



## El desden con el desden

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## REVIEWS

*El desdén con el desdén*, [por] Agustín Moreto. Edited with Notes, Questions, and Vocabulary, by Willis Knapp Jones. New York, Henry Holt and Company, 1935: xxxvii + 136 + xxxi pages.

The editing of a comedia of the Golden Age is generally a challenge to the scholarship and ingenuity of the editor, for the absence of suitable dictionaries frequently forces him to rely on contemporary texts for his interpretation of words and phrases. Because of this condition the comedia, whether intended as a text book or part of a doctoral dissertation, should be edited with care and the work considered as a contribution to knowledge.

The present review seeks to call attention to certain errors in the introduction, notes, and vocabulary of this edition of Moreto's play, to offer corrections, and to supply what the reviewer considers further necessary or pertinent information.

The bibliographical section of the introduction should be corrected as follows: p. xxxi, The German translation of 1819 is by C. A. West (pseud. of Joseph Schreyvogel). C. A. Dohrn is not the pseudonym of Joseph Schreyvogel, and it was not his translation but that of C. A. West which was used as the basis of an opera by E. N. Reznicek (*sic*). Obviously two other editions of West's translation, not cited here, must have appeared before the fifth in 1862. The list of translations is of course incomplete; p. xxxiii, Cotarelo's bibliography of Moreto appeared in the *Boletín de la Real Academia Española*; p. xxxiv, Yxart's *El arte escénico en España*, which discusses plays of the nineteenth century only, does not belong here.

The following corrections and additions to the notes and vocabulary are offered (numbers refer to verse lines):

40. *Polilla fuera*: The phrase means both "Away with care" and "Polilla will be (the means of relieving your care)."

73-76. *envidia* praises the princes because they are *bizarros*, not because they are *rendidos*.

158. *bizarría* is the object of *empeñó* as in line 98.

216 note. *temer* with the indicative is not uncommon, and its use can not be reduced to a formula.

485. *hechos*: "converted into."

494. *a escote* is here punned upon, for it also meant practically "à la carte." Cf. "comiendo a pasto o a escote." (Tirso, *Tanto es lo de más como lo de menos*, I, xiv.)

540 note. Morel-Fatio, not Foulché-Delbosc, wrote the note on *Simón y ayuda*. The meaning "syringe" must also be recalled in thinking of *ayuda*. Cf. "Contaba ciento y tantos santos abogados suyos, y en verdad que había menester todas estas ayudas para desquitarse de lo que pecaba." (Quevedo, *El Buscón*, chap. IV.)

553-4. There is no reason to suspect that these lines are "snatches of another song."

573-4. Translate: "She who rewards love (by showing gratitude) is already looking favorably upon seeing herself adored."

646 note. Quevedo's oft-cited *guantes doblados* are not "thick, long gloves." Cf. "y habiendo vaciado el guante, sacó el otro, y doblólos a usanza de médico." (Quevedo, *El Buscón*, chap. XIV.)

649-51. The fondness of doctors for quoting Latin was not infrequently ridiculed in the comedias. Cf.

"Guantes, latines y mulas  
autorizar han podido  
toda doctora ignorancia,  
y al médico más ruin  
dan opinión y ganancia  
aforismos que en latín  
se llaman pueblos en Francia."  
(Tirso, *La fingida Arcadia*, III, i.)

658. Polilla has here shifted the natural word order of the proverb: "to go from bad to better."

680. Translate: "as the summer is exceedingly hot." Cf. "en la fuerza del estío." (Lope de Vega, *La Arcadia*, book 5.)

700. *franco* also means "French." Cf. "latina, española y franca." (Lope de Vega, *La octava maravilla*, I, ii.) Polilla is here punning on *mal francés*, the *mal de amor* which is cured with *ungüento blanco*, a mercuric ointment used in the treatment of the disease. Cf. notes to lines 1203 and 2814.

706. Translate: "a distemper (malady) which spins out a man's inwards."

718. The "temporary" quality of young girls is clearly brought out in the following:

"—Luego ¿es doncella también?  
—Doncella, por vida mía.  
—Las doncellas de por vida  
se han dado ahora en mudar  
en doncellas al quitar."

(Tirso, *La Santa Juana*, *Tercera Parte*, II, viii.)

722. Polilla did not actually claim Mexico as his home.

843-4. *moral* modifies *filosofía*. Moral philosophy was mentioned by

other dramatists. Cf. "de moral filosofía / tiene principios la Infanta." (Calderón, *La cisma de Inglaterra*, II, iii.)

1038. *pedís*=*preguntáis*. Cf. *Diccionario de autoridades*.

1097-8. Translate: "Show the poor fellow a direct kindness occasionally."

1100. *mamóla* should be printed with an accent, for it is the preterite of *mamar*. Cf. "Esta vez la habéis mamado." (Moreto, *Los engaños de un engaño*, I, v.) "El juez la ha mamado." (Rojas, *Lo que quería ver el Marqués de Villena*, III, iv.)

1136. Strictly speaking *garapiña* was neither liquid nor solid. Cf. M. Herrero-García, *Las bebidas*, Madrid, 1933, p. 175.

1203. *emplasto de ranas* was a mercuric oxide plaster. Cf. "Some raise a salivation by Emplastration making use of the Plaister of Vigo, otherwise called the Plaister of Frogs, with a fourfold Quantity of Mercury." (Pomet, LeMery and Tournefort, *Complete History of Drugs. Translated from the French*. London, 1748 (4th edition), *General History of Minerals*, book II, p. 95. Pierre Pomet was chief druggist to the French king Louis XIV.) Plasters and ointments containing mercury were regularly spoken of in the vernacular as synonymous with "money."

1227. *querer* means "to take the wager."

1399-1403. Moreto was undoubtedly basing this part of his play on a Catalanian custom. Cf.

"Veniú los fadrines  
al Clos a baylar  
tararera,  
que en las Carnestolendas  
Amor se disfraz,  
tararera."

(Calderón, *El pintor de su deshonra*, II, xiv.)

In the same scene of this play by Calderón occur the lines:

"Licencia dará el Amor  
a que pueda un caballero  
en el sarao, a su dama  
decirla su pensamiento."

With a few minor word changes the foregoing lines appear in a *Baile* attributed to Lope de Vega. (Cf. Cotarelo, *Colección de entremeses*, Madrid, 1911, vol. II, p. 492.)

1486. *ojo de jabón*, a "sudsing." Cf.

"Un poco amarillas  
las tengo; mas con jabón,  
al primer ojo blanquean."

(Tirso, *Por el sótano y el torno*, II, xi.)

1713. The reference to *Guzmán de Alfarache* has apparently been taken from the *Clásicos Castellanos* edition of Moreto, for that alone can explain the error incurred. The correct citation is Part II, book 3, chap. viii. A more appropriate parallel to Moreto's use of *traer* is:

“—El fregamiento que mandé de piernas  
¿hízose ayer?  
—Las piernas me trajeron.  
Holgaréme saber dónde se fueron.”  
(Quiñones de Benavente, *Entremés del enfermo.*)

1726. *Hazle que tome una renta*: “Have him make an investment.” *Renta* is income and may be derived from various sources. Cf.

“—Tiene de renta cuatro mil ducados.  
—¿En juros?  
—No, señor, tierras y casas.”  
(Moreto, *Trampa adelante*, I, vii.)

*Juros* could be about the equivalent of “stocks.” Cf.

“Pues ¿hay renta más fija que dos llagas?  
Pobre hay que no las diera (si son finas)  
por un juro, aunque sea de salinas.”  
(Moreto, *San Franco de Sena*, III, iv.)

1733. *¿te entra el Carlillos?* is appreciated more when it is known that the phrase is based on expressions like *¿te entra la calentura?* *¿el sueño?*

1737. *¡Zapel!*: “Oho!” or “Wow!” It is frequently used as an expression of surprise by Moreto and others.

1774. *has de llevar la culebra*: “you must manage the serpent.” This meaning for *llevar* is given in the *Diccionario de autoridades*. Cf.

“que no es sino un paraíso.  
(*aparte*) Y está dentro la culebra,  
y ha de llevarla mi amigo.”  
(Moreto, *No puede ser*, II, xii.)

1816. *podrida*: Polilla puns on the meaning of *podrirse*, “to be impatient.” Cf. Matos Fragoso, *El ingrato agradecido*, edited by H. C. Heaton, Hispanic Society, New York, 1926, p. 174. Cf. also: “Andate al sol en el verano y al sereno en el invierno; no tengas paz con tus huesos; púdrete de todo . . .” (Quevedo, *Libro de todas las cosas y muchas más*, ed. Clás. Cast., vol. 56, p. 133.)

1898. *pulido*: A pun on the meaning “clever,” “crafty.” This definition occurs both in Oudin and in Juan Hidalgo's *Vocabulario de germanía*.

1914. *pie de guindo*: “little cherry tree.” Cf. “muchas veces se toma por el árbol entero, con especialidad quando es pequeño.” (*Diccionario de autoridades*, s. v. *pie*.)

1915. *¡Oh qué lindo pie de guindo!* is listed by Correas in his *Vocabulario de refranes*; it was probably a popular jingle. Here *lindo* is not ironical as Correas states, but has its regular meaning as indicated in the *Diccionario de autoridades*.

1934. *correo*: I have found neither dictionary nor documentary evidence for the meaning "bomb."

2073. *¡Que aun no quiera tan picada!*: "(Is it possible) that she still doesn't love after having been so aroused!"

2111 note. "Lope's thousands of plays" is an unnecessary hyperbole.

2120. *juego te dan*: "they are helping your game" would be a more accurate translation.

2247. *capones*: Add the meaning "sissies." The modern slang "pansy" is almost an exact equivalent.

2410. *negro* was not used to signify the fencer who used the *espada negra* as far as I am aware.

2412. *empleo* means either "lady," as indicated in the *Diccionario de autoridades*, or "love affair," as demonstrated by A. Castro in his edition of Rojas, *Cada cual lo que le toca, Teatro antiguo español*, Madrid, 1917, note to line 1162.

2528. *No, sino huevos*: The editor has read more into the text than the author intended, for there is certainly no pun involving *comer*. *No, sino huevos* is Moreto's substitute for the conventional *no, sino el alba*, and he has used it on other occasions where *huevos* does not follow as aptly as it does in this case after *torreznos*. Cf. "—¿Me dejas? / —No, sino huevos." (Moreto, *Primero es la honra*, III, vi.)

2814. *porque queda babeando*: Under the word *babeo* the *Diccionario de autoridades* says: "El acto de echar babas o saliva: como sucede a los que padecen humores gálicos, después de haberlos untado con el mercurio." Cf. also: "One of the most surprising effects that Mercury produces, is to raise a Salivation, and so carry off the very Radix or Root of the Distemper . . ." (Pomet, *History of Drugs, General History of Minerals*, book II, p. 94.) The allusion begun in lines 700-701 is here brought to a climax; Diana has been cured of her *mal de amor*.

2884. *deseo*: "heart."

2925. Cf. note to line 1100.

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*The Staging of Plays in the Spanish Peninsula Prior to 1555*, by Ronald Boal Williams. University of Iowa Studies, Spanish Language and Literature, No. 5. Iowa City, 1935: 142 pages.

*The Multiple Stage in Spain during the Fifteenth and Sixteenth Centuries*, by William Hutchinson Shoemaker. Princeton University Press, Princeton, 1935: 150 pages.