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The theatre of emotions: the success of Spanish drama in the Low Countries (1617-1672)

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Emotional Excesses

The Frequency of Emotions in Dutch Comedias

It is night. Queen Joanna enters the stage in a night gown. In her hands she holds a crown, ready to bestow it on her suitor Prince Lodewijck of Taranto. The conflicted queen must make the difficult choice between her duty to her people on the one hand, and her love for Prince Lodewijck on the other. She has not made a definite decision, however, since her love for the prince involves a genuine risk: another, more tyrannical suitor will seek revenge if she chooses Lodewijk.*

This is the opening scene of the second act of Hendrick de Graef's *Joanna Koningin van Napels* (1664), an adaptation of Lope de Vega's *La reina Juana de Nápoles*.¹ For his Dutch version, De Graef took over the so-called *redondillas* of the original, likewise staging Joanna's conflict in a song of eleven *redondillas*.² By inserting them De Graef followed the traditional use of the Spanish stanza in *comedia nueva*, which is perfect for love affairs according to Lope's *Arte nuevo*.³ Compared to Lope's original, De Graef's version is—as strange as it may seem—much more emotional. As such, Joanna urgently belts it out during a duet with her lady-in-waiting Margareta, as the extraordinary opportunity will quickly pass. Joanna sings that her love for the prince burns brighter in her heart than the fires of Troy. Her heart is besieged and her love is, therefore, not only fierce, but also self-destructive and, giving in to it, tells Margareta to let the prince into her chamber:

* I wish to thank Sanne Hoeken for the indispensable work she did text mining examples of sentiment discussed in this chapter while she worked for me as student assistant from April to June 2020. The results of that collaboration will also be published separately. The research for this chapter was made possible with funding from the Leiden University Centre for Digital Humanities as part of a small grant research project in 2020.

- 1 The play is a dramatisation of the historical war between Naples, led by Queen Johanna I (1326–1382), and Hungary, led by King Louis I. Louis attacked Naples after accusing Johanna and her second husband, Louis of Taranto, of killing Prince Andreas, Johanna's first husband and the brother of the Hungarian king.
- 2 *Redondillas* are a traditional octosyllabic stanza comprised of quatrains rhyming ABBA. (Thacker 2008, 117). In this play, see the *redondillas* at Lope de Vega 1737, 8–9 and De Graef 1664, 13–15.
- 3 Lope de Vega [1609] 2003, v. 312: 'y para las [cosas] de amor, [son] las redondillas.'

- JOANNA. Diana, Goddess of Night,
Lead, lead the Prince in peace
To me, whose heart is burning in love
Much brighter than the fires of Troy.
[...]
Oh Margareta, you know my thoughts and feelings,
Because you carry the key of my heart,
Open this chest, heal my sorrow,
Ai, let Prince Lodewijck enter.
[...]
Shame kept my tongue chained,
When I, pricked by Love, gave the sign,
Where the Prince could speak to me.
Love grows most in catastrophe.
- MARGARETA. Madam, his highness is about to arrive.
- JOANNA. His arrival moves my soul,
Where to has love transported me?
Who can rein in a loving heart?⁴

Queen Joanna's language is embodied and rich with metaphor that describes how she is moved and her senses overwhelmed by her love, and also her fear of the tyrant she is rejecting who threatens to seize her kingdom if she denies him.

Emotional conflicts like Joanna's are recurrent in the *comedias* adapted in Dutch, and form the genre's backbone. In concrete terms, this means that the subject or theme of many *comedias* is 'the love that a lady of the highest nobility has for an inferior who either works directly for her or does so in the courtly-palatial environment in which she moves.'⁵ As Juan Ramón Muñoz asserts about Lope's plays, they 'are, indeed, variations on the same theme.'⁶ According to the scholarly literature,

4 De Graef 1664, 13–14: 'KONINGIN. Diaen, Godinne van de Nacht, / Geley, geley de Prins in vrede / Tot my, die 't hart in liefde brant / Veel felder als de brant van Troyen. [...] O Margareet gy kent mijn zinnen, / Wijl gy de sleutel draegt van 't hart, / Ontsluyt dees borst, genees mijn smart, / Ay laet Prins Lodewijck hier binnen. [...] De schaemte hield mijn tong geboeyt, / Toen ick door min geprickt gaf 't teeken, / Waer dat de Prince my zou spreecken. / De min in rampspoet 't meeste groeyt. / MARGARETA. Mevrouw, zijn Hoogheydt zal haest komen. / KONINGIN. Zijn komste mijne ziel ontroert, / Waer toe heeft my de min vervoert? / Wie kan een minnend hart betoomen?'

5 Ramón Muñoz 2015, 55.

6 Ramón Muñoz 2015, 55.

emotions that appear frequently in the context of these conflicts are desire, envy, honour, joy, love, pride (superbia), and vindictiveness.⁷ Scholars agree that the two paramount emotions in the *comedia nueva* are love and honour, an observation that I test here for the Dutch and Flemish adaptations by means of quantitative analysis.

Apart from these seven emotions, I am also interested in fear and compassion, which are recognised as vital in theatre, and ubiquitous in tragedy, since Aristotle discussed them in his *Poetica*. Although *comedia nueva* is rather tragicomedy, it is interesting to identify these emotions in the Dutch adaptations, and then relate their occurrence to that of early modern tragedy (and especially early modern Dutch tragedy). Through comparison, we may deepen our understanding of what made *comedia nueva* unique among other popular plays in the Low Countries.

It is my presumption that the Dutch adaptations include similar conflicts to those in the Spanish originals. Because of this imported subject matter, the overall focus in Dutch theatre shifts with these *comedias* to characters' displays of fierce emotions and their ultimate choice between which emotion to follow. In contrast, Konst has argued that Dutch tragedies mostly demonstrate how emotions are unbridled and completely consume the *dramatis personae*, for which reason the passions should be tempered.⁸ This suggests that both *comedia nueva* and Dutch 'home-grown' plays should be regarded as emotional, but in different ways. Therefore, how unique were the Dutch adaptations within the literary-cultural space of the early modern Low Countries compared to the other dominant genres? Apart from love and honour, which are found in both genres, are there other emotions that are more common in the *comedias* than in the Dutch home-grown plays? And, did the adaptations demonstrate different emotions than those already commonly shown in these 'home-grown' plays? Might these differences explain the genre's novelty? The secondary literature suggests that this is indeed the case. This chapter argues the following: the frequency in these adaptations of desire, fear, love, and honour, and emotions associated with joy or vengeance, is characteristic of *comedia nueva* in the Low Countries. Moreover, these popular plays offered audiences a new and unique combination of emotions not seen in other locally produced plays of the period.

Therefore, this chapter looks ahead to the following chapters where the expression of emotions in play texts is discussed. I identify which emotions are expressed most frequently in the Dutch adaptations of Spanish *comedias*, and compare their occur-

7 See, e.g., McKendrick 1984; McKendrick 1989, 74; Rey Hazas 1991; Álvarez Sellers 2013; Lauer 2014; Ramón Muñoz 2015.

8 Konst 1993, 1, 6.

rence to those found in Vondel's plays, the Senecan-Scaligerian plays, and the Horror and Spectacle plays. This is done through a quantitative analysis. This demonstrates in a more objective way that *comedia nueva* was one of the most emotional theatre genres in the seventeenth-century Low Countries with respect to the intensity of emotional expression in comparison to other contemporary dramatic genres.

The Frequency of Emotions in Adaptations of Spanish Drama

Joanna's song from De Graef's *Joanna Koningin van Napels*, which was discussed above, demonstrates that the queen is full of both love and sorrow at the same time. The emotions that Queen Joanna expresses are only a fraction of the full range of emotions available in the play. To gain insight into these emotions, I adopt here a quantitative approach as a new means of analysis to complement more traditional qualitative analyses in my other chapters. By comparing the frequency with which emotions appear in adaptations of *comedia nueva* to those which appear in Dutch 'home-grown' plays, I can also address the question of whether emotions are constructed differently in the Dutch adaptations than how they are constructed in other dramatic subgenres.

In recent decades, there has been continuous interest in whether emotion can be quantitatively measured in texts.⁹ For literature, and for theatre in particular, a team of historians, literary scholars, and computer scientists from Vrije Universiteit Amsterdam led by cultural historian Inger Leemans have developed the Historic Embodied Emotions Model (HEEM). The method uses text mining techniques (or rather sentiment mining techniques here) to identify textual emotions in historical texts. Unique among many other methods, HEEM is specifically trained to analyse early modern Dutch. Text mining with HEEM can also help us differentiate between emotions in different dramatic genres: while there are plenty of emotions constructed throughout Dutch drama, they are not necessarily constructed the same way in every play or in every group of plays.

The motivation behind the Leemans' team's development of HEEM was that existing techniques of sentiment mining are unable to address the complexity and historical manifestation of emotions and their expression. Their aim was, therefore,

9 Examples of projects approaching texts in this way include the development of the text analysis software programme Linguistic Inquiry and Word Count (LIWC) by Pennebaker, Francis, and Booth (2001), studies by Kahn et al. (2007) and Borowiecki (2013), and the WordNet-Affect project by Straparava and Valitutti (2004) which has had an online presence since 2009.

to develop a quantitative method that could adequately map emotions across time.¹⁰ They assert that the most important differences between their model and existing models are first their focus on the human body as important actor in experiencing and expressing emotions (embodiment), and secondly, the number of labels identified to order emotions.¹¹ They chose plays as their literary genre, since these texts offer an excellent case to demonstrate the possibilities of historical emotion mining: theatre remained one of the most popular genres in the early modern period, and they claim that between 1600 and 1800 there occurred fundamental changes in emotional culture and the enactment of emotions on stage.¹² To date, HEEM offers the most fully developed tool set in the Dutch language area to quantitatively analyse emotions in historical texts for their linguistic and embodied aspects. I find HEEM very useful and thus make critical use of the tool in my analysis below.

What is the Historic Embodied Emotions Model?

For their specific goals, Leemans et al. adopted four concept types to describe and categorise emotions during the text annotation process. This has the advantage that emotions are not only tagged when it concerns the explicit expression of emotion words, such as when characters speak of their 'liefde' or 'min' (both meaning more or less 'love'), but also when characters express feelings that are dependent on other emotional processes that include the body more specifically.

They broke their concept types down into 'emotion,' 'body part,' 'bodily process,' and 'emotional action' (see table Table 3.1). Leemans et al., however, adopted a definition of emotion that is different from the definition I use in my study. While my study argues that emotions are mostly characterised as *emotives*, i.e., as performative emotion claims (see the Introduction), Leemans et al. adopted Swiss psychologist Klaus Scherer's definition of emotion: 'a strong feeling deriving from one's circumstances or relationships with others involving cognitive appraisal, bodily symptoms, (a readiness for) action, motoric expression (for instance in face or voice) and subjective awareness.'¹³ Scherer's definition also happens to be closer to what Scheer described about how emotions exist both in body and mind.¹⁴ Likewise, the definition compares to

10 Leemans et al. 2017, 2.

11 Van der Zwaan et al. 2015, 23.

12 Leemans et al. 2017, 2.

13 Van der Zwaan et al. 2015, 23; see also Scherer 2005, 697, 703–705.

14 Scheer 2012, 195–196.

TABLE 3.1 HEEM concept types (compiled from Van der Zwaan et al. 2015, 24; Leemans et al. 2017, 4)

Concept type	Explanation	Examples
Emotion	Strong feeling deriving from one's circumstances or relationships with others involving cognitive appraisal, bodily symptoms, (a readiness for) action, motorical expression and subjective awareness	Weerzin (<i>aversion</i>), haten (<i>to loathe</i>), liefd (<i>to be in love</i>), verdrietig (<i>to be sad</i>)
Body part	A body part involved in an emotional action or expression (internal or external)	Gezicht (<i>face</i>), spieren (<i>muscles</i>), bloed (<i>blood</i>), geest (<i>mind</i>), ogen (<i>eyes</i>)
Bodily process	(Uncontrollable) reactions of the body to emotions	Huilen (<i>to cry</i>), zuchten (<i>to sigh, to moan</i>), blozen (<i>to blush</i>), rillen (<i>to tremble</i>)
Emotional action	(Controllable) human action triggered by an emotion	Schelden (<i>to scold</i>), in de armen sluiten (<i>to embrace</i>), honen (<i>to scorn</i>), smeken (<i>to beg</i>)

Konst's definition of *hartstochten* (passions) as an inclination of the heart, the alleged seat of human emotions.¹⁵

Within these four concept types, Leemans et al. identified terms according to 38 selected emotion labels that they deemed relevant for the interpretation of early modern theatre:

anger (*woede*); annoyance (*wrevel*); acquiescence (*berusting*); awe (*ontzag*); benevolence (*welwillendheid*); compassion (*mededogen*); dedication (*toewijding*); desire (*verlangen*); despair (*wanhoop*); disappointment (*teleurstelling*); disgust (*walging*); envy (*jaloerie*); fear (*angst*); feeling of loss (*gemis*); greed (*hebzucht*); happiness (*geluk*); hatred (*haat*); heavy-heartedness (*bedruktheid*); honour (*eergevoel*); hope (*hoop*); joy (*blijdschap*); love (*liefde*); loyalty (*trouw*); moved (*ontroerd*); offense (*beledigd*); other (*anders*); pride (*trots*); relief (*opluchting*); remorse (*wroeging*); sadness (*verdriet*); shame (*schaamte*); spitefulness (*wrok*); suspicion (*achterdocht*); trust (*vertrouwen*); unhappiness (*ongelukkig*); vindictiveness (*wraakzucht*); wonder (*verwondering*); worry (*bezorgdheid*).¹⁶

¹⁵ Konst 1993, 1.

¹⁶ Leemans et al. 2017, 4.

Leemans et al. only annotated terms that concerned an emotional expression, not ones that described natural physical responses (i.e., trembling from anger, but not trembling from cold).¹⁷ After annotating 29 texts by hand, they automatically annotated the 250 other plays in their corpus through machine learning.¹⁸ They published the results in a dataset which forms the basis for my analysis here.¹⁹ By using the same emotion labels as Leemans et al., I am able to identify a variety of emotions in Dutch *comedias* and compare them to the total number of emotions found by Leemans et al., as well as to the number of emotions that appear per genre.

Although identifying 38 emotion labels, Leemans et al. found the data to be too narrowly differentiated to give a surveyable overview of emotionality in Dutch theatre plays: with so many terms recognised as separate emotional categories, each with a relatively small number of discrete examples, comparison between them became too difficult. The research team consequently rearranged the 38 emotion labels in HEEM according to twelve broader emotion clusters (Table 3.2).

I use both the emotion labels and emotion clusters used in HEEM, but in different ways: the 38 emotion labels are useful to discuss separate emotions present in the plays, whereas the emotion clusters can signal larger trends in the genres and make it easier to visualise their frequency, and in turn to compare the frequency of one cluster across all genres, or one cluster to another within the same genre.

As its name, the *Historic Embodied Emotions Model* suggests, this method analyses how emotions are embodied and in which part of the body those emotions reside. Leemans et al. have concluded, for instance, that the heart is the most commonly mentioned body part within which emotions reside in the early modern period with a share of 20% of all emotions that are located in the heart in the early seventeenth century. Moreover, this share seems to increase over time to 42% during the eighteenth century. They also demonstrate that wrath is one of the emotions that is especially

17 Leemans et al. 2017, 4: 'Words were annotated and interpreted in context which means that a polysemous word like the Dutch noun *hoop* which has two meanings (*heap* and *hope*) will only be identified if it is used in its second meaning. Likewise, body related concepts, i.e. body parts, bodily processes and body sensations, are only identified if they are involved in an emotion expressed in the text. In the case of bodily processes, for instance, the reaction must be triggered by an emotion and not by any other phenomenon. For example, *trembling* is annotated in a sentence such as *she trembles with anger*, but is not annotated in: *she trembles from the cold*.'

18 Van der Zwaan et al. 2015, esp. 25–29. It should be noted that the number 279 is slightly distorted, since most of Samuel Coster's plays were taken together as one text: the team took Coster's *Samuel Coster's werken* (1883) as the 'text' for Coster. This edition contains, however, nine theatre plays. For my analysis, I have divided the results according to each individual play text.

19 See Van der Zwaan et al. 2016.

TABLE 3.2 HEEM emotion clusters (reproduced from Van der Zwaan et al. 2015, 24)

Emotion cluster	Heem emotion labels
Anger	anger, annoyance, hatred, offense, spitefulness, vindictiveness
Compassion	compassion
Desire	desire, greed, envy
Despair	despair, unhappiness
Disgust	disgust, shame
Fear	fear, awe, suspicion, worry
Joy	joy, happiness, hope, relief, wonder
Love	love, dedication, loyalty
Other	Other
Positive Sentiments	acquiescence, benevolence, moved, trust
Pride-Honour	pride, honour
Sadness	sadness, disappointment, heavy-heartedness, loss, remorse

located in the heart.²⁰ In theory, we could also explore where the emotions in Dutch *comedias* are located in the body. The data mining completed by Sanne Hoeken and myself, the results of which are discussed in this chapter, suggests that there is hardly any coherence between emotions and the body in the language of characters in Dutch *comedias*, or in the other genres for that matter.²¹ This is because the machine learning did not always recognise body parts that were identified in relation to specific emotions. While the tool could usually identify the correct emotion, it neglected to tag the associated body part in some cases. Therefore, the HEEM dataset cannot yet provide trustworthy results for the comparison of embodied emotions across or within different genres.²² However, HEEM did produce sufficiently reliable results to compare the frequency of separate emotion clusters and emotion labels.

²⁰ See Leemans et al. 2017, 11 (figs. 12, 13).

²¹ In her capacity as student-assistant, Hoeken wrote the data extraction code.

²² The problem with machine learning experienced here will be discussed in a separate publication on the usefulness of HEEM for genre research; see Vergeer and Hoeken 2021, in preparation. We think that HEEM can be used to determine the frequency of different emotions, but should still be further developed before it can actually give trustworthy insights into how embodied emotions come into existence in early modern Dutch drama.

Quantitative Analysis Corpus

To test how the Dutch adaptations of *comedia nueva* relate to three of the most common subgenres in the Low Countries, I naturally needed a corpus. However, only nine of the 279 corpus texts already entered into HEEM appeared before 1672 and have Spanish origins (Table 3.3). I include all nine, each of which was entered into HEEM using machine learning,²³ which form a sub-corpus within my larger study corpus of 36 plays.²⁴

For my findings about embodied emotions in Dutch adaptations of *comedia nueva* to be meaningful, I compare my nine sub-corpus texts of Spanish origin to a control group of Dutch-origin play texts. The selection of the control group is based on Konst's corpus in the earlier mentioned *Woedende wraakghierigheid en vruchteloze weklachten* where he discussed seventeenth-century Dutch tragedy. His corpus was selected to have: 1) adequate chronological spreading; 2) texts that were relatively well-known; and 3) representation of different literary movements. The third consideration was the most important to Konst and will also be the most important for my comparison.²⁵

The first group that Konst discussed consists of Senecan-Scaligerian plays by Hooft, Bredero, and Coster (Table 3.4). These are characterised by a dramatic structure inspired by Seneca's tragedies and the poetics of Julius-Caesar Scaliger. His second group consists of Vondel's drama, including also his biblical drama (Table 3.5). Vondel's drama exists independently from contemporary literary movements; unlike his peers, he often selected subjects from the Bible and focused expressly on Aristotelian poetics. The third group that Konst discussed are the so-called 'gruwel- en spektakeltooneel' ('Horror and Spectacle plays', Table 3.6), which notably include those by theatre director Jan Vos, as well as by others including Reinier de Bont's *Beleg en ontset der stad Leyden* (1640, 'Siege and Relief of the City Leiden') and adaptations of English revenge tragedies such as Adriaen van den Bergh's *Don Jeronimo maerschalk van Spanjen* (1621, 'Don Hieronymus, Marshal of Spain').²⁶ Konst includes a caveat that this group has less internal cohesion than the others: while Vos' *Medea* is close to the

23 The source of the text makes clear whether it was annotated by hand (annotations) or whether the text was automatically annotated through machine learning (predictions). It is important to keep in mind that machine learning can predict the HEEM labels with micro-averaged $F_1 = 0.45$, and macro-averaged $F_1 = 0.24$ on spelling-normalised data. See Van der Zwaan et al. 2015, 29.

24 Van der Zwaan et al. 2016.

25 Konst 1993, 2–4.

26 Transl. of Thomas Kyd, *The Spanish Tragedie* (1592).

TABLE 3.3 Dutch adaptations of Spanish plays in HEEM produced before 1672

	Dutch adaptor	Title	Year	Spanish author
1.	Johan van Heemskerck	<i>De verduytsste Cid</i>	1641	Guillén de Castro y Bellvís
2.	Isaak Vos	<i>Gedwongen vrient</i>	1646	Félix Lope de Vega
3.	Leon de Fuyter	<i>Verwarde hof</i>	1647	Antonio Mira de Amescua
4.	Isaak Vos	<i>De beklaagelycke dwangh</i>	1648	Félix Lope de Vega
5.	Claude de Griekc (F)	<i>Den grooten Bellizarius</i>	1654	Antonio Mira de Amescua
6.	Hendrik de Graef	<i>Joanna Koningin van Napels</i>	1664	Félix Lope de Vega
7.	David Lingelbach	<i>De spookende minnaar</i>	1664	Pedro Calderón de la Barca
8.	Hendrik de Graef	<i>Den dullen ammirael</i>	1670	Félix Lope de Vega
9.	Adriaen Bastiaensz de Leeuw	<i>De toveres Circe</i>	1670	Pedro Calderón de la Barca

TABLE 3.4 Senecan-Scaligerian plays in HEEM produced before 1672

	Author	Title	Year	Data source
1.	Pieter Cornelisz Hooft	<i>Achilles en Polyxena</i>	1614	annotations
2.	Pieter Cornelisz Hooft	<i>Theseus en Ariadne</i>	1614	predictions
3.	Gerbrandt Adriaensz Bredero	<i>Griane</i>	1616	predictions
4.	Gerbrandt Adriaensz Bredero	<i>Lucelle</i>	1616	predictions
5.	Gerbrandt Adriaensz Bredero	<i>Rodd'rick ende Alphonsus</i>	1616	predictions
6.	Samuel Coster	<i>Iphigenia</i>	1617	predictions
7.	Samuel Coster	<i>Ithys</i>	1618	predictions
8.	Samuel Coster	<i>Isabella</i>	1619	predictions
9.	Samuel Coster	<i>Polyxena</i>	1619	predictions

Senecan-Scaligerian plays, Lodewijk Meyer's *Verloofde koninksbriuid* (1668, 'Engaged King's Daughter') anticipates a fourth group of 'Frans-classicistisch drama' ('French-classicist plays') produced by Nil Volentibus Arduum. The plays in this fourth group were, however, published and performed after 1672 and are therefore beyond the scope of this study. Following Konst, I selected from the HEEM dataset nine plays from each of Konst's three groups which are relevant to my study period. As often as possible within the HEEM dataset, I chose the same texts as Konst to maximise opportunities for comparison.

TABLE 3.5 Vondel's plays in HEEM produced before 1672

	Title	Year	Data source
1.	<i>Het Pascha</i>	1612	predictions
2.	<i>Hierusalem verwoest</i>	1620	predictions
3.	<i>Palamedes</i>	1625	annotations
4.	<i>Gysbreght van Aemstel</i>	1637	annotations
5.	<i>Elektra</i>	1639	predictions
6.	<i>Maeghden</i>	1639	predictions
7.	<i>Joseph in Dothan</i>	1640	annotations
8.	<i>Lucifer</i>	1654	predictions
9.	<i>Salmeoneus</i>	1657	predictions

TABLE 3.6 Horror and Spectacle plays in HEEM produced before 1672

	Author / Adaptor	Title	Year	Data source
1.	Adriaen van den Bergh	<i>Don Jeronimo maerschalk van Spanjen</i>	1638	predictions
2.	Reinier de Bont	<i>Beleg en ontset der stadt Leyden</i>	1640	predictions
3.	Jan Vos	<i>Aran en Titus</i> (transl. of Shakespeare's <i>Titus Andronicus</i> , 1589)	1641	predictions
4.	Geeraerdt Brandt	<i>De veinzende Torquatus</i>	1645	predictions
5.	Pieter Zeerijp	<i>D'eersuchtige wraak</i>	1647	predictions
6.	Dirk Kalbergen	<i>Muliasus de Turk</i> (transl. of Mason's <i>The Turke</i> , 1607)	1652	predictions
7.	Jan Vos	<i>Medea</i>	1667	predictions
8.	Thomas Asselijn	<i>Op- en ondergang van Mas Anjello</i>	1668	predictions
9.	Lodewijk Meijer	<i>Verloofde koninksbruidt</i>	1668	annotations

For each of these plays there is an XML file with annotations and predicted labels in NAF format (NLP Annotation Format) within the HEEM dataset. This format comprises a number of layers and elements, which I briefly describe here. First, the fileDesc element contains the attributes that identify the author and title of the play. Then follows a text layer with all word forms (elements enclosed by <wf>), each with the attributes 'id' (a numbered identifier per line), 'length' (of a lemma in letters), and 'sent' (line in the play). The terms layer that follows contains lexical units (terms) that refer to the word forms. The word forms are assigned to each term as targets in the span attribute. Each term also has the attributes 'id,' 'lemma,' and 'pos' (part of speech). Finally, the layer that is crucial for my analyses—the emotions layer—follows. This layer includes all references to emotions in the play.

Each emotion element includes a span attribute with the terms that comprise an emotion-related expression. The term ids are assigned as target elements to the span element. The emotion expression is annotated with the External References element in each emotion element. This is then used to associate the terms with external resources: the classifications by the models of the HEEM dataset. An External References element (<externalRef>) consists of multiple components, each describing an external resource with the attributes 'reference,' 'resource' (generally derived from HEEM's dataset), and 'confidence.' The 'reference' attribute identifies the predicted label. In addition, there is a 'resource' attribute for body parts, which serves the embodiment of emotions analysis.

With knowledge of the annotation structure for each play, we extracted the valuable information through a Python script. This script parsed all files from the selected plays and counted for each file the cluster labels, heem labels, and the binary sentiment labels by extracting them from the reference attributes of the externalRef elements derived from HEEM. All results, as well as all code and data used for this analysis, can be publicly accessed in the database associated with this research.²⁷ After counting all relevant labels, we converted the results to relative counts by dividing by the total number of terms in the file of each play and multiplying by 1000 to identify the label count per 1000 terms; in HEEM, these are both words and punctuation, among which exclamation marks are most telling in the context of emotion. All results are, moreover, rounded to one decimal place. In this way, the frequency of emotional expression of each emotion cluster and binary sentiment type are obtainable for each play. On the basis of this corpus we can thereby quantify emotions and compare how many emotions can be found across the four genres.

27 See Hoeken and Vergeer 2021. Details about the data are also discussed by Vergeer and Hoeken 2021, in preparation.

The Emotional Nature of Drama in the Low Countries

My study here is primarily focused on the emotions that appear in the Dutch adaptations of *comedia nueva*, but these are best understood in the context of emotions found in the ‘home-grown’ genre. It is therefore useful to discuss the dramatic nature of all four genres here.

Positive and Negative Emotions

Comedia nueva is a tragicomic genre—according to Lope de Vega, a mix of ‘Terence with Seneca’²⁸—so the emotions within reflect those found in both tragedy and comedy. Leemans et al. proposed that the tragic or comic nature of a play can be demonstrated by both positive and negative sentiment types. To this end, the team divided the 38 emotion labels in HEEM as either positive emotions or negative emotions:

Positive	love, joy, desire, hope, compassion, happiness, honour, loyalty, wonder, moved, acquiescence, benevolence, pride, dedication, trust, awe, relief.
Negative	sadness, fear, anger, despair, vindictiveness, hatred, remorse, worry, shame, heavy-heartedness, disgust, spitefulness, annoyance, envy, suspicion, offense, unhappiness, disappointment, greed, loss. ²⁹

Leemans et al.’s corpus demonstrate that tragedies contain more negative than positive sentiments, while comedies contain more positive than negative sentiments.³⁰ It could also be argued that then the dominance of negative emotions can predict whether a play or genre is tragic, while more plentiful positive emotions indicates that a play or genre is comic. Therefore, a balance between the two suggests tragicomedy. This outcome is also based on the poetical instruction by humanists such as Scaliger that comedies should generally contain many positive emotions with subjects including marriage, love, and funny misunderstandings, whereas tragedies should predominantly feature death, anger, and sorrow, and should frequently contain negative emotions.³¹

Because of the tragicomic nature of the *comedia nueva*, the expectation is that Dutch adaptations demonstrate a generally equal ratio between the frequency of

28 Lope de Vega [1609] 2003, v. 175.

29 Van der Zwaan et al. 2015, 24.

30 Leemans et al. 2017, 11.

31 Scaliger [1561] 1995, 3.96.

positive and negative sentiments.³² The three other Dutch genres should be tragic (i.e., display more negative than positive sentiments). However, the group of Senecan-Scaligerian plays also include specific plays by Bredero. Bredero's *Griane*, *Lucelle*, and *Rodd'rick ende Alphonsus* are all tragicomic in nature and are in many ways comparable to *comedia nueva* as myself and Van Marion argue in an article about Bredero's *Rodd'rick ende Alphonsus*.³³ For this reason, the presence of Bredero's plays likely influences the results for the Senecan-Scaligerian genre. Statistical analysis has, furthermore, shown that the sample for each genre is too small ($n = 9$) and not representative to make any claims about the significance of the differences found between the genres.³⁴ Yet, the results may still indicate trends that can be further analysed by both close and distant reading.

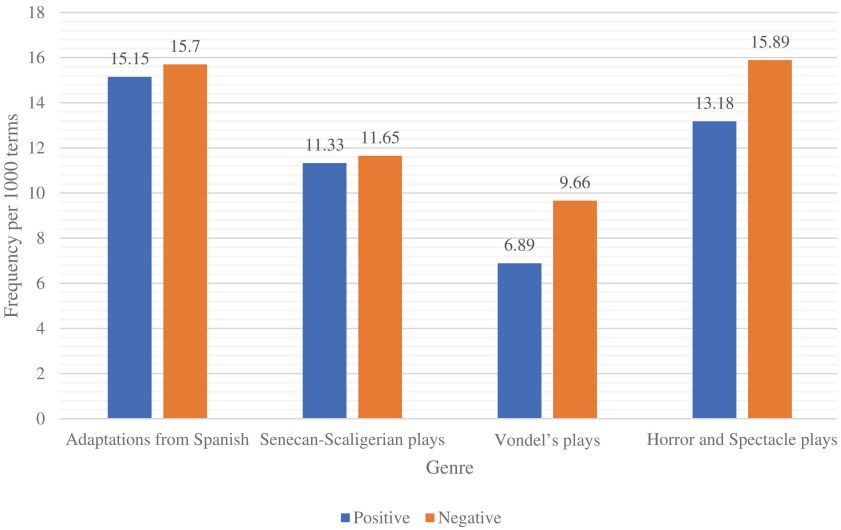
I tested the hypothesis by looking at the division of positive and negative emotions in the different genres. Using binary division, Graph 3.1 shows that Dutch adaptations of *comedia nueva* have a more balanced dispersion of positive and negative emotions than do both Horror and Spectacle plays or Vondel's plays. The nearly even balance confirm that Dutch adaptations of *comedia nueva* are indeed tragicomedies, as per Lope's description in his *Arte nuevo*. Graph 3.1 also shows that there is likewise a nearly even balance for Senecan-Scaligerian plays, which goes against my initial expectations. According to the seventeenth-century theory that underpins the Senecan-Scaligerian plays, the genre should be predominantly tragic in nature. Thus, the expectation would also be that this genre harbours an overwhelming amount of negative emotions. This is not true.

Alternatively, we can compare the frequency of positive and negative sentiments between the four genres and see whether, per 1,000 terms, one genre is more positive or negative than the others. The expectation is that Dutch *comedias* have more positive (i.e., comic) sentiments than the other genres, because these plays are tragicomic. Meanwhile, Horror and Spectacle plays, Senecan-Scaligerian plays, and Vondel's plays

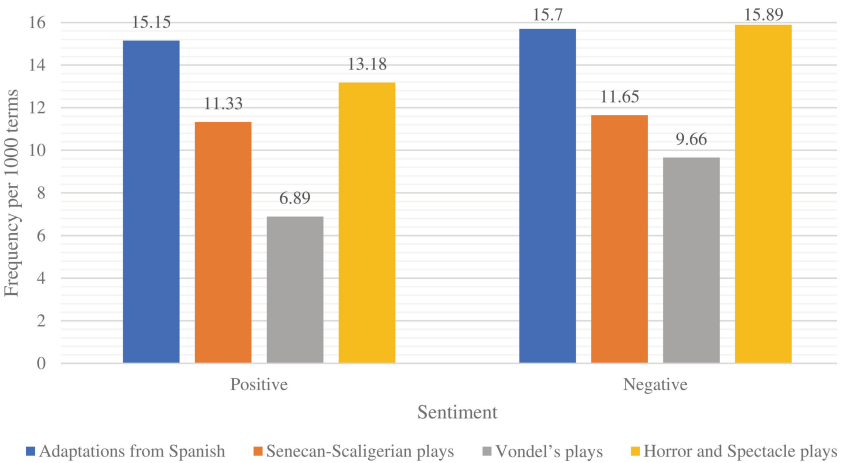
32 Lope de Vega [1609] 2003, vv. 174–180: 'Lo trágico y lo cómico mezclado, [...] harán grave una parte, otra ridícula, / que aquesta variedad deleita mucho.'

33 Vergeer and Van Marion 2021, forthcoming.

34 Apart from the tragicomic plays by Bredero in the group of Senecan-Scaligerian plays, findings for Horror and Spectacle plays were also influenced by the high frequency of compassion (2.6) and fear (10.6) in Kalbergen's *Muliasus de Turk*, which were twice as high as the average across all genres. In general, the frequency of compassion, dedication (5.6), desire (5.3), despair (6.0), fear, heavy-heartedness (5.6), hope (2.4), joy (8.5), love (10.7), sadness (7.0), and vindictiveness (6.3) are all exceptional high in *Muliasus de Turk* in comparison to other revenge tragedies. These results warrant a deeper analysis of the play, which I will do in a future publication.



GRAPH 3.1 Average frequency of positive and negative sentiments in four genres



GRAPH 3.2 Average frequency of positive and negative sentiments between four genres

should display more negative (i.e., tragic) sentiments, because the plays in these categories are identified as tragedies. The results are shown in Graph 3.2. The results indicate that compared to the other genres (and especially Dutch comedias) Senecan-Scaligerian plays are not distinctly more tragic in nature.

Emotional Clusters

The emotional nature of the different genres is also determined by which emotions often appear together. Are they different in the Dutch *comedias* compared to those in the other three genres? The scholarly literature says that the emotions love and honour are strongly present in Spanish *comedias* and, therefore, likely also in Dutch *comedias*, and to a somewhat lesser extent this also applies to joy and anger.³⁵ We could say that love, honour, joy, and anger are the four main emotion clusters of *comedia nueva*. Likewise, the scholarly literature states that anger and sadness are most common in Horror and Spectacle plays.³⁶ Despair and fear are also strongly prevalent emotions in this genre, but to a lesser extent than anger and sadness. These four emotions should also be the most prevalent emotions in the Senecan-Scaligerian genre, as per Scaliger himself.³⁷ Fear should be an important emotion in Vondel's plays, as well as compassion.³⁸ It is expected that the emotion clusters which, according to the literature, are especially present in a particular genre, the mean frequency of HEEM dataset annotations that reference that emotion cluster is higher than for other, less prevalent emotion clusters. In the visualisation below (Graph 3.3), the frequency of each of the eleven emotion clusters within the four different dramatic genres is ranked from highest to lowest.

The graph suggests that the emotion patterns for the four genres are more or less comparable with one group of emotions that is prevalent over the other: overall, love, anger, fear, joy, and sadness are more frequent than are 'positive sentiments,' despair, pride-honour, disgust, and compassion. Dutch *comedias* and Horror and Spectacle plays are, furthermore, more emotional than the Senecan-Scaligerian plays and Vondel's plays, although Dutch *comedias* have a bigger focus on the emotion love, whereas Horror and Spectacle plays have a bigger focus on the emotion anger. The results are partly in line with my expectations.

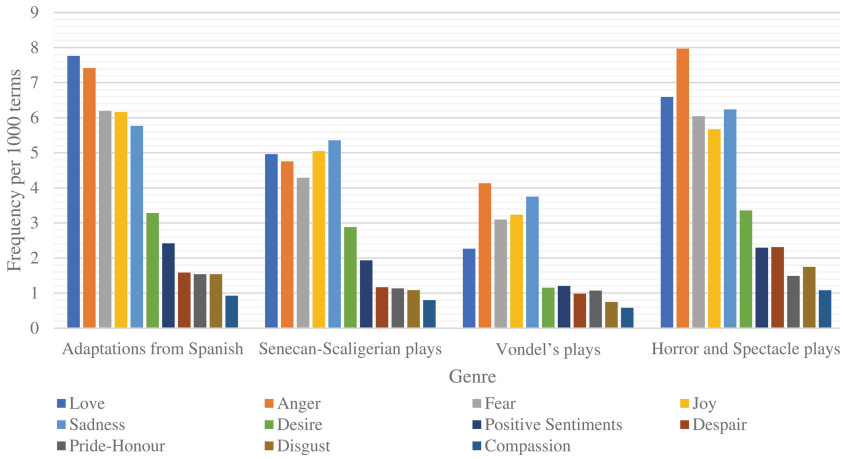
As regards my hypotheses, for the Dutch adaptations of Spanish *comedias*, the frequency of anger, joy, and love are higher than to some other emotions (compassion, despair, disgust), but not to all other emotions (e.g., fear and sadness). Additionally, the frequency of honour is not as high as expected. We can draw the same kind of

35 See, e.g., McKendrick 1984; McKendrick 1989, 74; Rey Hazas 1991; Álvarez Sellers 2013; Lauer 2014; Ramón Muñoz 2015.

36 Worp 1879, 95–106; Werkgroep Utrechtse neerlandici 1978, 12–38; Meijer Drees 1986 and 1989.

37 Scaliger [1561] 1994, 1.6, and [1561] 1995, 3.96.

38 Smits-Veldt 1991, 95–98.



GRAPH 3.3 Average frequency of emotion clusters in four genres

conclusion for the Horror and Spectacle plays. The emotions anger, fear, and sadness are referred to more often than to some other emotions (compassion, disgust, pride-honour) but not to all other emotions (e.g. desire, joy, love). Despair is not, although expected, a more frequent emotion than other emotions are.

In the case of the Senecan-Scaligerian plays, the results show that three of the emotions I expected to be frequently represented, anger, fear, and sadness, are referred to more often than are compassion, despair, disgust, and pride-honour, but not more often than joy and love. The fact that love is also referred to fairly often can probably be explained by the fact that the corpus for Senecan-Scaligerian plays also includes Bredero's plays, and these are often about love, as noted above. Additional emotions expected to appear frequently, fear and despair, do not differ from the other emotions. So, again the results only partly agree with the hypotheses. The hypotheses about Vondel's plays also seem to be partly incorrect. Anger and sadness stand out in his plays, while fear and joy appear also to be quite frequent. Compassion does not appear more frequently than do any other emotions at all.

Finally, above I posed the question of whether the dispersion of emotions in Dutch adaptations of *comedia nueva* is different from that of the other three genres. I have not found this to be true. The data suggests that the four genres do not appeal to entirely different emotions and are in this sense comparable.

The Frequency of 'Spanish' Emotions in Dutch Adaptations

My quantitative analysis has shown thus far that Dutch adaptations of *comedia nueva* can indeed be considered tragicomic, and do not appeal to entirely different emotions than those of the Dutch 'home-grown' genres. What does this mean for my earlier observation that the emotions desire, envy, honour, joy, love, pride (*superbia*), and vindictiveness appear most often in *comedias*?

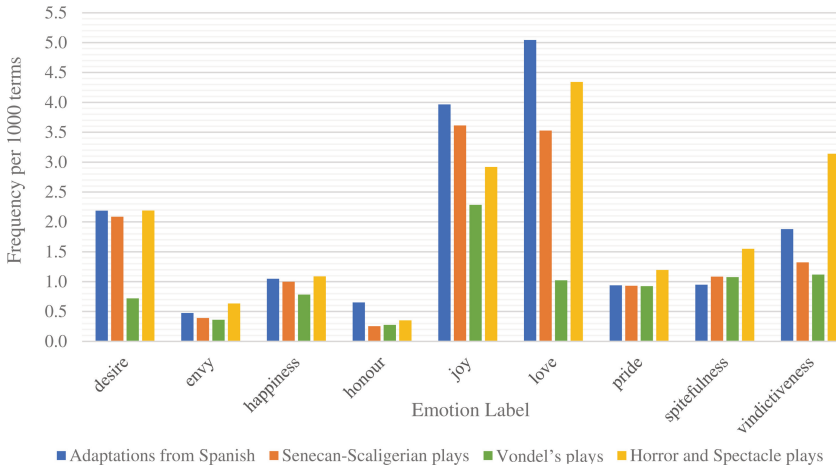
From Love to Vindictiveness

Although the scholarly literature argues that typically these seven emotions are found in the Spanish originals, it begs the question whether this is also true of Dutch adaptations, given that my data shows that Dutch adaptations do not harbour different emotions than do the three 'home-grown' genres addressed above. To see whether the seven emotions that are said to be frequent in the Spanish originals also occur frequently in the Dutch adaptations, the frequency for the nine corresponding HEEM labels desire, envy, happiness, honour, joy, love, pride, spitefulness, and vindictiveness are visualised in Graph 3.4 below. The graph immediately shows high frequency of desire, love, and joy for all plays (with the exception of Vondel's plays), and the differences between the four genres are subtle. Horror and Spectacle plays show high frequency of vindictiveness, higher than in any of the other three genres.

This illustrates that the differences between the frequency for love and desire in Dutch *comedias* and Vondel's plays are larger in comparison to those between Vondel's plays, Senecan-Scaligerian plays, and Horror and Spectacle plays. This is partly in line with my expectations.

That there exist large differences in the appearance of vindictiveness between the Horror and Spectacle plays on the one hand and Dutch *comedias*, Vondel's plays, and Senecan-Scaligerian plays on the other hand, but not between Dutch *comedias*, Vondel's plays, and Senecan-Scaligerian plays, is unexpected: many scholars of *comedias* have argued that Spanish drama is often characterised by acts of vengeance. As such, *comedia nueva* has been said to probably reflect a broader cultural phenomenon in Spain (see Chapter 5).³⁹ The quantitative results suggest that in the Low Countries it was not *comedias* but rather the Horror and Spectacle plays which showcased vengeance. This can probably be explained by the presence of two English revenge tragedies in this

³⁹ McKendrick 1984, esp. 316–319.

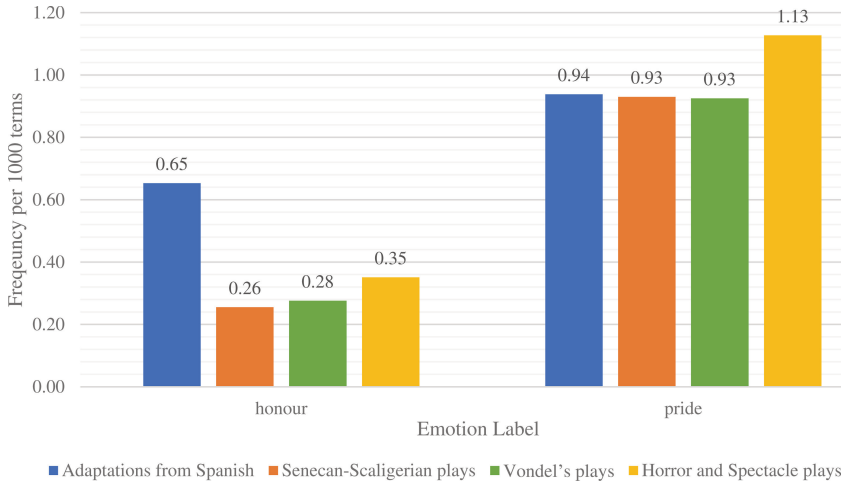


GRAPH 3.4 Average frequency of 'Spanish' emotions in four genres

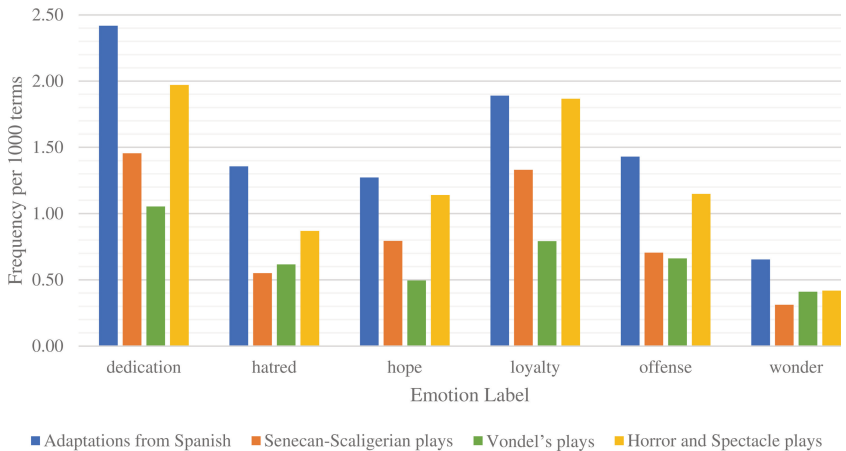
group of plays (discussed further in Chapter 5). As such, the audience did not necessarily watch a *comedia* if they wanted a story about vengeance; for that, the spectator may have been better served by watching a Horror and Spectacle play.

A more nuanced look into honour and pride can, furthermore, demonstrate other ways in which Dutch adaptations of Spanish *comedias* and Horror and Spectacle plays differ. Graph 3.5 shows that honour is more frequently demonstrated in Dutch *comedias*, whereas pride seems to be more common in Horror and Spectacle plays, although that difference is small. These findings are in line with the importance of honour in *comedia nueva* as per the scholarly literature. Yet, the frequency of pride in the adaptations from Spanish, Senecan-Scaligerian plays, and Vondel's plays is the same, and the frequency in the Horror and Spectacle plays is only slightly higher. As pride is also often dramatised in stories about tyrants where it takes on the form of hubris, we may deduce that the plays about political intrigue, such as *Medea* (freq. 1.90) and *Op- en ondergang van Mas Anjello* ('Rise and Fall of Mas Anjello', freq. 2.38), feature pride more as a frequent emotion as compared to *De verduypte Cid* (freq. 0.67) or *De spookende minnaar* (freq. 0.44). I discuss honour and pride more elaborately in the following chapters as they became very popular on the Dutch stage, in part because of *comedia nueva*.

Above, I selected the nine HEEEM labels of desire, envy, happiness, honour, joy, love, pride, spitefulness, and vindictiveness as 'Spanish' emotions, for which we might expect a difference between *comedias* and Dutch 'home-grown' plays. Yet, only for love and honour are there noticeable differences between Dutch *comedias* and the other



GRAPH 3.5 Frequency of honour and pride in four genres



GRAPH 3.6 Average frequency of other 'Spanish' emotions in four genres

genres. Rather, more important differences between genres exist for other emotions which one might initially expect to be of minor importance. These are found for dedication, hatred, hope, loyalty, offense, and wonder (Graph 3.6), corresponding with the emotion clusters anger, fear, joy, and love.

These results are not as surprising as they first seemed. On the one hand, dedication and loyalty can be related to star-crossed lovers, who remain steadfast despite their adversaries and the political struggles that engage them, which also makes

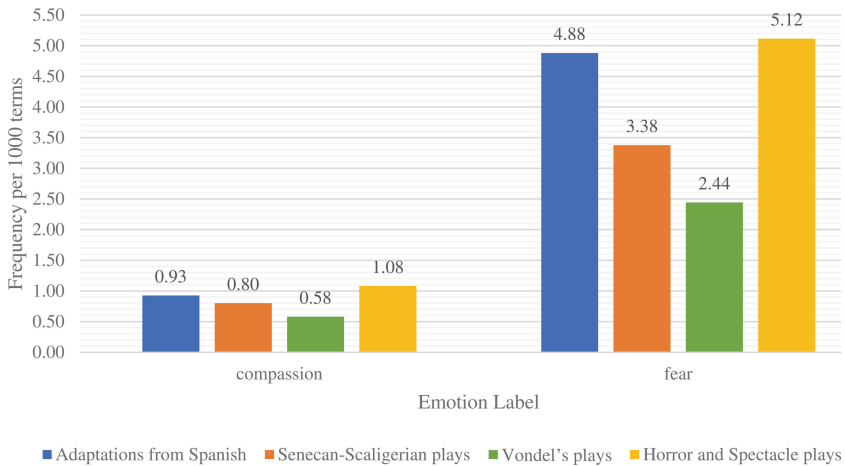
them hopeful. On the other hand, hatred and offense are emotions which arise when the protagonist's honour is damaged and decides to exact vengeance. Although there was no clear difference between Dutch *comedias* and the other genres with respect to vindictiveness, these 'secondary' emotions of hatred and offense could perhaps be regarded as a desire for vengeance, which I discuss in more detail in Chapter 5. In turn, wonder is probably a reaction of the characters in the Dutch adaptations of Spanish *comedias* to the unexpected plot twists and forms of dramatic deception characteristic of the genre, as I discuss in Chapter 4. Thus, we see that in comparison to three other genres popular in the Low Countries in 1617–1672, the results suggest that there exist differences in the expression of nine different emotions: dedication, desire, hatred, honour, hope, love, loyalty, offense, and wonder.

The Frequency of Tragic Emotions

The emotion clusters discussed above have already shown that Dutch adaptations of *comedias* do not appeal to entirely different emotions than do three contemporary genres, and that there are nine emotion labels that appear at higher frequency in Dutch adaptations of Spanish *comedia nueva*.

As already mentioned, I am also interested in the expression of fear and compassion. They are paramount in theories of tragedy, and are as important in *comedia nueva* as in Senecan-Scaligerian plays, Horror and Spectacle plays, and Vondel's plays. To make this comparison I rely on the influence of Aristotle's *Poetics* on early modern tragedy. Aristotle's treatise is not only one of the oldest theories about emotions in drama, but also one of the most cited in the early modern period. Aristotle identified two emotions in particular: fear and pity. Typically, these two emotions are considered tragic, and as such should be omnipresent in tragic genres, including the Horror and Spectacle plays, Senecan-Scaligerian plays, and Vondel's plays analysed in this chapter. We have seen for the emotion clusters, somewhat remarkably, that this is not the case. Do the frequency of fear and compassion, then, at least differ between the genres? In other words, are fear and compassion more frequent in the tragic genres than in the *comedia nueva*? Considering that Aristotle defines fear (*phobos*) as an overwhelming terror with which the spectator should be confronted and overpowered,⁴⁰ it is

40 Aristotle 1995, 46–47, 72–79.



GRAPH 3.7 Average frequencies of the emotion labels fear and compassion in four genres

clear that the philosopher's definition is closer to the emotion label 'fear' rather than to the larger HEEM emotion cluster 'fear,' which also includes the emotion labels awe, suspicion, and worry. In this regard, it is also interesting that the majority of emotions that are categorised as fear follow the strictest sense of the word, meaning the emotion label fear/*phobos* (compare the frequencies in Graph 3.3 and Graph 3.7). The frequency of compassion and fear between the different genres are visualised in Graph 3.7.

While fear and compassion are typical of tragedy according to Aristotle, their presence in each of the four different genres studied here might suggest broader use by early modern playwrights. The high frequency of fear in Dutch *comedias* (a tragicomic genre) but relatively low incidence in Vondel's plays (a tragic genre) and in Senecan-Scaligerian plays may be indicative of its changed use in seventeenth-century theatre. Simultaneously, the differences between the frequency of compassion across all genres are too small to make any conclusions about the relative importance of the emotion label compassion in the four genres.

On the basis of the theories on which Senecan-Scaligerian plays and Vondel's plays were based, the frequency of fear and compassion should be expected to be higher than in the Dutch *comedias*. This originates in particular from our perception of these two 'home-grown' genres. Hooft, Bredero, and Coster's plays are largely informed by the theories of sixteenth-century humanist Julius-Caesar Scaliger, whose son Joseph Justus Scaliger was Hooft and Coster's professor at Leiden University, as mentioned in Chapter 2. However, as Smits-Veldt has pointed out, neither Hooft nor Coster demon-

strated a deep understanding of their professor's theories nor of their differences from those of their schoolmate Daniel Heinsius.⁴¹

As the elder Scaliger wrote in his influential *Poetices libri septem* (1561, 'Seven Books on Poetics'), tragedy 'completely consists of a fearful atmosphere: fear, threats, exile and death make up a tragedy.'⁴² Meanwhile, Heinsius wrote in *De tragoediae constitutione* (1611, 'On the Constitution of Tragedy') that a catharsis (*expiatio affectuum*) must be established by means of compassion (*miser cordia*) and fear (*horror*), where *horror* is understood as fear coupled with disgust.⁴³ Therefore, it is at least conspicuous that the Senecan-Scaligerian plays are not more explicitly frightful. Vondel's theory of tragedy was meanwhile based on Gerardus Johannes Vossius' theories as laid out in *Poeticarum institutionum libri tres* (1647, 'Institutes of Poetics in Three Books'). Vossius attached great importance to fear (*terror*) and compassion (*miser cordia*).⁴⁴ While the discrepancy between theory and practice might not explain why the Senecan-Scaligerian plays and Vondel's plays do not make a greater appeal to fear and compassion, these theories may elucidate why *comedias* that focused more explicitly on fear and compassion were adapted for the Dutch stage.

Nevertheless, the current results indicate that compassion and fear are more frequent in Horror and Spectacle plays and in Dutch adaptations of Spanish *comedias* than in the other two genres. As such, it can even be argued that Dutch *comedias* and Horror and Spectacle plays better meet the main tenet of tragedy than the so-called tragedies included in my sub-corpus, as they might elicit more fear and pity.

Tragedy cannot be reduced to fear and pity alone; a deeper understanding of the tragic side of *comedia nueva* can be gained by also looking at other emotions. According to the 38 HEEM emotion labels, there are eight additional emotions that can be categorised as tragic in the Dutch-humanistic context of Scaliger, Heinsius, and Vossius. These include anger, despair, disgust, heavy-heartedness, loss, remorse, sadness, and unhappiness.⁴⁵ The frequency of each of these eight additional tragic emotions in the four genres studied in this chapter are visualised in Graph 3.8 below.

It seems that the frequency of the additional emotions in my sub-corpus of Dutch *comedias* and the selected Senecan-Scaligerian plays are comparable, with the exception of anger, disgust, and sadness. Generally speaking, Horror and Spectacle plays and

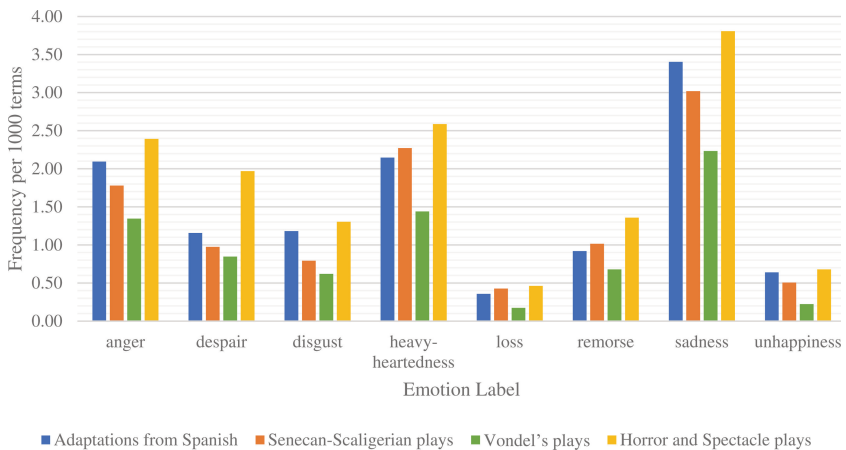
41 Smits-Veldt 1991, 52, 58.

42 Scaliger [1561] 1994, 1.6.

43 Smits-Veldt 1991, 55–57.

44 Vossius [1647] 2010, II.13.20.

45 Heinsius 1611, 12–13. For an analysis of this passage, see Smits-Veldt 1991, 53–58.



GRAPH 3.8 Average frequencies of other tragic emotions in four genres

Vondel's plays demonstrate respectively higher and lower frequencies for these other 'tragic' emotions. These findings are unexpected: the inclusion of comic emotions as found in Dutch *comedias* do not make the genre any less tragic than the three other genres. This confirms again that Dutch adaptations of Spanish *comedias* generally offered displays of the same emotions as seen in the other genres, while at the same time showing additional emotions characteristic of *comedia nueva* (such as love) more frequently than is seen in the three other genres.

Conclusion

Let us return once again to Queen Joanna. Her emotions show that she is struck by love. But do the love and sorrow shown by Queen Joanna in her heartrending song compare to the way emotion is shown in other Dutch adaptations of *comedia nueva*? How unique is Joanna's conflict between her love and duty? In this chapter, I looked at several trends with regards to the frequency of emotions, arguing that love, honour, and vengeance appear to be more frequent in Dutch *comedias* than in other genres staged in the Low Countries.

This chapter demonstrates that love appears more often in adaptations of Spanish drama in comparison to several other emotions in the same genre. Moreover, love is more important in Dutch adaptations of *comedias* than in Vondel's plays. Likewise, love is a less important emotion in Senecan-Scaligerian plays. Nevertheless, neither the Horror and Spectacle plays, Senecan-Scaligerian plays, nor Vondel's plays show

such a clear focus on love as do the Dutch *comedias*. In the same way, the results suggest that honour is more frequent in Dutch adaptations of *comedias* than in the three other genres.

With regard to the tragic emotions of fear and compassion, this chapter shows that Dutch *comedias* together with Horror and Spectacle plays are the most fear-inducing. The especially high frequency of fear in adaptations of Spanish plays is unusual, as I expected fear to be more frequent in Senecan-Scaligerian plays than in Dutch *comedias*. For compassion, the differences were too small to make any conclusions about the importance of compassion as an emotion in Dutch *comedias* or any of the other three genres except that in all four genres compassion is equally frequent. Overall, the data shows that adaptations of Spanish plays are in many regards just as tragic as Horror and Spectacle plays and Senecan-Scaligerian plays with the additional element of comedy.

Dedication, desire, fear, hatred, honour, hope, love, loyalty, offense, and wonder appear to be more frequent in the nine Dutch *comedias* selected here than in the other genres, although they show more similarities than differences. From this collection of emotions, we may also deduce that offense and hatred—emotions typically associated with acts of vengeance—are more frequent in adaptations of Spanish plays than in the other genres. Thus, we can see how this sub-corpus of Dutch *comedias* focuses more on love, honour, and vengeance compared to the three other genres. However, the frequency of vindictiveness, which is arguably also associated with vengeance, was lower than that in Horror and Spectacle plays.

Quantitative analysis of 36 plays in four genres demonstrates that Dutch adaptations of *comedia nueva* may sometimes offer a unique combination of emotions that are less frequently occurring in Senecan-Scaligerian plays and Vondel's plays with which the *comedias* were here compared. However, Horror and Spectacle plays appear to be in many ways similar to Dutch adaptations of Spanish *comedias*. Without data, however, it is still clear that *comedia nueva* generated great affects of dedication, desire, fear, hatred, honour, hope, love, loyalty, offense, and wonder in its audiences. This suggests that these emotions offered the spectators something they could find less in at least Senecan-Scaligerian plays and Vondel's plays. The next three chapters look more closely at the specific construction of the ten emotions dedication, desire, fear, hatred, honour, hope, love, loyalty, offense, and wonder in the Dutch revisions of Spanish *comedias*.

