS "If your feet are bare..."
- APARIÇO My feet are always bare!
- ROSI AIRS "Don't stop to put your shoes on..."
- APARIÇO You never gave me any to put on! And I suppose I can forget the introductions to people in high places too!
- ROSI AIRS "For there are oceans to cross..."
- APARIÇO Not while I'm working for you!
- ROSI AIRS Bugger off!
- APARIÇO Fine! There's nothing exciting happening here anyway. I'm off!

*APARIÇO moves away a little but doesn't leave.*

- ROSI AIRS "...over the Guadalquivir.  
It's time for me to go,  
Will you come with me?"

*[ISABEL now speaks from her window, so quietly that no-one can hear what she is*

*saying. Her words can only be conjectured from ROSI AIRS' replies]*<sup>37</sup>

<sup>36</sup> It is not clear here whether Ordonho is referring to the horse or Rosi Airs. I feel that the sense of the line *Y no tienes que le dar* is "haven't you got anything to give him that will put him out of his misery" (because the noise he is making suggests he is in pain), but have translated it in such a way as to retain the ambiguity over whether the servant is referring to master or horse.

<sup>37</sup> The following one-sided conversation (ll.265-370), with Apariço throwing in his asides (as he has been doing while his master sings), must have been hilariously funny to Vicente's original audience, who would never have experienced such a technique. Surprisingly, critics such as T. R. Hart and Stanislav Zimic seem to have missed the point of this scene, the former stating in his preface to *Gil Vicente: Farces and Festival Plays* (Oregon University Press, 1972) p29 that it is unrealistic because since Rosado obviously hears what Isabel is saying "there is no very good reason why we should not hear it too", and the latter concluding that the reason Isabel's voice is not heard is that she represents the oppressed womanhood. (See Zimic, p17, n22.) It seems obvious to me that much of the humour comes from the fact that the audience never hear Isabel's voice and can only guess what she is saying from Rosi Airs' replies, and since he could not hear her very well he must have misinterpreted many of her remarks. I feel sure that whilst the scene is still humorous in translation, much of the comic effect that the original audience would have

ROSI AIRS    What was that my sweet? I can't hear you very well, you'll have to speak a little louder. What am I doing here? What? They're going to do what to me?... I'm not scared of anybody! Listen, Isabel, I could take them all on and beat them single handed.    Knock them down with my little finger!... What? What do you mean I'm talking nonsense...? I hope you're not laughing at me...! Why have I got to leave? I'm being disrespectful? My dear Isabel...! You heard what...? I'm ruining your reputation? Never! So that's your opinion of me! You don't know what to say to me...? You know what...? Oh, I understand all right. Well even so I'm not sorry, however badly you think of me. I've got nothing to lose... Why are you so argumentative...? You're right, loving you will be the death of me!

APARIÇO    What an idiot! A turnip has more brains!

ROSI AIRS    Umm... what you just said there... before I forget... I just want you to know that this enormous passion that I have for you is simmering inside me... here.<sup>38</sup> What's that? Useless...? foot...? gone to sleep...? Oh, your foot's gone to sleep!<sup>39</sup> (*Aside to audience*) She won't be able to move. Now I've got her where I want her! (*He laughs*) What am I laughing at? Oh, this and that, you know... Nothing really... Just mindless laughter...

APARIÇO    [*Aside*] And you're definitely mindless!

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experienced has been lost, particularly since they would all be aware that a courtly lover should always be abject, and show silent acquiescence to the lady's rebukes, even if these are unjust. The puns and other wordplay would lose their humour completely in a linguistically accurate rendering, therefore I have adapted these in English in order to convey, as effectively as I can, what I consider the original author's intention to be.

<sup>38</sup> While these lines are in no way a misinterpretation of lines 291-294 of the Portuguese, it is possible that they do not carry the full meaning of Rosi Airs' words. I have discussed an alternative interpretation of this scene in the section entitled "Sexual Euphemism and Innuendo" in the Introductory Commentary: Part 1.

<sup>39</sup> The supposed "foot which has gone to sleep" is also discussed more thoroughly in the Introductory Commentary: Part 1, in the section entitled "Sexual Euphemism and Innuendo". I have repeated the "useless" and "foot gone to sleep" to help the reader recall the adage which was used earlier. (See n.27, above); Gil Vicente would not have had to do this for the original audience, who would have been familiar with phrase.

*The dogs start to bark again.*

ROSI AIRS I can't hear above all this noise! Apariço! Throw a stone at those dogs!  
Or give them something else to eat!

APARIÇO A stone it'll have to be!

*He throws a stone at the dogs and misses. The dogs keep barking.*

ROSI AIRS Bloody dogs! Can't you two get rid of them! What's that Isabel? I can't  
hear you...! Oh for heaven's sake!

APARIÇO These stones are too small... I'll try throwing a big handful.

*He throws a handful of stones and the dogs begin to yelp.*

APARIÇO (*Looking heavenwards*) Forgive me, Lord!<sup>40</sup>

ROSI AIRS But you've made them worse you stupid idiot! In the name of Heaven...!  
Wait Isabel...! Don't go! Are you still there...? I didn't know dogs could  
make such a din! What's that? Cruel...? Me...? (*Aside*) I hate dogs...  
and cats too!

*A cat begins to miaow.*

ROSI AIRS I don't believe it! That's all I need. Isabel! Can't you shut these cats up?  
Don't be so cruel. (*Aside*) Bring back the rats... all is forgiven... (*To  
Isabel*) What? Now you're being rude! Who told you that...? Isabel...  
you know you can't believe everything you hear... Well, I've got nothing  
to hide! But I'm hurt.... wounded to the core. You know I love you...

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<sup>40</sup> Apariço is not, of course, addressing his master here, although Rosi Airs assumes that he is. At least that is my interpretation of Gil Vicente's intention.

sweetheart. You know I'm dying to... be with you.<sup>41</sup> Isabel... dearest... listen... Your mother and father will be happy for you. I'm a good catch! I'm a squire to the nobility you know...

APARIÇO With not a penny to his name!

ROSI AIRS And there's blue blood in my family on my grandfather's side. You know... I've had an audience with the King himself, and he doesn't speak to just anybody.

APARIÇO (*Aside to ORDONHO*) He was thrown out of the palace!

ROSI AIRS Isabel... I'll have a word with your father. And you know... he won't have to give me a penny... well... at least... not after I get myself established at the palace.

APARIÇO (*Aside to ORDONHO*) He's leading her up the garden path, and he's going to try to take her father along too.

ROSI AIRS It doesn't matter what you have or don't have. I've got everything you'll ever need... A house full of fine furnishings... a stable full of fine horses... nicer than all the King's horses! And I have a lovely big chaise longue for you to lie on. You can sit there and string your pearls to your heart's content.

APARIÇO What a liar! I hope the poor girl doesn't fall for that!

ROSI AIRS You'd better go and see if your mother's awake, Isabel. These old dears can be the very plague!

*Cocks are heard crowing.*

ROSI AIRS Is that the time already..... it must be nearly midnight.

APARIÇO No, no!. If the cocks are crowing that means it's breakfast time!

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<sup>41</sup> *Servir* has a double meaning here which might not be appreciated with the use of "serve" in English. The phrase "I only want to be with you", which would be an adequate translation because it could be construed as having a sexual subtext, has unfortunately become clichéd as the title of a song, therefore had to be rejected. I have inserted "dying to" as a way of underlining the sexual innuendo. The verb *andar* also had sexual connotations in the sixteenth century. See the *Vocabulario of Floresta de Poesías Eróticas*.

ROSI AIRS [Singing]"The cocks will crow

I should sleep, I know

But sleep won't come..."

What? Your mother's coming? Down here? To the street? What's she coming down here for? I told you to make sure she was sleeping! Well I don't care... let her come. I'm not scared!

*He steps back a bit as the MOTHER appears, shouting.*

MOTHER I swear to God... that if I get my hands on whoever got me out of bed... he won't know what hit him! I hope his own bed's lumpy and full of fleas and he never knows what it is to have a good night's sleep! I hope he gets corns on his feet... and boils on his backside so that he never gets comfy... sitting or standing! I hope he's plagued with bad health and gets double pneumonia every time he gets a cold! I hope he suffers from indigestion and constipation and gout! And I hope his prostrate grows bigger than a balloon! I hope his wife nags him to death... and that he has a big brood of whining children that never give him a minute's peace! I hope they spend all his money... and leave him permanently broke! I hope he never has another day's luck in his whole life! And I hope his life's miserable till the day he dies! I hope that if he gets as far as the pearly gates St Peter will chase him to Hell! And I hope he gets there on the very day old Nick gets out of bed on the wrong side.<sup>42</sup>

*She stops ranting and looks around.*

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<sup>42</sup> The curses heaped upon Rosi Airs here are, in the Portuguese, like a litany in which the same things are sometimes said over and over again; Isabel's Mother is wishing the squire bad luck, bad health and bad everything else that she can think of - bad bed, bad food, bad journeys, bad roads, bad tumours and so on, many of the nouns being chosen because of their rhyming qualities (for internal as well as end of line rhyme). I have rendered this in the way that a similar stream of invective might be conveyed in English. It should be noted that the mis-spelling of "prostate" is deliberate; outside of the medical profession it is frequently mispronounced.

God, it's dark down here. I hope whoever got me down here in the black of night never sees daylight again!<sup>43</sup> (*She sees ROSI AIRS and stares in mock amazement*) For the love of God! Is this what I got myself out of bed for? Which hole did you crawl out of?

*ROSI AIRS is trying to ignore her, and sings towards ISABEL's window.*

ROSI AIRS "Twas in the merry month of May..."

MOTHER (*Laughing*): What a racket! Thinks he's a nightingale. Sounds more like a woodpecker... Or maybe a parrot! (*to ROSI AIRS*) Get lost! Anyone out on the streets at this hour of night must be up to no good! Go and sing where nobody can hear you... you good-for-nothing buffoon! As God's my judge I'll make you suffer for this!<sup>44</sup>

ROSI AIRS "Torn from your arms once more,  
Oh love of loves!"

MOTHER I'll give you torn arms all right! And I'll tear the rest of you apart too if you don't push off!

ROSI AIRS "I loved a lady once  
With all my heart.  
But it was not to be,  
Now we must part.  
Oh love of loves!"

MOTHER Push off, I said! I hope a witch meets you and casts a spell on you and turns you into a rabbit... and a mad dog or a pack of wolves catches you

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<sup>43</sup> Again in these lines, and in the following lines 428-453, a linguistically accurate translation would not convey the strength of the Mother's anger. It is interesting to note that the Mother has taken up where Apariço left off, commenting on the squire's verses to deflate their amorous intentions and injecting some reality into his romantic words.

<sup>44</sup> In the source text the Mother says that she hopes that various curses befall the hapless squire, such as those which, in the Bible, befell the city of Gomorra and that Dathan and Abiron suffered when they revolted against Moses. I have discussed the translation of these Biblical references in the section dealing with "Allusions" in the Introductory Commentary: Part 1.

and tears you to pieces! (*She shakes her fist at him*<sup>45</sup>) Impudent layabout!  
Not a crust of bread to your name and you come along here with your  
songs!

ROSI AIRS "And when we come to part  
My love and I,  
I'll go away from here  
And sadly cry.  
Oh love of loves!"

MOTHER: Away you go then! Go! And good riddance to you! Maybe the  
neighbours will get some sleep now! I don't know what kind of home  
you were brought up in. What a way to behave!

APARIÇO (*Appearing from the shadows*) I told him to go home too and get  
something to eat. He hasn't eaten a morsel all day.

MOTHER Go and eat you stupid fool! And if you've no money then go and do an  
honest day's work. Learn a trade! Be a tailor or a weaver... and to hell  
with your guitar!

ROSI AIRS "I have to leave you now,  
Don't shed a tear.  
If I should die tonight  
My heart lies here.  
Oh love of loves!"

[*He leaves*], followed by APARIÇO and ORDONHO, and ISABEL appears.

MOTHER Isabel! This is all your fault! You'd better watch yourself my girl, you're  
the one that's caused this!

ISABEL Oh that's right, blame me! Did I ask him to come here?

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<sup>45</sup> In the source text, the mother shouts *Toma duas figas, toma* (1.449), the *duas figas* being a rude hand gesture. I think a more believable gesture from an angry mother would be fist-shaking.

- MOTHER Listen Miss... Miss Know-All-The-Answers...!<sup>46</sup>
- ISABEL Call me all the names you want...it doesn't bother me!
- MOTHER You cheeky little madam! What do you think the neighbours will be saying?
- ISABEL: I don't care what they're saying!
- MOTHER How did you grow up to be so ill-mannered!
- ISABEL Why shouldn't he come and sing under my window? Do you think I'm not worth it? Do I not deserve it? Am I not good looking enough? You're always saying you want me to make the best of myself. You want everybody to see me dressed well and looking like a young lady of means... but you don't want anybody to fall in love with me! You want them all to admire my good looks and be captivated by my charms... but you don't want them to speak to me or sing me love songs! You say you want me to grow up and have a happy life... but you don't want me to enjoy looking for a husband! You want me to be cultured and intelligent... but you don't want me to know anything about love! You want me to learn all about the birds and the bees... but just from a book! You don't mind if Cupid shoots his arrows... as long as they don't hit me!
- MOTHER (*Aside*) Well would you listen to her! I don't know where a daughter of mine got such a tongue from!<sup>47</sup> (*To ISABEL*) You've got a fine voice!

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<sup>46</sup> Isabel's Mother calls her *Maria Rabeja* - in the Portuguese "Bold Maria". Adding a qualifying adjective or adjectival phrase to the common name Maria, was, and still is, a common form of reproach. *Rabeja* probably comes from the verb *rabejar* meaning "to grasp (a bull) by the tail" - a bold act. We achieve a similar effect in English by giving the person addressed a formal title, e.g. Miss Know-it-all. Mr Clever etc.

<sup>47</sup> These lines *Quem te deu tamanho bico/rostinho de cerolico?* (literally, "Who gave you such a big mouth/ little face of *sirolico*") can be connected to the children's rhyme heard in Portugal today, and which may have originated in Gil Vicente's time, which begins *Pico, pico/Sarabico/Quem te deu/Tamanho bico?* According to Angelina Vasques Martins, the *cerolico* or *sirolico* was a bird with a large beak. See *Quem Tem farelos?: Edição Didáctica*. (Coimbra: Livraria Arnado, 1991) p113, n494-5. The word *cerolico* might also come from *cera* (wax) or *cerol* (a mixture of wax and paint) which could suggest that the Mother is making fun of Isabel's made-up face. It is, at any rate, a mild insult, and I have translated it as such.

But it would be better employed saying the Hail Marys and Our Fathers that you've been taught!

ISABEL I'm not interested in all that stuff.

MOTHER And what are you interested in?

ISABEL I'll tell you what! I like looking in the mirror... and putting on make-up... things like that. I like doing myself up, fixing my hair, and plucking my eyebrows. Biting my lips to make them redder, and practising my puckering up technique... like this. (*She puckers her lips*) I like teaching myself to walk nicely... so that when I get married people won't think I was brought up in a barn. I want to learn how to accept a compliment, and how to reply to it. And I want to learn how to put on one of those little tinkling laughs... you know. (*She demonstrates*).

MOTHER But Isabel, what about things like... like needlework...

ISABEL Sewing's bad for the posture. It gives you a hump on your back, and it makes you short-sighted too... and then you get wrinkles from screwing up your eyes, trying to see the stitches.

MOTHER Well you could always take up spinning.<sup>48</sup> Or what about weaving? Maybe you'd like that.

ISABEL Weaving? That's worse than sewing!

MOTHER You'd better stick to spinning then.

ISABEL No! Stop harrassing me! I don't want to spin! Am I some common miller's daughter? You'll be buying me a spinning wheel next!

MOTHER Well then...you'll have to take up weaving!

ISABEL I don't want to work with things like cotton and flax and yarn! Look, can you not think of something more suited to a refined lady like myself. I mean, all these weavers... are rather vulgar and uncouth. They don't talk

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<sup>48</sup> The Mother suggests Isabel should spin *estopa* (a waste material from cotton), or *linho* (flax or hemp) or *algodão* (cotton). I have omitted the reference to these as I feel that, in English, stating the actual materials detracts from the Mother's point of view, i.e. it is the act of spinning which she wants Isabel to concentrate on, not what is to be spun. I have introduced the idea of various types of materials a few lines later when Isabel expresses her disgust for working with these things.

proper, and they never have any money. They swear like troopers too when they lose the thread. Look mother... just leave me alone, will you? I want to get dressed, it's nearly morning... time I was breaking my fast.

MOTHER: And it's time I was breaking you in ..... fast!<sup>49</sup>

ISABEL: That'll be the day, mother!

(*They exit*)

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<sup>49</sup> In the source text the humour of these lines comes from a play on words, based on the closeness of the sounds of two words: Isabel tells her mother she wants to *almoçar*, to have breakfast, and her mother threatens to make her daughter *amassar*, the dictionary definition of which is “to knead, to work up, to temper (plaster or mortar), to depress”; but it has other meanings too, such as “to tame, to subdue, to make harmonious, to bring into line”. (See M. Higinio Vieira, *Crítica Social de Gil Vicente Através da Farsa Quem Tem Farelos?* in *Portucalé*, 1941, XIV, 79, pp82-85). The humour would be lost in a linguistically accurate rendering, since there would be no phonetic similarity in any translation of these words. Nor is there any single word in English which can render the same range of meanings (or even some of the meanings) of *amassar*. Having considered the phrase “to knock into shape”, which would fit the context but would not be sufficiently ambiguous, and could not be connected to the mention of breakfast in the previous line, I decided to shift the wordplay to “breakfast”, and give Inês and her mother some dialogue which would retain the humour of the situation, but which would not stray too far from the original lines.

## Inês Pereira

### Characters

INÊS PEREIRA, a young woman

her MOTHER

LIANOR VAZ, a friend

PÊRO MARQUES a suitor of INÊS

LATÃO, a marriage broker

VIDAL, a marriage broker

a SQUIRE, suitor of INÊS

his LACKEY

a HERMIT, once in love with INÊS

LUZIA, a friend of INÊS

FERNANDO a friend of INÊS

## Scene I

[INÊS PEREIRA, a dreamer, daughter of a woman of low rank, is sitting at home sewing, while her mother is at Mass.]

INÊS [Singing] With thoughts of you my heart aches.

When you don't come my heart breaks.<sup>1</sup>

Damn this sewing and whoever invented it! I hate it! It's driving me mad! It's so boring! I can't stand it any longer! And I'm sure it's ruining my eyesight! It's time I found a better way to spend my time. It's just not fair! Why does my life have to be like this? Why do I have to be shut up in this house like a bird in a cage? I'm never allowed to go anywhere. Must I always be a slave to this embroidery?<sup>2</sup> Well I've had enough of it! I'll burn in Hell before I sew another stitch! Everybody else goes out to have a bit of fun... why can't I? I don't know what I've done to deserve this kind of life. I'm just so sad... I'd be better off dead! You'd think I was some ugly old hag that had to be kept hidden out of sight. I'm like a snail, permanently attached to its home. The only time I go to the door is to let someone in. And I could count on the fingers of one hand the number of times I've been allowed to sit at the window.<sup>3</sup>

<sup>1</sup> These lines seem to be part of a well known song of the day, the words and music of which, according to the *Edição Anotada* (p82, n1) can be found in the *Cancioneiro Musical e Poético da Biblioteca Publica Hortênsia*. It is a song which would have been sung by a man, as can be seen from the courtly love sentiments therein. The song that she sings should give us an image of a romantic young girl, which is why I have given a functionally equivalent translation of the lines rather than retain the references to *pena* (suffering) and *muere* (dying), which would suggest anguish or torment rather than romance to a modern readership not familiar with the courtly tradition.

<sup>2</sup> In the source text, she calls herself a slave to the *desafiados*, a reference to the task of removing certain threads from a piece of cloth in order to create the fancy needlework called *bordado a crivo*. I have translated this as "embroidery" to avoid the use of an explicative phrase.

<sup>3</sup> The phrase Inês uses in the source text is: *é já mais que a Madanela/quando achou a aleluia*, "a bigger happening than Mary Magdalene witnessing the resurrection" – i.e. a rare event. The linguistically faithful version sounds rather laboured in English. Vicente has *Madanela* instead of *Madalena* in order to rhyme with *janela*.

And that's only because my mother wants to put me on display, like some pet monkey.

*[Her mother arrives home from church and discovers her daughter is not sewing.]*

MOTHER I was just saying to myself during that Mass, "I wonder how Inês is getting on with the sewing I left her to do". Get that pillow case finished! Do you think it's a holiday, or have your hands suddenly become paralysed?<sup>4</sup>

INÊS I wish to God something bad would happen to me! It would get me away from this prison!

MOTHER Oh, life's tough, isn't it! You're lucky you don't have starving children to feed.

INÊS I wish I had... because then at least I'd be married.

MOTHER What nonsense! Do you think anyone will want to marry a lazy lump like you?

INÊS I'm not lazy! I've been told I'm very fast. You're the one that's slow... at finding me a husband.

MOTHER One will come along eventually, just wait and see.

INÊS Maybe he's been and gone.

MOTHER Oh, be quiet! Everything comes to those that wait. Don't be in such a hurry Inês. When God made time he made plenty of it. When you least expect it, husbands will come along two at a time for you to choose from. And before you know it you'll have children by the dozen.

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<sup>4</sup> The literal translation of this phrase, "Have your nails sprung a whitlow/tumour?", while grammatically and syntactically possible, sounds unlikely in English: the job that Inês is doing involves picking out threads, possibly with the help of long fingernails; embroidery does not involve the nails, but the fingers, therefore it is more likely that the mother would refer to fingers or simply hands. Using "hands/paralysed" also seems to fit in well with the line which follows.

- INÊS            (*Putting down her sewing and standing up*) I think I'll just give this up for now. I'd really much rather speak about men and marriage than sit there sewing. I can't think why? (*Dreamily*) Marriage.....Heaven!
- MOTHER        Look. Here's Lianor Vaz coming to visit us.
- INÊS            I wonder why she's crossing herself?
- LIANOR         God in Heaven! The things that happen nowadays!
- MOTHER        What's happened, Lianor?
- LIANOR         Do I look pale?<sup>5</sup>
- MOTHER        No, in fact you look quite flushed<sup>6</sup>!
- LIANOR         My head's going round in circles! Oh, God! I don't know what to do! I don't know if I should complain to the King or the Cardinal!
- MOTHER        What's happened? Is it that bad?
- LIANOR         Bad? Just listen to this: I was walking round my vineyard just now when a man of the cloth, a priest for goodness sake, pounced on me. I couldn't do a thing to stop him! He said he wanted to know if I was male or female!<sup>7</sup>
- MOTHER        Well! Was it not just some young boy having a bit of fun?

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<sup>5</sup> Lianor wonders if she looks *amarela*. Although we would expect the colour to be white in English, it should be remembered that an olive skinned person turning pale would look more yellow than white. In modern Portuguese *amarela* is reserved for people who suffer from liver problems, as it is in English, and a person who looked pale would be considered *branca*. I have also considered the possibility of the colour being linked to the phrase *sorriso amarelo*, which is a "forced smile", but in this context I think it is unlikely.

In the source text she addresses her friend as *mana* which is an expression of friendship as a direct form of address. The corresponding terms in English might be "my friend", which sounds rather dated, or the more affectionate "my dear", but it would seem unlikely that a woman who is almost in hysterics (or is purporting to have had a terrible fright) would be calm enough to use either of these terms. Since we are not given the mother's name, which would be the most natural thing to use in English, I have chosen not to use any form of address.

<sup>6</sup> The Mother's suggestion is that Lianor is *ruiva*, a reddish colour. As one scholar points out, "o rubor... que sobe as faces evoca as patuscadas eróticas e o gozo sensual", which might make us doubt Lianor's statement that the incident happened against her will. (Pierre Blasco, "O Auto de Inês Pereira: A análise do texto ao serviço da história das mentalidades" in *Temas Vicentinos: Actas do Colóquio em Torno da Obra de Gil Vicente*, Teatro da Cornucópia, Lisboa: Instituto de Cultura e Língua Portuguesa, 1988, p31.) Within the context of the story Lianor is about to tell, "flushed" might have the same connotations.

<sup>7</sup> Lianor Vaz tells her friends that the lecherous priest wanted to know if she was *fêmea* or *macho*. I have discussed these terms in the general commentary, but would also like to note that without a qualified noun there is no real equivalent for *fêmea* and *macho* in English when they refer (as they usually do) to animals; in general, "male" and "female" domestic animals, and even a few wild animals, are known by different names in English.

- LIANOR Oh, he was a boy all right, but a big grown up one! He was all over me.... And I couldn't call for help because I've had this terrible sore throat. Well, when I realised what he was up to..... that he was serious... "I'll absolve you" he says. "Oh no you won't" says I. "I'm going to have you" he says. "Oh no you're not" says I.<sup>8</sup> "Good God, father, what's got into you?" "I've got something special in this pocket that I can absolve you with" he says.<sup>9</sup> "I know what you've got in there" I says "and it's not a prayer book... so the answer's no!"... and then I tried my best to shout for help.<sup>10</sup> Well, when he saw I wasn't going to lie down to him, so to speak,<sup>11</sup> he shoved his hand inside my bodice.... and look, he's torn it!<sup>12</sup>
- MOTHER A priest tried that with me once, a long time ago.<sup>13</sup> I thought he was just having a bit of fun...but not him... What a devil! Anyway, I took such a fit of the giggles that he had to let me go in the end.

<sup>8</sup> The words in brackets in the source text signify a diversion from the flow of the dialogue of the present to the dialogue of the past. Lianor is telling her friends what was said when the event happened, making it more immediate for them so that they can imagine what it was like to be there. The same purpose is served by this "he says/I say" type of dialogue.

<sup>9</sup> Although the priest addresses Lianor as *Irmã*, I have omitted this. He would be unlikely to call her "sister" in English, since this term is more likely to be addressed to a woman in a religious order; the most likely form of address would be "my child", but this does not seem very appropriate for him to use towards a woman he is trying to molest.

The *breviario* (nowadays *breviário*) *de Braga* mentioned in the source text, which he says he will absolve her with, is an obvious double-entendre - *braga* being the name for underpants, and *Braga* the religious capital of Portugal. There also did exist a *Breviário de Braga*, the "Brevarium Bracarense" which was published in Portugal in 1494, and which was something the audience would have been familiar with. (See the *Edição Anotada*, p87, n103 and Soares, p7).

<sup>10</sup> Calling on the King for help (*Aque d'El Rei!*), as she did in the source text, did not mean that she expected him to appear out of the blue and save her; using his name may have been a way of trying to bring the priest to his senses. The phrase may also have been part of the expected, formulaic reaction to a sexual attack which would show the woman's innocence in the affair (See n18 below). I have taken the phrase from direct to indirect speech, adding "tried my best to shout" since she has previously indicated that her sore throat had prevented her from shouting loudly, and it is likely that in the original performance she would have used a mock-weak voice.

<sup>11</sup> *Revolta a voda* (*boda*) seems to be an idiomatic way of saying that "things are not going according to plan" or "plans are thwarted" in the context of an amorous encounter. The interpretation of Soares, p68, n27 would agree with this, as would *Colecção Reler*, p60; "not to lie down to someone" seems to be an apt idiom under the circumstances.

<sup>12</sup> Although *camisa* is "vest" it is not the same kind of undergarment that is suggested by the word in English, therefore I have chosen the rather old-fashioned "bodice".

<sup>13</sup> It has been pointed out to me that in the source text the line *no tempo de poda* - literally, "pruning time"(l.110), Gil Vicente may be playing with the similarity in the sound of *poda* to *foda*; it is common today to hear words such as *poda* used in this euphemistic way to avoid an explicit sexual reference.

LIANOR       Heavens, is that not a coincidence! I had a fit of the giggles too, because of the silly things he was saying. “My little cherry”, he called me. I know one cherry he wasn’t getting a bite of!<sup>14</sup> If I hadn’t been so hoarse in the throat I’d have let out such a scream! But with this terrible cold... and I’m very ticklish... so between the giggling and the coughing I was all weak at the knees. I just couldn’t get away. But I managed to get on top of the situation eventually, with no help from anyone. Really, he was like a man possessed.

MOTHER       Was this priest familiar to you?<sup>15</sup>

LIANOR       No....but he wanted to be familiar with me!

MOTHER       Have you ever heard the likes...

LIANOR       I’ve a good mind to go and pay my respects to the Bishop, and tell him what happened in my olive grove!<sup>16</sup>

MOTHER       I suppose he’ll have a face full of scratches from you trying to get away from him.<sup>17</sup>

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<sup>14</sup> The *luz do dia* metaphor can be translated into English as “light of my life” or similar, but it ought to be, in the translation, some form of endearment to which she can give a smart retort with a hint of sexual innuendo. If the line in brackets in the source text can be looked on as what she thought, rather than what she said to him at the time, then it can be simply a remark rather than a retort. I can think of no apposite remark which I can connect to “light of my life” (particularly one which also contains a hint of religious terminology, as I believe this does) therefore I have made up a metaphor of my own which is in keeping with the associations of fruit with sexual matters throughout the play.

<sup>15</sup> Vicente is playing here with the meanings of *conhecer* – to know, but also to know in its Biblical sense. The latter sense of the word is not commonly used nowadays in English, therefore using it would mean the joke, which Vicente’s audience would have understood immediately, would be lost. I have therefore used another meaning of the word – “to be familiar with” – to create an equivalent play on words.

<sup>16</sup> Lianor has previously said that the event happened at her vineyard; now she says it was the olive grove. It may be that Vicente wants his audience to think that her story is untrustworthy; or perhaps there is something other than “olive grove” implied by *meu olival*. In the context, it would not surprise me if the phrase was sexually euphemistic. There is also the possibility that the incident, with its allusions of sexual activities in a vineyard, parodies the Song of Songs. However, I do not want to fall into the trap of reading something into the phrase which the author did not intend. I have therefore given the linguistically faithful translation, and will leave it to the individual reader to decide.

<sup>17</sup> At the time this play was written, any woman who was the victim of rape had to immediately after the event go through the town weeping and wailing and denouncing the crime, tearing her hair out and scratching her face till it bled – otherwise she would not be believed. (See *Do Essencial e Do Supérfluo*, p169) This ridiculous custom would not be understood by a modern audience without a great deal of explanation. It is more believable in English that “proof” would take the form of scratches on the man’s face.

LIANOR Well unfortunately I've got very short nails, so I probably haven't left a mark on him. And what would I need to do anything like that for. I can take care of myself. Anyway, in the middle of it all along came a man on a donkey. When I saw him coming I was ecstatic!<sup>18</sup> He had to let me go then, not that he really wanted to. To tell you the truth I was beginning to get a bit tired by that point. I had tried pleading with him and tried to shout for help<sup>19</sup>, but he just wouldn't take no for an answer. "Stop worrying, Lianor. Be nice to me" he says, "God will make you a Saint for this!" "Oh, is that how it's done... well, I hope you choke on those words. I'm a married woman you know."

MOTHER You should have given him a good hard slap....or bitten him on the tonsure!

LIANOR I would be excommunicated for that! And anyway, I'm too soft hearted to hurt anybody. It's all over now, so let's forget all about it. I'm not really here about that. I'm here because you're my best friend, and as the saying goes "A friend in need is a friend in deed." Does Inês have an intended?

MOTHER Well, no-one's beaten a path to her door so far.<sup>20</sup>

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<sup>18</sup> While this looks like a simple *denouement* to the story - a man with a donkey comes along and so the priest has to let her go - I think that it may well have been sexually euphemistic, *besta*, *Paraiso*, and the verb *vinha* all having sexual connotations. As in note 14 above, I do not want to read into the scene something that is not there, and therefore I have once again given a straightforward linguistic translation. Unfortunately, in this case, the translation has lost most of the possible ambiguity of the source text.

<sup>19</sup> Lianor says here she appealed for help to Vasco de Fois who held an exalted military position - that of Standard Bearer of the Order of Christ, in Tomar, where the piece was first played. The plea is meant to be ironic because according to Soares (p69, n39) he was a ridiculous old man, a womaniser, who would perhaps be able to conquer a woman, but not any attacker. Given that the play was staged in Tomar, he was probably in the audience. This is the kind of joke which would have been shared by the author and his audience, but would mean nothing to a contemporary audience, whether Portuguese or English.

<sup>20</sup> The mother says Inês is not *embaraçada*. This would be heard by Portuguese speakers as "she doesn't have an intended"; Spanish speakers would hear it as "she isn't pregnant". Since the audience was bilingual, everyone would get the joke. There is no single word which can carry both meanings in English, therefore the pun here is lost. I have compensated for this by retaining the Portuguese meaning of *embaraçada*, but having the mother say it in a humorous way.

- LIANOR In that case...the good Lord has provided a marriage for her.<sup>21</sup>
- INÊS When will I see him Lianor?
- LIANOR Soon. I've got it all organised.
- INÊS Well I've made up my mind on one thing... I don't want to marry somebody who's uncouth. I don't really care if he's not got much money, as long as he's well-spoken.
- LIANOR I've got a good husband for you. He's an honest man, well off and well thought of... and he doesn't mind if you don't have a dowry.<sup>22</sup>
- INÊS First of all I have to know if he's stupid or clever.
- LIANOR See for yourself. Here's a letter he sent you... a love letter. I'm sure you'll both agree he's got a way with words.
- INÊS Show me it! Let me see for myself.
- LIANOR Here it is. Do you know how to read?
- MOTHER Yes and she can write too, and she knows her grammar, and Latin, and Medicine. She can learn anything if she puts her mind to it.<sup>23</sup>

[INÊS reads the letter aloud]

- INÊS "My dear Inês Pereira:
- My name is Pêro Marques and I live here in this town and I want you to know that I am at your service, and I'd also like to say that I hope our dear Lord's always good to you and I'm sure your mother must be very proud of you because you're so lovely and such a help to her. And I

<sup>21</sup> In the source text Lianor speaks on behalf of the *anjo bento* (the blessed angel). It is important for the reader to recognise that Lianor, whose role is obviously that of the matchmaker, paid to approach marriageable young girls, is purporting that her work is done in the name of Christian charity. Her language, in English should reflect this.

<sup>22</sup> There's a *double entendre* here, with *em camisa* meaning both "wearing only a vest/bodice" and "without a dowry". I can not find an adequate expression in English which would convey both meanings, therefore I have chosen to translate the latter meaning, since it is the one which best fits in with what we learn of the suitor's character.

<sup>23</sup> There is the possibility that the Mother is being sarcastic here, suggesting that her daughter is a real "know-it-all", therefore I hope my translation retains that ambiguity.

think you're lovely too, from the very first time I saw you at the village fair, and you were too shy to dance or sing in front of me..."<sup>24</sup>

INÊS In his dreams!<sup>25</sup> He never saw me! What kind of man is this, Lianor?

LIANOR Just read on and don't be too quick to make judgements. I still think he's the man for you.

[INÊS reads from the letter again]

INÊS ..." or sing in front of me. And only God knows how impressed I was then. So Inês, I hope your mother will give her blessing, and I hope mine will too,<sup>26</sup> and then we can get married quite soon. And, dearest friend, I hope you don't mind me calling you that, I hope that you'll let me come and speak to you in person before anybody else gets in first. And if you don't think you should be alone with me your mother can be there, and Lianor Vaz too. I'm sure you'll want to get married as soon as possible.

INÊS I've never in my life heard anything so ridiculous. What an absolute yokel!

LIANOR Don't you be so high and mighty, my girl. You'd do well to marry him....you might not get another chance. Do you think you've got time to wait for the man of your dreams to come along, Inês? You can't be choosy these days, because there's not a lot to choose from. I've always

<sup>24</sup> Marques uses vocabulary which underlines his rusticity in the source text. I feel that this is best achieved by giving him very simple language with the occasional quaint turn of phrase.

<sup>25</sup> Inês uses the expression *na boda de seu avô* ("at his grandad's wedding"), which he couldn't have attended because he wouldn't have been born, so she's calling him a liar. I think "in his dreams" covers this adequately.

<sup>26</sup> There is a confusion about this line (1.226) in the Portuguese. The *Edição Anotada* and the Abdala edition have *de vossos pais e a minha*; the Marques Braga and the Soares editions have *vosso pai e a minha*. The *a minha* possibly means "my mother", but it could mean "my blessing". Since it would not be out of the way to think of Pêro Marques as having to ask his mother's permission to marry I will plump for the former. I also feel that since we only meet the Mother, and there's no suggestion of a Father anywhere else it would be acceptable to adapt *pai* or *pais* to "mother".

heard it said “Handsome or ugly, fat or thin, a man with money’s the one to win.” So marry him!

MOTHER You’re right, Lianor! Better the donkey that carries you than the horse that throws you.

LIANOR Something is better than nothing at all, Inês. Better the man that makes you laugh than the man that makes you cry.<sup>27</sup> Will I tell him he can come?

INÊS Oh, why not? Let him come and we’ll see if he still fancies his chances when we’re face to face. I’ll get a laugh if nothing else.

*Lianor Vaz leaves*

MOTHER Go and tidy yourself up a bit, it seems he’s thinking of marriage.

INÊS That’s a good one! Do you think a man who can write a letter like that needs any encouragement? I can just imagine what he looks like. You know what I think Mother? I think he must be a real country bumpkin... Look! Here he comes now, and he’s combing his hair.... I wonder what he’s using.... A pitchfork probably!<sup>28</sup>

[*PÊRO MARQUES enters, dressed as a well-off farmer with a blue cape thrown over his shoulders, but with the hood at the front.*]

<sup>27</sup> This would be more linguistically faithful as “better the man that adores you than the man that makes you cry”, but this seems rather a self-evident statement to be classed as an adage. Perhaps this is the effect that Vicente wanted to achieve: having the older women “speaking in proverbs” which, even when these are merely statements of fact, sound like proverbs. I have chosen to replace the first part with “Better the man that makes you laugh” because while it seems an equally self-evident statement, it also contains a double meaning – being made to laugh from happiness and because of the man’s stupidity, and it has the advantage of sounding, in English, more like a proverb than would a literally faithful translation of the source text phrase.

<sup>28</sup> According to the *Edição Anotada*, (p94, n275) a comb was a luxury item, that only the upper classes would own. She’s making a reference here to his uncouthness, of course. Although the source text has *ancinho* which is “a rake”, this word is more commonly associated with gardening nowadays, rather than farming. I have used “pitchfork” which serves the same purpose as *ancinho*, keeping the country bumpkin allusion.

PÊRO I'd better take my time, this is going to be a very important day for me. Let them all laugh at me, I don't care. I know what I'm doing. She lives around here somewhere....I'm not sure exactly where. I've forgotten.... But I think it's in this street. This trellis here is familiar. Yes, this is it!

[*He approaches INÊS and her MOTHER*]

PÊRO A very good day to you both. It's me... I wrote to you... remember?... a letter. So... well... you know...

MOTHER Have a chair.

PÊRO Why? What's it for?<sup>29</sup>

INÊS God, what an ignoramus. Would you look at him!

*The MOTHER indicates that he's to sit on the chair, and [he sits astride it, facing away from them.]*

PÊRO There's something not quite right here...

MOTHER (*Going round the chair to face him*) What did you say your name was?

PÊRO Pêro Marques. That was my father's name too, God rest his soul. He died, and left everything to his two sons.... And I'm the oldest.

MOTHER (*Aside*) He's been sent from Heaven! (*To PÊRO*) So you've got an inheritance?

PÊRO Well, I've inherited a lot of animals.... a big number of them, and a number of them are big.<sup>30</sup> So I'd like to get married, God willing, to

<sup>29</sup> It is not clear in the Portuguese whether Pêro Marques is asking what the chair is *for*, or what it's *worth*. I think the former is more likely, since Vicente wants to underline his lack of sophistication; in early-sixteenth century Portugal not many country people would have seen a proper chair, since they usually sat on chests or beds or even on the floor, with or without cushions. See A. H. de Oliveira Marques, *Daily Life in Portugal in the Middle Ages* (Madison, Milwaukee, and London: University of Wisconsin Press, 1971) pp128-9.

<sup>30</sup> There is a play on words here that I am unable to translate. Pêro says he's inherited *o morgado*, which could mean *o mor(maior) gado* – the biggest number of cattle or sheep, but the Mother hears *morgado*, which is the largest part of the inheritance given to the eldest son, usually by someone wealthy. We already know he's rich because of the way he's dressed; the word *morgado*, however, probably means more than just rich – wealthy as opposed to just well-

Inês, and I'll be very pleased if she says yes. She seems like a nice girl, and I'm nice too. As far as I'm concerned, you won't get anyone better than me. (*He rummages around in his cape*) Look, I've brought you some pears from my pear tree<sup>31</sup>....they must be down here somewhere.... Here, Inês, hold this for a minute. (*He hands her a shackle*)

INÊS You want me to ... touch this.... with my hand?<sup>32</sup>

PÊRO Put them down on the floor.

INÊS (*Laying down the items he hands her one by one*) Pearls to string....What a gift! Three cowbells, a ball of string and a shackle. Where are the pears?<sup>33</sup>

PÊRO This has never happened to me before. I put them in my cape pocket....some ruffian must have stolen them from me. Nothing else is missing. Here's the string, and my comb's still here. Oh well, it's the thought that counts.

INÊS (*Sarcastically*) What a beautiful gift they would have been, cool and fresh as the day they were picked, skins wet with dew....

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off. Inserting "oldest" and "inheritance" gives the possibility of a misunderstanding on the Mother's part, and I have done the best that I can with the further uses of *maior* and *gado*.

<sup>31</sup> The pear tree is, of course a *pereira*, which is Inês' surname. This allusion is lost in the translation.

<sup>32</sup> As is pointed out in the *Edição Anotada* (p96, n320), this line in the source text has various meanings: she does not want to hold something so dirty in her hands, she does not want her hands to be shackled; she is a person of a certain social standing, who, in Vicente's time, was not supposed to hold anything in her hands. I have been unable to find a translation which would carry all three meanings, therefore I have chosen to focus on the first since the symbolism of the hands being shackled can be guessed at by the audience and the association of empty hands with social standing would in any case have to be explained in a footnote.

<sup>33</sup> In these lines in the source text the author is playing with the closeness of the sounds *peras* (pears), *peias* (shackles) and *perlas* (pearls). It is not possible to provide an equivalent play on words in English. I have discussed the symbolic significance of the pears in the section dealing with "Translation of Characters' Names" in the Introductory Commentary: Part 1, and it is possible that the other items are also symbolic: the shackles could be seen as a symbol of the entrapment of marriage, as could the cowbells (the husband would always know where his wife is); the *novelo* also, had I translated it as "yarn" rather than "string", might suggest the kind of home-based life the wife is expected to lead. However my own interpretation is more simple: these are items that a simpleton and farmer like Pêro might well carry around with him, and he thinks that if he clears out the "rubbish" from his pockets he will find the gift he has brought for Inês – the pears. The reference to pearls seems to be Inês' ironic way of suggesting that she has been given the makings of a necklace (bells, string, clasp).

- PÊRO No, no. I put them away down there where they'd be warm and dry. (*He looks around*) Has your Mother gone? Well, really! Why has she left us alone together? I'd better be off before the neighbours start talking...
- INÊS Are the neighbours going to have anything to talk about? (*Aside*) What a bold lover!
- PÊRO If we were already married things would be different. But I'm a decent man.
- INÊS (*Aside*) He's a bit backward this one. Most men that chase after women are after something other than marriage... but not him!
- PÊRO Is your mother outside there?<sup>34</sup>
- INÊS Yes, and she'll be coming in soon to go to bed.
- PÊRO Well I must go before it gets dark. You can tell Lianor Vaz what your answer is.
- INÊS Don't waste your time. I don't want to marry you. Go and find some farmer's daughter!<sup>35</sup>
- PÊRO Well, you're being very hurtful, but I'll leave you in peace now..... but I promise, I'll not look at anyone else because I know you'll eventually say yes.

*He starts to leave, mumbling to himself:*

These women are all the same! You wear out a lot of shoe leather, and just when you think you've got lucky, they poke fun at you. Good grief!

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<sup>34</sup> What Pêro actually says is: "Is your mother on the wall there?" There may well be a joke that I am missing here, since I must confess to not understanding Pêro's meaning, unless it is a straightforward remark and she really is sitting on the wall outside. I have omitted it from the translation as it sounds rather incongruous.

<sup>35</sup> It is difficult to tell if the reference to *Cascais* in the source text (*Ide casar a Cascais*) is there for the purposes of rhyme, or if it was simply the sort of phrase any girl of the day would use to tell a suitor to "get lost". It may also be that Cascais was the sort of place in those days where it was easy to find a wife, or she might be suggesting that he would find somebody more suitable in a place like Cascais—ie not a sophisticated city girl like herself (as the *Edição Anotada* (p98, n359) suggests). I have chosen the latter interpretation, but have omitted the reference to Cascais which would have no significance for the modern English reader.

I'd forget my head if it wasn't screwed on to my shoulders! Now where did I put those shackles.... Inês, where are all my bits and pieces?<sup>36</sup>

INÊS            Maybe the cat ran off with them!

PÊRO            (*As the room darkens*) Isn't it time you had a candle lit in here? What if somebody comes along, just like I did just now, and finds you all alone... in the dark?<sup>37</sup> You wouldn't like that, would you? Well, goodbye... and God bless. Make sure the door's locked after me, and light a little candle... And you can think about becoming my wife...

[PÊRO MARQUES leaves]

INÊS            I know somebody who won't be marrying that big fool! What a coward!<sup>38</sup> Any other man who found himself alone here with me, and in the dark too, would have been whispering sweet nothings in my ear... at the very least!

[Her MOTHER enters]

MOTHER        Has Pêro Marques gone already?

INÊS            I don't know why he bothered coming.

MOTHER        Didn't you like him?

INÊS            You must be joking! I've told you, mother, and I won't change my mind. I'll only marry someone refined and cultured or I'll not marry at all. And that's a promise! I don't care if he's short or ugly, if he's not

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<sup>36</sup> Pêro says he's left *o fato* which might be his cape, but we are given no indication that he previously took it off. He mentions looking for a *peia*, so I think he's referring more generally to "his things", to all the stuff that he took out his pocket. The *Edição Anotada* and *Marques Braga* also suggest this interpretation.

<sup>37</sup> "At this hour" is the literal translation, but we don't know what time it's supposed to be, and since he is trying to point out the dangers of her being alone "in the dark", to say so sounds more ominous in English.

<sup>38</sup> In the source text Inês refers to Pêro Marques as being *mais covarde que um judeu*. As I have noted in the Commentary to QTF (note 19), Jews were considered weak and cowardly in Vicente's day. I have again chosen a less offensive phrase to convey the author's intention.

clever or if he's got no money, as long as he's well-dressed and acts like a gentleman. And he should know how to play an instrument,<sup>39</sup> because if we have to live on bread and onions,<sup>40</sup> at least he'll be able to play me love songs. So... refined, cultured, well turned out, that's what I want.<sup>41</sup>

MOTHER So you'll be happy dancing while he plays the music? You'll soon get fed up with that when you get hungry.

INÊS Every dreamer to her own illusions.<sup>42</sup> (*Dreamily*) A crust of bread and a sip of cool water every day will be enough for me.

MOTHER That would soon bring you down to earth!<sup>43</sup> What is it about these squire types anyway?

INÊS Yesterday I spoke to the two Jewish marriage brokers and asked them to find me somebody suitable. They'll be coming to see me soon.

[*The marriage brokers, LATÃO and VIDAL enter*]

LATÃO Anybody home?

INÊS Who is it?<sup>44</sup>

<sup>39</sup> The instrument is the guitar or lute, but making that specific in English doesn't make it sound particularly refined or cultured, therefore I have chosen to replace it with the more general "instrument".

<sup>40</sup> The source text phrase *pão e cebola* is taken from the saying "Contigo pan y cebolla; y con otro, ni olla" (See Joiner and Gates, who refer to it being quoted in Rodríguez Marín, *Más de 21,000 refranes castellanos* (Madrid: 1926) p83.) I have translated it with its linguistic equivalent "bread and onions" rather than "bread and water", which is what we normally expect to read as illustrative of an impoverished diet, because it is also illustrative of a poor diet and, in English at least, when we think of the "passion killing" qualities such a diet might have, it can be seen as an additional source of humour.

<sup>41</sup> I have been unable to find the exact meaning of the idiom *feito em farinha*. It may be "looks good enough to eat" or even "is soft and malleable" (in the sense of easily manipulated). I have decided to translate something of the former meaning. The *Edição Anotada* (p100, n407) suggests that the phrase could mean "elegant" or "refined".

<sup>42</sup> I have been unable to find a proverb in English to convey the meaning of *cada louco com sua teima*, but taking my cue from Gil Vicente, who made up proverbs to suit his purposes, I have invented this one to fit the context.

<sup>43</sup> The Mother's retort, *Como às vezes isso queima!*, seems to be an idiomatic way of saying "this is sometimes so hard to take" or similar, but it is not clear whether she is referring to Inês' silliness, or the idea of living on very little food. I have been unable to find an idiomatic phrase which retains the ambiguity, therefore I have chosen the latter interpretation.

<sup>44</sup> The *Edição Anotada* (p101) attributes this line to Latão, but it ought to be a reply to his question. This may have been due to a misreading of Marques Braga, who attributes the line to

- VIDAL           It's us! Here we are!<sup>45</sup>
- LATÃO           You wouldn't believe what a long way we've travelled.
- VIDAL           And we ran most of it. Him and me.
- LATÃO           Me and him.
- VIDAL           Through muck and mire,<sup>46</sup> rain, sun and wind. We were cold and exhausted... it was terrible! My poor guts are in agony – just my luck to get a dose of the runs! And all for you, my dear lady, to find your heart's desire.<sup>47</sup>
- LATÃO           Your heart's desire will be... what it has to be. It's a hard world out there. Well my dear, you asked us to look for...
- VIDAL           And we came as soon as we found...
- LATÃO           Be quiet!
- VIDAL           Don't you want me to tell her? I was there too, you know!
- LATÃO           Yes, and I was there with you, wasn't I? Aren't we a partnership, you and me? You're Jewish and I'm Jewish. Aren't we turned out of the same mould?
- VIDAL           By God, you're right!
- LATÃO           Then let me speak.
- VIDAL           I won't say another word... Now my dear, three days ago...
- LATÃO           Are you going to speak or am I? All right, you can tell her... that you went...no, we went... to look for someone, we left no stone unturned...

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Inês, but has it on the same page line as Latão's question. All other editions which I have had access to also attribute the line to Inês.

<sup>45</sup> I am unsure whether the *Nome de Deus* which Vidal uses would have been a particularly Jewish form of greeting or whether it was commonly used by all in Vicente's day. In any case, the linguistically faithful "We come in the name of God" sounds archaic, therefore I have omitted it.

<sup>46</sup> The *lama* and *pó* which are referred to in the source text are really "mud and dust", but "muck and mire" sounds more expressive in English and the phrase is still fairly close to its counterpart in the source text.

<sup>47</sup> There are two issues to be addressed in this short sentence: firstly, since he uses the extremely polite *vossa mercê* to address Inês, I think he should do so as politely as possible in English; secondly, a linguistically faithful translation of *Para...ver o que nos encomendou*, while it would seem to work in the semantic, syntactic and lexical sense, i.e. "to see who/what you asked us to get for you", would be rather flat, so I think a bit of poetic licence is called for here. They are, after all, stressing what a lot of hard work they've put in for her benefit – no doubt to raise the price a bit.

- VIDAL            You would like a husband, my dear, one who is cultured... and musical...
- LATÃO            This girl's not stupid, she's thought about what she wants...
- VIDAL            Would you let me finish?<sup>48</sup>
- LATÃO            On you go, I'm not going to say a word.
- VIDAL            We were looking...
- LATÃO            But that was later! We were prepared to go down the Tagus and out to sea to satisfy your wishes! Wait a minute... was I supposed to be speaking or not? Should I shut up now? Or should I just speak when I feel like it? You didn't tell me not to speak to you...
- INÊS             For Heaven's sake! Why doesn't just one of you do all the talking? I want to know everything!
- MOTHER         Oh Inês! Have you no sense in that silly head of yours?
- INÊS             And have you never heard that old saying "Don't poke your nose in where it's not wanted"?<sup>49</sup>
- MOTHER         I don't know who's been putting ideas into your head!
- INÊS             (*To the men*) So, did you find somebody?
- VIDAL            The kind of husband you want, somebody musical, that kind of thing, can only be found in Court circles, you won't find him around here. So... we spoke to the musician, Badajoz,<sup>50</sup> a bachelor, very mannerly. He would have been ideal, but unfortunately he slipped our grasp. Then we spoke to another musician called Vilhacastim but it wasn't marriage

<sup>48</sup> Since it seems to be a derogatory form of address, I have omitted Latão's opening *Judeu*. It is puzzling that he should call Latão "Jew" when he is angry, since he is a Jew himself.

<sup>49</sup> This is not a proverb, of course, but I have been unable to unearth a proverb in English which is functionally equivalent to "*O que não haveis de comer, lexai-o a outrem mexer*", although one may exist.

<sup>50</sup> Badajoz would probably have been in the audience: he was João de Badajoz, *músico de câmara* of D. João III. Vilhacastim, mentioned a few lines later, was also a Spanish musician who had been in the service of D. João II (and was his *mestre de capela*); if he was still in the royal household he may also have been in the audience, or he may perhaps have been well-known in court circles because of a reputation as a womaniser. Unfortunately, at this remove, the reasons for the inclusion of these names can only be guessed at. See the *Edição Anotada* p103 n488 and n492.

that was in his mind.<sup>51</sup> "Come back in an hour and bring her with you" he said to us.

INÊS            So, nothing then?

VIDAL          Wait! Have patience! We met one young man, a squire, a real gentleman<sup>52</sup> - in fact, he'll be coming along shortly. You wanted someone who talks well, well this man can talk! His voice would fill this room. And you should hear him on the lute... you've never heard anything like it! He could turn his hand to anything. And he's very well thought of.

[*The SQUIRE enters with his LACKEY, who is carrying his master's lute.*] *They stay at the other side of the stage, so that they can't be heard by the others, nor can they hear the MOTHER when she speaks to INÊS.*

SQUIRE        If this girl looks anything like those two marriage brokers described her then she must have been made by the angels, and there will be no-one to equal her beauty. They say she's got eyes that shine like St Lucia's, and hair like Mary Magdalene's. But if she's that good looking.... How come she hasn't had any lovers? She's probably a girl of easy virtue, with a painted-on beauty spot and skin like leather.<sup>53</sup> When I get there I'll have to pay attention, to see whether she's brazen or blushing... although the important thing is that she's smart enough to know her place.

MOTHER        If this cultured squire's coming here, you'll have to put a bit of make-up on. And remember not to speak too much, and don't laugh. Don't look

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<sup>51</sup> According to both the *Edição Anotada* p104, n493 and Soares p72, n121, speaking *em latim*, means that the language is not straightforward, so there was a double meaning to what he said. I have translated the line taking this into account.

<sup>52</sup> Since I translated the earlier phrase *feito em farinha* as well turned out, I have translated *feição de atafoneiro* in a similar way because I think they are both linked.

<sup>53</sup> The literal translation would be "with a skin complaint/like a (female) donkey from Castile". The latter part of this expression looks as if it could have been some kind of contemporary joke about women from Castile.

him straight in the eye, it's not seemly, and tone down that wiggle a bit!... A modest woman is more precious than any pearl.

SQUIRE Listen here boy,<sup>54</sup> I'm just about to meet the girl I'm going to marry. Now, you must take your hat off when you address me.

LACKEY (*Aside*) Good grief...that's what you do when you meet the King! This should be good.

SQUIRE And if by any chance you have to spit, cover it up with your foot, and apologise to the company. like this...(*He demonstrates an exaggeratedly flourishing bow*) I beg your pardon.<sup>55</sup>

LACKEY (*Aside*) Cover it up... and apologise! I've never seen anyone do that before.<sup>56</sup>

SQUIRE And if you hear me telling a little fib, about my position in the palace, just you play along with it. Don't laugh! Or if you can't help yourself, step outside. Now, if you're a loyal friend you'll do what I say.

LACKEY But, master... look at the state of these old shoes of mine... They're not really suitable for this kind of visit.

SQUIRE Well there's nothing I can do about it. The shoemaker says he's got no leather and no soles to make any.

LACKEY He'd make them for me if you'd give me the money!

SQUIRE I'll have money soon enough. And then I'll buy you new trousers too, that's a promise.

LACKEY (*Aside*) A man without a brass farthing to his name shouldn't be getting married!

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<sup>54</sup> The Squire addresses his lackey as Fernando in the source text. There is another character called Fernando who appears some lines later - I am assuming that Fernando the wedding guest and Fernando the Lackey are two different characters, since before and after the former appears on the scene at the wedding party, the latter is given the designation "LACKEY". I have omitted the name here so as not to cause confusion for the reader.

<sup>55</sup> Although the phrase in the base text, *fazer mesura* means to "bow" or "curtsey" I feel that this would be by way of an apology to those present, and I think this should be made explicit in the translation to reinforce the idea that it is such an alien concept to the lackey.

<sup>56</sup> I have repeated "cover it up... and apologise", because if this line is translated simply as it stands - "I've never seen anyone do that before" the reader might think that the lackey is referring to the act of spitting rather than the act of covering it with the foot and apologising.

[The SQUIRE crosses over to where INÊS and the others are, and they all get up and greet him.]

SQUIRE First of all I'd like to say may God always bless this beautiful rose, who I hope will consent to becoming my wife...my woman... my lady. I can tell just by looking at such a fair and elegant maiden, that you are, my dearest one, all my heart could ever desire. Nature did her finest work in giving you the intelligence to value breeding above wealth, because it is only by dint of his good breeding that a man can appreciate your beauty, which can surely never be equalled.

My dearest, I will take you as you are, rich or poor. But I want you to be sure that you would be happy with me, because your happiness must come first.

LATÃO What a speech!

VIDAL And she's speechless! She's taking in every word.

LATÃO By the look of things this must be the man for her.

SQUIRE I can boast of nothing... except that I am personal assistant to the King's right hand man.<sup>57</sup> I read very well, and write excellently, and I'm good at sport.<sup>58</sup> And as for playing the lute, well, just wait till you hear me. (*to his LACKEY*) What are you standing over there staring at, boy?

LACKEY Is there something I can do for you, sir?

SQUIRE You can come over here, that's what you can do!

LACKEY What for?

SQUIRE So that you can do what I tell you!

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<sup>57</sup> The squire says he is *comprador do Marechal*, "buyer to the King's Marshal" The original audience would have appreciated what an important position he was purporting to have in the royal household. The *Marechal* was D. Álvaro Coutinho, one of the most important dignitaries of the Court (See *Edição Anotada* p108 n 589). Since he wants to boast of his own "greatness", I feel it is more important to get this over than stick to the actual title of the position, which will mean little to the modern reader, especially since "buyer" has such modern connotations.

<sup>58</sup> In the source text he says he is good at *bola*. I have been unable to establish what this refers to, but presume it is some kind of ball game. I have chosen the more general "sport" because being "good at ball games" does not sound particularly commendable or sporty, although it may have done so in Vicente's day.

- LACKEY I'll be there in a minute. (*Aside*) What the hell possessed me to leave a good position to come and work for this idiot!<sup>59</sup> When God made him it must have been for a joke!
- SQUIRE To think I let a boy go who could have served the King himself,<sup>60</sup> to take on this fool!.... Boy! Boy!
- LACKEY What do you want?
- SQUIRE My lute!
- LACKEY (*Aside and indicating Inês*) And she's going to burst a blood vessel if she doesn't get to marry this shameless scoundrel and live on bread and onions. (*to the Squire*) Here it is, I've tuned it up for you. Pity I can't tune up your morals.<sup>61</sup>
- SQUIRE Be careful I don't smash it over your head.
- LACKEY (*Aside*) It's borrowed, of course, so who would have to pay for it? (*To the SQUIRE*) I think, sir, it's time I found another position.
- SQUIRE When do you want to leave?
- LACKEY Well, before winter sets in, because you don't exactly provide comfortable working conditions, do you?
- SQUIRE You get a bed to sleep in, don't you?
- LACKEY Oh yes... on the floor, with just the ceiling for a blanket! And you don't feed me. I'm starving!
- SQUIRE (*To the others*) Isn't he funny? Always joking!
- LACKEY You're the only joker here.
- SQUIRE (*To the others*) What a beautiful sound this lute makes! (*To the LACKEY*) Just let me get married, you'll soon cheer up then.

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<sup>59</sup> There is no point in mentioning the name of the lackey's previous employer, João Montes, since the contemporary reader would not know who was being referred to. He was probably someone familiar to the Court, and may even have been in the audience.

<sup>60</sup> The squire talks of a boy who *valia Perpinhão*. Perpignan was very much fought over in the late 15<sup>th</sup> Century, and therefore became synonymous with anything of great value. As in the above note, the reference to being of great value is more important than the actual name.

<sup>61</sup> In the Portuguese there is a play on *temperado* (tuned) and *temperar* (to season, give flavour to). I do not think there is any way that I can get this particular pun over in English, so I have added a small joke to compensate for the loss.

- MOTHER Looks like Inês is in her seventh heaven.<sup>62</sup>
- INÊS Well it's got nothing to do with you if I have! If there are any problems they'll be all mine!
- MOTHER You're such a silly girl!
- INÊS Old people are so boring! Leave me alone and let me enjoy myself. I don't have to make do with a country yokel. Could there be anything better than a cultured admirer?
- MOTHER Sometimes a bit of simplicity is no bad thing!
- LATÃO Quiet everyone we're going to have a song from the squire. (*To the SQUIRE*) Sing something that will touch her heart, like... (*He sings*):
- "All along the riverbank  
The reeds and rushes sway  
They bend to greet the lovers  
As they pass along that way"<sup>63</sup>

[*The SQUIRE sings the song "They Hate Me In Castile"*]<sup>64</sup>

<sup>62</sup> The Mother says Inês *está no Paraíso* (she's in Paradise/Heaven), which is not very obviously ironic in English. From Inês' reply the reader will know that the Mother was making fun of her daughter; nevertheless I feel that, bearing in mind what I have said about the word *Paraíso* in the Introductory Commentary: Part 1, in the section entitled "Sexual Euphemism and Innuendo". the original audience would have appreciated the irony of the remark as soon as it was spoken, therefore a remark which is more obviously ironic in English is called for.

<sup>63</sup> Marques Braga (p249, n3-7) suggests that these lines are a fragment of a "parallelistic song", which begins, in the medieval Gallego-Portuguese style, with the chorus. This may or may not have been known to the audience. As J. G. Cummins points out, it is often "difficult to tell whether Vicente has plucked a whole song out of the popular tradition, glossed an estribillo, or written refrain and gloss himself". See *The Spanish Traditional Lyric* (Oxford: Pergamon Press, 1977) p140.

<sup>64</sup> While it would seem that the translator ought merely to translate what is given in this line, since it is the only information provided to the reader of any source text of this work, an explanation of the content of the Squire's song will provide enlightenment for the reader as to what is actually happening in this scene, and what the author's original audience experienced. I would therefore see it as essential that the reader was given a linguistically accurate translation of this ballad. Although the title given is noted by Marques Braga (p249) as a song cited in the *Biblioteca de Autores de España*, Vol XXXIII, p16, the reference seems to be erroneous, and I have found no trace of it in this volume. It does however appear in Francisco Rico (ed), *Mil años de poesía española: Antología comentada* (Barcelona: Planeta, 1996) pp83-84, as the first line of the old ballad "Romance de las quejas de Doña Lambra" which is, according to Rico, derived from the fictitious Castilian epic "Cantar de los infantes de Lara". In the song, Doña Lambra complains to her husband, Ruy Velázquez about her treatment at the hands of the *Infantes de Lara*, and he promises to avenge her. The euphemistic lines in the ballad, which I have dealt with in the Introductory Commentary: Part 1, in the section headed "Sexual

"They hate me in Castile,  
 those sons of Doña Sancha  
 who watch over me.  
 They throw out threats  
 that they'll cut my skirts  
 in a shameful place,  
 and fatten up their falcons  
 inside my dovecote,  
 and rape my ladies in waiting  
 married or single.  
 They killed a cook  
 underneath my skirts.  
 So if you don't avenge me  
 I'll get my own revenge"  
 Then up spoke Don Rodrigo  
 And this is what he said:  
 "Hush, my good lady  
 say not another word.  
 I will seek vengeance  
 from those Salas Princes.  
 I've set up a snare  
 and hatched a good plan,  
 and this story will be told  
 down through the ages."

VIDAL            I'm just about asleep, Latão. That was too mournful to be a love song.

LATÃO            I know what you mean! It reminds me of that one that goes:<sup>65</sup>

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Euphemism and Innuendo" fit in well with Vicente's general use of sexual euphemism throughout this play, and the author was no doubt exploiting their comic potential.

<sup>65</sup> I have omitted the reference to *Dona Sol* which appears in the source text because it would have little meaning to the modern reader. Soares (p72, n149) points out that *Dona Sol* might also be interpreted as *dona Sor*, *Donaso* (the name of a singer) or *Dó lá sol*. I think it is more

“On the sea sails the boat

The boat sails on the sea”

VIDAL Inês, I think you should marry this young man. He’s a squire... he can sing... he’s clever... he’s witty... he’s a good speaker... he’s very cultured... he knows all about hunting birds<sup>66</sup>...he can turn his hand to anything. Go on, say “yes”! Otherwise you might end up with some uncouth... inarticulate... unaffectionate... argumentative... cowardly oaf... with a complete lack of sartorial style and a face only a mother could love. This squire here, on the other hand, would take some beating.<sup>67</sup> He’s a good catch.

MOTHER These two marriage brokers would be funny if they weren’t pitiful. I’ve never seen the flames of love being fanned so enthusiastically.<sup>68</sup> Inês, do you not think, all things considered you’d be better off with someone from around here, someone with a steady job who’ll look after you, someone of your own class?

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likely that it is an allusion to the Dona Sol who was one of the Cid’s daughters; she and her sister were badly abused by their husbands, who were *Infantes*, like the villains of the previous song, and this song may deal with that theme, although it is impossible to tell from the two lines which are given. This short verse might have been recognised by the audience, (Marques Braga (p249, n13-14) states that the lines are from a popular song) but I have not been able to trace it. It seems to be illustrative of either a sad song or a boring, repetitive one that sends people to sleep, and could certainly be a fragment from one of the many ballads which had their roots in the epic poem of the Cid, but which were transformed into romantic, sentimental songs as the epic fell from popularity between the late 14<sup>th</sup> and mid 16<sup>th</sup> centuries. See Colin Smith (ed), *Poema de Mio Cid* Oxford: Clarendon Press, 1972. (p.lxxviii). Vicente seems to be using these songs to introduce the theme of cruel treatment towards women, foreshadowing the fate of Inês.

<sup>66</sup> I have used the more general “hunting birds” rather than be specific about those he hunts. The hunting of sparrows, which used specially trained hawks, was considered prestigious and participation in it would have meant a certain social standing. We know that the squire is “preying” on Inês – that he is after her money, therefore she might be seen as the “sparrow” and he the “hawk”, and since this aspect seems to be the one on which Vicente wishes to lay emphasis in the source text, I have tried to replicate this with the ambiguity of “hunting birds” which might here refer to birds or young women.

<sup>67</sup> According to the *Edição Anotada* (p112, n682), the *levar pancadas* here can mean to give or receive a beating. To “take some beating” is a fairly close *double entendre*.

<sup>68</sup> The reference to “Jews... stoking the forge” in the source text metaphor (“nunca vi Judeus ferreiros/aturar tão bem a fragoa”) would have been considered apt to the original audience, because in Vicente’s day the work of blacksmithing was traditionally associated with Jews.

- LATÃO Don't waste your time, dear lady. What will be will be. You can't argue against what's written in the stars.
- VIDAL That's what the Rabbi always says!<sup>69</sup>
- MOTHER Inês, don't be a fool! You don't really want to marry a squire, do you?
- INÊS In the name of God, you couldn't be more wrong! Listen, Mother. You chose your own husband. Let me choose mine!
- MOTHER Go ahead then, marry him! And I hope you're happy!
- SQUIRE (*Going down on one knee and putting out his hand to Inês*) Your hand, my dearest.
- INÊS With pleasure.
- SQUIRE In front of these witnesses, and with God as my judge, I, Brás da Mata, squire, take you, Inês Pereira, to be my lawful wedded wife. With all your worldly goods I me endow.<sup>70</sup>
- INÊS And I, Inês Pereira, with God as my judge, take you, Brás da Mata, to be my lawful wedded husband.
- LATÃO Praise the Lord! Now it's our turn!
- BOTH In the name of all that is holy, we now pronounce you man and wife. You may kiss the bride.<sup>71</sup>
- VIDAL And you can pay us now!

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<sup>69</sup> It seems pointless to retain this reference to Rabi Zarão, since the name will mean nothing to a contemporary audience.

<sup>70</sup> In Portugal in the Middle Ages a simple agreement between two parties was enough to constitute a "marriage": in the source text the Squire uses the phrase *por palavras de presente*, ("words of the present", as opposed to "words of the future" which would mean only a betrothal) which signified the simple words "I take this woman; I take this man". He also takes her as his wife and *por parceira* meaning their worldly goods are now jointly owned. Since the Squire has nothing, I have used the final phrase to underline his true reason for getting married, which is perhaps not so obvious to the contemporary reader as it would have been in the sixteenth century.

<sup>71</sup> This is a very much reduced version of the original. The corresponding lines in the source text, written in Portuguese but using phraseology which is suggestive of the faulty speech of the Portuguese-speaking Jew, are partly a wedding blessing and partly "a mélange of translated excerpts from the Hebrew liturgy". (See G. Artola and W. Eichengreen, "A Judeo-Portuguese Passage in the *Farça de Inês Pereira* of Gil Vicente in *Modern Language Notes* May, 1948 pp342-346). Since few readers would recognise the Jewish nature of the words in their translation I have adapted the more commonly known form of words which end a marriage service. A translation giving the sense of the original wording of the speech would be given in a footnote in the text version destined for publication.

MOTHER I'll settle up with you two later. Well, what's done is done and we can't undo it. I'll go and invite some friends round and we'll have a bit of a party.

*She leaves*

SQUIRE I wish I was single again!

INÊS Having second thoughts already?

SQUIRE Be quiet, Inês. Don't you know that marriage is a prison.

[*The MOTHER returns with some young friends for the party, and one of them speaks to INÊS*]

LUZIA Congratulations Inês! You've got a husband! I hope you'll be very happy.

INÊS Thanks, Luzia. I hope it won't be long before it's your turn.

MOTHER Off you go and dance, Inês.<sup>72</sup>

FERNANDO (*Getting everyone into position*) You're beside us, Luzia, here, and the bride should be over there. You can choose the song Inês.

[*They all sing as they dance*]

"Wounded,  
the heron flies  
alone and calling softly.

On the banks of a river  
the heron was nesting;

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<sup>72</sup> The Mother says they will dance *três por três*; it is unlikely that this is a particular dance, since it seems Inês is to be allowed to choose the song or the dance, or both, therefore I have left the reference out. It was usual in sixteenth-century Portugal for people to dance in groups of three rather than in pairs. See Oliveira Marques, *Daily Life in Portugal*..... p258.

an arrow has wounded her

piercing her soul.

Now she flies alone, calling softly".<sup>73</sup>

FERNANDO And now we'd like to wish this worthy couple God's blessing for a very happy life together.<sup>74</sup> We've all enjoyed ourselves, but you two will have much more fun when we leave. (*To INÊS*) Sorry, just joking. I hope you're not offended.

*They all begin to leave*

LUZIA Goodbye you two! And God bless! I hope all your dreams come true... and may all your troubles be little ones.<sup>75</sup>

MOTHER Goodye, Inês. I'll leave you in peace. You both have my blessing... and I've decided you can have this house as a wedding present. I'll just move my things into the little hut at the bottom of the garden.<sup>76</sup> And as for you my lad, now that Inês is your wife I can tell you that you've got a good catch. She's never been with any man before. You're the first, so you'd better be good to her. Give her plenty of tender loving care... or God help you!

[*INÊS PEREIRA is left alone with the SQUIRE. She sits down and picks up her sewing.*]

<sup>73</sup> I have been unable to trace this particular song, but the image of the *garça* (heron) is seen frequently in the *Cantigas*, as the symbol of the young girl in love, and the *ballestero* (the huntsman) is the young man who has won her heart. It may be one of Vicente's own compositions. (See note 63 above).

<sup>74</sup> In the source text, Fernando directly addresses the newlyweds together – *senhores honrados* but there is no direct way of doing this in English other than "Sir and Madam" which would not be suitable here.

<sup>75</sup> While there is no reference to "little ones" in the source text, it seems that the sentiments expressed by Luzia are formulaic, and what I have written is what would be recognised now as a formulaic farewell to the happy couple.

<sup>76</sup> Unfortunately the ambiguity of *casinha*, (small house or toilet) which would have been so obvious in the source text would not be at all obvious in English. Even with this explicatory translation, the allusion may still be lost to the contemporary reader.

INÊS "If I had never seen you  
I would never have suffered  
But I would never have had  
the pleasure of looking at you."<sup>77</sup>

[*The SQUIRE is annoyed to hear INÊS singing*]

SQUIRE Who gave you permission to sing, Inês? Do you think you have something to celebrate? There'll be no more of that kind of thing here, my girl! I swear to God that if I hear you singing again I'll give you a good hiding.

INÊS Oh!... Well, if that's what you want... I suppose I'll have to put up with it.

SQUIRE Yes, you will have to put up with it, and a few other things as well.

INÊS I don't know why you're shouting at me!

SQUIRE You'd be well advised to keep your mouth shut. And another thing, don't answer me back. Whatever I say goes. Men are supposed to keep women in their place. Now, you're not allowed to speak to anyone, man or woman. And you can't leave this house, not even to go to church. I've closed up the windows so that you can't sit looking out of them. You're going to be shut up here like a nun in a convent.<sup>78</sup>

INÊS What have I done wrong? Why am I to be locked up?

SQUIRE You can't blame me, you wanted to marry a gentleman, didn't you? Well, a gentleman keeps his wife at home, safe, free from harm. You're my little treasure... and I have to keep my treasure locked away. There's nothing wrong with that. And another thing... you don't have any

<sup>77</sup> These lines are from one of Juan Boscán's most beautiful poems, *Vilancico 1*. (See David H. Darst, *Juan Boscán* Boston: G. K. Hall & Co., 1978 (p32) *Si no os uviaa mirado/no penara,/pero tampoco os mirara. Veros harto mal á sido,/mas no veros peor fuera;/no quedara tan perdido/pero mucho más perdiera./¿Qué viera aquel que no os viera?/¿Cuál quedara,/señora, si no os mirara.* The song is omitted from the Marques Braga edition.

<sup>78</sup> In the source text, a nun from the Odivelas convent, according to the *Edição Anotada* (p117, n814) the most rigorously reclusive in Portugal in Vicente's day.

authority in this house. If I say black is white, then it's white, and there's to be no argument. Your opinions don't count for anything, unless I say so. I'm your master, and whenever I come into the room, I want to see you jump! (*he shouts to his LACKEY*) Boy! I'm off to test my skills on the battlefield.

LACKEY (*Aside*) It'll take a lot of money to turn him into a soldier.

SQUIRE You stay here and look after my new wife for me. Keep her constantly under lock and key. (*To INÊS*) You, get back to your sewing, and don't leave this house!

LACKEY You haven't left me any money. Are you not expecting me to eat?

SQUIRE Look at all those grapes on the vines out there. What more do you need?

LACKEY Oh that's great, and what about after harvest time?<sup>79</sup>

SQUIRE There's always a few left behind.

LACKEY Good grief! I'll be able to throw a party! And what do I do when there's no more left? Eat the leaves?

SQUIRE There are figs on the trees. You can eat your fill!

LACKEY Figs?

SQUIRE I don't know what you're worrying about. By the time the grapes and figs are all finished the beans will be ready for picking. And you can always hunt for some mushrooms.

LACKEY (*Aside*) You go off to the war and enjoy yourself, I'll just stay here and live off the fat of your lands.<sup>80</sup> [*The SQUIRE leaves and the LACKEY turns to INÊS*] Well, I have to do what my master tells me.

<sup>79</sup> In the source text the lackey picks up on the Squire's rhyming reply to his complaint, and uses the phrase *como rima!*, his way of saying a sarcastic "what a poet!" Translating this line would only make sense if I inserted a rhyming phrase in English, but since the line is merely a cheeky remark, which is not in itself important to the development of the play, and may even be there solely to fit in with Vicente's rhyme scheme, I have chosen to replace it with a different ironic phrase. (But see also note 71)

<sup>80</sup> The lackey is again being ironic; in the source text he tells the squire he'll collect his *oitavas* - his rents. The *oitava* was the eighth part of a tenant's harvest, which was the landlord's due. (Soares, p74 n176 - see also p119 n860 of the *Edição Anotada*). Bras da Mata, of course, owns no land.

INÊS           Of course, since he feeds you so well... You'll have to obey his every command.

LACKEY       You get back to your sewing. I'm off to enjoy myself with those young girls out there. And I know you'll forgive me, but I've got to lock you in.

[*The LACKEY goes out and locks the door. INÊS is left alone, sewing.*]

## SCENE II<sup>81</sup>

*INÊS sits sewing and singing.*

INÊS           "The girl with a choice  
Who chooses badly,  
Has made her own bed  
And in it must lie."<sup>82</sup>

(*Throwing down her sewing*) Damn cultured men! To hell with being treated like a lady! I always thought that noblemen and squires were good to their wives. I thought they were tough when they were off fighting and gentle when they were at home. I never thought they were so horrible. So much for chivalry! Lets see how brave a man who beats his wife can be when he's up against the enemy! I've always heard that all bullies are cowards and most cowards are bullies... and I bet it's true!<sup>83</sup> Oh, I wish I was single again, I really do. I know what kind of husband I would pick... somebody simple, pleasant, nice and quiet, who

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<sup>81</sup> Although there is no clear indication that the play is split into two Scenes, there seems to me to be a natural break in the action when the Squire leaves and Ines is left alone again. This new Scene gives the play temporal unity by suggesting a possible passage of time, during which Ines might have become pregnant, as suggested later by Lianor (1.952) and Bras da Mata could have been abroad for three months, as stated by the Lackey (1.911).

<sup>82</sup> These lines, in the source text, have the flavour of a proverb which has been developed into a song. I have not been able to find a proverb in English which addresses the same sentiments, therefore I have made up my own version based on a well-known idiom.

<sup>83</sup> The *Edição Anotada* explains that the source text phrase which alludes to cowardliness "nunca mata drago em vale,/nem mouro que chamem Ale" is a proverb, therefore I have translated it as such.

would do everything I told him to.... But I'd have to get rid of the one I've got first!

[*The LACKEY enters with a letter*]<sup>84</sup>

LACKEY Here's a letter... it must be from the master.

INÊS Okay, jailer. Give it to me then. Lets see what it says.

[*She reads the letter aloud*]

"To the honourable Senhora Inês Pereira<sup>85</sup> ... my sister" It's from my brother! He must be coming home!

LACKEY Is your brother fighting in North Africa too? I'll bet you there's news of my master as well.

INÊS Are you sure the master's left Portugal?<sup>86</sup>

LACKEY He left three months ago.

INÊS This will be to let us know how they're all getting on and what's been happening.

LACKEY It's a very small letter!

INÊS Educated men need few words... [*She reads*]

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<sup>84</sup> The stage direction in the source text states that the letter is from Arzila, but I feel there is no need to mention this in the corresponding stage direction of the Base Text since the reader is later told where the letter is from. I have not been so specific about the location, however, because it is unlikely that many readers would understand the historical significance of Arzila, and have changed the reference a few lines later as "North Africa".

<sup>85</sup> Her name is given in the source text as Inês Pereira da Grã; according to the *Edição Anotada* the "Grã", with its meaning of "cochineal stone", would have told the contemporary audience what her station in life was, since it would indicate her father's profession - a *tintureiro* (dyer). This may be true, but it might also be true that "Grã", since it also means "kernel" or "pip" is merely an extension of the humorous "fruit" reference in her name, which has been discussed in the Introductory Commentary: Part 1, in the section headed "Translation of Characters' Names". Since neither the allusion to her social position nor the allusion to fruit will be obvious to the English-speaking reader, who would, in any case, expect Inês now to have her husband's surname I have omitted the addition to her surname.

<sup>86</sup> I have not been specific about the actual place mentioned (Tavila); what is important is that he has left the country, not where he has left from.

"My dear sister, you must be brave and accept God's will." What does he mean? "We never know what will meet us as we turn life's corners, so we should always be prepared. I am writing to let you know that your husband was killed by a Moor... a shepherd who caught him running away from the fighting."

LACKEY Oh, my poor master!

INÊS You can hand over the keys now. That's you out of a job!

LACKEY *(As he leaves)* That's a very nice way to say goodbye!

INÊS What wonderful news! I'm free! And I'll be damned if I'll dress in mourning for him! My brave and daring husband.... killed by a shepherd! No more chivalry and fine manners for me... they're just a cover-up for wickedness and hypocrisy. Now I'm going to find a nice docile husband and have an easy life of it. No more clever men for me, the price is too high.

*[LIANOR VAZ enters and INÊS pretends to be crying]*

LIANOR Inês, are you all right?

INÊS Oh, I'm so upset, Lianor.

LIANOR It was God's will.

INÊS It's just my luck to marry someone who goes and dies.

LIANOR Look on the bright side. Maybe you're pregnant.

INÊS No. I did want to have his children, but it wasn't to be.

LIANOR Don't take it so bad, my dear, we all have to die some time. Do you know what you should do? Get married again!

INÊS What? So soon? How can you suggest such a thing? I've just lost a wonderful husband... he was clever, cultured... my best friend...

LIANOR      Forget him. Look for somebody else. There's always Pêro Marques. He's just inherited a fair bit of money.<sup>87</sup> But you only like cultured men...

INÊS         No! I've given up all those ideas. Experience is the best teacher and I've learned my lesson.

LIANOR      Now you know you should go for somebody who'll love you, and to hell with all that social climbing.

[LIANOR leaves to go and get PÊRO MARQUES.]

INÊS         Oh well, Pêro Marques it is! I want to marry a man who'll think himself lucky every time he sets eyes on me. It's just common sense... Better the donkey who'll carry me than the horse who'll throw me. I'd rather have a lamb than a lion, a simple companion rather than a cruel master.<sup>88</sup>

[LIANOR VAZ enters with PÊRO MARQUES]

LIANOR      Lets not stand on ceremony. Pêro, embrace your future wife and partner.

PÊRO         Oh no, that wouldn't be proper. That sort of thing will have to wait till after we're married!

INÊS         As far as I'm concerned we can get married right now.

LIANOR      Give me your hands then. (*To Pêro*) You know the words, don't you?

PÊRO         I learned them once... but I've forgotten them.

LIANOR      You can repeat them after me... I'll take it nice and slow.

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<sup>87</sup> This seems to be a better solution than actually mentioning the amount of money, *mil cruzados*, which would mean little or nothing to the English-speaking reader.

<sup>88</sup> I feel sure *lebre* (hare) is used in the source text because it is a common, docile animal which can be contrasted to the rarer, ferocious lion – it also begins with the letter “l”, so I’ve chosen “lamb” for the same reasons. The *antes lavrador que Nero* (better a farmer than Nero) which follows is more of a problem; it may well have been a set phrase in Vicente’s day. The phrase contrasts the idea of the “poor simple peasant” with the “rich cruel emperor”. While many people will be familiar with the name “Nero”, they may not immediately associate him with cruelty or tyranny (although, like the Squire, he did play a stringed instrument), and I feel sure that it was the simplicity/tyranny contrast that Vicente was alluding to here, in view of what Inês has suffered.

- PÊRO           And have you got any rice to throw?<sup>89</sup>
- LIANOR        We're not at that bit yet, but what a poet!
- (She goes through the marriage ceremony with them)*
- PÊRO           So that's it. You're married to me and I'm married to you, and that's that. Amazing! And if I ever leave you, I hope they cut off my ears!
- LIANOR        I'll be off then. I'll leave you two to get to know each other. [*She leaves*]
- INÊS          Pêro, I have to go somewhere... I haven't been for a long time.
- PÊRO           Of course! On you go then, I'm needing as well.<sup>90</sup>
- INÊS          No, no, that's not what I mean.
- PÊRO           Well, what do you mean woman?
- INÊS          I want to be able to go wherever I want to.
- PÊRO           Go where you want to go, come back when you want to come back, and stay at home when you want to stay at home. I'm sure you wouldn't want to go anywhere that I wasn't happy about.

*They step outside the house, and [a HERMIT approaches, begging for alms]*

- HERMIT        Good people, for pity's sake, give alms to this suffering hermit, born to be the servant of his God, Cupid, and destined to live a life of solitude. For love of my Lord, Cupid, I went to live in his sacred temple, a hermit in a simple hermitage, formed from the infinite melancholy in which I meditate. And that's where I pray away the hours and the days and the years, and consider my duties and my misfortunes, and where this soul of mine weeps for an end to so much suffering. And having prayed the

<sup>89</sup> In the source text Pêro asks if she has *trigo* (wheat) which was the traditional symbol of hope for a fruitful marriage. His mention of *trigo* which rhymes with *digo* in the previous line, gives Lianor an opportunity to say *como rima*, a phrase which occurred earlier in the play which I chose not to translate in that instance. (See note 76) In this case, although it can not be said that the line is important to the development of the play, it has nevertheless more of a purpose: it reinforces our view of Lianor as an opportunist, through her attempt to make Pêro Marques seem more educated than he is. To achieve a rhyme it has been necessary to insert the contextually apt phrase, "I'll take it nice and slow" allowing a rhyme with Pêro's "throw".

<sup>90</sup> The *double entendre* contained in *sair* (to go out) which could also mean *evacuar* (to defecate) is not completely lost in English since we can use the expression "to go" in a similar way.

hours I count the rosary, bead by bead, and try, without hope of reparation, to account for the hand which Fortune has dealt me. And so, with no expectation of just reward, I spend my days there, Cupid's slave, showing him such unwavering love that I am his chosen saint. Good people, whom love has smiled upon, give alms to a poor hermit who dwells in those dark hills, who has not been so fortunate in love. And I will pray to my Lord, Cupid, who is always in my thoughts and deeds, that you receive a richer reward than that which I have received in this life. And I will pray with all my devotion and faith that He will keep you from being deceived in love, because it was love's deceit, a burden I will always bear, that turned me into a hermit.

INÊS Listen Pêro, I feel moved to give something to this poor hermit... but I want you to stay here.

PÊRO On you go then, my dear, there's no need for me to come too.

INÊS (*Going towards the hermit*) Here, take this, holy Father. Our Lord Cupid must have known where to send you.

HERMIT Might this be a token of love? Lord be praised. This act of giving cleanses your soul, but my soul suffers constant torture for love of you.<sup>91</sup> You ought to know, so that you can recompense me fairly, that it was because of you I became a hermit. When I lost hope of winning your love, this was the way of life I chose.

INÊS Good God! Are you the man that once sent me a basket of blueberries,<sup>92</sup> when I was at my aunt's house? And when I was learning to sew, you used to send me little presents. I was still very young then, and didn't want to speak to you.

<sup>91</sup> In the source text there is a play on words with *matar* (to kill) having the meaning "to eliminate" and also "to make one suffer". The Hermit is saying that Inês has wiped away her own sins, but that because of his love for her, she has the power to torment him.

<sup>92</sup> The source text has *camarinhas* which are "crowberries". I have not translated them as such because they are not widely known in this country, but they are closely related to blueberries. According to the *Edição Anotada*, they were a common gift to offer to a girlfriend, which seems strange since they are a bitter fruit, not particularly desirable for eating.

- HERMIT        That was me. I was madly in love with you, and you took no notice. But we could make up for lost time.
- INÊS            I get your drift. What a devil! You know how to get round a girl! I'll tell you what, I'll come and visit you at your hermitage, God willing.
- HERMIT        (*Reaching out to caress her head, and messing up her hair in the process*) When?
- INÊS            Very soon. As soon as possible. Now off you go.<sup>93</sup>
- HERMIT        Goodbye then. See you soon. (*He leaves*)
- INÊS            (*Aside*) All's well that ends well! (*To her husband*) Pêro, that hermit is an angel sent from Heaven!
- PÊRO            Look, your hair's come undone, tidy it up a bit.<sup>94</sup>
- INÊS            (*Fixing her hair*) Do you know what I'd like?
- PÊRO            What would you like, my dear?
- INÊS            I'd like you to take me on a pilgrimage... to visit that hermit... in his hermitage.
- PÊRO            No sooner said than done!

*They begin to walk off*

- INÊS            It's going to be a long journey... tell me a story to pass the time.
- PÊRO            I love telling stories.
- INÊS            Let's cross this river first. Take your shoes off. (*Pêro removes his shoes*)
- PÊRO            Now what?
- INÊS            Take me over on your back so that I don't catch a chill.<sup>95</sup>

<sup>93</sup> Inês addresses the Hermit as *meu santo*, as a term of endearment and not because she believes he is a saint, which is ironic since he is purporting to be, if not a saint, a "holy" man. Terms of endearment which might be used in English would not convey this irony.

<sup>94</sup> In the base text the reference is to her *vêus* (probably a cap with material falling from either side) needing to be straightened up. I have been unable to find an equivalent term in English, therefore I have referred only to the hair, which may have broken free from the headdress which was covering it or keeping it in place.

<sup>95</sup> What she actually says is "So that I don't get sterilized by the cold water", probably an old wives' tale of the day. I do not think any purpose would be served by a linguistically faithful

[INÊS PEREIRA jumps on his back] and they move towards the river

- INÊS            This is what husbands are for!
- PÊRO            Is it comfy back there?
- INÊS            It's heavenly!
- PÊRO            This is great fun!
- INÊS            Wait! Stop! Look at those beautiful flat stones. They would look lovely with my big pots standing on top of them.<sup>96</sup>
- PÊRO            Do you want me to get them?
- INÊS            Yes. I'll put one here, and the other one here. (*She puts one under each arm*) Now we'll both have something to carry.<sup>97</sup> You're right, this is great fun! Will we sing a song?
- PÊRO            I'm not a very good singer.
- INÊS            Well I'll sing, and every time I come to the end of a verse you've got to sing "That's how life should be"

[INÊS sings]

- INÊS            "My husband's wears a pair of horns,  
He has to carry me.  
He also carries two big stones."<sup>98</sup>

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translation, therefore I have substituted another old-fashioned belief, unfortunately not quite as "coarse" as the original.

<sup>96</sup> In the source text she wants the stones to sit under the *talhas*, which according to *the Edição Anotada*, (p131, n1128) were large containers which held grain or other agricultural produce. Inês thinks these stones would look decorative, and would keep the containers up off the ground.

<sup>97</sup> While this translation of the original line of dialogue will be considered exegetic, I feel that it is nevertheless justified in light of the fact that the original audience would probably have been aware of the original story of the *duas lousas*, therefore Vicente had no need to be so explicative: the story alluded to concerns a woman who, being carried on her husband's back, thought she was carrying an equal weight to her husband, but had not taken into account the fact that he was carrying her on his back, so was also bearing the weight of the stones. See X. M. Alvarez Blasquez et al., "Gil Vicente e Galicia: 1. O Conto Das Duas Lousas" in *Grial: Revista Galega de Cultura* 4, 1964, pp235-239.

<sup>98</sup> Unfortunately I have been unable to find a suitable equivalent to the *double entendre* of *lousa*, which apart from having the meaning "flat stone" can also mean "trap" or "snare".

PÊRO           That's how life should be.

INÊS            You know I love you even though  
                   I'm sure you will agree  
                   That you will always be an ass.

PÊRO            That's how life should be.

INÊS            You know I love you even though  
                   An ass you'll always be  
                   And if those horns you have to wear

PÊRO            That's how life should be."<sup>99</sup>                            [*They exit, singing*]

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<sup>99</sup> The sentiments in this song fit the situation too well to be coincidental, therefore I would assume that it was the author's own invention. It is not possible to translate the words in the song which have the secondary meaning of "cuckold" – *gamo* (deer), *cervo* (stag) - without losing their double-entendre. I have retained the cuckold allusion and tried to compensate for the loss of wordplay by introducing the "ass" to underline Vicente's visual presentation of the proverb which he originally set out to illustrate. Pêro is now the "ass" who "carries" Inês.

## **Chapter 4 – The Performance Texts**

**Hay for the Horses**

**and**

**Ines Pereira**

**(With Commentaries)**

## Hay For The Horses

(A Scots Performance Translation)

### Characters

APARISSO, a lackey

ORDONIO, a lackey

ROSI AIRS, a squire, APARISSO's master.

INES,<sup>1</sup> a young lady, with whom ROSI AIRS is in love  
her MOTHER

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<sup>1</sup> The decision to change the source text "Isabel" to "Ines" is explained in the Introductory Commentary: Part 2, in the section headed "Adaptation"

*Dusk. A Lisbon Street in the early 16<sup>th</sup> century. [Two lackeys, APARISSO and ORDONIO, enter from opposite sides of the stage, calling for hay for their horses.] APARISSO and ORDONIO have urban Glaswegian accents, but ORDONIO is trying (when he remembers) to speak in what he sees as an educated accent, which he doesn't always get quite right. They are dressed very simply; Aparisso has shoes made from old sacks, not much better than socks, tied up with string. Ordonho is wearing "country gentleman" style green wellingtons.*

APARISSO Ha-ay! Any sperr ha-ay? Hay fur the hoa-oa-oarses!

ORDONIO Ha-ay-ay! A-a-ny ha-ay!

APARISSO (*Recognising ORDONIO from a distance*) Ordonio! Hey! Ordonio! Hing about! (*He runs across stage, stops, and stares down at ORDONIO's feet*) In the name o' the wee man!<sup>2</sup> Green wellies...!<sup>3</sup> Ye'll no want tae speak tae yer auld pals next.

ORDONIO Aparisso! How's it goin'?<sup>4</sup>

APARISSO It's no goin' very well noo that ah'm workin' fur a... *squi-ur*. In fact it couldnae go any worse!

ORDONIO Who is it your working fur?

APARISSO Auld Nick himsel' ah think! Never seems tae eat, an he keeps me starvin' as well. Ah don't see food fae wan weeks end tae the next!

ORDONIO And who does this *squire* of yours work fur?

APARISSO Ah don't know an ah don't care. All ah know is he does nuthin' but hing about the hoose aw day lookin' like death warmed up.

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<sup>2</sup> For the reasons stated in the Base Text (n3) I have not translated *fi-de-puta ruim* with a similarly strong expletive.

<sup>3</sup> The "green wellies" have been used as a marker of pretentiousness which would be immediately recognisable to the audience; apart from designer footwear, which would be difficult to present visually, this is the most obviously pretentious footwear which we have in Scotland.

<sup>4</sup> While in the Base Text my principal reason for choosing to replace the form of address *companhero* with the character's name was to avoid temporal or regional associations, in the Performance Text I see it as a way of introducing one of the principal characters by name to the audience at the very beginning of the play; otherwise he would remain anonymous until he is directly addressed by the Squire further into the action of the play.

ORDONIO But what *is* he?

APARISSO A numpty - that's what he is. (*As he describes his master he imitates his actions*) Spends eez time combin' eez hair an' prancin' aboot in front o' the mirror, sighin' an' yawnin' an' speakin' tae himsel'. An' he makes up songs, terrible songs - borin' wans, songs that don't say nuthin'! It wid gie ye a pain tae listen tae 'im! An' he plays wan o' they lute things. Thinks eez God's gift tae wimmin as well. It wid gie ye the boak! An' eez permanently skint! Ah've been workin' fur 'im fur three years an' ah've no' seen a brass farthin'! He could make tuppence last a month.

ORDONIO In the name of God! What does he give you to eat?

APARISSO Not a lot!

ORDONIO What about the hoarse... ah mean the horse?

APARISSO It's fadin' away tae skin an' bone. That's why ah'm oot here tryin' tae get it some hay. There's nane o' us eats - no' me, no' the hoarse, an' no' even him!. But if ye could see the wey he struts aboot like a fightin' cock! Nivir stoaps bummin eez load aw day long! A couple o' days ago he wiz beaten up - up a side street. They gave 'im the message aw right - a real whippin'! (*He swats the air, grinning, as if slashing at someone*) Whip an' whip an' whip...

ORDONIO What did they use?

APARISSO (*Looking puzzled*) Big whips! (*Ordonio laughs*) Ah nearly died laughin' masel'!

ORDONIO An' did he try to defend himself?

APARISSO Nut him! Jist let them get oan wi' it. (*He swats the air again*) Jist like that, an' that, an' that! Anyway, eez askin' tae get attacked. He only ever goes oot when it's dark because he disnae want embdy tae see eez raggy auld claes. An' when he gets in in the mornin' eez that bright an' breezy, shoutin' "Breakfast time!"... as if the hoose wiz full o' food Bit it's Auld Mother Hubbard stuff at oor place. No' a sausage fur him, an' less than that fur me! If he finds an auld stale bit o' breid or a wee dried up sybie,

he gobbles it doon like a dug! Ah don't know how he keeps goin'. It's a wunder he disnae make himsel' no weel.

ORDONIO Maybe he thinks he can live on love. There must be a... a... *paramour* somewhere.

APARISSO Naw! Naebody wid huv 'im. No' even an ugly auld fishwife. He hasnae got a snowbaw's chance o' pullin' a burd. Bit it's no fur the want o' tryin'.

ORDONIO He can't be *that* bad. Is he no' just a wee tad unlucky?

APARISSO Well, ah think eez real problem is eez nae money! An' ye know whit wimmin ur like. They want *things* - no' songs! Cause embdy that gives them *things* must be rich. So they don't want sung tae, an' they don't want poems an' *billy doos*. They want presents!

ORDONIO Why do you stay with this loser anyway?

APARISSO Well, he said he'd get me some intros tae people in high places... ye know? It's aw talk likely!

ORDONIO Leave him then! Tell him to find somebody else.

APARISSO Och, ah don't know whit tae dae. Better the devil ye know... But ah'm that fed up o' no bein fed...up.

ORDONIO These *aspiring gentry* types are all the same. I work for a squire as well - and he's even worse than yours! He thinks he's the bees knees, but he's not got a penny to his name. He's a real idiot, I kid you not. His conversation's pathetic! You couldn't imagine anybody that's less of a good catch. Absolutely nuthin' going for him. (*He begins to forget about keeping up his accent as he gets carried away*) Loves tae act the hard man, the killer, but he couldnae murder a pint! Waves his sword aboot an throws oot words like thrusts an' parries an' ripostes.<sup>5</sup> (*He illustrates these fencing moves with an imaginary sword*) An' there was never a battle that he didnae win! But if a fight breaks oot, ye'll no' see him fur dust. Ye should see him if he sees a pair o' dugs fightin' in the street. He

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<sup>5</sup> The source text references to Hannibal, Scipio and Roncesvalles have been removed because for a modern audience these names are unlikely to have the contextual significance which they had for Vicente's original audience.

runs like the clappers. He's that feart, ye could knock 'im doon wi' the proverbial feather. But when he's safe behind eez ain door oh aye - he's the wan that'll sort them aw oot. An' ah don't think! Fat chance o' him goin' tae fight fur King and country. He wouldnae say boo tae a goose. Ah've never seen 'im wi' eez sleeves rolled up yet. An' ye should see eez attempts at totterin' up the social ladder! He think he's up tae mixin' wi' the ladies at the palace, but he has tae borrow fancy shirts an' troosers an' shoes so that he can look the part. He takes hours tae get spruced up - then he struts about like a bantam, as if he wiz in eez natural habitat. (*Pausing, and remembering his accent*) He's just like all these other so-called *gentlemen*. And even though he's such an idiot himself, he's got the cheek to laugh at everybody else.

APARISSO Good God! You'n me've no' been very lucky, huv wi? Tell me, does your squi-ur huv a hoarse or a donkey?

ORDONIO He's got a dried up old mule, thin as a rake. He rents it out - it's the only way he can make any money. Mind you he has got one thing goin' for 'im. We'll never have tae fight off robbers in the middle of the night... because there's nuthin' in the hoose worth stealing.

APARISSO Diz he like music?

ORDONIO: Oh he just loves it! But he's got a voice like a choked duck.... Naw, maybe it's more like a strangled frog.

APARISSO Mine plays the lute. (*Sarcastically*) An' eez got such a wonderful voice...

ORDONIO Listen... I'm away for a drink.

APARISSO Bit ye've no' got any hay fur yer donkey yet!

ORDONIO Och... it can eat straw!

APARISSO Here, why don't ye come along wi' me back tae ma place, an' get a shuftly at the big man fur yersel. Luv's young dream in the flesh... naw... in the skin an' bones! C'moan.... ye'll get a good laugh!

ORDONIO Okay.

*They walk along the street to where APARISSO lives. It is growing darker.*

ORDONIO What's your squire's name?

APARISSO Well, eez called Rosi Airs, bit ah call 'im Dozy Stares because eez that glaikit.

ORDONIO (*Incredulously*) Rosi Airss? Awa-a-ay...

APARISSO Naw... Airs, that's eez name. (*They arrive at the house*) There he is there! Listen an' ye'll hear the stupit songs he makes up.

*[They come upon ROSI AIRS walking away from them, slowly, reading aloud from his book of self-composed songs.] He speaks with a strong Glasgow accent to APARISSO, but attempts to make this sound more refined when reading his poems and when speaking to INES, although like ORDONIO, he doesn't always get it right. When he sings, it is in a very anglicised Scots accent. He is wearing ill-fitting clothes with fancy ruffles at the neck and sleeves, which are dirty and torn in places. He doesn't see the two lackeys, and reads his outstandingly mediocre verse aloud (in a voice to match), as if to an audience:*

ROSI AIRS A wee poem, written by the talented Rosi Airs fur his lady love. And being as how he's a discreet lover, he cannae mention her by name. (*He clears his throat and recites from his book*):

"Think of me my lady love,

Do not turn your head,

For if I cannot win your love

I'm sure I'll end up dead.

This pain I have within me

Is more than I can bear.

I suffer so much for you

And yet you do not care.

But if I go and hang myself

My devotion I'll have proved.  
 For the angels up in heaven  
 Will know how much I loved."

*(He turns a few pages and reads what is written in his book)*

Another wan by the same author:  
 "I long to lie beneath the earth  
 For my life is at an end.  
 The pain and suffering love has caused  
 Has taken over my mind.  
 A living death was my reward  
 For loving her too well.  
 And for the sake of that cruel maid  
 I mortified myself  
 So cry if you will when I die my friends,  
 As I myself have cried.  
 And bury me under the old oak tree  
 Then I'll really be mortified."

*(He turns a few more pages)*

Wan that was written after a wee tiff:  
 "My sweet Ines, my love, my life,  
 My passion, my desire,  
 I send you this, a lover's plea,  
 To set your heart on fire."

*(He turns to walk in the opposite direction, towards the lackeys.)*

"This longing that I feel for you,  
 Is growing all the time.  
 And soon it will be too much for  
 This breaking heart of mine!  
 I'm dying for you, Ines,  
 You're all that I desire

So I'm sending you a billet doux  
To set your heart on fire."

[*He sees APARISSO*] Here you! You're late!

APARISSO If ah don't get somethin' tae eat soon ah really will be *late*!

ROSI AIRS You know whit's wrong wi' you Aparisso? Ah treat ye too well.

APARISSO [*Aside to ORDONIO*] Too well! We huvnae eaten since yesterday!

ROSI AIRS The well-fed servant disnae work.

APARISSO Did ye hear that Ordonio! Whit a liar!

ORDONIO Ah know, ah've got one just like him at home.

ROSI AIRS (*Sings a scale, badly*) "Ray, mi, fah, soh, lah, soh, lah!"

APARISSO [*Aside to ORDONIO*] See whit ah mean about the voice?

ROSI AIRS [*Singing towards APARISSO*] Whit the devil are you sayin'? "Fah,  
lah, mi, ray, do...n't you mumble behind ma back! [*He sings*]  
"I met her on a summer's day..."

APARISSO In the name o' God! That's some racket!

ROSI AIRS Pass me that lute, you!

APARISSO (*Giving him the lute which has been hanging on the house door, like a doorknocker*) Whit a wassach!

ROSI AIRS OK, that's me away tae play a few tunes fur Ines.

APARISSO She'll be in 'er bed.

ROSI AIRS (*With a leer*) An' is that no' jist where ah want 'er!

[*ROSI AIRS walks towards INES' house, still practising his singing*], followed by the two lackeys. Night has fallen. [*As he begins to strum his lute, some dogs start barking.*]

ROSI AIRS Aparisso! Get rid o' thae dugs. Or throw them each a juicy wee bone tae shut them up!

APARISSO [*Aside to ORDONIO*] If ah'd a juicy wee bone ah'd be sookin' it masel'.

ROSI AIRS (*Singing and looking up to INES' window*):  
"Fair maiden if you're sleeping,

awake and open your eyes..."

APARISSO Maiden? Away ye go ya big numpty It's Ines yer singin' tae, remember?  
 [*Aside to Ordonio*] If she's still a maiden ah'm the Popes brother!

[*ROSI AIRS goes on singing*] as APARISSO throws in his comments.

ROSI AIRS "It's time for me to go  
 Will you come with me?"

APARISSO Ah wish ye would go, but ye'll no get far on your auld nag!

ORDONIO Can ye not give him somethin' to put him out his misery?

APARISSO Whit... him or the hoarse? Ah know whit ah'd give him!<sup>6</sup>

[*ROSI AIRS goes on singing*]

ROSI AIRS "If your feet are bare..."

APARISSO Ma feet are always berr!

ROSI AIRS "Don't stop to put your shoes on..."

APARISSO Ye've nivir givin me any tae put oan! An' ah suppose ah might as well  
 forget about the introductions tae people in high places as well!

ROSI AIRS "For there are oceans to cross...."

APARISSO No' while ah'm workin' fur you!

ROSI AIRS Bugger off you!

APARISSO Suits me! There's nuthin' excitin' gonnae happen here anyway. Ah'm  
 away!

*APARISSO moves away a little, followed by Ordonho, but he doesn't leave.*

ROSI AIRS "...over the Guadalquivir.

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<sup>6</sup> I have translated the ambiguity of this sentence, which I discussed in the footnotes of the Base Text (n.38), as an ambiguity which raises the question of who is being referred to in the Lackey's mind, and which he voices.

It's time for me to go,  
Will you come with me?"

*[INES now appears at her window, but speaks so quietly that no-one can hear what she is saying. Her words can only be conjectured from ROSI AIRS' replies], and his speech is punctuated by pauses, as if he is listening to what she is saying:*

ROSI AIRS What was that you said my sweet? Ah can't hear you very well, you'll need to speak a wee bit louder. What do ah want? Well... What? They're gonnae do what to me?... Ah'm not scared of nobody! Listen, Ines, ah could take them all on and beat them single handit. Knock them down wi' ma pinkie!... Whad'you mean ah'm talking rubbish?... Ah hope you're not laughing at me!... What am ah after? Well ah'm just after a pint, but ah'm not drunk if that's what yer thinkin'... Insulting yer intelligence? Ah wouldn't insult you!... Och, Ines! You heard what?... A bad name? Ah'll not get you a bad name! Naw, naw, naw... you've got me aw wrong... What's that? A waste of time? Oh ah'll not waste yer time, honest... Get the message? Well ah suppose if you want me tae go for a message... Listen darlin', you can't fool me. Ah know your madly in love with me. Swing... for me? Have you bought me a swing...? You've not bought me a swing... Och, you're helluva argumentative, Ines... Well, when ah said ah'd die for you ah wasn't planning on doin' it immediately!<sup>7</sup>

APARISSO Whit a turnip heid! Thick as a feather bed!

ROSI AIRS Oh here talking about beds, before ah forget what ah came for... ye know... well... I just wanted to show you how much my... (*He looks down*) affection... for you has grown... it's very big this thing... between us... well at least I feel it very big... What's that? Talking... what? (*He*

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<sup>7</sup> This one-sided conversation has been expanded slightly because while it retained much of its humour in the Base Text, I felt that there should be more emphasis on the misinterpretation of Ines' words in the Performance Text to enhance the comic effect of this scene.

*looks towards the audience as if for help*) White...? Right...? (*He shakes his head, puzzled*) A pain in the ... what? Oh! (*Aside to audience*) Funny place tae get a pain. But now she'll have tae sit still till it gets better, so ah've got a captive audience! (*He laughs*) What am ah laughing at? Oh, this an' that, you know. Nuthin' really. Just mindless laughter...<sup>8</sup>

APARISSO [*Aside*] Aye an' we know who's mindless!

*The dogs start to bark again.*

ROSI AIRS Whit a racket! Haw you! Aparisso! Chuck a stane at thae dugs! Or gie them somethin' else tae eat!

APARISSO It'll need tae be a stane then!

*He throws a stone at the dogs and misses. The dogs keep barking.*

ROSI AIRS Bloody dugs! Can ye no get rid o' them stupid! No, no, not you Ines! What's that? Ah can't hear you!... Aw fur heaven's sake!

APARISSO These stones are too wee... Ah 'll try throwin' a big handful.

*He throws a handful of stones and the dogs begin to yelp.*

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<sup>8</sup> Staying close to the original language of the source text here would have meant a complete loss of the scene's humorous content. As I pointed out in the section on "Sexual Euphemism and Innuendo" in the Introductory Commentary: Part 1, the ideal requirement here is: (1) two euphemisms for the penis that sounded similar enough to provide a pun and whose dominant meanings also make sense within the context of their individual lines; (2) a declaration of love containing sexual innuendo about passion and size; (3) a euphemism which refers to a person or thing and whose dominant meaning refers to a physical disability. I have been able to comply only with the second of these, but have added other types of "wordplay" to compensate for my inability to comply with the first and the third requirement. I have here tried to follow the comic "rule of three", where the build-up to the climax of the scene (or joke) is in three parts, each funny remark being a natural progression from the previous one. I have also been unable to retain the link between *pé dormente* link from earlier in the play (1.210 of the source text), but this is less important for the Performance Text since it is unlikely that the audience will link the phrase spoken in this scene to the one used much earlier in the play – unless, of course it was a particularly funny or well-known phrase, which it undoubtedly was in Gil Vicente's day.

APARISSO (*Looking heavenwards*): Oh forgive me, Lord!

ROSI AIRS Ah'll no forgive ye nuthin! Ye've made them worse ya eejit! In the name o' God!... Wait Ines!... Don't go! Are you still there?... (*Aside*) Ah nivr knew dug's could make such a din! What's that? Cruel...? Me...? Never!... (*Aside*) Ah hate dug's... an' cats as well!

*Some cats begin to miaow.*

ROSI AIRS Aw that's jist great! That's aw ah need. Ines! Can ye not shut these cats up? Please! Ah canny stand it! (*Aside*) Bring back the rats... all is forgiven! (*To INES*) What...? Ah don't know who told you all these lies about me. Ines... you know you can't believe everythin' you hear. Ah've got nothin' to hide! But ah'm hurt.... Wounded to the core. You know ah love you... ma wee plum duff. You know ah'm dying to... to be with you, Ines... sweetheart... listen... Your mammy an' daddy'll be happy for you. Ah'm a good catch! Ah'm a squi-er to a famous knight you know. A gentleman's gentleman... that's me.

APARISSO That's a laugh!

ROSI AIRS And there's blue blood in ma family on ma grandfather's side. (*Aside*) Pity we nivr fun oot eez name... (*To INES*) Ye know... ah've been inside the palace, and the King 'imself spoke to me.

APARISSO Aye, tae tell him tae get oot!

ROSI AIRS Ines... ah'll have a wee word with your father. And you know... he'll not need tae give me a penny... well... at least... not after ah get maself established at the palace.

APARISSO (*Aside to Ordonio*) He's leadin' her up the garden path, an' he's gonnae try an' take her faither as well.

ROSI AIRS What have ah got to offer...? What've a no' got! Ah've got everythin' you'll ever need... A house full of fine furnishins... horses galore... nicer wans than the King's got! And ah've got a lovely big *chaize lounge* for

you tae lie on. You can eat grapes and string your beads an' that tae yer heart's content.

APARISSO Whit a load o' mince! Ah hope that poor lassie disnae fall fur that!

ROSI AIRS Away and check if your mammy's awake, Ines. You know what these auld battleaxes can be like!

*INES leaves the window. Cocks are heard crowing. It is beginning to get lighter.*

ROSI AIRS 'S that the time already... must be near midnight.

APARISSO Naw, naw ya big balloon. If the cocks are crowin' that means it's breakfast time!

ROSI AIRS [*Singing*]

"The cocks will crow

Ah cannae sleep at a'

Ah don't need sleep..."

*(He looks up as INES returns to the window. Again she speaks so softly that she can't be heard)* What? Yer mammy's comin'...? Down here...?

Tae the street...? What's she comin' down here for? Ah told you to make sure she was sleepin'! Well ah don't care... let 'er come. *(Aside)*

Ah'm no' feart fae an auld wummin!

*He steps back a bit as the MOTHER, who has a strong Glaswegian accent, appears. She looks ready to kill, and ORDONHO runs off stage, frightened. APARISSO hides in the shadows.*

MOTHER Ah swear tae God... that if ah get ma hauns on whoever got me oot ma bed... he'll no' know whit hit 'im! Ah hope eez ain bed's lumpy an' full o' fleas an' he nivir knows whit it is tae huv a good night's sleep! Ah hope he gets coarns on eez feet... an' biles on eez bum so that he nivir gets comfy... sittin' or standin'! Ah hope he's plagued wi' bad health an' gets

double pneumonia every time he gets a cauld! Ah hope he suffers fae indigestion an' constipation an' the gout! An' ah hope eez *prostrate* grows bigger than a balloon! Ah hope eez wife nags 'im tae death... an' feeds 'im wattery soup every day! An' ah hope eez weans are aw greetin' faced an' nivir gie 'im a minute's peace! Ah hope they spend aw eez money... an' leave 'im permanently skint! Ah hope he nivir has another day's luck in eez whole life! An' ah hope eez life's miserable till the day he dies! Ah hope that if he gets as faur as the pearly gates St Peter'll chase 'im tae Hell! An' ah hope he gets there on the very day auld Nick gets oot the bed on the wrang side!

*She stops ranting and looks around.*

Here, it's helluva dark doon here. (*She peers at ROSI AIRS*) Is this the brave boay that woke me oot a nice sleep?

*ROSI AIRS tries to ignore her and starts serenading INES again, at a safe distance.*

ROSI AIRS [*Singing*]very slowly) "Twas i-in the me-e-rry mo-onth of Ma-ay..."

MOTHER (*Laughing*) An' what a voice! Pavarotti's no' in it!<sup>9</sup> Thinks eez a songbird, eh? Well a huv tae admit eez got legs like a lark's... bit eez voice is mair like a parrot's! (*to ROSI AIRS*) Hey you! Away an sing doon a dark tunnel! Ye cannae be up tae any good hingin' aboot at this time o' the night!

ROSI AIRS (*Changing to a slightly faster song*)

"Torn from your arms once more,

Oh love of loves!"

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<sup>9</sup> Although Pavarotti is a modern singer, and therefore would not have been known by the "original" Mother, the device of introducing a temporally displaced reference is fairly common in comic theatre and adds to the humour of the piece.

MOTHER Ah'll gie ye torn arms! An' ah'll gie ye a torn face as well if ye don't get lost!

ROSI AIRS (*Moving further away, but continuing his song, a bit faster now*)

"I loved a lady once  
With all my heart.  
But it was not to be,  
Now we must part.  
Oh love of loves!"

MOTHER Would ye get lost ah'm tellin ye! Or ah'll mibbe cast a spell on ye an' turn ye intae a big rabbit... an' the dugs'll catch ye an'tear ye tae bits. (*She shakes her fist at him*) Go on! Get tae Hell oot o' here. No' a bliddy crust tae yer name an' ye've got the cheek tae come roon here singin yer stupid songs!

(*He moves back a bit again but goes on singing, even faster*)

"And when we come to part  
My love and I,  
I'll go away from here  
And sadly cry.  
Oh love of loves!"

MOTHER Away ye go then! Go! Good riddance tae bad rubbish! Mibbe the neighbours'll get some sleep noo, ya stupid...

APARISSO (*Appearing from the shadows*) Ah told 'im tae go as well. It's time he wiz findin' us somethin' tae eat. Ah'm starvin'!

MOTHER Is the big eejit no' feedin' ye, son? (*To ROSI AIRS*) Away an' work! Ye'll no earn yer livin' singin'. Ah don't think music's quite your forte. Although ye'd mibbe get a job as a singin' scarecrow! (*She moves towards him menacingly*)

ROSI AIRS (*Singing very quickly as he runs off*)

"I have to leave you now,  
Don't shed a tear.

If I should die tonight  
 My heart lies here.  
 Oh love of loves!"

*[He leaves], followed by APARISSO, and the MOTHER shouts up to her daughter, who comes down the stairs in a huff. INES makes an effort to sound more refined than her MOTHER, but has occasional lapses, depending on her emotions. It is now daylight.*

MOTHER Ines! Get doon here this minute! This is aw your fault! You'd better watch yersel' ma girl, or yer gonnae be in big trouble!

INES Oh that's right, blame me! Did I ask him tae come here?

MOTHER Ah swear ah'll...<sup>10</sup>

INES Swear all ye like. Ah've heard it all before!

MOTHER Ya cheeky wee madam! Whit d'ye think the neighbours'll be sayin'?

INES Ah don't care what they're sayin'!

MOTHER Ya impudent wee madam!

INES Well anyway, why shouldn't a man come an' sing under my window? Do you think ah'm not worth it? You're always sayin' you want me to make the best of maself. You want everybody to see me dressed well and lookin' like a young lady of means... but you don't want anybody to fall in love with me! You want them all to admire my good looks and be captivated by my charms... but you don't want them to speak to me or sing me love songs! You say you want me to grow up and have a happy life... but you don't want me to enjoy lookin' for a husband! You want me to be cultured and intelligent... but you don't want me to know anythin' about love! You don't mind if Cupid shoots his arrows... as long as they

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<sup>10</sup> Calling Ines "Little Miss...", as I have done in the Base Text, would be too anglicised for this Scots version. There seems to be no Scottish equivalent, therefore I have given the Mother a different type of expressive dialogue.

don't hit me. You want me to learn all about the birds and the bees... but only from a bliddy book!<sup>11</sup>

MOTHER *(Aside)* Well would ye listen tae her! *(To INES)* Ah don't know where a daughter o' mine got such a mooth fae! Ye've got a good tongue in yer heid, bit it wid be better employed sayin' a few Hail Marys an' Oor Faithers like ye were taught at the school!

INES Ah'm not interested in all that stuff.

MOTHER An' what are ye interested in... as if ah didnae know?

INES Ah'll tell you what! Lookin' in the mirror... and puttin' on make-up... things like that. Doin maself up, fixin' ma hair, and pluckin' ma eyebrows. Bitin' ma lips to make them redder, and practisin' ma puckerin' up technique... like this. *(She puckers her lips)* Teachin' maself to walk nice... *(She demonstrates)* so that when ah get married folk won't think ah was brought up in a byre. Ah want to learn how to accept a compliment, and how to reply to it. And ah want to learn how put on one of those wee tinkling laughs... you know. *(She demonstrates the laugh)*.

MOTHER Aye right Ines, an what about work... things like sewin'...?

INES Sewin's bad for the posture. It gives you a humph, and it makes you short-sighted as well... and you get crow's feet from screwin' up yer eyes tryin' to see the stitches.

MOTHER Well ye could always take up spinnin'. We could get ye a nice wheel at the market... Or what about weavin'? Ye'd mibbe like that.

INES Weavin'? That's worse than sewin'!

MOTHER Ye'd better stick tae spinnin' then.

INES No! Would ye get off ma case! Ah'm doin' no spinnin'! Ahm too refined for that kinda work!<sup>12</sup>

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<sup>11</sup> Although it does not appear in the source text, I have inserted "bliddy" because I feel it is just what my Scots version of Ines would naturally say, and it ties up with the Mother's comment about her language in the following line.

<sup>12</sup> In the source text Inês' disparaging remark about her mother buying her a spinning wheel would have been immediately understood by the original audience, because the possession of a spinning wheel symbolised the good wife and homemaker, which is exactly what Inês does not

MOTHER Well then ye'll have tae take up weavin'...

INES That'll be the day! Look, can you not think of somethin' more suited to a refined lady like maself. Ah mean, all these... weavers... are kinda vulgar and uncouth. They don't talk proper, and they're all permanently skint. They swear like bliddy troopers too. Look mother... just leave me alone, will you? *(She starts to open the door of the house)* It's time ah was gettin' dressed. Away and make the breakfast... ah'm *ravishing!* Is there any bacon an' egg pie?

MOTHER Naw. But there's humble pie? Ye could do we eatin' a bit o' that.<sup>13</sup>

INES Dream on, Mammy... dream on!

*(They both disappear through the door of the house)*

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want to be. (See the Edição Anotada, p80, n544). Nowadays an equivalent symbol would not allude to spinning or sewing, but would probably refer to skills in the kitchen, therefore it might be a "Kenwood Chef" (food mixer) or a set of baking utensils. Since the remark about the spinning wheel would not have the same significance for the modern audience, I have removed it, but I have attempted to compensate for this loss by adding the reference to the mother's dialogue. Although the symbolism is still lost, a humorous element has been added.

<sup>13</sup> As I explained in the footnotes to the Base Text (n.50), the humour of these lines would be lost in a linguistically accurate rendering of the corresponding lines of the source text. While I have chosen to stay fairly close to the original lines in the Base Text, I have used a different form of wordplay here because I think it results in more humorous lines.

## Ines Pereira

(A Scots Performance Translation)

### Characters

INES PEREIRA, a young woman

her MOTHER

LIANOR VAZ, a friend

PERO MARQUES a suitor of INES

LATANO, a marriage broker

VIDAL, a marriage broker

a SQUIRE, suitor of INES

his LACKEY

a SINGER, once in love with INES

FERNANDO, a friend of INES

LOUISA, a friend of INES

*All characters should have Scottish voices, and they will speak in a variety of accents, some of which vary depending on who is being spoken to.*

## Scene I

[*INES PEREIRA is sitting at home sewing, while her mother is out at Mass.*] *The house is furnished very simply.*

INES [*Singing*] *dreamily*

“The man that I marry will have to be  
tall and handsome and mad about me...”<sup>1</sup>

*She pricks her finger with a needle and angrily throws down her sewing. She has a Glasgow accent which is stronger when she is angry or upset, but at other times she tries speak in more refined tones.*

Tae hell wi' this sewing! Ah hate it! It gets right up ma goat! It's so bliddy boring! Must've been invented by some sadist! An' it disnae dae yer eyes much good eether. Ah've had it up tae here. It's time ah found somethin' better tae dae wi' ma time. (*Sadly*) It's not fair! Why does ma life have to be like this? Ah'm shut up in this house like a budgie in a cage... a slave tae embroidery. Ah never get goin' anywhere. (*Angrily again*) Well enough's enough! Ah'll cut ma hands off before ah sew another stitch. (*Sadly*) Everybody else goes out an' enjoys themselves.... why not me? Ah don't know what ah've done to deserve a life like this, ah really don't. Ah'm heart sore. Ah'd be better off dead, so ah would. Ah mean, it's not as if ah'm that ugly they have tae keep me in so that ah don't give anybody a fright, or anything like that. But ah'm like a wee snail, permanently attached to ma home. The only time ah go to the door is to let somebody in! Ma

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<sup>1</sup> These lines, in the source text, were part of a well known song of the day, and would have told the audience something about Ines' romantic daydreams, therefore it ought to serve the same function in the performance text as well as being recognisable to my own audience. There are many well-known romantic songs which would fit the bill here, but I have chosen this one because it introduces the idea of marriage being to the fore in Ines' mind, and it has the advantage of being old enough not to have any associations with a particular singer or pop group. As I have pointed out in the footnotes to this play's Base Text (n.2), the original song is one which would have been sung by a man, as is the song above.

mother, when she takes it up her humph, lets me sit at the window.. but that's once in a blue moon. An' she only does that tae put me on display, like a pet monkey!

*[Her mother comes back from church and discovers her daughter is not sewing.] She has a strong Glasgow accent, which she never attempts to modify.*

MOTHER Ah thought as much! Ah was just wonderin' while ah was listenin' tae that Mass how ye were getting' on wi' the work ah left ye. D'ye think this is a holiday? Where's that pillowcase ye were supposed tae finish? Or are your fingers paralysed or somethin'?

INES *(Reluctantly picking up her work and sitting down with it again)* Ah wish tae God ah was paralysed... then ah'd never need tae lift a needle and thread again!

MOTHER Oh, life's tough, eh! You should think yerself lucky ye can sew for pleasure. Some folk have tae dae it tae feed their starvin' weans!

INES Well at least if ah had starvin' weans that would mean ah had a man as well!

MOTHER Would ye just listen tae yersel'! How dae ye expect tae get married an' have a family when you're so lazy about the hoose?

INES Me? Lazy? You're the one that's bein' lazy... about findin' me a husband!

MOTHER Och, some man'll come along... you'll see.

INES Maybe he's been along... and heard you an' kept goin'!

MOTHER Haud yer tongue! Ye know whit they say, everythin' comes tae them that waits! Ye shouldnae be in such a hurry tae get married. When God made time he made plenty of it! Men'll come when ye least expect them, an wan day ye'll turn roon an' there'll be a brood of weans at yer feet.

INES Well they can't come quick enough for me! (*Putting down her sewing again and standing up*) I'll just give this up for the now. I'd much rather talk about men than sit sewing. (*Aside*) I can't think why?

MOTHER (*Looking out the window*) Look! Here's Lianor Vaz comin' tae see us.

INES Ah wonder why she's crossin' herself?

*LIANOR VAZ enters, looking upset. She has the same sort of accent as the MOTHER*

LIANOR In the name o' God! Ah don't know what things are comin' tae!

MOTHER What's happened Lianor?

LIANOR Dae ah look pale hen?

MOTHER Naw, in fact yer terrible flushed lookin'!

LIANOR Ahm tellin' ye ahm no worth a button! Jesus sake! Ah don't know if ah should complain tae the Bishop or go direct tae the King himsel'!

MOTHER Whit is it? Whit's happened? Somethin' bad?

LIANOR Bad? Wait tae ye hear this! Ah was just comin' out of ma vineyard there, when a priest... a man of the cloth for heavens sake!... grabbed a haud o' me and dragged me intae the bushes. Ah couldnae believe it! He said he wanted to check whether ah was AC or DC.<sup>2</sup> Whidye make o' that?

MOTHER Och, was it no some young boay havin' a carry on?

LIANOR This was nae boay... ah can assure ye. He was a great big strappin' man... an' no mistake! All over me he wis, an' ah couldnae shout for help, because ah've had this terrible sore throat. Well... when ah realised what he was up tae, what he was really efter... "Father!"... ah says tae him... "What's got intae ye?. Ah'm not that kind of wummin'!" "Don't worry", he says... "I've got something special in here I can absolve you with. Put your hand in my pocket and feel it." "Ah know what's in there" ah says

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<sup>2</sup> I have used "AC/DC" to reflect the conclusions which I reached about this line in the source text, and which I have discussed in the section dealing with "Sexual Euphemism and Innuendo" in the Introductory Commentary: Part 1. I feel sure that the allusion is to Lianor's sexuality rather than her gender.

“an’ it’s no’ a prayer book! So keep yer hands tae yersel’”. Ah tried ma best tae shout fur help, but nuthin’ would come oot. Well... when he saw a wasnae gonnae lie down tae ‘im, so tae speak, he shoved eez hand doon the front of ma blouse. Look at that... it’s aw torn!

MOTHER A priest tried it on wi’ me once, a long time ago. Ah thought he was only havin’ a bit of fun, ye know. Ah didnae think he was really serious... but he was getting’ quite kerried away, sayin’ a lot of stupid things... an’ then ah took a fit of the giggles an’ couldnae stop laughin’, so he had tae give up.

LIANOR Well is that no’ a coincidence! Ah had a fit o’ the giggles as well when he started tae talk stupid... “Ma wee coochy coo” he says...”Ye can keep yer hauns aff ma coochy coo” ah thought. If ah hadnae had such a sore throat this mornin’ ah would’ve telt him that... but ma voice was aw hoarse, ah could hardly speak. An’ ah’m that tickly... ah couldnae stoap laughin’. Ah couldnae run away because ma legs were like jelly. Anyway, there was nob’dy around so ah just had tae... feel ma way out the situation, ye know. But he was like a man possessed!

MOTHER Was this priest familiar tae ye?

LIANOR Naw... familiar with me!

MOTHER ‘S that no terrible!

LIANOR Well, ah’ll make him sorry he tampered wi’ me! Ahm goin’ tae see the Bishop an’ tell ‘im what happened tae me doon there...<sup>3</sup> We’ll see what he’s got tae say about it.

MOTHER (*Slyly*) Ah’ll bet ye left that priest full of scratches when ye were tryin’ tae get away from him.

LIANOR (*Looking worried*) Naw, ah’ve got very short nails... bitten doon tae the quick, they are. So he’ll no’ have a mark on him. Anyway, tae get back tae ma story... ah might’ve been there yet if somebody hadnae come.

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<sup>3</sup> I have translated here what I feel sure is the *double entendre* implied by the *meu olival* of the source text.

(*Aside, slowly, as if spelling it out*) It was a man oan a donkey that came.  
 (*To the MOTHER*) That's how the priest let me go or ah could've been there aw night. Tae tell ye the truth ah was getting' a wee bit tired but he could've kept it up for hours! An' there was nae point shoutin' for help or appealin' tae his Christian morals, for he kept tellin' me "God'll make you a Saint for this!". "Oh, is that how it's done?" ah says. "Just you do what I tell you" he says. "But ahm a married wummin" ah says.

MOTHER You should've belted 'im... or given 'im wan oan the thingmy.<sup>4</sup>

LIANOR Ah'd be excommunicated for that! Anyway, ye know ah'm kinofa soft heartit. Ah wouldnae like tae have hurt the man. Anyway, it's aw over an' done wi'. Ah suppose ah should just forget it. Live an' let live, eh?  
 (*She links her arm through the MOTHER's*) Let's talk about why ah'm really here... apart from the fact ah wanted tae visit ma best friend. Whit's that sayin'? A friend in need is a friend indeed. Does your Ines have an intended?

MOTHER Well, there's naeb'dy beatin' a path tae the door so far.

LIANOR In that case, ah come bearin' gifts. Well wan gift actually.... a future son-in-law! Ah hope ye'll like him Ines.

INES (*Rushing over excitedly*) A man! When's he comin' Lianor?

LIANOR Soon. Ah've got everythin' organised.

INES (*More subdued*) Well, ah'm not wanting to marry a man that's no' cultured. Ah don't care if he's as poor the proverbial... as long as he's got nice manners and speaks like a gentleman.

LIANOR Ah've got just the husband for you. He's a fine upstandin' man... well thought of around here... an' he must have a bit of money because he's no lookin' for any dowry.

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<sup>4</sup> Some sexual innuendo has been added to Lianor's dialogue here to compensate for its loss in other parts of the play, (such as the *embaraçada* of l.178 and the *em camisa* of l.191) My principal reason for translating *coroa* as "thingmy" is because tonsure is not the sort of word I imagine my Scots Lianor would have in her vocabulary, but it should be noted that, while I do not wish to give any sexual connotation to words which have none in the original, "corona" is (and no doubt was then too) the medical term for the rim around the glans penis.

- INES First of all, ah have tae know if he's stupid or intelligent.
- LIANOR Ye can judge for yersel' in this letter he sent ye.... a love letter! Wait tae ye see what a way he has wi' words.
- INES Here, quick, let me see it.
- LIANOR There ye are.... but... do you know how tae read?
- MOTHER Read! She could read a letter that wis in Latin or Greek as long as a man wrote it.<sup>5</sup>

[*INES reads the letter aloud.*] (*Since the letter is written in a boring way it should be read in a way that will emphasise this*)

- INES "My dear friend Ines,  
My name is Pero Marques, and I live in the same town as you, and I'd like to come and visit you to get to know you better, and I think you are very beautiful forby." (*Aside*) Forby... what kind of word is that... forbye! (*She reads on*) "I know your mother must be very proud to have such a lovely daughter. (*INES preens herself*) When I saw you the other day at a party, I saw you were not interested in the dancing or the singing.... (*Aside*) Must've been in his dreams! (*To LIANOR*) What party did he see me at Lianor?"
- LIANOR Jist read the letter an' don't ask questions. (*To the MOTHER*) Ah think he's jist wonderful.

[*INES goes on reading the letter*]

- INES "...not interested in the dancing or the singing. I was terrible impressed. (*She grimaces*) So Ines, I hope your mother will give her blessing so that we can meet today and become sweethearts, and I hope you don't think

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<sup>5</sup> The mother's sarcasm is now explicit but with wording which alludes to Inês' hurry to get a man rather than to her general cleverness, thus removing the ambiguity of the source text which I retained in the Base Text

I'm being forward here but I don't want anybody else to get in first. And I know you'll want your mother or Lianor Vaz to stay in the room when I come to see you and that's all right by me. And if you like me we can get married very soon."

INES *(Looking horrified)* He must be jokin'! *(To Lianor)* What a cheek! He sounds like a right wally!

LIANOR Don't be such a wee madam! He wants tae marry ye, an' ye might no' get another chance. D'ye think ye can afford tae wait for the man of yer dreams, Ines? Ye can't be too choosy these days. Eligible men are kinda thin on the ground. Ah say you should marry this wan. Nab 'im before he changes eez mind. Ah always heard it said: "Handsome or ugly, fat or thin, the wan wi' money's the wan tae win". So go on.... take the plunge.

MOTHER Ye're right Lianor. Better the donkey that carries ye than the horse that throws ye.

LIANOR Aye an' better tae wear oot than tae rust, know whit ahm sayin' Ines?<sup>6</sup> Better the man that makes ye laugh than the man that makes ye cry. Will ah go an' tell 'im he can come an' talk tae ye?

INES *(Holding her hands to her ears)* Okay...okay! Let 'im come and talk to me face to face. We'll see if he still fancies his chances then. At least ah'll get a good laugh! *(Lianor leaves)*

MOTHER Tidy yersel' up a bit. Ye want tae make a good impression.

INES That's a good one! D'ye think judging by that letter he's goin' tae need any encouragement? Ah can just imagine what he looks like as well! D'ye know what ah think, mother? He must be one of they country bumpkin types. Look, here he comes now, combin' his hair... Ah wonder what he's using... probably a pitchfork!

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<sup>6</sup> This proverb has been used as an alternative to the more linguistically faithful but rather flat "Something is better than nothing" of the Base Text. The dialogue, with the women "talking in proverbs" is, after all, supposed to be funny, and this proverb seems to fit the situation particularly well.

[*PERO MARQUES enters*] from the side opposite the women, [*dressed like a farmer, but wearing a cape slung over his shoulder with the hood at the front.*] He looks as if he has been hurrying. His accent is the Stirling or East Coast kind.

PERO            This is going to be a very important meeting so I'll have to calm down a bit, and get my breath back. And I don't care if they're all laughing at me... I know what I'm doing. I'm not very sure which is her house... I can't remember... I think this is the street all right. This rose-trellis here is familiar... Yes, this is it. (*The mother opens the door as he arrives, and pulls him in. He sounds nervous.*) My goodness... Hello... Ah... well... this is me... ah... I wrote you a wee letter... remember...? so... well... you know...

MOTHER        (*Passing him a chair*) Here ye are son. Have a seat.

PERO            (*Admiring the chair and holding it in his arms, as if to carry it away with him*) Well, thanks very much. It's very kind of you. (*The mother laughs as if PERO has just been joking. She takes the chair from him, places it on the floor behind him and shoves him into it.*)<sup>7</sup>

INES             (*Aside*) What a numpty!

MOTHER        (*Dragging INES over beside her to face PERO*) What's yer name, son?

PERO            Pero Marques.<sup>8</sup> Just like my father, God rest his soul. When he was taken to his eternal resting place he left behind two sons: me and my brother. And I'm the oldest so I got the biggest share of the farm.

MOTHER        Oh, so yer a man of property? Is that no' wonderful Ines?

PERO            Well, lets see now.... I've got the house.... that's next to the byre, behind the barn.... and on the other side there's a great big pig sty... so yes I

<sup>7</sup> This presentation of the chair incident differs from that of the Base Text. I have discussed this in the Introductory Commentary: Part 2, in the section headed "Incorporating Allusions".

<sup>8</sup> I have resisted the temptation to add to the dialogue some humorous reflections that might be made by Ines or her Mother on hearing the Scots pronunciation of "Pero" (e.g. Per o' what? Per o'shoes? Per o' pants? etc.) However it was a temptation, and one which I might have seen as compensation for not being able to find a suitably humorous translation for the character's name.

suppose I do have a fair bit of property.<sup>9</sup> And I'd like somebody to help me look after it all, and that's why I want to marry Ines, because she seems like a very nice lassie, and I'm nice too. (*As he speaks INES has been screwing up her face in disgust. Now she looks horrified. Her MOTHER slips away unnoticed, to leave them on their own*) I'm very good natured. I think you'll find there's not many around like me. Look, I've brought you a present. (*He takes his cloak off and rummages for a while in its depths*) They must be down here somewhere... Here Ines, hold these a minute. (*He holds out some things to her as he extracts them from his cape*)

INES (*Looking disgusted*) Ye mean ye want me tae actually *touch* these things?

PERO (*As she takes them gingerly*) Och, you can put them down on the floor.

INES (*Lays them down, one by one (making the form of a necklace) and stares at them*) Three cow-bells, a ball of string an' a padlock.<sup>10</sup> Is this ma present? What am ah supposed to do wi' them.... make a necklace?

PERO This has never happened to me before... I had some nice juicy pears in here for you.... everything else was still there... and my comb... so what happened to the pears? Somebody must have stolen them! Is that not just like the thing.

INES Ah suppose it's the thought that counts. Anyway, if they were ripe would they not have got a bit mangled doon there?

PERO No, no. They were down at that corner that I usually tuck under my oxter, so that I could keep them nice and warm for you. (*He looks around suddenly, in a panic*) Your mother's not here! Where's she gone? We shouldn't be left alone together... it's not right. I think I'd

<sup>9</sup> I have shifted the focus of humour here from the Base Text play on the word "big" to a play on "property", because I consider the latter more comical, although it is undoubtedly more distant linguistically from the source text.

<sup>10</sup> While the term used in the Base Text is "shackle", this does not conjure up the same image for everyone, since there are various forms of shackle in this country which are used for a variety of purposes; "padlock" is likely to conjure up only one image, and as it is the sort of thing a farmer might use, and it also gives the idea of being used to "close something up", it is quite appropriate for representing the clasp of a necklace.

better be away. Imagine what the neighbours might be thinking we've been up to!

INES Ah get the distinct impression we're no' goin' tae be up tae very much!

*(Aside)* The ardent lover, eh!

PERO Of course, if we were married that would be different... but we're not, and I'm an honourable man.

INES *(Aside)* A born loser more like! Most men would be quite happy to have a bit of fun and *not* get married!

PERO *(Relieved)* I think I hear your mother outside.

INES *(Sarcastically)* Yes, she'll be coming here to sleep at the foot of the bed.... to make sure you don't try to creep in during the night.

PERO *(Looking scandalised)* Well, I must go before it gets dark. Think about my proposal of marriage, Ines. You can give Lianor Vaz your answer and she'll come and tell me.

INES I can tell ye right now, the answer's no! Away an' find somebody else tae marry ye! Try the South Pole!<sup>11</sup>

PERO I know you don't really mean that, you must be tired. I'll go now and give you time to think about it... and I promise I won't ask anyone else because I know you'll say yes eventually. *(Aside)* I hope I'm not wasting my time here... Och but no... I've heard women like to play hard to get. *(To himself)* Now I wonder where I put that padlock.... and the string... I can't go home without them. *(Night has been gradually falling)*

INES Maybe a ghost ran away with them...

PERO *(Looking around nervously, noticing the darkness)* Is it not time you lit a candle in here? Suppose some man comes along, just like I did just now, and finds you here... alone... in the dark! You wouldn't like that, would you? *(INES smiles at the audience)* Well I'm off now. Goodnight. God

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<sup>11</sup> While I have translated the reference to *Cascais* in the source text in a way that suggests Ines is telling him he should look for wife in a less sophisticated milieu than she believes she belongs to, I feel that telling him to travel to the South Pole, that is, to go as far away from her as possible is the more likely phrase to emanate from a Scottish voice. At any rate, whatever phrase she uses she is telling her suitor in no uncertain terms to "get lost".

bless! Don't forget to lock the door behind me. And for goodness sake light a candle! Things will have to change after we're married... [*He leaves*]

INES Well, ah know somebody that'll no' be marryin' that big lump... big fearty that he is. A *real* man would've taken advantage of the fact we were alone in the dark to whisper sweet nothings in ma ear... at the very least!

[*Her MOTHER appears*]

MOTHER Has he gone then?

INES Yes he's gone! He found out he was wasting his time!

MOTHER Did ye no' like him?

INES He's not ma type. Ah've told you before an' ah'll tell you again, Mother, ah'll not marry a man that's not refined an' cultured. That's a promise. Ah'd rather stay single. He can be poor an' ugly, wi' nothin' else goin' for him... as long as he's got classy manners like the gentry and he can play some instrument so that he can serenade me. At least if ah have to live on bread an' water there'll always be music to go with it. A *gentleman*, that's what ah want.

MOTHER Aw you can think about's enjoyin' yersel', dancin' an' singin' an' listenin' tae music. Ye'll soon get fed up wi' a man that plays eez lute aw day when yer stomach thinks yer throat's been cut.

INES You stick to your ideas about marriage and I'll stick to mine! (*Dreamily*)  
A crust of bread an' a sip of water will be enough for me.

MOTHER Ye cannae live on love alone! (*Aside*) Whit is it about these squire types that the young wans aw fall for?

INES Listen, last week ah spoke to two marriage brokers that happened to be passin', an' ah asked them to see if they could find me somebody. Ah think this is them comin' now.

[LATANO and VIDAL, two marriage brokers, enter and approach INES' house.] They have very pronounced Kelvinside accents.

LATANO Hello-o-o. Anybody ho-ome?

INES Come i-i-in!

VIDAL Here we are! We're here!

LATANO What a distance we've come!

VIDAL And we ran most of it, him and me.

LATANO Me and him.

VIDAL Through all kinds of weather.... it was awful! Rain, sun, wind.... what a journey! And it's not just our feet that have been running. I've got a terrible dose of diarrhoea... something I ate likely.... it's agony! And all for her ladyship to get her heart's desire...

LATANO Your heart's desire... are you not just dying to meet him? You said you wanted somebody really special...

VIDAL So we came up with...

LATANO Be quiet, you!

VIDAL Why can't I tell her? I helped to find him too, you know!

LATANO Well so did I! We're partners aren't we? Like salt and pepper.... ham and eggs.... we're a pair you and I.

VIDAL You're right!

LATANO Then let me speak.

VIDAL I wont say another word. (*To INES*) Now, my dear, three days ago...

LATANO Are you doing the talking or am I? Are you going to tell her that we searched till we were exhausted... that we scoured the land for the man of her dreams... left no stone unturned... or will I?

VIDAL You wanted a nice, well-spoken, lute-playing husband...

LATANO She's not stupid, this girl. She wants a bit of romance...

VIDAL Would you let me finish?

LATANO The floor's all yours.

- VIDAL           We hunted high and low....
- LATANO          *(Romantically)* High and low. And the power of your wishes conquered the rivers and the oceans. *(To Vidal)* Wait a minute... who's supposed to be doing the talking here... me or you. I thought you were going to tell her... Will I stop talking now? Or will I just speak if I feel like it? You didn't say I shouldn't speak to you...
- INES             In the name of God! Can one of you not tell me... Did you find somebody? What's he like?
- MOTHER         Control yersel', Ines. Ah think yer brains must've deserted ye!
- INES             Have you never heard the saying, "Keep yer nose out of other folk's business"?
- MOTHER         Ah'd like tae know where you get yer cheek!
- INES             *(Turning to Vidal)* So, did ye find somebody suitable?
- VIDAL           Well, the kind of husband you want..... one that plays the lute and that sort of thing.... they're very thin on the ground around here. That kind of man is usually only found in Court circles. Anyway, we found a nice young man by the name of Clough.... or was it maybe Cliff...?, a musician anyway, very well-spoken and mannerly... and single too. He would have been ideal... but, unfortunately he slipped our grasp. Then we thought we'd found another likely candidate... very educated, spoke various languages... Casanova his name was. But what he was looking for definitely didn't include marriage.<sup>12</sup>
- INES             So is that it then?
- VIDAL           Let me finish! We found one young man that would be suitable. A real gentleman, a *squire* no less. He's quite a talker, wonderful voice... it would fill this room... a lovely refined accent... I think he must be from

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<sup>12</sup> It is important that the names used in this part of the dialogue are familiar to the audience, and that the people mentioned would be recognised by the audience as types who would be "suitable" for, or interested in, Ines, as would have been the case for Vicente's sixteenth-century audience. As was the case for 'Pavarotti' (n.9 of the QTF Performance Text), even though these names are temporally displaced, this adds to the humour of the piece.

across the border.<sup>13</sup> And he plays the lute like nobody else I know. Can turn his hand to anything, in fact. And by an amazing coincidence he's going to be passing this way very shortly.

*[The SQUIRE enters talking to his LACKEY who is carrying a lute.] He has a very pronounced Kelvinside accent which he never drops. The LACKEY has a very broad Glasgow accent. They stay at the other side of the stage so they can't be heard by the others, nor can they hear the MOTHER when she speaks to INES.*

SQUIRE. If this girl's anything like those two marriage brokers described her then my luck is in! They say she's a real stunner.... eyes that sparkle like the stars, hair like silk.... and I've to be her very first lover! But wait a minute... if she hasn't had any other lovers... is she really such a beauty? Maybe I'm being led up the garden path here. Maybe she's as ugly as sin. Maybe she has a face like a horse and a figure to match. Still... beggars can't be choosers! Well I hope she's smart... but not too smart! I'll have to make sure she knows how to keep her place... speaks when she's spoken to... that kind of thing.

MOTHER (To INES) If this squire fella's comin' here tae see you ye better tart yersel up a bit. An' remember... don't talk too much... don't laugh... don't be givin' 'im the glad eye. An' ca canny wi' the wiggle! Act coy... do the shy, feminine bit. Men like that.

SQUIRE Look boy! Do you see that house over there? Well that's where this young lady lives that I'm going to marry. And it's important that she doesn't refuse me. So, remember... make sure you act like a proper

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<sup>13</sup> Since I see the Squire as coming from the same mould as Rosi Airs in QTF (he is penniless, he lies about his position in court circles, he boasts but is a coward) I would like him to have a similarly pretentious accent. However, this Squire is clearly more intelligent than his counterpart in QTF, so I want to differentiate between them by giving Bras da Mata an accent which might be considered higher up the "scale of pretentiousness", close to the Edinburgh version of a public school accent, which he never drops. The phrase "across the border" will be clearly understood by a Scottish audience as an allusion to his (almost) English accent.

servant. Take your hat off when you address me, and do a bit of bowing and scraping and so on.

LACKEY *(Aside)* Thinks eez nobility this wan... ah wonder how long he'll be able tae keep up the act.

SQUIRE And if by any chance you feel a spit coming on, try to make it a quiet one. And once you've got it... up and out, so to speak.... place your foot over it to hide it. And then apologise to the company, like this... *(He demonstrates an exaggeratedly flourishing bow)* I beg your pardon.

LACKEY Apologise? For spittin'? Ah never heard anybody daein' that before.

SQUIRE And another thing... If you hear me telling any lies about who I work for and so on... don't laugh! Or if you must laugh step outside so that nobody will hear you. You're supposed to be my loyal servant, so for pity's sake act like one!

LACKEY *(Pretending to grovel)* But sir, pardon me for bein' so forward an' that, but ah'm no' exactly dressed the part here. A rich squire's servant should at least have a pair of shoes on eez feet, should he no'?

SQUIRE Well I would buy you a pair... I was going to buy you a pair yesterday... in fact, I was going to have a pair made specially... but... um... the shoemaker didn't have enough leather.

LACKEY He's got shoes that would fit me if ye'd jist gie me the money tae buy them.

SQUIRE Well if everything goes well today I'll soon be coming into quite a bit of money, so I'll buy you some shoes then. And a new pair of trousers too.

LACKEY *(Aside)* So it's the money eez mairryin' for. Ah better be nice tae 'im, in case he starts throwin' it about!

*[They arrive at the house] as INES, her MOTHER, LATANO and VIDAL step outside.*

*[They all bow and curtsy and are introduced to each other.]*

SQUIRE Well! I must say these two gentlemen here were right! What a beauty! Mother nature must have been inspired by the Gods when she made such a gorgeous creature. You and I would make a lovely couple, my dear. I can tell just by looking at you that you are a perfect lady. The way you blush when I speak to you makes you look like a rose. You are just what my heart and soul have been searching for. There's no point beating about the bush... marry me Ines! Be my wife... my better half... my partner in life. Only you can make me happy. And it matters not a bit if you are rich or poor. I intend to marry for love! Say yes, Ines. I'll make you very happy.

LATANO What a talker!

VIDAL Well he's put her gas on a peep anyway. I've never seen her with her mouth shut for so long.

LATANO How can she resist him! Everything's going like a dream!

SQUIRE I can boast of nothing... except, of course, that I am personal assistant to the King's right hand man. I read a lot, and I write too. And I like a bit of sport.

LACKEY Balls!

SQUIRE (*Quickly*) Yes ball sports... football, handball... that kind of thing.<sup>14</sup> And just wait till you hear me on the lute! (*To his LACKEY who has moved away and is now doing something at the other side of the stage – possibly picking the dirt out between his toes*)<sup>15</sup> Boy! What are you doing over there?

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<sup>14</sup> Although I translated the *bola* of the source text simply as “sport” in the Base Text, because I found that “ball games” or “ball sports” did not convey a particularly sporty image in English (and the Squire is boasting about being a sporty type), I could not pass up the chance of having some fun with the obvious *double entendre* in the Performance Text. I am not suggesting that *jogador de bola* was a double entendre in Vicente's day; but nor am I completely ruling out the possibility.

<sup>15</sup> The Lackey is obviously looking at something in the source text, possibly some girls (he later says there are some girls outside that he wants to get to know), but in a performance this would involve some girls being on the stage, so that the audience could see what he was looking at. There is no mention of these girls in the source text (although the original audience may have been expected to imagine them), but some young girls arrive to dance at the wedding, so these actors may have played both parts. At any rate, I feel that what the lackey is doing is not so

- LACKEY        (*Sarcastically*) Did yer lordship want something?
- SQUIRE        Yes. I want you to come here!
- LACKEY        What fur?
- SQUIRE        (*Exasperated*) So that you can do what I tell you!
- LACKEY        Ahm just comin'. (*Aside*) But don't hold yer breath. How the hell did ah manage tae get maself intae this line of work. Ah was better off washin' dishes in the palace kitchen.
- SQUIRE        (*To INES and the others*) To think I let a good man go.... just because I felt sorry for this fellow and decided to take him under my wing. Boy! Come over here!
- LACKEY        What d'ye want?
- SQUIRE        My lute!
- LACKEY        (*Aside, as he walks towards the others*) An' tae think that poor lassie's jist itchin tae get mairrit tae this penniless prat. (*To his master*) Here it is! All tuned up for ye. Pity ah cannae tune up yer brain!
- SQUIRE        (*Brandishing the lute*) You're asking to be taught a lesson, boy! One more word and I'll crack you over the head with this!
- LACKEY        (*Aside*) He's aw talk! It's no' even his, so if he broke it, he'd have tae pay for it. (*To his master*) Look, d'ye no think it's time you an' me parted company?
- SQUIRE        Certainly, when were you thinking of leaving?
- LACKEY        Soon. Well, no right this minute... but before the cauld weather sets in anyway! Before ah freeze tae death in that freezin' hoose o' yours.
- SQUIRE        Nonsense! You get a bed to sleep in, don't you?
- LACKEY        Aye, on the floor.... wi' the ceilin' for a blanket! An' ye don't feed me very much either.
- SQUIRE        (*To the others, with a forced laugh*) Isn't he a scream? Always has to have his little joke. Doesn't mean a word of it of course.

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important as that he should be seen to be doing *something*, which allows the Squire's question about *what* he is doing.

- LACKEY      You're the wan that's the joker!
- SQUIRE      (*Ignoring him and addressing the others*) What a beautiful sound this lute makes! (*Aside to the LACKEY*) Just have patience till I get married... then I'll see you all right.
- MOTHER      (*Indicating INES who is gazing rapturously at the SQUIRE*) Ah think oor Ines has fallen for that wan hook, line and sinker.
- INES          Well it's nothin' to do with you if ah have. I can take care of myself. You're always tryin' tae spoil ma fun!
- MOTHER      Tryin' tae knock some sense intae yer heid ye mean!
- INES          Ah think you're jealous because you're past it! Away an' leave me alone an' let me enjoy maself. An' don't think ahm goin' to marry that buffoon that was here earlier. This one's much more to mah likin'! Is there anythin to beat a cultured man?
- MOTHER      Aye there is! Wan that can put a square meal on yer table!
- LATANO      Quiet everyone! The squire is about to sing us a little number in honour of this beautiful young lady here. (*Aside*) I'll bet it's something romantic... like... [*He sings*]  
                  "O my-y love is like a red red rose  
                  That's new..ly sprung in June..."<sup>16</sup>

[*The squire strums his guitar and sings*] "*In Lisbon's Fair City*" to the tune of "*Molly Malone*", slowly and mournfully.<sup>17</sup>

<sup>16</sup> As in note 2, this song should be one which the audience immediately recognises as romantic and sentimental. It would not have to be one which would be particularly well known, since the original audience's familiarity with it's counterpart in the source text is unknown; on the other hand, I see no reason why it should not be a well recognised song, and the one I have chosen is one of the most famous love songs ever written.

<sup>17</sup> I have adapted the well-known "Molly Malone" to reflect the sentiments expressed in the original song "Mal me quieren en Castilla". As I have explained in the footnote to it in the Base Text (n.62), the original song is about a woman who has suffered at the hands of the opposite sex; the words can, as in my version, be taken quite innocently, or they can be given a sexual interpretation.

"In Lisbon's fair city  
 Where the girls are so pretty  
 I first set my eyes on sweet Ana Marie,  
 As she stood in her doorway  
 In the evening quite early  
 Crying, who'll try my melons,  
 They're juicy and sweet.

*Refrain*      They're juicy and sweet,  
 They're juicy and sweet,  
 Crying, who'll try my melons,  
 They're juicy and sweet.

She met up with a sailor  
 Who became Ana's jailer  
 He said she was his and she'd never be free.  
 He beat her quite badly  
 But still she stood sadly  
 Crying, who'll try my melons,  
 They're juicy and sweet.

*Refrain*      They're juicy and sweet...etc

She died of a fever  
 And no-one could save her  
 And that was the end of sweet Ana Marie.  
 There's a ghost in her doorway  
 Every evening quite early  
 Crying, who'll try my melons,  
 They're juicy and sweet.

*Refrain* They're juicy and sweet...etc''

VIDAL Latano, I'm just about dropping off here. That was hardly what you would call a romantic ditty.

LATANO You're right. It sounded a bit fishy to me.<sup>18</sup>

VIDAL Ines, my dear, I think you should say "yes" to this young man. He's just what you've been looking for. He's a squire... he sings and plays the lute.... he's well-spoken.... and cultured. Oh, and we forgot to tell you... he's very keen on birds. He's a pigeon fancier. Go on! Say "yes"! If you don't you might well end up with some uncouth... unaffectionate inarticulate... ..badly dressed... jibbering oaf. This squire here will give you the life you deserve. Take my advice. He'll take some beating!

MOTHER Don't make me laugh! What a pair of chancers! Call yersells marriage brokers? Yer jist tryin' tae blind her wi' yer patter. Listen tae me Ines. Looks aren't everythin'. Ye'd be better off wi' someb'dy your own class. Someb'dy that earns a good wage. Someb'dy that'll look after ye.

LATANO Don't waste your time Mrs. Pereira, it looks to me as if fate has taken a hand here. What will be, will be. The future's not ours to see. (*Aside*) That would make a good song, wouldn't it?

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<sup>18</sup> The song which Latano sings at this point in the source text, and which he attributes to someone called *Dona Sol*, seems to be illustrative of a sad or boring song, which would send the listener to sleep. I am not sure what the author's intention was in these lines – i.e. whether Vicente was making allusion to another badly treated woman, or showing off his knowledge of Castillian literature. In fact, Latano's words seem rather superfluous since we already know the preceding song was rather mournful and not particularly suitable for a man to sing to his prospective bride. There is, however, the possibility that there is some kind of private joke between the author and his audience of courtiers being shared here, one which has no relevance to a modern audience. It may be that some particular person's manner of singing this particular song is being laughed at, but this is merely conjecture. I do, however think there must have been something humorous in the lines, and since I can not find any way in which I can introduce some lines of a mournful song which would be funny to my own audience, I have substituted them with a simple joke.

- VIDAL Nah, it would never catch on.<sup>19</sup>
- MOTHER Ines. Don't be a fool. Do ye *really* want tae marry a... a... *squire*? Do ye?
- INES In the name of God! Is that no' what ah've been tellin' ye all day! Listen mother, you might have married ma father just because he had a bit of money put by, but ahm goin' to marry for love.
- MOTHER Okay. Marry him if that's whit ye want. It's your funeral.
- SQUIRE (*Going down on one knee and taking INES by the hand*) Does this mean we're engaged?
- INES You bet it does!
- SQUIRE Well there's no time like the present for a wedding! We've got plenty of witnesses here, so who needs a priest. Let's get on with it... I, Brás da Mata, squire and bachelor, take you Ines Pereira, to be my lawful wedded wife, in God's name.
- INES (*Gazing lovingly into his eyes*) I, Ines Pereira, spinster, take you, Brás da Mata, to be my husband. To love, honour and to obey, as God intended.
- LATANO I now pronounce you man and wife! Thank God! (*LATANO and VIDAL, together*) You may kiss the bride!
- VIDAL And then you can pay us our fee!
- MOTHER Oh, ah'll make sure you two get what's comin' tae ye! Ah'll be round tae see ye in the mornin' (*They leave*). Well, ah suppose whit's done is done. We'll jist have tae make the best of it. Ah'll go and get some of our friends and we'll have a wee hooly... cheer us aw up. (*She leaves*)
- SQUIRE All of a sudden I wish I was single again!
- INES What? We've only been married two minutes!
- SQUIRE For some, Ines, marriage is a prison.

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<sup>19</sup> I have inserted this joke to compensate for the loss of the reference to Rabi Zarão which appears in the source text rather than follow my Base Text solution, simply because it seems to follow naturally in the flow of conversation here.

[*The MOTHER returns with some young friends*], including LOUISA and FERNANDO, who have similar accents to INES.

LOUISA Ines! You've got a *husband*! Congratulations! Ah'm so happy for you!

INES Thanks Louisa. It won't be long till its your turn.

MOTHER Come on Ines! We're going to dance! (*She grabs the groom's hand and drags him off to find someone to make up a three-some*)

FERNANDO (*To INES*) You and Louisa can be ma partners. Right, everybody ready?

[*They all dance*] a round of the "*Dashing White Sergeant*" [*and sing*] along to the tune of "*Mairi's Wedding*", but changing the name to *Ines*.<sup>20</sup>

FERNANDO Okay everybody! It's goin' tae be a long night. Let's move the party back tae ma place and give these two lovebirds peace. Ah'm sure they're just dyin' tae get tae know one another better! (*To INES and the SQUIRE*) No offence intended, eh?

LOUISA Good luck you two! Ah hope all you dreams come true. (*Nudging Ines with her elbow*) An' ah hope its not too long before we hear the patter of tiny feet.

MOTHER Cheerio then Ines. Ah know ah wisnae very keen for ye tae marry that bulls-in-the-mooth nyaff, but ah wish ye aw the best anyway. An' ah'd like ye tae have this hoose tae live in. That'll be ma weddin' present. Ah can move intae that wee shed at the bottom of the garden. (*She turns to the Squire*) An' as fur you, ma lad... Now that she belongs tae you, ye'd better look after her, or ye'll have me tae answer tae! Ye better be good tae her.... or else!

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<sup>20</sup> My reason for having the characters dance the "Dashing White Sergeant" is that it is the only one I know which requires the participants to dance in sets of three; however it seems quite apt given that Ines thinks she's married a "dashing" squire. I have chosen "Mairi's Wedding" because of its obvious wedding associations, and because the "Dashing White Sergeant" can be danced to that tune.

*INES sees them off then dances back to her house, singing:*

INES           “Love and marriage, love and marriage,  
Go together like a horse and carriage.....”<sup>21</sup>

SQUIRE       [*Angrily*] What’s all this singing for? Do you think you have something to celebrate? I swear to God if it happens again I’ll give you a good hiding! There’ll be no more singing in my house!<sup>22</sup>

INES           (*Shocked*) Your house?

SQUIRE       Yes, my house. Now that we’re married, what’s yours is mine and what’s mine is.... mine! I’m the master here now, so you’ll just have to do what your told.

INES           (*Sadly*) Well if that’s what ye want, ah won’t sing.

SQUIRE       Good. You can sing when I’m not here. And while we’re on the subject, there are a few other rules I’ll be introducing.... as of now. You must never speak to anyone outside of this house, man or woman. And you are not to be allowed to go out... not even to church. I’ll make sure all the windows and doors are kept locked. From now on you will live like a nun.

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<sup>21</sup> The lines of the song which Ines sings here in the source text, are serious and romantic, which might be expected of a woman sitting sewing and reflecting on her love. However, in a Performance I feel that at this point there would be a natural continuation of what went before, since the atmosphere of excitement from the wedding celebrations would be seen and felt on stage, and Ines would still be full of the joys of being newly married, so would be expected to sing a happy, carefree song of the type I have chosen.

<sup>22</sup> This suggestion about the ownership of the house is to reinforce the idea that the Squire has married Inês only for her money, therefore he feels no affection for her and this explains his sudden change of behaviour. In fact, although the source text does allude earlier to his desire to get his hands on her money, the reason for his change of attitude would have been understood differently by the original audience. Inês had a romantic vision of love and marriage; she wanted a man with good manners, who would play music and sing to her and do her bidding– the equivalent of a courtly lover, in fact. In courtly love the lady is always superior, and her demands take precedence, but as C. S. Lewis points out, a wife can not be a superior, since it is her duty to obey her husband, and “even when a love affair, conducted hitherto on the courtly model, ends in marriage, later medieval feeling regards this as completely reversing the previous relationship of the lovers.” (See *The Allegory of Love*, p36, n3) All this would have been obvious to the courtiers watching the play, and they would not have considered his change of attitude unusual.

- INES           What! That's not fair! What've ah done tae deserve this?
- SQUIRE       Nothing yet, but I'm not taking any chances. Don't forget, you are merely a woman! And a woman ought to know her place. You wanted to marry a squire, didn't you? Well a squire has to keep his wife in check.... make sure she doesn't disgrace him in front of anyone important. You want to be treated like a precious jewel, don't you? Well that is just what I'm doing. I'm keeping you under lock and key! (*Laughing*) My treasure!
- INES           It'll be like livin' in a prison!
- SQUIRE       Correct! So just remember.... I give the orders around here. If I say black is white, then it's white, understood? You must never contradict me! Your opinions count for nothing, so keep them to yourself. And another thing... act as if you're frightened of me. That makes me feel like a *real* man! (*He shouts for his LACKEY, who comes in looking bored*) Boy! I'm off to the palace to see if they'll take me on as a knight, now that I've got a bit of money in my pocket.<sup>23</sup>
- LACKEY       (*Aside*) Buyin' eez way in's eez only hope. They wouldnae look at him otherwise.
- SQUIRE       You can stay here and keep an eye on my wife. Make sure she doesn't leave the house. Here's the key, you can lock the door behind me. I probably won't be back for quite some time... they'll no doubt want me to start immediately.... run the army for them or something.
- LACKEY       Wait a minute! Ye said ye'd see me awright. What are we supposed tae dae fur food while you're away?
- SQUIRE       There's a yard full of grapes out there. What more do you need?
- LACKEY       Grapes! What happens when they're aw picked?
- SQUIRE       There's always a few left behind.

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<sup>23</sup> While it might seem strange to the audience that the Squire is off to look for a position at the palace when it is must already be late at night, the addition of the comment about money, and the Lackey's comment which follows, will introduce the idea that bribery might be involved, allowing them to accept that this kind of transaction might well take place under cover of darkness.

- LACKEY      Aw bloody great! Ah'll need tae throw a party... invite aw ma friends for a good feed! What if yer no' back before they're finished? Have we tae eat the leaves?
- SQUIRE      Don't be ridiculous! There are plenty of fig trees in the garden. Very wholesome food... good for the bowels.
- LACKEY      Figs! Ah don't believe this!
- SQUIRE      Look, stop worrying. By the time the grapes and figs are finished the beans will ready for picking... And there's a field of spinach<sup>24</sup> out at the back if it's a bit of variety you're looking for.
- LACKEY      (*Aside*) He'll be at the palace enjoyin' himself an we'll be fightin' over whose turn it is for the toilet.
- SQUIRE      Well, I'm off! (*To INES*) You get on with your sewing! I'll be looking for some new shirts when I get back. [*He leaves*]
- LACKEY      Well, ah suppose ah have tae dae what ma master tells me.
- INES          (*Sarcastically*) Aye, seein' as how he feeds ye so well!
- LACKEY      You just get back tae yer sewin' like yer husband telt ye! Ah'm off out for a wee while. There's a couple of lassies in that hoose across there that ah'd like tae introduce masell tae. (*As he locks the door*) Sorry, hen. Ah'll have tae lock ye in. Orders is orders. (*He leaves*)

[*INES is left alone, and as she sits down she takes up her sewing*], a large piece of white cloth embroidered in one corner. *Bbefore the curtain falls she sings:*<sup>25</sup>

<sup>24</sup> I have omitted the reference to mushrooms only because the foods mentioned so far are all high fibre and fairly laxative, so substituting "spinach" allows me to make the obvious scatological joke in the next line, which I feel is preferable to, and funnier than, the sarcastic reference to the Squire's "wealth" which has been retained in the Base Text.

<sup>25</sup> It is now assumed that some time has passed, and Ines' song reflects her regret at having chosen the wrong man. The song I have given her is a version of one my grandmother used to sing. I have never heard it sung by anyone else, but she seemed to have a repertoire all of her own anyway, so it could be her own composition. The original song refers to the trials and tribulations of being married to an Englishman, who disparages all things Scottish and will not allow references to Scottish people or places to be heard in his home. It has various verses, all of which end with the lines "But hurrah for bonny Scotland/ whit ah'm sufferin' for ye the noo". I have cut all the specifically Scottish references, and turned the "Englishman" into a "Gentleman".

INES            "Ahm mairrit tae a Gentleman  
 But oh dear me,  
 Ah have led a dreadfu' life an aw through he.  
 Ye see that ah've got yin black ee  
 The ither's turnin' blue.  
 An' ahm glad ma Mammy cannae see  
 What ahm sufferin' the noo!

For whenever ah start singin'  
 Noo that him an' me are wed,  
 Cups an' saucers, knives an' forks  
 Come fleein' at ma head.  
 Ye see that ah've got yin black ee  
 The ither's turnin' blue.  
 So ahm glad ma Mammy cannae see  
 What ahm sufferin' the noo!"

## Scene II

*Daylight. INES is sitting in the same room, in the same position, sewing, but wearing different clothes. The piece of cloth she is working on is now full of colourful embroidery. Angrily she throws her sewing to the floor.*

INES            Ah've had enough of this! So much for the sweet-talkin' squire! Ah was better off with ma mother, at least ah had somebody to talk to. Ah wish ah was single again! Ah know who ah'd marry... an' it wouldnae be anybody called Bras da bliddy Mata... stupid name anyway. Ah'd pick some quiet wee man from the country that wouldnae say boo tae a goose! (*Sadly*) Ah thought it would be different somehow. Ah thought all these

noblemen an' squires were nice to their wives... gave them presents and sang to them... an' whispered sweet nothings an' told them how lovely they were. Ah thought they kept all that tough stuff for when they were away fighting in the wars. So much for chivalry! Well, all these men that bully their wives an' girlfriends are just pure cowards, so maybe he'll get his come-uppance one of these days!

[*The LACKEY comes in with a letter*]

LACKEY      There's a letter here for ye. Looks as if it's from abroad... it must be from our lord an' master!

INES           Give it to me! A letter! It's a long time since anybody wrote to me. Let's see what he's got to say for himself. (*She opens it, takes out a very small sheet of paper and reads*)

"My dearest INES..." no... wait a minute "My dearest sister INES...." It's from my brother! Ah don't believe it!

LACKEY      Is yer brother abroad as well? Ah wonder if he's met yer husband over there?

INES           D'ye think that's likely?

LACKEY      Course it is. He's been abroad fur three months. That's plenty time tae get tae know everybody over there.

INES           Ah suppose they could have met up.

LACKEY      It's no a very big letter, is it?

INES           Well, he never did have much to say for himself. Ah wonder what he's got to say now? (*She begins reading again*)

"My dearest sister.... I hope you're sitting down as you read this because I've got some very important news for you. (*She sits down*) In fact, I've got some good news and some bad news..." What does he mean by that? "The good news is I bumped into your husband yesterday..." (*To the lackey*) You were right, they have met up! "The bad news is I bumped

into him so hard that he fell off a wall and landed in the camp latrine. We couldn't find a volunteer to jump in and save him... (*Grinning widely*) so we just filled it in... That'll save you the cost of a burial."<sup>26</sup>

LACKEY Oh the poor man!

INES (*Turning to the LACKEY with a menacing scowl*) Give me that key to the door you, an' away back to the palace an' wash dishes.

LACKEY So there's nae chance o' the golden handshake then? (*INES glowers at him*) Naw ah didnae think so. Well ah didnae like workin' here anyway! (*He backs away and runs off as INES moves towards him*)

INES (*Punching the air and grinning*) Yes! What a wonderful piece of news! Ah can't believe ma luck! Ahm free! Ma chains are undone! An' what a way tae go, eh? Couldn't've happened tae a better man! He was always prayin' to be affluent... God must've heard *effluent!*<sup>27</sup> Well, ah'll be damned if ahm goin' to dress up in widow's weeds for that apology for a human bein'. Ahm for a bit of fun now. There's too high a price to be paid for tryin' to move up in the world... so you can keep your posh manners and your fancy words. A nice quiet docile man'll do me fine!

[LIANOR VAZ *arives and when INES sees her she pretends to be crying*]

LIANOR Ines... Ah've just heard the news... Are ye all right hen?

INES Ahm just devastated, Lianor, just devastated.

LIANOR It must have been God's will.

<sup>26</sup> In the source text the Squire's death has been particularly unheroic, since not only was he killed by a Moor, that Moor was a simple shepherd, presumably untrained in fighting techniques, and he was killed while running away from the battle. While this cowardly act would have elicited feelings of disgust and disdain from the sixteenth-century courtiers, it does not have the same impact for a modern audience, who would, hopefully, have no contempt for the shepherd's Moorish background, and who might feel that a man who runs away when his life is in danger is displaying not cowardice but common sense. I have therefore given the Squire a death which has similarly unheroic overtones, but for a different reason.

<sup>27</sup> In reflecting on the Squire's death in the source text, Ines refers to his cowardliness. Since I have replaced his ignominious end for a similarly indecorous one, it is to this that Ines must now refer. "Effluent" is, of course, the Kelvinside pronunciation of "affluent".

- INES Ahm too young to be a widow!
- LIANOR Well with any luck ye might be pregnant.
- INES *(Hiding her horrified expression from LIANOR)* We did want children, but ah'm afraid it wasn't to be.
- LIANOR Don't get so upset. We've all got to die sometime. Look on the bright side. Ye might've had tae look after him in his old age. Ye wouldnae have liked that, would ye? D'ye know what ye should do? Get married again!
- INES *(In mock horror)* What? So soon? He's hardly cold! How can ah think of marryin' another man when ah've lost such a wonderful husband... kind... loving... a good friend... Did ye have anybody in mind?
- LIANOR Naeb'dy in particular, but there's plenty mair fish in the sea. There's that Pero Marques for a start.... he's just come intae a bit o' money. But ah forgot... you like the intellectual, cultured type.
- INES No! Ah've had that experience. *(Aside)* An' experience really is the best teacher. *(To Lianor)* It might be nice tae try somethin' different this time.
- LIANOR Well in that case ye should go for someb'dy that'll look after ye.... an' give up aw this social climbin'. Ah'll go an' get Pero. He'll be delighted!  
[*She leaves*]
- INES Oh, well! Pero Marques it'll be then! A lamb this time, no' a lion. But ah suppose a bumpkin's better than a bully. An' this time ah'll make sure ah start the way ah mean to go on.... But ah don't think it'll be hard to keep this one under ma thumb. Ma mother was right. The donkey that carries you is better than the horse that throws you.

[*LIANOR VAZ comes back with PERO MARQUES*]

- LIANOR We'll no' worry about too much ceremony this time. We'll make it simple. Pero, you can give 'er a wee kiss if ye like.

- PERO Oh no. I couldn't do that! It wouldn't be right. That kind of hanky-panky will have to wait until after we're properly married.
- INES The sooner the better! Right now if you like!
- LIANOR Okay, give me your hands. (*She joins their hands*) D'ye know the words Pero?
- PERO I've forgotten them. You'll have to tell me what to say.
- LIANOR (*Exasperated*) Never mind. You, Pero Marques... farmer and bachelor... take her, Ines Pereira... to be your lawful wedded wife... in God's name. Right?
- PERO Have you got confetti to throw over us?
- LIANOR We're not at that bit yet! (*Aside to Ines*) He's getting' impatient!
- INES (*Quickly*) I Ines Pereira, widow, take you Pero Marques to be my husband. To love, honour and to... love and honour, as God intended.<sup>28</sup>  
(*Lianor throws a handful of confetti over them*)
- PERO So that's you married to me and me married to you! I'll make you very happy Ines. And let me say in front of this witness that if I'm ever unfaithful to you, you can cut off my... ears.
- LIANOR Well, ah'm off. Ah'll leave you two tae get tae know wan another. [*She leaves*]
- INES Pero... ah'd like to go somewhere. It's been a long time...
- PERO Of course! On you go! I'm needing as well.
- INES No, ah don't mean that!
- PERO Well, what do you mean?
- INES Ah mean, ah'd like to go out somewhere for a walk.
- PERO You can go out wherever you like and come back whenever you like and stay at home whenever you like. (*He leads her outside*) I know you're not the sort of girl that would go running off with another man.

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<sup>28</sup> While it is fine, in the Base Text, to simply indicate that they go through the marriage ceremony, this would obviously not work on stage and so some "marriage ceremony wording" is therefore necessary. Since the audience have already seen one brief ceremony, there is no point in repeating it verbatim, therefore I have supplied dialogue which I think is appropriate and which adds to the humour of the situation.

*A young man with a guitar walks past, then turns back.*<sup>29</sup>

SINGER      You look like a happy couple! Is that confetti ah see? Ah-ha!... jist married then? How about if ah sing ye a wee song. (*He moves over to the other side of the stage, sits cross-legged on the floor, takes off his large hat, lays it in front of him and starts to strum his guitar.*) Feel free tae... ye know... (*He points to his hat*). O.K., here's wan that a wrote maself:

“Think of me my lady love,  
Do not turn your head,  
For if I cannot win your love  
I'm sure I'll end up dead.  
This pain I have within me  
Is more than I can bear.  
I suffer so much for you  
And yet you do not care.  
But if I go and hang myself  
My devotion I'll have proved.  
For the angels up in heaven  
Will know how much I loved.”

INES            Ah've got a feelin' ah've heard that before.... but ah cannae mind where. Here Pero, give me somethin' tae put in his hat. (*PERO rummages in his cape and brings out the ball of string*) No' that kind of somethin'...! Some money!

PERO            (*Handing her some coins*) What a heart of gold you have my dear.

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<sup>29</sup> The reasons for my decision to substitute the Hermit with the Singer are discussed in the section entitled “Adaptation” in the Introductory Commentary: Part2.

- INES *(Going over to the singer, where she is now out of her husband's hearing)* Here you are. Away an' buy yourself somethin' nice to eat.
- SINGER God bless ye, Ines. Ah knew ye wouldnae let me down.
- INES *(Looking at him more closely)* Wait a minute! Ah thought ah recognised that song. Ah know you! Are you no' that guy that used to come an' serenade me below ma window.... the one ma mother was always chasin' away? Here, you're no' bad lookin' close up.
- SINGER That wis me right enough. Ah wis a squire then, an' ah used tae prance aboot kiddin' on a had a lot of money an' that. Bit efter ma hoarse kicked the bucket ma lackey took fright in case he wis gonnae be next, so he bugged off an' left me. Aw ah've got left's ma guitar. Whit is it they say? The higher ye rise the further ye fall. Jist as well ah didnae get very far up the ladder. Bit anyway, ah wis gettin fed up wi' aw that cairry oan. Ah wisnae born tae lead that kinda life. There's nothin' like workin' fur yer livin'... Ahm jist daein' this singin' lark tae ah find a joab.
- INES An' where are you livin'?
- SINGER Ahm back stayin' wi' ma mother. It's no ideal, bit she goes oot a lot so ah've got the place tae masel' most of the time. Here, d'ye no' fancy comin' roon tae visit me wan night. Ah could read ye some of thae poems ah used tae write ye. An' maybe we could make up fur lost time, eh? Whit d'ye say?
- INES Ya dirty wee devil, ye havnae changed much. Well... ah suppose... since ye asked me so nicely... ah'll come round tae see ye sometime.
- SINGER Great. When?
- INES Ah don't know yet. It'll have to be when ma husband's away at the market. But it'll be soon... ah promise. Now off you go in case he gets suspicious.

*He skips happily off and INES goes back across to her husband*

- PERO           Were you giving him a bit of advice there? You're looking a bit flushed... I hope he wasn't being cheeky to you.
- INES           No, it's just that ah got a wee bit excited tellin' him ah was goin' to be livin' on a farm. Pero, d'ye know what ah'd like?
- PERO           What would you like dear?
- INES           Ah'd like to go an' live in ma new home.... today.
- PERO           We can go right now if you like. I'll get one of my men to collect your things later.
- INES           (*Grinning*) Men? You've got men at the farm? That's wonderful! Ah mean, they'll be a great help to you with all that hard work you have to do.
- PERO           Oh, they're big strong men all right. All muscle. And you'll be the mistress now, so they'll have to do what you tell them.
- INES           Do you have chickens on the farm?
- PERO           Yes.
- INES           Do you have any geese?
- PERO           Yes.
- INES           Any ducks?
- PERO           No.
- INES           Well ah've got an awful notion to have some ducks to look after. Do you think you could go to the market and get me some?
- PERO           Of course I can! I'll go this very afternoon. Now let's go... it's a fair walk to the farm.<sup>30</sup>
- INES           Will you tell me a story while we're walkin', so's ah don't get bored.
- PERO           I'll do whatever you want me to.
- INES           Wait till we get across this river first. Off with the shoes, eh?
- PERO           (*Removing his shoes*) Are you not going to take yours off?
- INES           I don't need to, silly. You can carry me over... then only one of us'll get cold and wet. [*She jumps on her husband's back*] Gee up!

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<sup>30</sup> This line marks the end of the scene which has been adapted.

- PERO           Are you comfortable?
- INES            Never been better!
- PERO            This is great fun, isn't it?
- INES            Wait a minute! Stop! Look at those nice big stones. Would they no' look lovely in the garden, with ma plant pots standing on them?
- PERO            Do you want me to get them for you?
- INES            *(Jumping down)* Yes, get that one over there... and that big white one there. *(He puts the two boulders inside his cape and INES jumps on his back again)* You're right. This is great fun! Let's no' bother about a story. Why don't we sing a wee song instead?
- PERO            I don't know any songs.
- INES            That's okay. Ah'll sing somethin' an' you can join in at the chorus. Now, when I've done a verse, you come in with, "That's how life should be". Right?

*[INES sings] (to the tune of "Old Macdonald had a Farm")*<sup>31</sup>

- INES            Lets try it. "Stones in your pockets and a wife on your back"
- PERO            "That's how life should be".
- INES            "Married life will suit me fine,  
if you are good to me.  
An' if ah stray, ah'll come right back"
- PERO            "That's how life should be".
- INES            "Ah can't resist a handsome man,  
so you be good to me.  
For women like to have their fun"
- PERO            "That's how life should be".
- INES            "Stones in your pockets and a wife on your back"
- PERO            "That's how life should be." *[They leave the stage singing]*

<sup>31</sup> This tune was chosen because it an extremely simple one which it was easy to write words for.

## Conclusion

In the Introduction to this thesis I stated that in my opinion many of Gil Vicente's plays are worthy of translation. In respect of *Quem Tem Farelos* and the *Farsa de Inês Pereira* I hope to have demonstrated that worthiness. I hope also to have shown that translating them into both readable versions which allow for a close and detailed study of the works, and performable versions which represent how the works might be produced for a contemporary theatre audience, will lead to a deeper understanding of both their content and their meaning, as well as to a greater awareness of the author himself.

In producing the Base Texts I have provided versions which can be read by the general reader for pleasure, by the student or academic reader for in-depth analysis, for comparative study or as research tools, and which can be used as a basis for future realisations of the work by any performance text producer in any part of the English-speaking world. I have attempted to be as linguistically faithful to the original texts as it is possible to be without losing coherence and readability while still retaining something of the spirit of the originals.<sup>1</sup> For any future publication of the text, explanatory footnotes would be provided, not in order to interpret the author's message for the reader but to elucidate social, historical and cultural references which might be necessary to an understanding of the plays, and to explain any point of departure on the translator's part from the language of the original text.

In producing the Performance Text, which is the printed representation of the oral discourse contained in the works, I hope to have brought out the dramatic qualities

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<sup>1</sup> I have defined what I see as the "spirit" of the original plays in the Introduction to the thesis (n.5)

of the play, and given some idea of how it might be staged. It should be seen as one interpretation of the text, taken from the range of meanings which are encoded in the original, aimed at a realisation of the work which relies on an assumed shared knowledge with my own prospective audience. However, the phrase "Performance Text" could be considered something of an oxymoron, because although it anticipates the physical presentation of the performance, it can not hope to achieve on the page what can only be clearly appreciated on the stage. The reader will miss the "visual" and "aural" aspects which are crucial to the meaning of any dramatic work because I can not write facial expression or pitch or intonation into my words, only suggest that they are there. The audience at an actual performance of Gil Vicente's plays would also be able to appreciate the additional comic element which might be provided by the actors themselves as they deliver their lines: one only has to remember the late Eric Morecambe's ability to make his audience laugh merely by a look, or the amount of laughter that can be wrung out of the enunciation of one simple word by an actor with the comic genius of Rikki Fulton.<sup>2</sup> I can suggest the comic potential of Rosi Airs' self-important expression as he pompously reads aloud his ridiculous poetry, or the disgust on Ines' face as she takes the selection of farm accoutrements from Pero Marques or her expression of horror when Lianor suggests that she might be pregnant, but I can not hope to show these adequately with the written word.

Noting the benefits of any good play leading a double existence on page and stage, Eric Bentley pointed out that to know a play really well "is to know it from stage and study...[because]...A fine performance will never fail to throw light on at least an aspect of the play, while even the best reading in the study will fall far short of

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<sup>2</sup> The amount of laughter which ensues whenever Rikki Fulton indicates that he finds it difficult to believe whatever fact he has just been told by giving the reply "Away", comes from a combination of the manner in which he enunciates the word, drawing out the second syllable to make it last as long as a normal sentence, and the disbelieving, open-jawed, half-witted expression which takes over his whole face.

embracing all its aspects.”<sup>3</sup> This thesis has produced one set of texts aimed at those interested in their close reading; unfortunately the form of the thesis can not show a performance, only a written representation of a performance. Perhaps, as Ortrun Zuber-Skerrit has suggested, the use of videototechnology may be the way forward for performance analysis and comparison.<sup>4</sup> Ideally I would like to have had the opportunity of seeing the images which I have presented in writing being shown in the staging, or better still, of seeing the Performance Text being realised in front of an audience, so that I could discover whether or not I was right in my choices (for example, of what would make people laugh), and producing a video of this which would have been presented as part of the thesis, so that the reader might also be able to judge the effectiveness of the plays on a theatre audience. Although this was not possible, I hope to have given at least an idea of what a theatre production might hope to achieve.

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<sup>3</sup> Eric Bentley, *The Life of the Drama* (London: Methuen & Co. Ltd., 1965) p149

<sup>4</sup> Zuber-Skerrit, p9

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## Appendix 1

### Quem Tem Farelos?

*Vêm Apariço e Ordonho, moços de esporas, a buscar farelos, e diz logo:*

- APARIÇO: Quem tem farelos? 1
- ORDONHO: Quien tiene farelos?
- APARIÇO: Ordonho! Ordonho! espera-me i!  
Ó fi-de-puta ruim!  
Sapatos tens amarelos, 5  
já não falas a ninguém!
- ORDONHO: Como te va, compañero?
- APARIÇO: Se eu moro com um escudeiro,  
como me pode a mi ir bem?
- ORDONHO: Quiens tu amo, di, hermano. 10
- APARIÇO: É o demo que me tome!  
morremos ambos de fome  
e de lazeira todo o ano!
- ORDONHO: Con quien vive?
- APARIÇO: Que sei eu? 15  
Vive assi per i pelado  
como podengo escaldado.
- ORDONHO: De que sirve?
- APARIÇO: De sandeu.  
Pentear e jejuar 20

- todo dia sem comer,  
 cantar e sempre tanger,  
 suspirar e bocejar.  
 Sempre anda falando só;  
 faz umas trovas tão frias, 25  
 tão sem graça, tão vazias  
 que é cousa para haver dó!  
 E presume de embicado;  
 que com isto raivo eu!  
 Três anos há que sou seu 30  
 e nunca lhe vi cruzado:  
 Mas, segundo nós gastamos,  
 um tostão nos dura um mês!
- ORDONHO: Cuerpo de San.....! Que comês?
- APARIÇO: Nem de pão não nos fartamos! 35
- ORDONHO: Y el caballo?
- APARIÇO: Está na pele,  
 que lhe fura já a ossada.  
 Não comemos quase nada  
 Eu, o cavalo nem ele. 40  
 E se o visses brasonar  
 e fingir mais de esforçado!  
 E todo o dia aturado  
 se lhe vai em se gabar!  
 Estoutro dia, ali num beco 45  
 deram-lhe tantas pancadas,  
 tantas, tantas, que aosadas!...
- ORDONHO: E com quê?
- APARIÇO: C'um arrocho seco
- ORDONHO: Hi! Hi! Hi! Hi! Hi! Hi! 50

- APARIÇO: Folguei tanto!
- ORDONHO: E ele, callar?
- APARIÇO: E ele calar e levar  
 assi, assi, má-ora, assi!  
 Vem alta noite, de andar 55  
 de dia sempre encerrado,  
 porque anda mal roupado,  
 não ousa de se mostrar.  
 Vem tão ledó! “Sus, Cear!”  
 Como se tivesse quê! 60  
 E ele não tenho que me dar,  
 nem ele tem que lhe eu dê.  
 Toma um pedaço de pão,  
 e um rabam engelhado,  
 e chanta nele bocado, 65  
 como cão!  
 Não sei como se mantém  
 que não está debilitado.
- ORDONHO: Bástale ser namorado  
 en demás si le va bien! 70
- APARIÇO: Comendo ao demo a mulher  
 nem casada nem solteira!  
 Nenhuma negra tripeira  
 não no quer.
- ORDONHO: Será escudero peço 75  
 ó desdichado?
- APARIÇO: Mas, a poder de pelado  
 dá em seco!  
 Todas querem que lhe dem  
 e não curam de cantar: 80

- sabe que quem tem que dar  
 lhe vai bem.  
 Querem mais um bom presente  
 que tanger,  
 Nem trovar, nem escrever 85  
 discretamente.
- ORDONHO: Y pués porqué estás con él?
- APARIÇO: Diz que m'há-de dar a El-Rei  
 e tanto "farei, farei"...
- ORDONHO: Déjalo, reñiega del! 90  
 Y tal amo has de tener?
- APARIÇO: Bofá, não sei qual me tome!  
 Sou já farto de fome  
 como outros de comer.
- ORDONHO: Poca gente desta es franca, 95  
 pues el mio es repeor.  
 Sueñase muy gran señor  
 y no tiene media blanca!  
 Júrote á Dios que es un cesto,  
 un badajo contrahecho, 100  
 galán mucho mal dispuesto,  
 sin descanso y sin provecho.  
 Habla en roncás, picas, dalles,  
 en guerras y desbaratos;  
 y se pelean alli dos gatos, 105  
 ahuyrá montes y valles!  
 Nunca viste tal buharro:  
 cuenta de los Anibales,  
 Cepiones, Roçasvalles,  
 y no matará un jarro! 110

Apuésto-te que un judio  
 con una beca lo mate!  
 Quando allende fué el rebate,  
 nunca él entró en navio.  
 Y quando está en la posada 115  
 quiere destruir la tierra!  
 Siempre sospira por guerra,  
 y todo su hecho es nada!  
 Y presume allá en palacio  
 de andar con damas, el triste! 120  
 Quando se viste,  
 toma dos horas de espacio,  
 y cuanto el cuytado lleva  
 todo lo lleva alquilado.  
 Y como si fuese comprado 125  
 así se enleva!  
 Y tambien apaña palos  
 como qualquier pecador.  
 Y sobre ser el peor,  
 burla de buenos y malos! 130

APARIÇO: Pardeus! ruins amos temos!

Tem o teu mula ou cavalo?

ORDONHO: Mula seca como um palo!

Alquílala, y de ahi comemos...

Mas mi amo tiene un bien: 135

que, aun que le quieran hurtar,

no ha hi de que sisar,

ni el triste no lo tien!

APARIÇO: É músico?

ORDONHO: Muy de gana. 140

Quando hace alguna mueca,  
 canta como pata chueca,  
 otras veces como rana.

APARIÇO: Meu amo tange viola.  
 Uma voz tão requebrada... 145

ORDONHO: Quiérome ir á la posada.

APARIÇO: E os farelos?

ORDONHO: Paja sola.

APARIÇO: Mas vem comigo e verás  
 meu amo como é pelado, 150  
 tão doce, tão namorado,  
 tão doido, que pasmarás.

ORDONHO: Como ha nombre tu señor?

APARIÇO: Chama-se Aires Rosado,  
 eu chamo-lhe asno pelado, 155  
 quando me faz mais lavor.

ORDONHO: Ayres Rosado se lhama?

APARIÇO: Neste seu livro o lerás:  
 escuta tu e verás  
 as trovas que fez à dama 160

*Anda Aires Rosado só, passeando pela casa, lendo no seu cancionero desta maneira:*

AIRES: Cantiga de Aires Rosado  
 a sua dama,  
 e não diz como se chama,  
 de discreto namorado.

Senhora, pois me lembrais, 165  
 não sejais desconhecida,

e dai ao demo esta vida  
 que me dais!  
 Ou me irei ali enforçar,  
 e vereis mau pesar de quem, 170  
 por vos querer grande bem,  
 se foi matar.

Então lá no outro mundo  
 veremos que conta dais  
 da triste da minha vida 175  
 que matais.

*Outra sua:*

Pois amor me quer matar  
 com dor, tristura e cuidado,  
 eu me conto por finado, 180  
 e quero-me soterrar!

Fui tomar uma pendeça  
 com uma cruel senhora,  
 e agora  
 acho que foi pestilença. 185

Chore quem quiser chorar,  
 saibam já que sou finado  
 sem finir,  
 e quero ser soterrado!

*Outra sua, estando mal com sua dama:* 190

Senhora mana Isabel,  
 minha paixão e fadiga

mando lá esse papel,  
que vo-la diga.

*Volta:*

195

Se quiser dizer verdade,  
dir-vos-á tantas paixões,  
que em sete corações  
não couberam a metade!  
Estou ca candeia na mão,  
Senhora minha, Isabel,  
Mando lá esse papel,  
que vos diga esta paixão.

200

*Fala Aires Rosado com seu moço*

AIRES: Como tardaste, Apariço! 205

APARIÇO: E tanto tardei ora eu?

AIRES: Apariço, bem sei eu  
que te faz mal tanto viço.

APARIÇO(*passo a Ordonho*):

E desdntem não comemos! 210

AIRES: Vilão farto, pé dormente.

APARIÇO: Ó Ordonho! Como mente!

ORDONHO: Otro mi amo tenemos!

*Canta o escudeiro:*

AIRES: Ré, mi, fá, sol, lá, sol, lá! 215

APARIÇO(*passo a Ordonho*):

Vês ali o que te eu digo?

AIRES(*cantando a Aparição*):

Que diabo falas tu?

Fá, lá, mi, ré, ut! 220

Não rosmeies tu comigo!

Um dia, era um dia...

APARIÇO: Ó Jesus! que agastamento!

AIRES: Dá-me cá esse instrumento.

APARIÇO: Ó que cousa tão vazia!... 225

AIRES: Agora, que estou desposto,  
irei tanger à minha dama.

APARIÇO: Já ela estará na cama...

AIRES: Pois entonces é o gosto!

*Tange e canta na rua à porta de sua dama Isabel e, em começando a cantar Si dormis, doncela, ladram os cães.*

Cães: Hãõ! hãõ! hãõ! hãõ!

AIRES: Aparição mata esses cães,  
ou vai, dá-lhes senhos pães! 230

APARIÇO: E ele não tem meio pão..

AIRES: Si dormis, doncella,  
despertad e abrid...

APARIÇO: Ao diabo que te eu dou,  
que tão má cabeça tens! 235

Não tem mais de dois vinténs

que lhe hoje o cura emprestou.

*Prossegue o escudeiro a cantiga:*

AIRES: Que venida es la hora  
si quereis partir. 240

APARIÇO: Má partida venha por ti!  
E o cavalo... suar!

ORDONHO: Y no tienes que le dar?

APARIÇO: Não tem um maravedi...

*Prossegue o escudeiro a cantiga:* 245

AIRES: Si estáis descalza,

APARIÇO: Eu, má hora estou descalço...

AIRES: Não curéis de vos calzar,

APARIÇO: Nem tu não tens que me dar!  
Arre nego do teu paço. 250

*Prossegue o escudeiro a cantiga:*

que muchas agoas

tenéis de pasar.

APARIÇO: Nanja eu; quanto em teu poder!

AIRES: Ora andar! 255

APARIÇO: Antes de muito!

Pois não espero outro fruto.

Caminhar!

*Prossegue o escudeiro a cantiga:*

AIRES: Agoas de Alquebir, 260  
que venida es la hora,  
si queréis partir.

*Aqui lhe fala a moça da janela, tão passo que ninguém a ouve, e pelas palavras que ele responde se pode conjecturar o que lhe ela diz:*

AIRES:           Senhora?... Não vos ouço bem...       265  
                   Oh! Que vos faço eu aqui?  
                   Quê, Senhora?... Eles a mi?  
                   Não hei medo de ninguém!  
                   Olhai, Senhora Isabel:  
                   inda que tragam charrua,                   270  
                   eu só lhes terei a rua  
                   cuma espada de papel!  
                   Que são? Que são?... Rebolarias?  
                   E mais, ride-vos de mi?...  
                   Eu porque me hei-de ir daqui?           275  
                   Faço-vos descortesias?...  
                   Mana Isabel!.. Ouvis?...  
                   Eu, que difamo de vós?  
                   Oh pesar nunca de Dios!  
                   Vós tendes-me em dois ceitis!           280  
                   Não sabeis que me digais?...  
                   Sabeis que?... Bem vos entendo  
                   Inda me não arrependo,  
                   Conquanto mal me queirais.  
                   Há i mais que me perder?...           285  
                   Para que são tais porfias?  
                   Bem dizeis, porém meus dias  
                   Nisto hão-de fenecer!

APARIÇO:       Dou-te ao demo essa cabeça!  
                   não tem siso por um nabo!               290

- AIRES: Senhora, isso, do cabo,  
me dizei, antes que esqueça...  
Mais resguardado está aqui  
o meu grande amor fervente!....  
Que tendes?... Um pé dormente?... 295  
Oh que grão bem para mi!  
Hi! hi! hi!... De que me rio?  
Rio-me de mil coisinhas,  
Nanja vossas, senão minhas!
- APARIÇO: Olhai aquele desvario! 300
- Cães: Hã! hã! hã! hã!
- AIRES: Não ouço coa cainçada!  
Rapaz, dá-lhe uma pedrada!  
Ou farta-os, eramá, de pão!
- APARIÇO: Coas pedras os ajude Dios! 305
- Cães: Hã! hã! hã! hã!
- AIRES: Pesar não de Deus cos cães!  
Rapazes, não lhes dais vós?..  
Senhora, não ouço nada!  
Dou-me o demo que me leve! 310
- APARIÇO: Toda esta pedra é tão leve...  
Tomai lá esta seixada!
- Cães: Hã! hã! hã! hã!
- APARIÇO: Perdoai-me vós, Senhor!
- AIRES: Ora o fizeste pior! 315  
O pesar de minha mãe!...  
Não vos vades, Isabel!...  
Está Vossa Mercê i?...  
Nunca tal mofina vi  
de cães!... Que sou cruel?... 320

Não há coisa que mais me agaste  
que cães! E gatos também!

Gatos: Miau! miau!

AIRES: Oh que bem!

Quanto agora me aviaste! 325

Falai, Senhora, a esses gatos,  
e não sejais tão sofrida,  
que antes queria a vida  
toda comesta de ratos!

Já tornais ao difamar? 330

Quem é o que fala nisso?  
Senhora, sabeis que é um riso  
quanto podeis suspeitar!

Que tenham olhos e molhos!  
Vós andais para me ferir... 335

Eu ando pera vos servir,  
mana, meus olhos!  
Vós andais para me matar...  
mana, Isabel, olhai!

Que o saiba vosso pai 340  
e vossa mãe; hão-de folgar!  
porque um escudeiro privado...

APARIÇO: Mas pelado!

AIRES: como eu sou,  
e, de parte meu avô 345  
sou fidalgo afidalgado.  
Já privança com El-Rei,  
a quem outrem vê nem fala!...

APARIÇO: Deitam-no fora da sala.

AIRES: Senhora, com vosso pai falarei. 350

- Lá depois de acrescentado,  
 não quero que me dê nada!
- APARIÇO: Oh como está aviada  
 e seu pai encaminhado!
- AIRES: Que tendes, que não tendes, 355  
 tenho mais tapeçaria,  
 cavalos na estrebaria,  
 que não há na Corte tais!  
 Vossa camilha dobrada!  
 Não tendes em que vos ocupar, 360  
 senão somente enfiar  
 aljofre, já de enfadada!
- APARIÇO: Oh Jesus! que mau ladrão!  
 Quer enganar a coitada!
- AIRES: Ide ver se está acordada, 365  
 que estas velhas pragas são!
- Galos: Cacaracá!... Cacaracá!..
- AIRES: Meia-noite deve ser.
- APARIÇO: Já fora razão comer,  
 pois os galos cantam já. 370
- AIRES(*canta*): Cantan los gallos,  
 yo no me duermo  
 ni tengo sueño!  
 Como? Vossa mãe vem cá? 375  
 Cá à rua? Para quê?  
 Não me dá, por minha fé!  
 Venha, que aqui me achará!
- VELHA: Rogo à Virgem Maria  
 que quem me faz erguer da cama 380  
 que má cama e má dama

e má lama negra e fria  
 má mazela e má courela,  
 mau regato e mau ribeiro,  
 mau silvado e mau outeiro, 385  
 má carreira e má portela,  
 mau cortiço e mau sumiço,  
 maus lobos e maus lagartos!  
 Nunca de pão sejam fartos;  
 mau criado, mau serviço, 390  
 má montanha, má companha,  
 má jornada, má pousada,  
 má achada, má entrada,  
 má aranha, má façanha,  
 má escrença, má doença, 395  
 má doairo, má fadairo,  
 mau vigairo, mau trintairo,  
 má demanda, má sentença!  
 Mau amigo e mau abrigo,  
 mau vinho e mau vizinho, 400  
 mau meirinho e mau caminho,  
 mau trigo e mau castigo!  
 Ira de monte e de fonte,  
 ira de serpe e de drago  
 perigo de dia aziago, 405  
 em rio, de monte a monte!  
 Má morte, má corte, má sorte,  
 má dado má fado, má prado  
 mau criado, mau mandado!  
 Mau conforto te conforte. 410  
 Rogo às dores de Deus

que má caída lhe caia  
 e má saída lhe saia!  
 Trama lhe venha dos céus.  
 Jesus! Que escuro que faz! 415  
 O mártire S. Sadorninho!...  
 Que má rua e que má caminho!  
 Cego seja quem m'isto faz!  
 Hui! Amara percuída!  
 Jesus, a que m'eu encandeio!... 420  
 Esta praga donde veio?  
 Deus lhe apáre negra vida!

*Canta o escudeiro*

AIRES: "Por maio, era por maio.."  
 VELHA: Hui! hui! hui! E que mau lavor! 425  
 Quem é este rouxinol,  
 picanço ou papagaio?  
 Que má hora começaram  
 os que má saída lhes saia!  
 I, eramá, cantar à praia! 430  
 Más fadas que vos fadaram!  
 A maldição de Madorra,  
 de Bitão e de Abirão,  
 e de minha maldição!  
 Oh, Santa Maria me acorra! 435  
 AIRES: "Apartar-me-ão de vós,  
 garrido amor!"  
 VELHA: Má partida, má apartada,  
 mau caminho, má estrada,

- mau lavor te faça Deus! 440
- AIRES: “Eu amei uma senhora  
de todo meu coração!  
Quis Deus e minha ventura  
que não ma querem dar não,  
garrido amor!” 445
- VELHA: Má cainça que te coma,  
mau quebranto te quebrante,  
e mau lobo que te espante!  
Toma duas figas, toma.  
Nunca a tu hás-de levar, 450  
para bargante rascão.  
Que não te fartas de pão  
e queres musiquiar!

*Prossegue o escudeiro cantando*

- AIRES: “Não me vos querem dare! 455  
Ir-me-ei a terras agenas,  
a chorar meu pesar,  
garrido amor!”
- VELHA: Vai-te ao demo com sa mãe,  
e dormirá a vizinhança! 460  
Ao demo dou eu de ti a criança  
e esse te cá aportou.
- APARIÇO: Dizei-lhe que vá comer,  
que não comeu hoje bocado.
- VELHA: Vai comer, homem coitado, 465  
e dá ó Demo o tanger!  
E, demais, se não tens pão,

que má-hora começaste,  
 aprenderas a alfaiate  
 ou, sequer, a tecelão! 470

*Prossegue a cantiga:*

AIRES: “Já vedes minha partida,  
 os meus olhos já se vão..  
 se se parte minha vida,  
 cá me fica o coração. 475

*Vai-se o escudeiro, e fica a Velha dizendo a filha:*

VELHA: Isabel, tu fazes isto?  
 Tudo isto sai de ti!  
 Isabel, guar-te de mi,  
 que tu tens a culpa disto. 480

ISABEL: Pois si! Eu o fui chamar.

VELHA: Ai! Maria! Maria Rabeja!...

ISABEL: Trama a quem o deseja  
 nem espera desejar!

VELHA: Que dirá a vizinhança? 485  
 Dize, má mulher sem siso!...

ISABEL: Que tenho eu de ver com isso?

VELHA: Como tens tão má criança!

ISABEL: Algum demo valho eu?  
 e algum demo mereço?... 490

e algum demo pareço,  
 pois que cantam polo meu?  
 Vós quereis que me despeje,  
 vós quereis que tenha modos,  
 que pareça bem a todos, 495

e ninguém não me deseje?  
 Vós quereis que mate a gente,  
 de fermosa e avisada!  
 Quereis que não fale nada,  
 nem ninguém em mi atente? 500

Quereis que creça e que viva  
 e não deseje marido;  
 quereis que reine Cupido  
 e eu seja sempre esquiva?  
 Quereis que seja discreta 505

e que não saiba d'amores;  
 quereis que sinta primores,  
 mui guardada e mui secreta.

VELHA: Tomade-a lá! Hui! Isabel!  
 Quem te deu tamanho bico, 510  
 rostinho de cerolico?

És tu moça ou bacharel?  
 Não deprendeste tu assi  
 o verbo de *Anima Christi*,  
 que tantas vezes ouviste! 515

ISABEL: Isso não é para mi.

VELHA: E pois quê?

ISABEL: Eu vo-lo direi:  
 ir amiúde ao espelho,  
 e pôr do branco e vermelho, 520  
 e outras coisas que eu sei...

Pentear, curar de mi,  
 e pôr a ceja em direito,  
 e morder por meu proveito  
 estes beicinhos assi. 525

- Ensinar-me a passear,  
 para quando for casada:  
 não digam que fui criada  
 em cima de algum tear!  
 Saber sentir um recado 530  
 E responder improviso,  
 e saber fingir um riso  
 falso e bem dissimulado!
- VELHA: E o lavar, Isabel?...
- ISABEL: Faz a moça mui mal feita, 535  
 corcovada, contrafeita,  
 de feição de meio anel;  
 e faz muito mau carão,  
 e mau costume d'olhar...
- VELHA: Hui! Pois jeita-te ao fiar 540  
 estopa ou linho ou algodão,  
 ou tecer, se vem à mão!
- ISABEL: Isso é pior que lavar.
- VELHA: Enjeitas tu o fiar?
- ISABEL: Que não hei-de fiar, não! 545  
 Eu sou filha de moleiro?  
 Em roca me falais vós?  
 Ora assi me salve Dios  
 que tendes forte cenreira.
- VELHA: Aprende logo a tecer! 550
- ISABEL: Então bulir co fiado!  
 Achais outro mais honrado  
 ofício para eu saber?...  
 Tecedeira viu alguém  
 que não fosse buliçosa, 555

cantadeira, presuntuosa?

E não tem nunca vintém.

E quando lhe quebra o fio,

renega como beleguim!

Mãe, deixai-me vós a mim, 560

vereis como me atavio!

Isso vai sendo de dia:

eu quero, mãe, almoçar...

VELHA: Eu te farei amassar...

ISABEL: Essa é outra fantasia! 565

E com isto se recolhem, e fenece esta primeira farsa.

## Appendix 2

### Farsa de Inês Pereira

*INÊS PEREIRA, filha de uma mulher de baixa sorte, muito fantesiosa, está lavrando em casa, e sua mãe é a ouvir missa. E ela diz:*

<i>Canta</i>	INÊS: Quien con veros pena y muere,	1
	que hará cuando no os viere?	
<i>falado</i>	Renego deste lavrar	
	e do primeiro que o usou!	
	Ao diabo que eu o dou,	5
	que tão mau é de aturar!	
	Oh Jesu! que enfadamento,	
	e que raiva, e que tormento,	
	que cegueira e que canseira!	
	Eu hei-de buscar maneira	10
	D'algum outro aviamento...	
	Coitada! Assi hei-d'estar	
	encerrada nesta casa	
	como panela sem asa,	
	que sempre está num lugar?	15
	E assim hão-de ser logrados	
	dois dias amargurados	

que eu posso durar viva?  
 E assi hei-d'estar cativa  
 em poder de desfiados? 20  
 Antes o darei ao Diabo  
 que lavar mais nem pontada:  
 já tenho a vida cansada  
 de jazer sempre dum cabo.  
 Todas folgam e eu não; 25  
 todas vêm e todas vão  
 onde querem, senão eu.  
 Hui! que pecado é o meu?  
 Oh que dor de coração!  
 Esta vida é mais que morta. 30  
 Sou eu coruja ou corujo,  
 ou sou algum caramujo  
 que não sai senão à porta?  
 E quando me dão algum dia  
 licença, como a bugia, 35  
 que possa estar à janela,  
 é já mais que a Madanela,  
 quando achou a aleluia.

*Vem a MÃE da igreja e diz:*

MÃE Logo eu adivinhei, 40  
 lá na missa onde eu estava,  
 como a minha Inês lavrava  
 a tarefa que lhe eu dei...  
 Acaba esse travesseiro!  
 Hui! nasceu-te algum unheiro? 45

- Ou cuidas que é dia santo?
- INÊS Praza a Deus que algum quebranto  
me tire de cativoiro!
- MÃE Toda tu estás aquela.  
Choram-te os filhos por pão? 50
- INÊS Prouvesse a Deus, que já é razão  
de eu não estar tão sengela.
- MÃE Olhade lá o mau pesar!  
Como queres tu casar  
com fama de preguiçosa? 55
- INÊS Mas eu, mãe, sou aguçosa  
e vós dais-vos devagar.
- MÃE Ora espera assi, vejamos
- INÊS Quem já visse esse prazer!
- MÃE Cal'te, que poderá ser,  
que ante Páscoa vêm os Ramos. 60  
Não te apresses tu, Inês;  
maior é o ano que o mês;  
quando te não precatares,  
virão maridos a pares  
e filhos de três em três. 65
- INÊS Quero m'ora alevantar;  
folgo mais de falar nisso  
(assi me dê Deus o paraíso!)  
mil vezes que não lavrar.  
Isto não sei que o faz.... 70
- MÃE Aqui vem Lianor Vaz.
- INÊS E ela vem-se benzendo.
- LIANOR Jesu a que m'eu encomendo!  
Quanta coisa que se faz!

- MÃE Lianor Vaz, que é isso? 75
- LIANOR Venho eu, mana, amarela?
- MÃE Mais ruiva que uma panela!
- LIANOR Não sei como tenho siso!  
Jesu, Jesu, que farei?  
Não sei se me vá a el-Rei, 80  
se me vá ao Cardeal.
- MÃE Como? Tamanho é o mal?
- LIANOR Tamanho? Eu to direi:  
vinha agora por ali  
ao redor da minha vinha, 85  
e um clérigo, mana minha,  
pardeus, lançou mão de mi;  
não me podia valer.  
Diz que havia de saber  
se eu era fêmea, se macho. 90
- MÃE Hui! Seria algum muchacho  
que brincava por prazer?
- LIANOR Si, muchacho sobejava...  
Era um zote tamanhouço!  
E eu andava no retouço 95  
tão rouca que não falava.  
Quando o vi pegar comigo,  
que me achei naquele perigo,  
(Assolverei! - Não assolverás!  
Tomarei! – Não Tomarás!) 100  
“Jesu, homem que hás contigo?”  
“Irmã, eu t'assolverei  
co breviario de Braga.”  
“Que breviario, ou que praga!

- que não quero: Aque d'el-Rei!" 105
- Quando viu revolta a voda,  
foi e esfarrapou-me toda  
o cabeção da camisa.
- MÃE Assim me fez dessa guisa  
outro, no tempo da poda. 110
- Eu cuidei que era jogo,  
e ele... dai-o vós ó fogo!  
tomou-me tamanho riso,  
riso em todo o meu siso,  
e ele leixou-me logo. 115
- LIANOR Si, agora, ieramá!  
também eu me ria cá  
das cousas que me dizia:  
chamava-me "luz do dia".  
(Nunca teu olho verá!) 120
- Se estivera de maneira  
sem ser rouca, bradara eu!  
Mas logo o demo me deu  
cadarraão e peitogueira,  
cócegas e cor de rir, 125
- e coxa para fugir,  
e fraca para vencer.  
Porém pude-me valer  
sem me ninguém acudir.  
O Demo, e não pode al ser, 130
- se chantou no corpo dele.
- MÃE Mana, conhecia-t'ele?
- LIANOR Mas queria-me conhecer!
- MÃE Vistes vós tamanho mal?



- LIANOR Assi fora excomungada! 165  
 Não lhe dera um empuxão  
 porque sou tão maviosa,  
 que é cousa maravilhosa.  
 E esta é a conrusão.  
 Leixemos isto, eu venho 170  
 com grande amor que vos tenho,  
 porque diz o exemplo antigo  
 que “amiga e bom amigo  
 mais aqueita que o bom lenho.”  
 Inês está concertada 175  
 para casar com alguém?
- MÃE Até 'gora com ninguém  
 não é ela embaraçada.
- LIANOR Em nome do Anjo bento  
 eu vos trago um casamento. 180  
 Filha, não sei se vos praz.
- INÊS E quando, Lianor Vaz?
- LIANOR Já vos trago aviamento.
- INÊS Porém não hei-de casar  
 senão com homem avisado 185  
 ainda que pobre e pelado,  
 seja discreto em falar:  
 que assim o tenho assentado.
- LIANOR Eu vos trago um bom marido,  
 rico, honrado, conhecido. 190  
 Diz que em camisa vos quer.
- INÊS Primeiro eu hei-de saber  
 se é parvo, se sabido.
- LIANOR Nesta carta que aqui vem

para vós, filha, d'amores, 195  
veredes vós, minhas flores,  
a discrição que ele tem.

INÊS           Mostrai-ma cá, quero ver.

LIANOR       Tomai. E sabedes vós ler?

MÃE           Hui! E ela sabe latim 200  
e gramática, e alfaqui,  
e tudo quanto ela quer!

*Lê INÊS PEREIRA a carta:*

INÊS           "Senhora amiga Inês Pereira:  
Pêro Marques, vosso amigo,  
que hora estou na nossa aldeia, 205  
mesmo na vossa merceia  
me encomendo, e mais digo...  
digo que benza-vos Deus,  
que vos fez de tão bom jeito  
bom prazer e bom proveito 210  
veja vossa mãe de vós.  
E de mim também assi,  
ainda que eu vos vi  
estoutro dia de folgar,  
e não quisestes bailar 215  
nem cantar presente mi..."

INÊS           Na voda de seu avó,  
ou onde me viu ora ele?  
Lianor Vaz, este é ele?

LIANOR       Lede a carta sem dó, 220  
qu'inda eu sou contente dele.

*Prossegue INÊS PEREIRA a carta:*

INÊS           ... "nem cantar presente mi,  
                   pois Deus sabe a rebentinha  
                   que me fizestes então.  
                   Ora, Inês, que hajais benção           225  
                   de vossos pais, e a minha;  
                   que venha isto a conclusão.  
                   E rogo-vos como amiga,  
                   que samicas vós sereis,  
                   que de parte me faleis,               230  
                   antes que outrem vo-lo diga.  
                   E, se não fiais de mi,  
                   esteja vossa mãe ai,  
                   e Lianor Vaz de presente.  
                   Veremos se sois contente               235  
                   que casemos na boa hora.

INÊS           Desque nasci até' gora  
                   não vi tal vilão como este,  
                   nem tanto fora de mão...

LIANOR       Não queiras ser tão senhora:           240  
                   casa, filha, que te preste;  
                   não percas a ocasião.  
                   Queres casar a prazer  
                   no tempo de agora, Inês?  
                   Antes casa, em que te pês,           245  
                   que não é tempo d'escolher.  
                   Sempre eu ouvi dizer:  
                   "Ou seja sapo ou sapinho,

- ou marido ou maridinho,  
tenha a que houver mister." 250  
Este é o certo caminho.
- MÃE Pardeus, amiga, essa é ela!  
"mata o cavalo de sela,  
e bô é o asno que me leva."
- LIANOR Filha, "no Chão do Couce, 255  
quem não puder andar, choute."  
E mais quero quem me adore  
que quem me faça com que chore.  
Chamá-lo-ei, Inês?
- INÊS Si, 260  
venha, e veja-me a mi;  
quero ver, quando me vir,  
se perderá o presumir  
logo em chegando aqui,  
para me fartar de rir. 265
- MÃE Touca-te bem, se vier,  
pois que para casar anda.
- INÊS Essa é boa demanda!  
Cerimónias há mister  
homem que tal carta manda? 270  
Eu o estou cá pintando...  
Sabeis, mãe, que eu adivinho?  
Deve ser um vilãozinho...  
Ei-lo se vem penteando:  
será com algum ancinho? 275

*Aqui vem PÊRO MARQUES, vestido como filho de lavrador rico, com um gabão azul deitado ao ombro, com o capelo por diante, e vem dizendo:*

PÊRO Homem que vai aonde eu vou  
 não se deve de correr.  
 Ria embora quem quiser,  
 que eu em meu siso estou.  
 Não sei onde mora aqui... 280  
 olhai que me esquece a mi!...  
 Eu creio que nesta rua...  
 Esta parreira é sua.  
 Já conheço que é aqui.

*Chega PÊRO MARQUES aonde elas estão, e diz:*

PÊRO Digo que esteis muito embora. 285  
 Folguei ora de vir cá...  
 Eu vos escrevi de lá  
 uma cartinha, senhora...  
 assi que... e de maneira...  
 MÃE Tomai aquela cadeira. 290  
 PÊRO E que vale aqui uma destas?  
 INÊS (O Jesu! que Jão das Bestas!  
 Olhai aquela canseira!)

*Assentou-se com as costas para elas, e diz:*

PÊRO Eu cuido que não estou bem...  
 MÃE Como vos chamam, amigo? 295  
 PÊRO Eu Pêro Marques me digo,  
 como meu pai, que Deus tem.  
 faleceu, perdoai-lhe Deus,

- que fora bem escusado,  
e ficámos dois eréus, 300  
porem, meu é o morgado.
- MÃE De morgado é vosso estado?  
Isso viria dos céus.
- PÊRO Mais gado tenho eu já quanto,  
e o maior de todo o gado 305  
digo maior algum tanto.  
E desejo ser casado,  
prouguesse ao Espírito Santo!  
com Inês, que eu me espantô  
quem me fez seu namorado. 310  
parece moça de bem,  
e eu de bem er também.  
Ora vós ide lá vendo  
se lhe vem melhor ninguém,  
a segundo o que eu entendo. 315  
Cuido que lhe trago aqui  
pêras da minha pereira;  
hão-d'estar na derradeira.  
Tende ora, Inês, por i.
- INÊS E isso hei-de ter na mão? 320
- PÊRO Deitai as peias no chão.
- INÊS As perlas para enfiar,  
três chocalhos e um novelo,  
e as peias no capelo...  
E as pêras, onde estão? 325
- PÊRO Nunca tal me aconteceu...  
Algum rapaz mas comeu,  
que as meti no capelo,

- e ficou aqui o novelo,  
e o pentem não se perdeu. 330  
Pois trazi'-as de boa mente...
- INÊS Fresco vinha o presente,  
com folhinhas borrifadas...
- PÊRO Não, que elas vinham chentadas  
cá no fundo, no mais quente. 335  
Vossa mãe foi-se? Ora bem!  
Sós nos leixou ela assi?  
Cant'eu quero-me ir daqui,  
não diga algum demo alguém...
- INÊS Vós que me havíeis de fazer, 340  
nem ninguém que há-de dizer?  
(O galante despejado!)
- PÊRO Se eu fora já asado,  
d'outra arte havia de ser...  
como homem bom recado. 345
- INÊS (Quão desviado este está!  
Todos andam por caçar  
suas damas sem casar,  
e este... tomade-o lá!)
- PÊRO Vossa mãe é lá no muro. 350
- INÊS Minha mãe eu vos seguro  
que ela venha cá dormir.
- PÊRO Pois, senhora, quero-m'ir  
antes que venha o escuro.  
Virá cá Lianor Vaz, 355  
veremos que lhe dizeis.
- INÊS Homem, não aporfieis,  
que não quero, nem me praz.

Ide casar a Cascais!

PÊRO Não vos anojarei mais, 360  
ainda que saiba estalar;  
e prometo não casar  
até que vós não queirais.  
(Estas vos são elas a vós!  
Anda homem a gastar calçado 365  
e, quando cuida que é aviado,  
escarnefucham de vós!)  
Não sei se fica lá a peia...  
Pardeus! bô ia eu à aldeia!  
Senhora, cá fica o fato.. 370

INÊS Olhai se o levou o gato...

PÊRO Indo não tendes candeia!  
Ponho por caso que alguém  
vem, como eu vim agora,  
e vos acha só a tal hora. 375  
Parece-vos que será bem?  
Ficai-vos ora com Deus;  
cerraí a porta sobre vós,  
com vossa candeiazinha...  
E, siquais sereis vós minha, 380  
entonces veremos nós...

*Vai-se PÊRO MARQUES, e diz INÊS PEREIRA:*

INÊS Pessoa conheço eu  
que levara outro caminho...  
casai lá com um vilãozinho  
mais covarde que um judeu! 385

Se fora outro homem agora  
 e me topara a tal hora,  
 estando assi às escuras,  
 falara-me mil doçuras,  
 ainda que mais não fora... 390

*Vem a MÃE e diz:*

MÃE Pêro Marques foi-se já?  
 INÊS Para que era ele aqui?  
 MÃE Não te agrada ele a ti?  
 INÊS Vá-se muitieramá!  
 Que sempre disse e direi: 395

mãe, eu me não casarei  
 senão com homem discreto,  
 e assi vo-lo prometo;  
 ou antes o leixarei.  
 Que seja homem mal feito, 400  
 feio, pobre, sem feição;  
 como tiver discrição,  
 não lhe quero mais proveito.

E saiba tanger viola,  
 e coma eu pão e cebola, 405  
 sequer uma cantiguinha!  
 Discreto, feito em farinha,  
 porque isto me degola.

MÃE Sempre tu hás-de bailar,  
 e sempre ele há-de tanger? 410  
 Se não tiveres que comer,  
 o tanger te há-de fartar.

INÊS "Cada louco com sua teima"  
 Com uma borda de boleima  
 e uma vez de água fria, 415  
 não quero mais cada dia.

MÃE Como às vezes isso queima!  
 E que é desses escudeiros?

INÊS Eu falei ontem ali  
 que passaram por aqui 420  
 os judeus casamenteiros,  
 e hão-de vir logo aqui.

*Aqui entram os judeus casamenteiros, chamados um LATÃO e o outro VIDAL, e diz LATÃO :*

LATÃO Ou de cá! Quem está lá?

VIDAL Nome del Deu! Aqui somos!

LATÃO Não sabeis quão longe fomos. 425

VIDAL Corremos a ira má.  
 Este e eu

LATÃO Eu e este

VIDAL Pela lama e pelo pó,  
 que era para haver dó! 430  
 Com chuiva, sol e nordeste.  
 Foi a coisa de maneira,  
 tal friúra e tal canseira  
 que trago as tripas maçadas.  
 Assi me fadem boas fadas, 435  
 que me saltou caganeira!  
 Para vossa Mercê ver  
 o que nos encomendou...

- LATÃO O que nos encomendou  
será... se hoiver de ser. 440  
Todo este mundo é fadiga...  
Vós dissestes, filha amiga,  
que vos buscássemos logo...
- VIDAL E logo pujemos fogo...
- LATÃO Cal'-te! 445
- VIDAL Não queres que diga?  
Não sou eu também do jogo?
- LATÃO Não fui eu também contigo?  
Tu e eu, não somos eu?  
Tu judeu e eu judeu, 450  
não somos massa dum trigo?
- VIDAL Si, somos, juro al Deu!
- LATÃO Leixa-me falar.
- VIDAL Já calo.  
Senhora, há já três dias... 455
- LATÃO falas-lhe tu, ou eu falo?  
Ora dize o que dizias:  
que foste, que fomos, que ias  
buscá-lo, esgaravatá-lo..
- VIDAL Vós, amor, quereis marido 460  
discreto e de viola...
- LATÃO Esta moça não é tola,  
que quer casar por sentido...
- VIDAL Judeu, queres-me leixar?...
- LATÃO Leixo, não quero falar. 465
- VIDAL Buscámo-lo...
- LATÃO Demo, foi logo!  
Crede que o vosso rogo

- vencerá o Tejo e o mar.
- Eu cuido que falo... e calo. 470
- Calo eu agora ou não?
- Ou falo se vem à mão?
- Não digas que não te falo...
- INÊS Jesu! Guarde-me ora Deus!
- Não falará um de vós? 475
- Já queria saber isso.
- MÃE Que siso, Inês, que siso
- tens debaixo desses véus!
- INÊS Diz o exemplo da velha:
- "O que não haveis de comer, 480
- leixai-o a outrem mexer."
- MÃE Eu não sei quem t'aconselha.
- INÊS Enfim, que novas trazeis?
- VIDAL O marido que quereis,
- de viola e dessa sorte, 485
- não no há senão na Corte,
- que cá não no achareis.
- Falámos a Badajoz,
- músico, discreto, solteiro:
- este fora o verdadeiro, 490
- mas... soltou-se-nos da noz.
- Fomos a Vilhacastim
- e... falou-nos em latim:
- "Vinde cá daqui uma hora,
- e trazei-me essa senhora..." 495
- INÊS Tudo é nada enfim?
- VIDAL Esperai! Aguardai ora!
- Soubemos de um escudeiro,

de feição de atafoneiro,  
 que virá logo essora, 500  
 que fala - e como ora fala!  
 estrugirá esta sala...  
 e tange - e como ora tange!  
 Alcança quanto abrange,  
 e se preza bem da gala. 505

*Vem o ESCUDEIRO com seu MOÇO, que lhe traz uma viola, e diz, falando só:*

ESCUUD. Se esta senhora é tal  
 como os judeus ma gabaram,  
 certo os anjos a pintaram  
 e não pode ser i al:  
 diz que os olhos com que via 510  
 eram de Santa Luzia,  
 cabelos de Madanela...  
 Se fosse moça tão bela,  
 como donzela seria?...  
 Moça de vila será ela, 515  
 com sinalzinho postiço,  
 e sarnoso no toutiço,  
 como burra de castela.  
 Eu, assi como chegar,  
 cumpre-me bem atentar 520  
 se é garrida, se honesta,  
 porque o melhor da festa  
 é achar siso e calar.

MÃE Se este escudeiro há-de vir,  
 e é homem de discrição, 525

- hás-te de pôr em feição,  
 e falar pouco, e não rir.  
 E mais, Inês, não muito olhar,  
 e muito chão o menear,  
 por que te julgem por muda: 530  
 porque a moça sisuda  
 é uma perla para amar.
- ESCUD. Olha cá, Fernando, eu vou  
 ver a com que hei-de casar.  
 Avisa-te, que hás-de estar 535  
 sem barrete onde eu estou.
- MOÇO (Como a rei, corpo de mi!  
 Mui bem vai isso assi!)
- ESCUD. E se cuspir, pola ventura,  
 põe-lhe o pé, e faz mesura. 540
- MOÇO (Ainda eu isso não vi!)
- ESCUD. E se me vires mentir,  
 gabando-me de privado,  
 está tu dissimulado,  
 ou sai-te lá fora a rir: 545  
 isto te aviso daqui,  
 faze-o por amor de mi.
- MOÇO Porém senhor, digo eu  
 que mau calçado é o meu  
 para estas vistas assi. 550
- ESCUD. Que farei, o sapateiro  
 não tem solas, nem tem pele?
- MOÇO Sapatos me daria ele  
 se me vós désseis dinheiro.
- ESCUD. Eu o haverei agora: 555

e mais, calças te prometo.

MOÇO (Homem que não tem nem preto  
casa muito na má-hora!)

*Chega o ESCUDEIRO onde está INÊS PEREIRA, e alevantam-se todos, e fazem suas  
mesuras e diz o escudeiro:*

ESCUUD. Antes de mais diga agora,  
Deus vos salve, fresca rosa, 560  
e vos dê por minha esposa,  
por mulher e por senhora.  
Que bem vejo  
nesse ar, nesse despejo,  
mui graciosa donzela, 565  
que vós sois, minha alma, aquela  
que eu busco e que desejo.  
Obrou bem a natureza  
em vos dar tal condição  
que amais a discricção 570  
muito mais que a riqueza.  
Bem parece  
que só discricção merece  
gozar vossa formosura,  
que é tal que, de ventura, 575  
outra tal não se acontece.  
Senhora, eu me contento  
receber-vos como estais;  
se vós vos não contentais,  
o vosso contentamento 580  
pode falecer, no mais.

- LATÃO            Como fala!
- VIDAL            Mas ela, como se cala!  
                     Tem atento o ouvido...
- LATÃO            Este há-de ser seu marido,            585  
                     segundo a coisa s'abala.
- ESCUUD.        Eu não tenho mais de meu  
                     somente ser comprador  
                     do Marechal, meu senhor  
                     e sou escudeiro seu.            590
- Sei bem ler  
                     e muito bem escrever,  
                     e bom jogador de bola;  
                     e, quanto a tanger a viola,  
                     logo me ouvireis tanger.            595
- Moço, que estás lá olhando?
- MOÇO            Que manda Vossa Mercê?
- ESCUUD.        Que venas cá!
- MOÇO                                       Para quê?
- ESCUUD.        Para fazeres o que mando!            600
- MOÇO            Logo vou.  
                     (O diabo me tomou  
                     tirar-me de João Montês  
                     por servir um tavanês,  
                     mor doido que Deus criou!)            605
- ESCUUD.        Fui despedir um rapaz,  
                     que valia Perpinhão,  
                     por tomar este ladrão...
- Moço! Moço!
- MOÇO                                       Que vos praz?            610
- ESCUUD        A viola!

- MOÇO (Oh, como ficara tola,  
se não fosse casar ante  
co mais sáfeo bargante  
que como pão e cebola!) 615  
Ei-la aqui bem temporada:  
não tendes que temporar.
- ESCUD. Faria bem de ta quebrar  
na cabeça, bem migada.
- MOÇO (E, se ela é emprestada, 620  
quem na havia de pagar?)  
Meu amo, eu quero-m'ir.
- ESCUD. E quando queres partir?
- MOÇO Ante que venha o Inverno;  
porque vós não dais governo 625  
para vos ninguém servir.
- ESCUD. Não dormes tu que te farte?
- MOÇO No chão... e o telhado por manta;  
e cerra-se-m'a garaganta  
com fome... 630
- ESCUD. Isso tem arte...
- MOÇO Vós sempre zombais assi.
- ESCUD. Oh, que boas vozes tem  
esta viola aqui!  
Leixa-me casar a mi. 635  
depois eu te farei bem.
- MÃE Agora vos digo eu  
que Inês está no Paraíso.
- INÊS Que tendes de ver com isso?  
Todo o mal há-de ser meu! 640
- MÃE Quanta doidice!



que tomeis este senhor,  
 escudeiro, cantador,  
 e caçador de pardais, 670  
 sabedor rebovedor,  
 falador, gracejador,  
 afoitado pela mão,  
 e sabe de gavião.

Tomai-o, por meu amor! 675  
 Podeis topar um rabujento,  
 desmazelado, baboso,  
 descancarrado, brigoso,  
 medroso, carrapatento.

Este escudeiro, aosadas, 680  
 onde se derem pancadas,  
 ele as há-de levar  
 boas; se não apanhar,  
 nele tendes boas fadas.

MÃE Quero rir, com toda a mágoa, 685  
 destes teus casamenteiros;  
 nunca vi Judeus ferreiros  
 aturartão bem a frágoa,  
 Não te é melhor, mal por mal,  
 Inês um bom oficial 690  
 que te ganhe nessa praça,  
 que é um escravo de graça?  
 E casarás com teu igual.

LATÃO Senhora, perdi cuidado:  
 o que há-de ser, há-de ser, 695  
 e ninguém pode tolher  
 o que está determinado.

- VIDAL Assi diz Rabi Zarão
- MÃE Inês, guar-te de rascão!  
Escudeiro queres tu? 700
- INÊS Jesu, nom de Jesu,  
quão fora sois de feição!  
Já minha mãe adivinha,  
houvestes por vaidade  
casar à vossa vontade; 705  
eu quero casar à minha.
- MÃE Casa, filha, muito embora!
- ESCUUD. Dai-me essa mão, senhora.
- INÊS De muito boa mente.
- ESCUUD. Por palavras de presente 710  
vos recebo desd' agora.  
Nome de Deus assi seja!  
Eu, Brás da Mata, escudeiro,  
recebo a vós, Inês Pereira,  
por mulher e por parceira, 715  
como manda a Santa Igreja
- INÊS Eu aqui, diante Deus,  
Inês Pereira, recebo a vós,  
Brás de Mata, sem demanda,  
como a Santa Igreja manda. 720
- LATÃO Juro al Deu! Aí somos nós!

*Os JUDEUS ambos:*

Alça manim, dona, ao dono, ha!  
Arrea espeçulá!  
Bento o Deu de Jacob,

bento o Deu que a Faraó 725  
 espantou e espantará!  
 Bento ao Deu de Abraão!  
 Benta a terra de Canão!  
 Para bem sejais casados!

VIDAL dai-nos cá senhos ducados! 730

MÃE Amanhã vo-los darão.  
 Pois assi é, bem será  
 que não passe isto assi;  
 eu quero chegar ali  
 chamar meus amigos cá, 735  
 e cantarão de terreiro

ESCUUD. O quem me fora solteiro!

INÊS Já vós vos arrependeis!

ESCUUD. Oh, esposa, não faleis,  
 que casar é cativeiro. 740

*Aqui vem a MÃE com certas Moças e Mancebos, para fazerem a festa, e diz uma delas, por nome LUZIA:*

LUZIA Inês, por teu bem te seja!  
 Ó que esoso e que alegria!

INÊS Venhas embora, Luzia,  
 e cedo te eu assi veja.

MÃE Ora vai tu ali, Inês, 745  
 e bailareis três por três.

FERNANDO Tu connosco, Luzia, aqui,  
 e a desposada ali:  
 ora vede qual dirêe.

*Cantam todos a cantiga que se segue:*

- "Mal ferida va la garça 750  
 enamorada;  
 sola va, y gritos dava.  
 A las orilas de un rio  
 la garça tenia el nido;  
 balletero la ha herido 755  
 en el alma;  
 sola va, y gritos dava."
- FERNANDO Ora senhores honrados,  
 ficai com vossa mercê,  
 e Nosso Senhor vos dê 760  
 com que vivais descansados.  
 Isto foi assi agora,  
 mas melhor será outrora;  
 perdoai pelo presente:  
 foi pouco e de boa mente... 765  
 Com vossa mercê, senhora.
- LUZIA Ficai com Deus, desposados'  
 com prazer e com saúde,  
 e sempre Ele vos ajude  
 com que sejais bem logrados. 770
- MÃE Ficai com Deus, filha minha,  
 não virei cá tão asinha.  
 A minha benção hajais.  
 Esta casa em que ficais  
 vos dou, e vou-me à casinha. 775  
 Senhor filho e senhor meu,  
 pois que já Inês é vossa,

vossa mulher e esposa,  
 encomendo-vo-la eu.  
 E pois que, desde nasceu, 780  
 a outrem não conheceu,  
 senão a vós, por senhor,  
 que lhe tenhais muito amor,  
 que amado sejais no Céu.

*Ida a MÃE, fica INÊS PEREIRA e o ESCUDEIRO, e senta-se INÊS PEREIRA a lavrar,  
 e canta esta cantiga:*

INÊS            "Si no os huviera mirado,            785  
                   no penara,  
                   pero tampoco mirara."

*O ESCUDEIRO, vendo a cantar a INÊS PEREIRA, mui agastado lhe diz:*

ESCUUD.        Vós cantais, Inês Pereira?  
                   Em vodas me andáveis vós?  
                   Juro ao corpo de Deos            790  
                   que esta seja a derradeira!  
                   Se vos eu vejo cantar,  
                   eu vos farei assóviar...

INÊS            Bofé, senhor meu marido,  
                   se vós disso sois servido,            795  
                   bem o posso eu escusar.

ESCUUD.        Mas é bem o escuseis,  
                   e outras coisas que não digo.

INÊS            Porque bradais vós comigo?

ESCUUD.        Será bem que vos caleis.            800

E mais, sereis avisada  
 que não me respondais nada,  
 em que ponha fogo a tudo;  
 porque o homem sisudo  
 traz a mulher sopeada. 805

Vós não haveis de falar  
 com homem nem mulher que seja;  
 nem somente ir à igreja  
 não vos quero eu leixar.

Já vos preguei as janelas, 810  
 porque vos não ponhais nelas;  
 estareis assi encerrada,  
 nesta casa tão fechada,  
 como freira de Odivelas.

INÊS      Que pecado foi o meu? 815  
 Porque me dais tal prisão?

ESCUUD.      Vós buscastes discrição...  
 que culpa vos tenho eu?  
 Pode ser maior aviso,  
 maior discrição e siso, 820  
 que guardar meu tesouro?

Não sois vós, mulher, meu ouro?  
 Que mal faço em guardar isso?

Vós não haveis de mandar  
 em casa somente um pêlo. 825

Se eu disser: "Isto é novelo",  
 havei-lo de confirmar.

E mais, quando eu vier  
 de fora, haveis de tremer;  
 e coisa que vós digais 830

- não vos há-de valer mais  
que aquilo que eu quiser.  
Moço, às partes d'Além  
me vou fazer cavaleiro.
- MOÇO (Se vós tivésseis dinheiro, 835  
não seria senão bem.)
- ESCUD. Tu hás-de ficar aqui;  
olha por amor de mi  
o que faz tua senhora.  
Fechá-lás sempre de fora... 840  
- Vós, lavrai, ficai por i.
- MOÇO Com o que me vós leixais  
não comerei eu galinhas...
- ESCUD. Vaí-me tu por essas vinhas...  
Que diabo queres mais? 845
- MOÇO Olhai, olhai, como rima!  
E depois de ida a vindima?
- ESCUD. Apanha desse rabisco.
- MOÇO Pesar ora de S Pisco!  
Convidarei minha prima... 850  
E o rabisco acabado,  
ir-m'ei espojar às eiras?
- ESCUD. Vai-te poe essas figueiras  
e farta-te, desmazelado!
- MOÇO Assi! 855
- ESCUD. Pois que cuidavas?  
E depois virão as favas.  
Conheces túbaras da terra?
- MOÇO (I-vos vós embora à guerra,  
que eu vos cantarei oitavas...) 860

*Ido o ESCUDEIRO, diz o MOÇO:*

MOÇO            Senhora, o que ele mandou  
                      não posso menos fazer.

INÊS             Pois que te dá de comer...  
                      faz o que te encomendou.

MOÇO            Vós, fartai-vos de lavar;            865  
                      eu me vou desenfadar  
                      com essas moças lá fora.  
                      Vós perdoai-me, senhora,  
                      porque vos hei-de fechar.

*Aqui fica INÊS PEREIRA só, fechada, lavrando e cantando esta cantiga:*

INÊS             "Quem bem tem e mal escolhe,        870  
                      por mal que lhe venha, não s'anoje."

*Falado*

Renego da discrição,  
 comendo ao Demo o aviso,  
 que sempre cuidei que nisso  
 estava a boa condição;            875  
 cuidei que fossem cavaleiros  
 fidalgos e escudeiros,  
 não cheios de desvarios,  
 e em suas casas macios  
 e na guerra lastimeiros.            880  
 Vede que cavalaria!  
 Vede já que mouros mata  
 quem sua mulher maltrata,

sem lhe dar de paz um dia!

E sempre ouvi dizer 885

que homem que isto fazer  
nunca mata drago em vale,  
nem mouro que chamem Ale.

E assi deve de ser.

Juro em todo meu sentido 890

que, se solteira me vejo,  
assi como eu desejo,  
que eu saiba escolher marido,  
à boa-fé, sem mal engano,

pacífico todo o ano, 895

que ande a meu mandar...

Havia-me eu de vingar

deste mal e deste dano!

*Entra o MOÇO com uma carta de Arzila, e diz:*

MOÇO Esta carta vem d'Além,  
creio que é de meu senhor. 900

INÊS Mostrai cá, meu guarda-mor,  
veremos o que i vem.

*Lê o sobrescrito:*

"À mui prezada senhora  
Inês Pereira da Grã,  
a senhora minha irmã." 905

INÊS De meu irmão! Venha embora!

MOÇO Vosso irmão está em Arzila?

- Apostarei que i vem  
nova de meu senhor também.
- INÊS Já ele partiu de Tavila? 910
- MOÇO Há três meses que é pasado
- INÊS Aqui virá logo recado  
se lhe vai bem, ou que faz.
- MOÇO Bem pequena é a carta assaz!
- INÊS Carta de homem avisado.... 915  
"Muito honrada irmã,  
esforçai o coração  
e tomai por devoção  
de querer o que Deus quer."
- INÊS E isto que quer dizer? 920  
"E não vos maravilheis  
de coisa que o mundo faça  
que sempre nios embaraça  
com coisas. Sabei que, indo  
vosso marido fugindo 925  
de batalha para a vila,  
a meia légua de Arzila,  
o matou um mouro pastor."
- MOÇO Ó meu amo e meu senhor!
- INÊS Dai-me vós cá essa chave, 930  
e i buscar vossa vida.
- MOÇO Ó que triste despedida!
- INÊS Mas que nova tão suave!  
Desatado é o nó!  
Se eu por ele ponho dó, 935  
o Diabo m'arrebente!  
Para mi era valente,

e matou-o um mouro só!  
 Guardar de cavaleirão,  
 barbudo, repetenado 940  
 que em figura de avisado,  
 é malino e sotrancão.  
 Agora quero tomar,  
 pra boa vida gozar,  
 um muito manso marido; 945  
 não no quero já sabido,  
 pois tão caro há-de custar.

*Aqui vem LIANOR VAZ, e finge INÉS PEREIRA estar chorando, e diz LIANOR VAZ:*

LIANOR      Como Estais, Inês Pereira?  
 INÊS        Muito triste, Lianor Vaz.  
 LIANOR      Que fareis ao que Deus faz? 950  
 INÊS        Casei por minha canseira.  
 LIANOR      Se ficastes prenhe, basta.  
 INÊS        Bem quisera eu dele casta,  
               mas não quis minha ventura.  
 LIANOR      Filha, não tomeis tristura, 955  
               que a morte a todos gasta.  
               O que haveis de fazer?  
               Casade-vos, minha filha.  
 INÊS        Jesu, Jesu! Tão asinha?  
               Isso me haveis de dizer? 960  
               Quem perdeu um tal marido,  
               tão discreto e tão sabido,  
               e tão amigo de minha vida...  
 LIANOR      Dai isso por esquecido,

e buscai outra guarida. 965

Pêro Marques tem, que herdou,

fazenda de mil cruzados;

mas vós quereis avisados...

INÊS Não, já esse tempo passou!

Sobre quantos mestres são 970

a experiência dá lição.

LIANOR Pois tendes esse saber,

querei ora quem vos quer,

dai ó Demo a opinião!

*Vai LIANOR VAZ por PÊRO MARQUES, e fica INÊS PEREIRA dizendo:*

INÊS Andar! Pêro Marques seja! 975

Quero tomar por esposo

quem se tenha por ditoso

de cada vez que me veja.

Por usar de siso mero

asno que me leve quero, 980

e não cavalo folão.

Antes lebre que leão;

antes lavrador que Nero.

*Vem LIANOR VAZ com PÊRO MARQUES, e diz LIANOR VAZ:*

LIANOR No mais cerimónias agora;

abraçai Inês Pereira 985

por mulher e por parceira.

PÊRO Há homem, empacho, má-hora!

quant'a dizer abraçar,

- depois que eu usar,  
entonces poderá ser. 990
- INÊS Não lhe quero mais saber;  
já me quero contentar.
- LIANOR Ora dai-me essa mão cá.  
Sabeis as palavras, si?
- PÊRO Ensinaram-mas a mi, 995  
porém esquecem-me já.
- LIANOR Ora dissei como digo...
- PÊRO E tendes vós aqui trigo  
para nos jeitar por cima?
- LIANOR Inda é cedo, como rima! 1000
- PÊRO Soma: vós casais comigo  
e eu convosco, pardelhas!  
Não cumpre aqui mas falar;  
e, quando vos eu negar,  
que me cortem as orelhas! 1005
- LIANOR Vou-me. Ficai-vos embora.

*Vai-se, e diz INÊS PEREIRA:*

- INÊS Marido, sairei eu agora,  
que há muito que não sai?
- PÊRO Si, mulher, sai vós i,  
que eu me irei para fora. 1010
- INÊS Marido, não digo disso.
- PÊRO Pois que dizeis, vós mulher?
- INÊS Ir folgar onde eu quiser.
- PÊRO I onde quiserdes ir;  
vinde, quando quiserdes vir; 1015



con tanto amor sin mudança  
que soy su santo escogido.

O señores 1045

los que bien os va d'amores,  
dad limosna al sin holgura  
que habita en sierra escura,  
uno de los amadores

que tuvo menos ventura. 1050

Yo rogaré al diós de mí  
en quien mis sentidos traigo  
que recibais mejor pago  
de lo que yo recibí  
en esta vida que hago. 1055

Y rezaré  
con gran devoción y fe  
que Dios os libre d'engaño;  
que esso me hizo ermitaño,  
y para siempre seré 1060  
pues para siempre es mi daño.

INÊS Olhai cá, marido amigo,  
eu tenho por devoção  
dar esmola a um ermitão,  
e não vades vós comigo. 1065

PÊRO I-vos embora, mulher,  
não tenho lá que fazer.

INÊS Tomai a esmola, padre lá,  
pois que Deus vos trouxe aqui.

ERMITÃO Sea por amor de mi 1070  
vuestra buena caridad.  
Deo gratias! mi señora,

- la limosna mata el pecado;  
 pero vos tenéis cuidado  
 de matarme cada hora. 1075
- Devéis saber,  
 para merced me hazer,  
 que por vos soy ermitão  
 y aun más os desengaño  
 que esperanças de os ver 1080  
 me hizieron vestir tal paño.
- INÊS Jesu, Jesu! Manas minhas!  
 Sois vós aquele que um dia,  
 em casa de minha tia,  
 me mandastes camarinhas 1085  
 e, quando aprendia a lavar,  
 mandáveis-me tanta coisinha?  
 Eu era ainda Inezinha,  
 não vos queria falar.
- ERMITÃO Señora, tengoos servido 1090  
 y vos a mi despreciado;  
 haced que el tiempo pasado  
 no se cuente por perdido.
- INÊS Padre, mui bem vos entendo;  
 ó Demo vos'encomendo, 1095  
 que bem sabeis vós pedir!  
 Eu determino lá d'ir  
 à ermida, Deus querendo.
- ERMITÃO E quando?
- INÊS I-vos, meu santo, 1100  
 que eu irei um dia destes,  
 muito cedo, muito prestes.



INÊS Si: 1130  
 uma aqui e outra aqui.  
 Oh, como folgo com elas!  
 Cantemos marido, quereis?

PÊRO Eu não saberei entoar...

INÊS Pois eu hei só de cantar 1135  
 e vós me respondereis,  
 cada vez que eu acabar:  
 "Pois assi se fazem as cousas."

*Canta INÊS PERREIRA:*

INÊS "Marido cuco me levades  
 e mais duas lousas. 1140

PÊRO Pois assi se fazem as cousas.

INÊS Bem sabedes vós, marido,  
 quanto vos amo;  
 sempre fostes percebido  
 para gamo. 1145  
 Carregado ides, noss'amo,  
 com duas lousas.

PÊRO Pois assi se fazem as cousas.

INÊS Bem sabedes vós marido  
 quanto vos quero; 1150  
 sempre fostes percebido  
 para cervo.  
 Agora vos tomou o Demo  
 com duas lousas.

PÊRO Pois assi se fazem as cousas." 1155

### Appendix 3

**Chronology of the Works of Gil Vicente.<sup>1</sup> The language or languages in which each work was performed is given in brackets.**

- 1502 - Auto da Visitação (Spanish)  
     Auto Pastoril Castelhana (Spanish)
- 1503 - Auto dos Reis Magos (Spanish)
- 1504 - Auto de São Martinho (Spanish)
- 1506 - Sermão perante a Rainha D. Leonor (Spanish)
- 1509 - Auto da Índia (bilingual)
- 1510 - Auto da Fé (bilingual)
- 1510 - Auto da Fama (bilingual)
- 1511 - Auto das Fadas (bilingual)
- 1512 - O Velho da Horta (Portuguese)
- 1513 - Exortação da Guerra (Portuguese)  
     Auto da Sibila Cassandra (Spanish)
- 1514 - Comédia do Viúvo (Spanish)
- 1515 - Quem Tem Farelos? (bilingual)
- 1516 - Auto dos Quatro Tempos (Spanish)
- 1517 - Auto da Barca do Inferno (Portuguese)
- 1518 - Auto da Barca do Purgatório (Portuguese)  
     Auto da Alma (Portuguese)
- 1519 - Auto da Barca da Glória (Spanish)
- 1521 - Cortes de Júpiter (bilingual)  
     Comédia de Rubena (bilingual)
- 1522 - Pranto de Maria Parda (Portuguese)
- 1523 - Farsa de Inês Pereira (bilingual)

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<sup>1</sup> It should be noted that the dates ascribed to many of Vicente's plays are disputed by various scholars – Braamcamp Freire, Carolina Michaëlis, Aubrey Bell, Paul Teyssier, Antonio José Saraiva and others. These dates are, therefore, simply a guideline.

- Auto Pastoril Português (Portuguese)
- 1524 Frágua de Amor (bilingual)  
Auto dos Físicos (bilingual)
- 1525 - O Juiz da Beira (bilingual)  
Auto das Ciganas (Spanish)  
Tragicomédia de Dom Duardos (Spanish)
- 1526 - Breve Sumário da História de Deus (Portuguese)  
Templo de Apolo (bilingual)
- 1526 Diálogo dos Judeus sobre a Ressurreição (Portuguese)
- 1527 Nau de Amores (bilingual)  
Comédia sobre a Divisa da Cidade de Coimbra (bilingual)  
Farsa dos Almocreves (Portuguese)  
Auto Pastoril da Serra da Estrela (Portuguese)
- 1528 - Auto da Feira (Portuguese)  
Auto da Festa (bilingual)
- 1529 - Triunfo do Inverno (bilingual)  
O Clérigo da Beira (Portuguese)
- 1532 - Auto da Lusitânia (bilingual)  
Auto de Mofina Mendes (Portuguese)
- 1533 Amadis de Gaula (Spanish)  
Romagem de Agravados (Portuguese)
- 1534 - Auto da Cananeia (Portuguese)
- 1536 - Floresta de Enganos (bilingual)

## Appendix 4

### Translations into English of Gil Vicente's Works

Bell, Aubrey F. G., *Four Plays: Auto da Alma, Exhortação da Guerra, Farsa dos Almocreves, Tragicomédia Pastoril da Serra da Estrela* (New York: Kraus Reprint Co., 1969) Reprint of 1920 edition.

Bell, Aubrey F. G., *The Ship of Hell: A Trilogy (Barca do Inferno, Barca do Purgatório, Barca da Glória)* in Robert O'Brien (ed), *Early Spanish Plays* (New York: Las Américas, 1964) Vol I.

Benson, Rachel, *Cassandra the Sibyl* in Robert O'Brien (ed), *Early Spanish Plays* (New York: Las Américas, 1964) Vol I.

Booty, Jill, "Four Plays: *The Three Wise Men (Auto dos Reis Magos), The Serenade (Quem Tem Farelos), The Sailor's Wife (Auto da Índia), The Widower's Comedy (Comédia do Viúvo)*, in *Tulane Drama Review*, V, 1961 pp160-86.

Borelli, Mary, *Don Duardos* (Columbia, South Carolina, 1976)

Gerald, A. F., *The Ship of Hell* (Lisboa: Agência Geral do Ultramar, 1954) Reprint of 1929 edition.

Johnston, David (Trans.), *The Boat Plays by Gil Vicente*. (London: Absolute Classics, 1997)

Lappin, Anthony, (Trans. And ed.), Gil Vicente: *Three Discovery Plays*. (Warminster: Aris & Phillips, 1997)

Tomlins, Jack, translation of the *Comédia de Rubena* Introduction by R. Garay and J. Suárez (New York, 1993; p5).

