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Juan Isidro Fajardo, Índice de todas las comedias impresas hasta el año de 1716. Títulos de todas las comedias que en verso español y portugués se han impreso hasta el año de 1716. En Madrid año de 1717

An Annotated Edition by Don W. Cruickshank & Ann L. Mackenzie

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PRELIMINARY NOTE

Ann L. Mackenzie came in as Don W. Cruickshank's collaborator after his death, to enable this annotated edition of Fajardo's manuscript *Índice de todas las comedias impresas hasta el año de 1716* to be revised, amplified and completed. Fajardo's *Índice* catalogues, in roughly alphabetical order, *c.2,200 comedias*. Cruickshank's original notes to the *Índice*, A–Z, were 1,645 in number; but most of them were very brief and many were one-liners. Mackenzie has inserted much more information and commentary into the large majority of Cruickshank's existing notes. She has also deleted some 20 of his shortest footnotes, in order to replace them with 20-odd new detailed notes added to play titles that he had not annotated. The total number of notes keyed to the plays listed in Fajardo's *Índice*, as edited by Cruickshank and Mackenzie, now stands at 1,651.

Numerous different editions of plays—printed as *seltas* or *desglosadas* and in *partes*—are alluded to throughout the annotations the editors have supplied to Fajardo's *Índice*. So many editions and volumes proved to be relevant that it has been necessary to refer to them in slightly shortened form. For full details of all early printed works cited—giving their longer titles, and the names of their printers etc.—, readers should consult Cruickshank and Mackenzie's 'Fajardo's *Libros que se citan en la presente obra*: A Revised and Amplified Bibliography', which is included at the end of this first edition to be published of Fajardo's *Índice de todas las comedias impresas hasta el año de 1716*.

Ann L. Mackenzie

University of Glasgow, December 2022.

**[i^r] Índice de todas las comedias impresas
hasta el año de 1716***

[iii^r] Títulos de todas las comedias que en verso español y portugués se han impreso hasta el año de 1716. Están recogidos por una curiosidad diligente que ha procurado reconocer todos los libros y bibliotecas donde se ha podido hallar la noticia, y si faltaren algunas comedias será por no haberla hallado de ellas.

En Madrid año de 1717.
D. Juan Isidro Fajardo.

* Transcribed by Don W. Cruickshank from the manuscript copy in the Biblioteca Nacional de España, Madrid (BNE, Ms. 14.706).

[1^r] Advertencias al que leyere

No se tiene de buscar ningún título de comedia con las partículas EL, LA, LOS y LAS; pongo por ejemplo *Las amazonas*: dejarás el *Las* y recurrirás a las letras *Am*, que son con las que empieza; lo mismo *El amor al uso*: omitirás la partícula *El*; en *La adúltera castigada* dejarás la partícula *La* y recurrirás a las letras *Ad*; y en la de *Los agravios satisfechos*, omitiendo el *Los*, buscarás las letras *Ag*, y así de todas las demás, exceptuando la partícula *Lo*, que esa cabe en todas cuantas comedias empiezan con ella, y se hallarán en las letras *Lo*; y también estarás advertido en las significaciones de las siguientes abreviaturas:

Cal ^d	dice ser de	Calderón
P ^{te}	dice en	Parte
V ^s	dice de	Varios autores
S ^t	dice hallarse	Suelta
V ^a	dice en	Valencia
S ^a	dice en	Sevilla
M ^d	dice en	Madrid
L ⁿ	dice venderla el librero	León ¹
Z ^{nz}	dice venderla el impresor	Zanz [<i>sic</i> : Sanz]
F ^x	dice tenerla en sus libros D ⁿ Juan Isidro	Fajardo
S ^{gn}	dice tenerla el librero de la Red de S ⁿ Luis	Moreno

Y los números significan lo que cada uno expresa para la parte en que aquel título se hallará, sean partes de Calderón, de varios, de Lope y las demás.²

1 'León' means the 'herederos de Gabriel de León' (†1688). For a brief summary of Gabriel's life, see Jaime Moll, 'Sobre las ediciones del siglo XVIII de las partes de comedias de Calderón', in his *Problemas bibliográficos del libro del Siglo de Oro* (Madrid: Arco Libros, 2011), 243–59 (p. 250); and also Ana Martínez Pereira & Víctor Infantes, *Primeros catálogos de libros editados en Madrid: el mercader de libros Gabriel de León y sus herederos (siglo XVII)* (Madrid: Turpin, 2012), which includes the 'Surtimiento de comedias, que se hallan en casa de los Herederos de Gabriel de León (¿1705–1715?)'. See, too, Francisco Vindel, *Libreros célebres: Gabriel de León. Siglo XVII* (Barcelona: n.p. [Imp. 'Primero de Mayo'], 1938). Sanz is Juan Sanz, successor of Francisco (†1710), who printed the Vera Tassis edition of Calderón's plays: both of them printed *sueltas*.

2 In the following transcriptions, Fajardo's abbreviations have been resolved according to his instructions. Not all his abbreviations are listed here—e.g., *Se^o* (presumably Seferino, i.e., Ceferino. Written out in full on 38^v).

A

*A fuerzas [sic] de armas el cielo, San Guillermo.*¹

A gran daño gran remedio, de Villaizán: en libro *Flor de comedias*; impresa en Madrid y suelta en Valencia.²

A grande agravio gran venganza, de Jacinto Cordero.³

A igual agravio no hay duelo, de don Ambrosio de Cuenca, en *Parte 13*, varios.⁴

A lo hecho no hay remedio, de Montalbán, en su *Parte 1^a*.⁵

A lo que obliga el desdén, de don Francisco Salado Cortez [sic] (librero de la Red de San Luis, Moreno).⁶

A lo que obliga el desdén, de Rojas, en *Parte 35*, varios.⁷

A lo que obliga el honor, de Enríquez Gómez, en libro de sus *Academias*, y suelta en Valencia y en Sevilla.⁸

A lo que obliga el ser rey, de Luis Vélez, en *Parte X*, varios.⁹

1 *A fuerza de armas el cielo: Guillermo de Aquitania (San Guillermo, duque de Aquitania)*, as listed in Cayetano Alberto de la Barrera y Leirado (La Barrera), *Catálogo bibliográfico y biográfico del teatro antiguo español desde sus orígenes hasta mediados del siglo XVIII* (Madrid: Rivadeneyra, 1860 [ed. facsímil Madrid: Gredos, 1969]), 524; also entered as *San Guillermo* below (see note 1379); author unknown.

2 The play figures as Jerónimo Villaizán's in *Flor de las mejores doce comedias de los mayores ingenios de España* (Madrid, 1652); manuscript 15.518 of the BNE has no attribution, but a later hand has written 'de Vargas' (= Francisco Fernández de Vargas?) on the title-page.

3 The BNE has a *suelta* with this attribution, A-D4 (T/14781/7).

4 *Escogidas 13* (Madrid, 1660).

5 Also in *Diferentes 28* (Huesca, 1634). Alias *El príncipe de los montes*, under which it is also listed (see note 1228).

6 The same play as in the next entry, printed in *Escogidas 35* (Madrid, 1670-1671); attributed to Rojas (i.e., to Francisco de Rojas Zorrilla) in that volume's contents-list, and to Francisco Salado Garcés in the text. Rafael González Cañal, Ubaldo Cerezo Rubio & Germán Vega García-Luengos (*Bibliografía de Francisco de Rojas Zorrilla* [Kassel: Edition Reichenberger, 2007]) found no other print with an attribution to Rojas.

7 See above, note 6.

8 Antonio Enríquez Gómez, *Academias morales de las musas* (Bordeaux, 1642). Listed also under *Duelo contra su padre*. For commentaries on *A lo que obliga el honor*, see Glen F. Dille, *Antonio Enríquez Gómez* (Boston: Twayne Publishers, 1988), 32-36; also his 'Antonio Enríquez Gómez's Honor Tragedy, *A lo que obliga el honor*', *Bulletin of the Comediantes*, 30:2 (1978), 97-111; and Ann L. Mackenzie, *La escuela de Calderón: estudio e investigación* (Liverpool: Liverpool U. P., 1993), 104 & 112.

9 *Escogidas 10* (Madrid, 1658), attributed to Luis Vélez. The play's first edition is a *desglosada* (copies in the Bayerische Staatsbibliothek and the BL), printed by Manuel de Sande of Seville, c.1630 (see Jaime Moll, 'El librero e impresor Manuel

- A lo que obliga un agravio*, de Calderón, suelta.¹⁰
A lo que obligan los celos, de Zárata, *Parte 25*, varios.¹¹
A secreto agravio, secreta venganza, de Calderón, en su *Parte 2ª*, y suelta en Valencia, en Madrid, León.
A su tiempo el desengaño, de Matos, *Parte 7ª*, varios.¹²
A un tiempo rey y vasallo, de tres ingenios, y suelta en Valencia, en Madrid, León.¹³
A un traidor dos alevosos, y a los dos el más leal, de González de Cunedo, *Parte 3ª*, varios.¹⁴
Aamán y Mardoqueo, de Godínez, *Parte 5ª*, varios, y suelta en Valencia, en Madrid, León; o *La horca para su dueño*.¹⁵
Aborrecer lo que quiere, de Montalbán: *Parte 29*, varios.¹⁶
Abraham castellano, y blasón de los Guzmanes, de Hoz, suelta en Valencia, en Madrid, León.
Abre el ojo, de Rojas, en su *Parte segunda*, y suelta en Valencia, en Sevilla, Madrid, León.¹⁷

de Sande en la edición teatral sevillana', in his *Problemas bibliográficos del libro del Siglo de Oro* [Madrid: Arco, 2011], 193–217 [pp. 211 & 214]. Attributed to Lope in this edition, and to Calderón in two manuscripts (BNE, 16.029 and 16.843), but now accepted as by Luis Vélez de Guevara. '[N]o es de Lope', say S. Griswold Morley and Courtney Bruerton, *Cronología de las comedias de Lope de Vega* (Madrid: Gredos, 1968 [1st English ed. New York: Modern Language Association of America, 1940]), 415.

10 Not by Calderón: listed by Juan de Vera Tassis [y Villarroel] as spurious in Don Pedro's *Sexta parte* (1682), p. [582]; this play has the additional title of 'y las hermanas bandoleras'; and it is listed below as *Hermanas bandoleras*, and again is falsely ascribed to Calderón; see note 755. There is a play attributed to Lope which is listed under *Dos bandoleras, o Hermanas bandoleras*; see note 518. This appears to be the same play as is listed as *Fundación de la Santa Hermandad de Toledo*, and which is also ascribed to Lope; see note 681. There is a different play with the title *A lo que obliga un agravio, y las hermanas bandoleras* written by Juan de Matos Frago and Sebastián Rodríguez de Villaviciosa, which may be a *refundición* of this play here falsely attributed to Calderón, and which is quite possibly the work of Lope de Vega.

11 That is, by Enríquez Gómez, in *Escogidas 25* (Madrid, 1666).

12 *Escogidas 7* (Madrid, 1654).

13 Apparently by Manuel Antonio de Vargas, Jerónimo de Cáncer y Velasco and Luis de Belmonte Bermúdez. Act I of the BNE's manuscript Res. 113 is an autograph, in the hand of Vargas, and Act III is in that of Belmonte Bermúdez.

14 *Escogidas 3* (Madrid, 1653).

15 *Escogidas 5* (Madrid, 1653).

16 That is, in *Diferentes 29* (Valencia, 1636).

17 Printed as *Abrir el ojo* in his *Segunda parte* (Madrid, 1645). For a modern critical edition, see Francisco de Rojas Zorrilla, *Abrir el ojo*, ed. crítica, prólogo & notas de Felipe B. Pedraza Jiménez & Milagros Rodríguez Cáceres, in Francisco de Rojas Zorrilla, *Obras completas. Segunda parte de comedias*, II, coord. Elena E. Marcello (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2013).

Academias de amor, de don Cristóbal Morales, en *Parte 43*, varios, de Valencia.¹⁸

Acero de Madrid, de Lope, en su *Parte XX* [sic].¹⁹

Acertar de tres la una, de Godínez, suelta en Valencia.

Acertar errando, de Lope.²⁰

Adonis y Venus, de Lope, en su *Parte 16*.²¹

Adquirir para reinar, del doctor Genis.²²

Adúltera castigada, de Coello.²³

Adúltera penitente, de Cáncer, Moreto, Matos, en *Parte 9*, varios, y suelta, Valencia, en Madrid, León; o *Santa Teodora*.²⁴

18 Apparently only Fajardo saw this volume, ostensibly of 1660. This may be the play printed as by Cristóbal de Morales, with this title, in *Diferentes 43* (Zaragoza, 1650). See Maria Grazia Profeti, *La collezione 'Diferentes autores'* (Kassel: Edition Reichenberger, 1988), 131, 135–36, 140 & 142. Fajardo writes 'Moral.', with the full stop apparently indicating an abbreviation.

19 Fajardo wrote 'Xx', but he meant 'XI', the *Oncena parte* (Madrid, 1618).

20 According to Paz (A. Paz y Mélia, *Catálogo de las piezas de teatro que se conservan en el Departamento de Manuscritos de la Biblioteca Nacional*, 2^a ed. [de Julián Paz], 2 vols [Madrid: Blass, S.A, 1934–1935], I, 68), this play was printed as by Lope in *Seis comedias de Lope de Vega Carpio y otros autores* (Lisboa, 1603); but La Barrera's list of the contents of this volume does not indicate a *comedia* of that name (*Catálogo bibliográfico y biográfico*, 679). From our own searches, we believe that Paz y Mélia's information here is untrue. Morley & Bruerton say the play is 'muy mutilada'; and that, if by Lope, it was written 1630–1635 (*Cronología*, 407–08). A *suelta* exists in the BL, 11728.h.3(1). There is a seventeenth-century manuscript of *Acertar errando*, bound in with others, in the BNE (15.443). *Acertar errando*, though it begins and ends differently, appears to be the same play as *El embajador fingido*, sometimes called *Los desprecios en quien ama*, and also attributed to Lope; this play is also called *La desdicha venturosa* (see below, and notes 435 & 452).

A *comedia* titled *Acertar por yerro*, seemingly also known as *El embajador fingido*, and attributed to Lope, was in the repertoire of the company of Pedro Valdés in Seville in 1615 (see Héctor Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, 2 vols [Madrid: Fundación Universitaria Española, 2002], II, 651). A play called *Acertar errando* was performed at the palace by the company of Adrián López in 1653 (see N. D. Shergold & J. E. Varey, 'Some Palace Performances of Seventeenth-Century Plays', *BHS*, XL:4 [1963], 212–44 [p. 215]).

21 (Madrid, 1621). This play was written between 1597–1603 for performance at the palace (Morley & Bruerton, *Cronología*, 236–37; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 651).

22 Apparently Tomás Genis y Ribaza. There is a *suelta* of this play, with the fuller title *Adquirir para reinar, triunfos de Felipe V y gloria de Gabriela*, in the BNE (R/39629/1).

23 The BNE has two *seltas* and a seventeenth-century manuscript (17.226), all ascribed to Antonio Coello.

24 *Escogidas 9* (Madrid, 1657). There is a manuscript (BNE, 14.915) copied in 1669 for a performance of the play by the company of Vallejo. Two earlier performances in 1658 by the company of Francisco García are also on record (see J. E. Varey & N. D. Shergold, con la colaboración de Charles Davis, *Comedias en*

Adúltera virtuosa, de Mira de Amescua.²⁵

Adversa fortuna de don Bernardo de Cabrera, de Lope.²⁶

Madrid: 1603–1709: repertorio y estudio bibliográfico [London: Tamesis Books, en colaboración con la Comunidad de Madrid, 1989], 49). For a modern edition, see Juan de Matos Frago, Jerónimo de Cáncer & Agustín Moreto, *La adúltera penitente*, comedia escrita en colaboración, ed., con prólogo, de Fernando Rodríguez-Gallego, Colección Digital Proteo 8 (Alicante: Biblioteca Virtual Miguel de Cervantes, 2019) (available at <<http://www.cervantesvirtual.com/obra/la-adultera-penitente-942634/>> [accessed 20 October 2021]). Fernando Rodríguez-Gallego concludes that this play in collaboration is a recast of *Púsoseme el sol, salíome la luna* attributed to Claramonte (see his ‘La comedia en colaboración y las prácticas refundidoras: el ejemplo de *La adúltera penitente*’, in *Colaboración y reescritura de la literatura dramática en el Siglo de Oro*, ed. María Luisa Lobato & Alicia Vara López, *RILCE. Revista de Filología Hispánica*, 35:3 [núm. extraordinario monográfico] [2019], 918–35). See also Héctor Urzáiz & Gema Cienfuegos, ‘Texto y censura de una obra atribuida a Moreto: *La adúltera penitente*’, in *Agustín de Moreto y Cavana (1618–69): Theater and Identity*, ed. María Luisa Lobato & Antonio Cortijo Ocaña, *eHumanista*, 23 (2013), 296–325 (<https://www.ehumanista.ucsb.edu/sites/secure.lsit.ucsb.edu.span.d7_eh/files/sitefiles/ehumanista/volume23/13%20ehumanista23.moreto.urzaiz.cienfuegos.pdf> [accessed 7 March 2023]); and Fernando Rodríguez-Gallego, ‘Problemas de autoría en comedias en colaboración: *La adúltera penitente*, de Matos Frago, Cáncer y Moreto’, *Boletín de la Real Academia Española*, C:322 (2020), 663–98. See also below, *Santa Teodora*, and note 1414.

25 Printed as a *suelta*, a copy of which is in the Bayerische Staatsbibliothek, Munich.

26 In *Diferentes 29* (‘Huesca, 1634’), a factitious volume where both the *Próspera* and the *Adversa fortuna de don Bernardo de Cabrera* are ascribed to Lope; but both plays are attributed to Mira de Amescua in other early *sueeltas*. Fajardo does not list *La próspera fortuna* in his *Índice*. There are early seventeenth-century *sueeltas* of this play, and of its second part, each naming Mira de Amescua as author. Both *sueeltas* are without imprints, but we believe that both were printed in Seville by Simón Fajardo—in 1628–1629, in the case of *La próspera fortuna*, and in c.1632–1633, as regards *La adversa fortuna*. Both are preserved in the volume of twenty-one *sueeltas*, titled *Comedia[s] de Lope Vol. II*, which is held in the Special Collections of the Sydney Jones Library, University of Liverpool (shelf number L57.13); see Ann L. Mackenzie, ‘*Comedia [s] de Lope Vol. II*. A Unique Volume of Early *comedias sueltas* in Liverpool University’s Sydney Jones Library’, in *The ‘Comedia’ in the Age of Calderón. Studies in Honour of Albert Sloman*, ed. Ann L. Mackenzie, *BHS*, LXX:1 (1993), 17–35 (pp. 29–30). Morley & Bruerton say that this play is not by Lope in its surviving form; they say that the same playwright, probably Mira de Amescua, wrote both parts of the work (*Cronología*, 409–11 & 542), an opinion which is now generally held.

The ‘Liverpool’ *suelta* of *La adversa fortuna de don Bernardo de Cabrera*, like the *suelta* in *Diferentes 29*, reveals that this play was performed by the company of Morales. We know that both *La próspera fortuna de don Bernardo de Cabrera* and *La adversa fortuna* were performed at the palace by Manuel Vallejo in December 1630 (see Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 234–35). For a modern edition, see Antonio Mira de

Adversa fortuna del Caballero del Espíritu Santo, del licenciado Juan Grajales, en *Parte tercera* de Lope.²⁷

Adversa fortuna del infante don Fernando de Portugal, de Lope, en comedias de Sevilla.²⁸

Adversa y próspera fortuna de Eduarte [sic, Duarte] Pacheco, de Jacinto Cordero: es primera parte.²⁹

Adversa y próspera fortuna de Eduarte [sic, Duarte] Pacheco, de Jacinto Cordero: es segunda parte.

Afanador el de Utrera, de Luis Belmonte, *Parte 32*, varios, y suelta en Valencia.³⁰

Afectos de odio y amor, de Calderón, en su *Parte tercera*, y suelta en Valencia, en Sevilla, en Madrid, Sanz.

Agradecer y no amar, de Calderón, en su *Parte quinta* y *Parte quinta*, varios, y suelta en Valencia, en Madrid, León.³¹

Agravio agradecido, de Matías de los Reyes, en libro *Para algunos*.³²

Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, 12 vols (Granada: Univ. de Granada/Diputación de Granada, 2001–2012); see Vol. III (2003), *La adversa fortuna de don Bernardo de Cabrera*, ed. & notas por Antonio Serrano Agulló, 197–326. These two plays/parts, the *Próspera* and the *Adversa fortuna de don Bernardo de Cabrera* by Mira de Amescua, were adapted by Luis Vélez de Guevara and Rojas Zorrilla, and possibly a third dramatist, to compose the single drama *También tiene el sol menguante* (see below, and note 1491).

27 ('Barcelona, 1612' [Sevilla: Gabriel Ramos Bejarano]); also Madrid, 1613.

28 Fajardo lists this same play as *Fortuna adversa del infante D. Fernando de Portugal* (see below, and note 666). Fajardo's reference to 'comedias de Sevilla', was taken to be a reference to Osuna 132 by Sloman, correctly it seems. Osuna 132 (a *tomo coleccionado* containing twelve plays and titled *Comedias de Lope, Parte 23*) is now in the University Library at Berkeley, California. It was Sloman who first suggested Francisco Tárrega as the play's author. See Albert E. Sloman, *The Sources of Calderón's 'El príncipe constante', with a Critical Edition of Its Immediate Source* (Oxford: Basil Blackwell, 1950), 42–60 & Part II, 99–115. As his book's subtitle reveals, Sloman also offers a critical edition of this play. See Adolfo Bonilla y San Martín, 'Sobre un tomo perdido de Lope de Vega', in *Miscelánea de estudios en honra de Carolina Michaëlis de Vasconcellos* (Coimbra: Univ. da Coimbra, 1933), 1–10 [101–10], who calls this play an '[e]xcelente obra, donde la figura del infante don Fernando está admirablemente trazada' (5 [105]). See also Germán Vega García-Luengos, 'Los tomos perdidos de comedias raras atribuidas a Lope de Vega que poseyó la Biblioteca de Osuna', in '*Otro Lope de ha de haber*'. *Atti del Convegno Internazionale su Lope de Vega, 10–13 febbraio 1999*, ed. M. G. Profeti, 3 vols (Firenze: Alinea, 2000), I, 109–31.

29 In his *Seis comedias famosas* (Lisboa, 1630), as is the next entry.

30 *Escogidas 32* (Madrid, 1669). This play is known to have been performed in Valencia (see Vicenta Esquerdo Sivera, 'Posible autoría en las comedias representadas en Valencia entre 1601 y 1679', *Revista de Literatura*, XLI:81 [1979], 219–38 [p. 221]).

31 By 'su *Parte quinta*' he means the genuine one of 1682; also in *Escogidas 5* (Madrid, 1653).

32 Reyes' *Para algunos* (Madrid, 1640) indeed includes this play.

- Agravio satisfecho*, de Solórzano, en libro de 8° *Huerta de Valencia*.³³
- Agravios satisfechos del desengaño y la muerte*, de don Luis Fuenmayor, en libro de las fiestas de la canonización de San Francisco de Borja.³⁴
- Agua mansa*, de Calderón, en su *Parte 8ª*, varios.³⁵
- Águila de la iglesia, San Agustín*, de Gonzalo Bustos y de Lanini Sagredo, en *Parte 38*, varios, y suelta en Valencia, en Sevilla.³⁶
- Águilas del [sic, de] oriente, y mártires de Vitesco*, de un ingenio, suelta en Valencia.³⁷
- Al buen callar llaman Sancho, o Celoso prudente*, de Tirso, en libro de *Los cigarrales*.³⁸
- Al noble su sangre avisa*, del maestro Tomás Manuel de la Paz, en *Parte 46*, varios, y suelta en Sevilla, en Madrid, León.³⁹
- Al pasar del arroyo*, de Lope, en su *Parte XI [sic]*.⁴⁰
- Alameda de Sevilla*, de Monroy.⁴¹
- Alcaide de sí mismo*, de tres ingenios, en *Parte X* de diversas, Fajardo.⁴²

33 The play is included in Alonso de Castillo Solórzano's *Huerta de Valencia: prosas y versos en las academias della* (Valencia, 1629); the book is indeed an octavo.

34 The Biblioteca Regional de Castilla-La Mancha has *Los agravios satisfechos del desengaño y la muerte, coloquio moral: hecho en la fiesta de la canonización del glorioso san Francisco de Borja... por los estudiantes de su Colegio de San Hermenegildo de Sevilla* (Sevilla, 1671) (1-895/9); the BNE has another edition with no imprint (T/15937/17). The work includes an *entremés*, but it is not clear that Luis de Fuenmayor was the author.

35 A somewhat telescoped entry: the play was printed in *Escogidas 8* (Madrid, 1657) and (as *Guárdate del agua mansa*) in Calderón's *Octava parte* (1684). See below, the entry for *Guárdate del agua mansa*, and note 727.

36 *Escogidas 38* (Madrid, 1672). That is, the authors are Francisco González de Bustos and Pedro Francisco Lanini Sagredo. Since Bustos is named first, he probably wrote Act I and perhaps the first part of Act II, with Lanini composing the rest of that act and all of Act III. There is a manuscript in the BNE (22.691). A play called *San Agustín* was performed in Seville by the company of Bernardo de la Vega (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 385). For an analysis of this play, see Ann L. Mackenzie, 'Don Pedro Francisco Lanini Sagredo (?1640-?1715): A Catalogue, with Analyses, of His Plays (I)', in *Hispanic Studies in Honour of Geoffrey Ribbans*, ed., with an intro., by Ann L. Mackenzie & Dorothy S. Severin, *BHS*, Special Homage Volume [Supplement] (1992), 105-28 (pp. 110-11).

37 A burlesque; author unidentified.

38 Tirso's *Cigarrales de Toledo* (1624). Also listed under *Celoso prudente*.

39 *Escogidas 46* (Madrid, 1679).

40 Really in his *Parte XII* (Madrid, 1619). For more information about this play, see below at *Pasar del arroyo*, and note 1155.

41 The BNE has three copies of a *suelta* printed by Leefdael (Seville), which the catalogue dates 1700-1717.

42 Fajardo's 'Parte X de diversas' (a 'nonce' volume?) is untraced. This *comedia* was printed in *El mejor de los mejores libro [sic] que ha salido de comedias nuevas* (Alcalá, 1651); this is probably the earliest known printed edition. Some *seltas*

Alcaide de sí mismo, de Calderón, en su *Parte 8ª*, y suelta en Valencia, en Madrid, León.

Alcalde de Zalamea, o El garrote más bien dado, de Calderón, en su *Parte 7ª* y en libro *El mejor de los mejores*, y suelta en Sevilla, en Madrid, Sanz.⁴³

Alcalde mayor, de Lope, en su *Parte 13*.

Alcázar del secreto, de Solís, en su *Parte*, y *Parte 19, 41, 47*, varios; suelta en Valencia, en Madrid, León.⁴⁴

Alfeo y Aretusa, de Diamante, en su *Parte 2ª*.⁴⁵

Alferez de los huevos [sic], compúsose por un ingenio, sobre la declaración en la guerra por Felipe V a Portugal, 1705, suelta en Madrid, al vuelo.⁴⁶

wrongly attribute Calderón's *El alcaide de sí mismo* to 'tres ingenios'. A manuscript survives of Calderón's *El alcaide de sí mismo* (see below), in the BNE (16.813), with *licencia* of 1669. This *comedia* is also known as *La guarda de sí mismo* or *El guardarse a sí mismo* (see below, and note 725). Tomás Fernández was paid on 22 February 1627 to stage the play at the palace. His company also gave a royal performance of it on 29 January 1636 (see N. D. Shergold & J. E. Varey, 'Some Early Calderón Dates', *BHS*, XXXVIII:4 [1961], 274–86 [p. 275]). The play was performed at the palace (El Pardo) in 1651 by the company of Antonio García de Prado (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 52).

43 *El mejor de los mejores libro [sic] que ha salido de comedias nuevas* (Alcalá, 1651). Entered under *Alcaide*. Also in Calderón's *Séptima parte* (1683). Thought to have been written c.1640–1644. A recreation of an original play of the same title, but sometimes known as *El garrote más bien dado*, is attributed to Lope or Luiz Vélez de Guevara. See also below, *El garrote más bien dado, y alcalde de Zalamea* and note 696. A great deal of important scholarship has appeared on this play. For a discussion of the play's relationship to its source, see Sloman, *The Dramatic Craftsmanship of Calderón: His Use of Earlier Plays* (Oxford: The Dolphin Book Company, 1958) Chapter VIII, 'El alcalde de Zalamea', 217–49. Among other items we would wish to cite are: the edition, with Introduction and Notes, by Peter N. Dunn (Oxford: Pergamon Press, 1966); and Victor Dixon, 'El alcalde de Zalamea, "la Nueva": Date and Composition', in *Calderón 1600–1681. Quatercentenary Studies in Memory of John E. Varey*, ed., with an intro., by Ann L. Mackenzie, *BHS* (Glasgow), LXXVII:1 (2000), 173–81.

44 'su parte' is *Comedias de D. Antonio de Solís* (Madrid, 1681); and in *Escogidas 19* (Madrid, 1663), *41* ('Pamplona', 1675?), *47* (Madrid, 1681).

45 This *zarzuela* was apparently first performed at court in 1672. There was also a performance at the palace on 18 January 1678 by the companies of Agustín Manuel and Antonio Escamilla, which was recorded in the *Gaceta de Madrid* on 8 February 1678. There was a later performance at the Coliseo in 1687 by the companies of Antonio Manuel and Simón Aguado (see Ada M. Coe, *Carteleras madrileñas [1677–1792, 1819]* [México D.F.: Imprenta Nuevo Mundo, 1952], 13; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 53).

46 We cannot trace this title, not even in Francisco Medel del Castillo, *Índice general alfabético de todos los títulos de comedias, que se han escrito por varios autores, antiguos y modernos* (Madrid: Alfonso de Mora, 1735); reprinted by John M. Hill in *Revue Hispanique*, 75 (1929), 144–369.

Alfonso rey de Navarra, o La venganza en el despeño, de Matos.⁴⁷

Almenas de Toro, de Lope, en su *Parte 14*.

Allá darás rayo, de Lope, en su *Parte 27* extravagante impresa en Barcelona.⁴⁸

Allí [sic, allá] van leyes do quieren reyes, de don Guillén de Castro, *Parte 26*, varios.⁴⁹

Amadís y Niquea, de don Francisco Leiva y Ramírez de Arellano, *Parte 40*, varios.

Amado y aborrecido, de Calderón, en su *Parte [sic]*, y *Parte 8ª*, varios, suelta en Valencia, en Madrid, León.⁵⁰

Amante agradecido, de Lope, en su *Parte Xª*.

Amante más cruel, y amistad ya difunta, de don Gonzalo de Ulloa y Sandoval, *Parte 13*, varios, y suelta en Valencia.⁵¹

Amante mudo, de Calderón, suelta.⁵²

Amantes, de Andrés Rey de Artieda, trágica, según *Biblioteca* de Nicolás Antonio.⁵³

Amantes de Cartago, de Gaspar de Aguilar, en *Parte 1ª* de los valencianos.⁵⁴

47 In *Doze comedias las más famosas de los mejores, y más insignes poetas. Primera parte* (Cologne, 1697). An alternative title is *El tirano de Navarra*. See also below, under *Venganza en el despeño*, and note 1597.

48 *Diferentes 27*, 'Barcelona' (=Sevilla), 1633; also formed part of Osuna 133. The suelta (BNE, R-23244-5) attributed to Lope which used to form part of these volumes tells us that this play was performed by the company of Manuel Vallejo ('Representòla Manuel Vallejo') (see Vega García-Luengos, 'Los tomos perdidos de comedias raras', 121-22). Morley & Bruerton are doubtful that it is by Lope; but if it were by him, they would date it 1624-1630 (*Cronología*, 414-15).

49 *Escogidas 16* (Madrid, 1662), not 26. There is a manuscript in the BNE (16.943). There is another play with much the same title by Lanini, *Allá van leyes donde quieren reyes, y mozárabes de Toledo* (see, for an analysis, Mackenzie, 'Don Pedro Francisco Lanini Sagredo [?1640-?1715]', 111-12). But, despite the similar title, Lanini's play has nothing in common with that of Castro.

50 Printed in the unauthorized *Quinta parte* (1677), his *Novena parte* (1691), and in *Escogidas 8* (Madrid, 1657).

51 *Escogidas 13* (Madrid, 1660).

52 Not by him; listed by Vera Tassis as spurious in Don Pedro's *Sexta parte* (1682), p. [582]. Apparently by Sebastián Villaviciosa, Matos and Juan de Zabaleta.

53 The first Spanish play on the Lovers of Teruel (Valencia, 1581, 40 leaves in 8°). Fajardo had clearly not seen this, but trusted Nicolás Antonio, *Bibliotheca Hispana*, I, 65.

54 *Doze comedias famosas, de quatro poetas naturales de la insigne y coronada ciudad de Valencia* (Valencia, 1608).

Amantes de Teruel, burlesca, de don Vicente Suárez, en el libro *Donaires de Tersicore*.⁵⁵

Amantes de Teruel, de Montalbán, en su *Parte 1ª*, y suelta en Valencia, en Sevilla, en Madrid, León, Sanz.⁵⁶

Amantes de Teruel, de Tirso, en su *Parte 2ª*.⁵⁷

Amantes de Verona, de don Francisco [sic] Cristóbal de Rozas, *Parte 24*, varios.⁵⁸

Amantes portugueses, de Lozano, en el libro *Soledades de la vida*, en la primera impresión.⁵⁹

Amantes sin amor, de Lope, en su *Parte 14*.

Amar a Marte sin Marte, sin autor, pero dicese ser del padre Fomperosa, jesuita.⁶⁰

Amar como se ha de amar, de Lope, en su *Parte 6ª* impresa en Sevilla.⁶¹

55 Vicente Suárez de Deza, *Primera parte de los donayres de Tersicore* (Madrid, 1663). Also listed by Fajardo as *Amor ingenio y mujer*; see note 103. See also Fajardo's entry under *Tercera de sí misma*; and note 1501.

56 Juan Pérez de Montalbán, *Primero tomo de las comedias* (Madrid, 1635). There is a manuscript copy in the BL (Add. 33.476[1]), which carries a note saying that Montalbán wrote the play in 1634. If that is true (but it may not be) then perhaps the play, *Los amantes de Teruel*, performed at the palace by the company of Manuel de Vallejo on 27 November 1633, was Tirso's play of the same name (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 216). There were other performances of a play called *Los amantes de Teruel*, some or all of which could be the work by Montalbán, as follows: in 1656 by the company of Osorio, in one of the *corrales*; in 1660 by [Jerónimo] Vallejo in the Corral del Príncipe; in 1685 at the palace by the company of Eufrosia María; and in 1687 at the palace by the company of Rosendo López (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 54).

57 Tirso de Molina, *Segunda parte de las comedias* (Madrid, 1635), where it tells us that this play was performed by Avendaño. See also note 56.

58 Attributed to Cristóbal de Rozas in *Escogidas 24* (Madrid, 1666), with running headlines *Los vandos de Berona*; but also attributed to Cristóbal de Rosas. Fajardo may have added 'Francisco' with his mind on Rojas' *Los bandos de Verona*.

59 That is, Cristóbal Lozano, *Soledades de la vida y desengaños del mundo* (Madrid, 1663).

60 If this is not an error for Pedro de Fomperosa's *Vencer a Marte sin Marte* (see under *Vencer*), the author is unknown.

61 Included in Lope's *Parte 25* extravagante (Zaragoza, 1631), but no Seville edition of his *Parte 6* survives. Also included in Osuna 131; the *suelta* attributing the play to Lope which survives from that lost *parte* tells us that this play 'representòla Suárez' (see Vega García-Luengos, 'Los tomos perdidos de comedias raras', 118). There are manuscript copies in the BNE and in Parma; the BNE manuscript (16.552) has a *licencia* dated 1643. Morley & Bruerton (*Cronología*, 416–17) consider the play to be genuine, and say it was probably written c.1620–1625.

- Amar despreciando riesgos, tragicomedia*, del conde Rebolledo, en el tomo 1° de sus obras.⁶²
- Amar después de la muerte*, de Calderón, suelta en Sevilla, en Madrid, León; o *El Tupsan [sic, Tuzaní] de las Alpujarras*, de Calderón, en su *Parte 5ª*.⁶³
- Amar por arte mayor*, de Tirso, en su *Parte [5ª]*, suelta.⁶⁴
- Amar por razón de estado*, de Tirso, en su *Parte 1ª*.⁶⁵
- Amar por señas*, de Tirso, *Parte 27*, varios.⁶⁶
- Amar sin saber a quién*, de Lope, en su *Parte 22*.
- Amar sin ver*, de don Antonio Martínez, *Parte 21*, varios.⁶⁷
- Amar y disimular*, en libro de séptima parte de novelas.⁶⁸
- Amar, servir y esperar*, de Lope, en su *Parte 22* impresa en Madrid.⁶⁹
- Amar y no agradecer*, de don Francisco Salgado, *Parte 22*, varios, y suelta en Valencia.⁷⁰
- Amazona [sic, Amazonas] de España*, de Cubillo, y suelta en Madrid, León, y es la 2ª parte de *La más hidalga hermosura*.⁷¹
- Amazonas*, de Calderón, suelta.⁷²
- Amazonas*, de Solís, en su *Parte*, y *Parte 9ª*, varios, y 47, y suelta en Valencia, en Sevilla, en Madrid, León.⁷³

62 Bernardino de Rebolledo, *Obras poéticas*, 3 vols (Antwerp, 1660–61).

63 That is, the unauthorized *Quinta parte* (1677). See also below, *Tuzaní de las Alpujarras*, and note 1564.

64 Calderón, *Quinta parte de las comedias* (Madrid, 1636).

65 *Doce comedias nuevas del maestro Tirso de Molina* ('Valencia, 1631' [Madrid, 1626]). See Jaime Moll, 'El problema bibliográfico de la "Primera parte de comedias" de Tirso de Molina', in *Homenaje a Guillermo Guastavino: miscelánea de estudios en el año de su jubilación como Director de la Biblioteca Nacional* (Madrid: Asociación Nacional de Bibliotecarios, Archiveros y Arqueólogos, 1974), 85–94.

66 *Escogidas 27* (Madrid, 1667).

67 *Escogidas 21* (Madrid, 1663).

68 By Juan Izquierdo de Piña, friend of Lope de Vega, and printed in his *Novelas ejemplares y prodigiosas historias* (Madrid, 1624).

69 *The Ventidós parte perfeta* (Madrid, 1635).

70 *Escogidas 22* (Madrid, 1665).

71 Lost. Or this may not be by Álvaro Cubillo [de Aragón] but could be the same play as is attributed to 'Castillo' (?Juan del Castillo) below; see note 74. The play *Ángeles encontrados*, listed below, is also attributed to 'Castillo'. For *La más hidalga hermosura*, listed below, see note 936. For Amazon plays, see Eva Rodríguez, 'Comedias sobre las Amazonas en el teatro español del siglo XVII', in *El teatro barroco revisitado: textos, lecturas y otras mutaciones*, ed. Emilia I. Deffis, Jesús Pérez Magallón & Javier Vargas de Luna (Puebla: El Colegio de Puebla/ Montréal: McGill Univ./Québec: Univ. Laval, 2013), 166–94.

72 Listed by Vera Tassis as spurious in Don Pedro's *Verdadera quinta parte* (Madrid, 1682), 5¶8^v. Is it the play by Solís (next entry)?

73 'su *Parte*' is *Comedias de D. Antonio de Solís* (Madrid, 1681); and in *Escogidas 9* (Madrid, 1657), 47 (Madrid, 1681). It was probably his *Las amazonas* (sometimes called *Las amazonas de/en Escitia*) which was performed at the Buen Retiro in 1681 by the company of Juan Antonio Carvajal, in 1682 at the palace by the

- Amazonas de España*, de Castillo, en librero de la Red de San Luis, Moreno.⁷⁴
- Amazonas en las Indias*, de Tirso, en su *Parte 4^a*.⁷⁵
- Amenidades de soñar*, de Aguilar.⁷⁶
- Amigo hasta la muerte*, de Lope, en su *Parte XI*.
- Amigo por fuerza*, de Lope, en su *Parte 4^a*.
- Amigo, amantes [sic, amante] y leal*, de Calderón, en su *Parte 5^a*, y en *Parte varios y 18 [sic]*, y suelta en Valencia, en Madrid, León.⁷⁷
- Amigos enojados*, de Lope, en comedias de Lisboa.⁷⁸
- Amistad castigada*, de Ruiz [de] Alarcón, en su *Parte 2^a*.
- Amistad pagada*, de Lope, en su *Parte 1^a*.⁷⁹
- Amistad vence el rigor*, suelta en Sevilla.⁸⁰
- Amistad y obligación*, de Lope, en su *Parte 22*, y suelta en Valencia.⁸¹
- Amo y [sic] criado*, de Rojas, *Parte 5^a*, varios, con el título *Donde hay agravios no hay celos*.⁸²
- Amor al uso*, de Solís, en su *Parte*, y en *Parte 47*, varios, y suelta en Valencia, en Sevilla, en Madrid, León.⁸³
- Amor, astucia y mujer*, suelta en Madrid, Sanz.⁸⁴
- Amor, astucia y valor*, de don Pedro de Leiva y don Pedro Correa, Fajardo, en *Parte diferentes 9^a*.⁸⁵

company of Matías de Castro, in 1686 by the company of Rosendo López, and in 1687 at the Coliseo by the company of Agustín Manuel (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 55). The *Gaceta de Madrid* for 26 August 1704 records a palace performance of *Las amazonas* (Coe, *Carteleras madrileñas [1677–1792, 1819]*, 16).

74 The BNE has two copies of a *suelta* of 1701 (T/5581, T/7045). The same edition was used in *Jardín ameno de varias y hermosas flores, XXII* (Madrid, 1704). See also note 71.

75 *Cuarta parte de las comedias* (Madrid, 1635).

76 Listed also by Medel (*Índice general*, ed. Hill, 8), with no further details. Lost?

77 Calderón's genuine *Quinta parte* of 1682; and *Escogidas 18* (Madrid, 1662).

78 In *Seis comedias de Lope de Vega Carpio* (Lisboa, 1603). By someone else, say Morley & Bruerton (*Cronología*, 418–19).

79 (Zaragoza, 1604). Alias *La montañesa*.

80 Attributed to Jerónimo Malo de Molina, and sub-titled *Pitias y Damón*. The BNE has a late *suelta* and three manuscripts, two with this name, the third attributed to 'un ingenio' (although a later hand has added Malo's name).

81 *Parte veynte y dos* (Zaragoza, 1630). Listed also under *Lucha de amor y amistad*, attributed (incorrectly) to Montalbán; see note 899.

82 Correctly *El amo criado*; often listed under the second title, as in *Escogidas 5* (Madrid, 1653).

83 'su *Parte*' is *Comedias de D. Antonio de Solís* (Madrid, 1681); also in *Escogidas 47* (Madrid, 1681).

84 Could this be an error for *Amor, astucia y valor* (next entry)? Or *Amor, constancia y mujer*, untraced?

85 Fajardo's 'Parte diferentes 9^a' was presumably a nonce volume. What may be the BNE's earliest *suelta* attributes the play to Pedro de Leyva and Pedro Correa,

Amor bandolero, de Lope, en su *Parte 24*.⁸⁶

Amor como ha de ser, en libro *Flor de comedias*, Fajardo, y suelta en Valencia, y es de Cubillo en sus obras.⁸⁷

Amor con amor se obliga, de Calderón, suelta.⁸⁸

Amor con vista y cordura, de Enríquez Gómez, libro de *Academias morales*.⁸⁹

Amor constante, de don Guilem [sic] de Castro, parte 1^a de valencianos.⁹⁰

Amor de razón vencido, de un ingenio, *Parte 34*, varios.⁹¹

Amor en la nobleza, y en la muerte la fineza, en libro de *Cítara de Apolo*, y libro *Parnaso de Aragón*, de Buendía [sic, Bondía].⁹²

Amor en vizcaínos [sic], y los [sic] en francés, de Luis Volos [sic], *Parte 18*, y suelta en Valencia, en Madrid, León.⁹³

Amor enamorado, de Lope, en su *Parte 5^a* x [= y?] en su libro *Vega del Parnaso*.⁹⁴

Amor enamorado, de Zabaleta, *Parte 31*, varios; o *Júpiter y Dafne*.⁹⁵

but others ascribe it to Pedro de Leyva alone. The involvement of Francisco de Leiva Ramírez de Arellano has been suggested.

86 *Diferentes 24* (Zaragoza, 1633). ‘La atribución [...] a Lope tiene que rechazarse definitivamente’, say Morley & Bruerton (*Cronología*, 420).

87 In Álvaro Cubillo de Aragón’s *El enano de las musas* (Madrid, 1654), but not in the *Flor de las comedias de España* (Alcalá, 1615), or the *Flor de las mejores doce comedias* (Madrid, 1652). Fajardo’s ‘Libros que se citan en la presente obra’ does not help. We know from information in *El enano de las musas* that *Amor cómo ha de ser* was first performed by the company of Adrián (‘Representòla Adrián’).

88 Calderón rejected this title in his *Quarta parte* (1672), 2¶2^v; author unknown.

89 Enríquez Gómez, *Academias morales de las musas* (Bordeaux, 1642).

90 That is, in *Doze comedias famosas, de quatro poetas naturales de la insigne y coronada ciudad de Valencia* (Valencia, 1608).

91 *Escogidas 34* (Madrid, 1670), author unknown.

92 Maestro Ambrosio de Bondía’s *Cítara de Apolo, i Parnaso en Aragón* (Zaragoza, 1650).

93 *El amor en vizcaíno, y celos en francés*, by Luis Vélez de Guevara; printed in *Escogidas 18* (Madrid, 1662). For modern critical editions, see: Luis Vélez de Guevara, *El amor en vizcaíno*, intro., texto crítico & notas por Maria Grazia Profeti (Verona: Univ. degli Studi di Padova, 1977); Luis Vélez de Guevara, *El amor en vizcaíno: los celos en francés y torneos de Navarra*, ed. crítica & anotada de William R. Manson & C. George Peale, estudios introductorios de Evangelina Rodríguez & Harold E. Rosen (Newark, NJ: Juan de la Cuesta, 2002).

94 Not in the *Flor de las comedias de España. Quinta parte* (Alcalá, 1615). Fajardo’s list of Lope’s *partes* includes ‘la 5^a en Madrid, 1634’, but this does not match any surviving volume.

95 *Escogidas 31* (Madrid, 1669). The same text as in Lope’s *La Vega del Parnaso* (Madrid, 1637) (previous entry). Júpiter and Dafne are in the cast. Really by Lope (Morley & Bruerton, *Cronología*, 279).

Amor es más sabriento [*sic*, for *laberinto*], de la monja de México, en su *Parte 2ª*.⁹⁶

Amor es naturaleza, de Montalbán, suelta en Sevilla.⁹⁷

Amor es sangre y no puede engañarse, de Diamante, en su *Parte 2ª*.

Amor hace discretos, de un ingenio, *Parte 37*, varios.⁹⁸

Amor hace discretos, o De una causa dos efectos, de Calderón, suelta, y *Parte 37*, varios.

Amor hace hablar los mudos, de Villaviciosa, Matos, Zabaleta, *Parte 17*, varios, y suelta en Madrid, León.⁹⁹

Amor hace prodigios, o Celos hacen estrellas, de Calderón, suelta.¹⁰⁰

Amor hace valientes, de Matos, en su *Parte*, y suelta en Valencia, en Madrid, León.¹⁰¹

Amor, honor y poder, o Industria contra poder, de Calderón, en su *Parte 2ª*, suelta en Sevilla, en Madrid, León.¹⁰²

Amor, ingenio y mujer, burlesca, en el libro de *Donaires de Tersícure*.¹⁰³

96 That is, by Sor Juana Inés de la Cruz; Act II was by her cousin Juan de Guevara. The play was performed on 11 January 1689, to honour the viceroy of New Spain (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 380).

97 The closing reference to 'Lauro' suggests that this play is in fact by Luis Vélez.

98 Despite the attribution to 'un ingenio de esta corte' in *Escogidas 37* (Madrid, 1671), this is Calderón's *De una causa dos efectos*, although the closing lines have been altered to accommodate the changed title. Vera Tassis listed this title as spurious in Don Pedro's *Verdadera quinta parte* (Madrid, 1682), 5¶8^v. See next entry.

99 *Escogidas 17* (Madrid, 1662).

100 Full title *Los celos hacen estrellas, y el amor hace prodigios*: by Juan Vélez de Guevara. Listed below, and see notes 279 and 280.

101 In his *Primera parte de comedias* (Madrid, 1658). Full title *El amor hace valientes, y toma de Valencia por el Cid*.

102 Calderón, *Segunda parte* (Madrid, 1637). Also entered by Fajardo twice more below: as *Industria contra el poder*, as by Calderón, and saying 'es la misma que *Amor, honor y poder*'; then as *Industria contra el honor, y el honor contra la fuerza*, attributed wrongly to Lope (see note 804, for more information); see also the entry *Honor contra la fuerza*, and note 786. *Industria contra poder y el honor contra la fuerza* was printed *suelta*, and attributed to Lope, as early as 1626–1628. This play was performed at the Alcázar in 1623 by the company of Juan de Acacio; it also featured in the repertoire of Juan de Acacio in Valencia in 1627 (see Shergold & Varey, 'Some Early Calderón Dates', 276; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 180). For a modern edition, see Pedro Calderón de la Barca, *Amor, honor y poder*, ed. crítica, con intro., de Zaida Vila Carneiro (Madrid: Iberoamericana/Frankfurt am Main: Vervuert, 2017). See D. W. Cruickshank, 'Calderón's *Amor, honor y poder* and the Prince of Wales, 1623', in *Calderón (1600–1681). Quatercentenary Studies in Memory of John E. Varey*, ed. Mackenzie, 75–99.

103 That is, by Vicente Suárez de Deza. See also under *Amantes de Teruel*, and note 55.

Amor, ingenio y mujer, de Calderón, suelta.¹⁰⁴

Amor, ingenio y mujer, de Mira de Mescua, en *Parte de Fajardo Diferentes XI*.¹⁰⁵

Amor invencionero, o Burlas veras, o Español [sic, Española] de Florencia.¹⁰⁶

Amor, lealtad y amistad, de Montalbán, en su *Parte 2ª*, y suelta en Valencia.¹⁰⁷

Amor, lealtad y ventura, de Matos, en su *Parte*, y suelta en Valencia, en Madrid, León.¹⁰⁸

Amor más desdichado, suelta en Valencia.¹⁰⁹

Amor más desgraciado, o Céfalos y Pocris, de Salazar, en su parte, y suelta, Sevilla, en Madrid, León.¹¹⁰

104 Listed by Vera Tassis as spurious in Don Pedro's *Verdadera quinta parte* (Madrid, 1682), 5¶7^r. By Mira de Amescua? (see next entry).

105 Printed in *Diferentes 32* (Zaragoza, 1640), attributed to Calderón. Fajardo's 'Diferentes XI' was probably factitious. La Barrera (*Catálogo bibliográfico y biográfico*, 259) mistakenly believed that Mira's *Amor, ingenio y mujer* was the same play as his *Tercera de sí misma*; but these are two different plays by Mira. The play listed here as *Amor, ingenio y mujer* was also known by the title *Mujeres, ingenio y amor*, and it was performed in Lima in 1623 with that title (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 450). A play called *Amor e ingenio y mujer* was performed in 1691 at the palace by the company of Agustín Manuel; and in 1695 this play was performed in the Corral del Príncipe by the company of Andrea de Salazar (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 56–57). But it is possible that these performances were of the burlesque play by Vicente Suárez de Deza, called *Amor, ingenio y mujer*, which was printed in *Primera parte de los donayres de Tersicore* (Madrid, 1663). This burlesque play by Suárez de Deza is listed by Fajardo under this title; see note 103; and it is also listed by Fajardo as *Amantes de Teruel*; see note 55. There is a modern critical edition of Mira's *comedia*: Antonio Mira de Amescua, *Amor, ingenio y mujer*, intro., ed. & notas por Ascensión Caballero Méndez, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. III (Granada: Univ. de Granada/Diputación de Granada, 2003), 327–419. See also the entry at *Tercera de sí misma*, and note 1501.

106 Calderón rejected this title in his *Quarta parte* (1672), 2¶3^r. Most often attributed to Lope; but not by Lope, say Morley & Bruerton (*Cronología*, 427–28). This play has been edited, with an introduction and notes, and published as Calderón's, with the title *La española de Florencia*, by S. L. Millard Rosenberg (Philadelphia: Univ. of Pennsylvania, 1911).

107 In Montalbán's *Segundo tomo de las comedias* (Madrid, 1638). This is the same play as *Lealtad, amor y amistad* (see below, and note 854).

108 In Matos' *Primera parte de comedias* (Madrid, 1658).

109 Author unknown.

110 That is, Agustín de Salazar y Torres, *Cýthara de Apolo, loas y comedias diferentes* (Madrid, 1681). This same play (written c.1668) is listed below under its other title, *Céfalos y Pocris* (see note 272).

Amor más verdadero, burlesca, de Pierres, *Parte 45*, varios; o *Durandarte y Belermas* [sic].¹¹¹

Amor médico, de Tirso, en su *Parte 4^a*.

Amor peregrino, suelta en Valencia, y es del doctor Carlos Casulla [sic, Gazulla], librero de la Red de San Luis, Moreno.

Amor, pleito y desafío, de Lope, en su *Parte 24*.¹¹²

Amor, pobreza y fortuna, de los Figueroas, *Parte 13* [sic], varios.¹¹³

Amor, privanza y castigo, de Montalbán, en su *Parte 2^a*, y suelta en Valencia.¹¹⁴

Amor puesto en razón, de Villaviciosa, *Parte 26*, varios.¹¹⁵

Amor secreto hasta los celos, de Lope, en su *Parte 19*.

Amor vencido de amor, de Vélez, Zabaleta, Huerta, *Parte 25*, varios.¹¹⁶

Amor y celos hacen discretos, de Tirso, en su *Parte 2^a*.¹¹⁷

Amor y el amistad, de Tirso, en su *Parte 3^a*.¹¹⁸

Amor y Filotea, de don Juan Francisco Manuel.

Amor y honor, de Belmonte, *Parte 2^a*, varios, y es la verdadera 2^a parte.¹¹⁹

Amor y obligación, de Moreto, *Parte 12*, varios, y suelta en Sevilla.¹²⁰

Amores de Dido y Eneas, de Morales.¹²¹

111 *Escogidas 45* (Madrid, 1679) calls him Guillén Pierres. Also listed by Fajardo as *Durandarte y Belerma*, where the author is called Mosén Guillén Pierres; see note 537.

112 *Diferentes 24* (Zaragoza, 1633). Lope's autograph manuscript of *Amor, pleito y desafío*, dated 23 November 1621, with *censura* by Vargas Machuca, is in the BNE (Res. 134). A play called *Pleito y desafío* was performed at the palace before the Queen by the company of Pedro Valdés c.1622–1623 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 233; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 187). However, Alarcón's play *Ganar amigos* was also sometimes known by the same title as Lope's *Amor, pleito y desafío* (see below at *Ganar amigos*, and at *Quien priva, aconseje bien*, and note 1287).

113 That is, by the brothers Diego and José de Figueroa y Córdoba, *Escogidas 23* (Madrid, 1660), not *Escogidas 13*.

114 No: in Pérez de Montalbán's *Primero tomo de las comedias* (Madrid, 1635). This play, which was performed by Andrés de la Vega, was published in *Escogidas 45* (Madrid, 1679) under the title *El fin más desgraciado y fortunas de Seyano* (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 506). It is entered below under that title (see note 656).

115 *Escogidas 26* (Madrid, 1666).

116 *Escogidas 25* (Madrid, 1666).

117 Tirso said that only four plays in this volume (*Segunda parte de las comedias* [Madrid, 1635]) were really his; this is generally reckoned to be one of them.

118 In his *Parte tercera de las comedias* (Tortosa, 1634); the title has 'la amistad' in this edition.

119 *Escogidas, 'verdadera 2^a parte'* (Madrid, 1652).

120 *Escogidas 12* (Madrid, 1658).

121 That is, Cristóbal de Morales y Guerrero. There is a seventeenth-century manuscript in the BNE (17.338) with the title *Dido y Eneas*, attributed to Cristóbal de Morales. For a play by Guillén de Castro on the same subject, see the entry *Dido y Eneas*, and note 477.

- Amotinados de Flandes*, de Luis Vélez, *Parte 5^a*, varios, y suelta en Valencia, en Sevilla.¹²²
- Amparar al enemigo*, de Solís, en su *Parte*, y *Parte 47*, varios, y suelta en Valencia, en Madrid, León.¹²³
- Amparo de los hombres*, de Mira de Mescua.
- Anacreo [sic] y Lucrecia*, en libro de Joaquín Romero.¹²⁴
- Andrómeda y Perseo*, suelta en Valencia.¹²⁵
- Ángel de la guarda [sic]*, de Calderón, suelta en Valencia, y en libro de los autos de Joseph Valdivielso.¹²⁶
- Ángel portugués [sic, cordobés] y el grande abad de Cabra*, segunda parte de *Soledad entretenida*, por Juan de Barrionuevo, fol. 159 [sic, 154].¹²⁷
- Ángeles encontrados*, de Castillo, y suelta en Valencia, en Sevilla, en Madrid, León.
- Angélica en el Catay*, de Lope, en su *Parte 8^a*.
- Anillo de Giges, o El gran anillo*.¹²⁸
- Animal de Hungría*, de Lope, en su *Parte 9^a*, y suelta en Valencia, en Sevilla, en Madrid, León.
- Animal profeta*, de Lope, parte de Fajardo, *Diferentes 2*, y y [sic] suelta en Sevilla, en Madrid, Sanz.¹²⁹
- Anteón y Diana*, de Monroy.
- Antes que todo es mi amante, o La invencible castellana*.¹³⁰

122 *Escogidas 5* (Madrid, 1653). There is a modern critical edition: Luis Vélez de Guevara, *Los amotinados de Flandes*, ed. crítica & anotada de Desirée Pérez-Fernández & C. George Peale, estudio introductorio de Desirée Pérez-Fernández (Newark, NJ: Juan de la Cuesta, 2007).

123 ‘su *Parte*’ is *Comedias de D. Antonio de Solís* (Madrid, 1681); and in *Escogidas 47* (Madrid, 1681).

124 Anacreón and Lucrecia are the protagonists in Joaquín Romero de Cepeda’s *Comedia Salvaje*, printed in his *Obras en verso* (Sevilla, 1582). Fajardo also records the work under *Salvaje* (see note 1358).

125 No author given. Calderón’s play is listed by Fajardo under *Fortunas de Andrómeda y Perseo*; his play is in his *Sexta Parte* (1683); for more information, see note 668.

126 José de Valdivielso, *Doze actos sacramentales y dos comedias divinas* (Toledo, 1622); *El ángel de la guardia* is one of the two plays; not by Calderón.

127 (Valencia, 1644). This entry was added later, in different ink, as were the other three titles in this volume (see under *Hijos más esclarecidos, Oráculo de Buto, Santo monge cautivo*).

128 Two parts are by José de Cañizares, a third by Herrera Barrionuevo.

129 In Lope’s *Parte 25* extravagante (Zaragoza, 1631), but if by Lope, it has been ‘refundida’, say Morley & Bruerton (*Cronología*, 421). This play is more often considered to be by Mira de Amescua. Fajardo’s ‘*Parte*’ was presumably made-up. For further information on this play, see under *Dichoso patricida*, and note 474.

130 By José de Cañizares. See the entry below for *La invencible castellana*, and note 816.

Antes que todo es mi amigo, de Zárate, *Parte 22*, varios, y suelta en Madrid, León, y *Parte 41*, varios.¹³¹

Antes que todo es mi dama, de Calderón, en su *Parte 8ª*, y *Parte 17*, y suelta en Valencia, en Madrid, León.¹³²

Anticristo, de Lope, suelta.¹³³

Anticristo, de Ruiz [de] Alarcón, en su *Parte 2ª*.

Antioco e Seleuco, de Moreto, en su *Parte 1ª*, y suelta en Valencia, en Sevilla, en Madrid, León.¹³⁴

Antón Bravo, o El más valiente andaluz.¹³⁵

Antonia [sic] García, de Tirso, en su *Parte 4ª*.

Anzuelo de Fenisa, de Lope, en su *Parte 8ª*.

Añasco el de Talavera, de Cubillo, y suelta en Valencia, en Madrid, León.

Apelar de un hado a otro, de don Ambrosio de Cuenca.

Apolo y Climene, de Calderón, en su *Parte 4ª*.

Apóstol de Salamanca, San Juan de Sahagún, de don Felipe Sicardo, *Parte 44*, varios.¹³⁶

Apóstol de Valencia, San Vicente Ferrer.¹³⁷

131 That is, by Enríquez Gómez; *Escogidas 22* (Madrid, 1665) and *Escogidas 41* ('Pamplona', 1675?).

132 *Escogidas 17* (Madrid, 1662).

133 Doubtful Lope, say Morley & Bruerton (*Cronología*, 421).

134 The *Parte* number looks more like '12' than '1ª', but the play appeared in Moreto's *Primera parte* (Madrid, 1654). This play is also known by the title *A buen padre, mejor hijo*. For a modern edition, see Agustín Moreto, *Antioco y Seleuco*, ed. crítica, con prólogo & notas, de Héctor Urzáiz, in *Comedias de Agustín Moreto. Primera parte de comedias*, dir. María Luisa Lobato, 4 vols (Kassel: Edition Reichenberger, 2008–2011), Vol. III, dir. María Luisa Lobato, coord. Miguel Zugasti (2011). There were performances of Moreto's play in Valladolid between 1682 and 1699, and it was frequently performed in the eighteenth century in Madrid, Barcelona, Valladolid, Seville, Toledo and Valencia (see Ann L. Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto: análisis* [Liverpool: Liverpool U. P., 1994], 181–82, note 22; and for critical commentary on this play, see Mackenzie, pp. 177–84). Antonio Folch de Cardona wrote a play on the same subject called *El más heroico silencio* (see below, and note 938). There is a *comedia burlesca* called *Antioco y Seleuco* (see the seventeenth-century manuscript in the BNE [16.908]), written by Alonso de Olmedo (II), José (or Pedro) Rojo (III) and possibly also by Matos (I).

135 Apparently by Cristóbal de Monroy y Silva. This is a different play from Cubillo's *El más valiente andaluz*, which is one of the titles given to his *El rayo de Andalucía* (see below, and note 1290).

136 *Escogidas 44* (Madrid, 1678).

137 Presumably this is the collaboration play by Diamante and Lanini Sagredo. There is an early eighteenth-century manuscript titled *El apóstol valenciano, San Vicente Ferrer* in the BITB (CL-5) attributing the play to these dramatists. A play by Enríquez Gómez [i.e., Fernando de Zárate] is called *Las misas de San Vicente Ferrer* (see below, and note 1012). There is also a two-part drama by Cañizares called *San Vicente Ferrer*—which was probably the drama performed in Valencia

- Aquelana* [*sic*, for *Aquilana*], de Bartolomé de Torres Naharro, en libro de 8° folio de la *Propalladia*.¹³⁸
- Aquiles*, de Tirso, en su *Parte 5ª*; otra de Calderón, con título de *Monstruo de los jardines*.¹³⁹
- Araspas* [*sic*, *Araspes*] y *Pantea*, de don Francisco Salgado, *Parte 36*, varios.¹⁴⁰
- Arauco domado*, de Lope, en su *Parte XX*.
- Árbol de mejor fruto*, de Tirso, en su *Parte 1ª*.¹⁴¹
- Arca de Noé*, de Martínez, Rosete, Cáncer, *Parte 22*, varios, y suelta en Valencia, en Sevilla, en Madrid, León.¹⁴²
- Arcadia en Belén al nacimiento* [*sic*, no *al nacimiento*], de don Francisco de Matos.¹⁴³
- Arcadia fingida*, de don Antonio Coello.¹⁴⁴
- Arcadia*, de Lope, en su *Parte 13*.
- Arenal de Sevilla*, de Lope, en su *Parte XI*.
- Argel fingido, y renegado de amor*, de Lope, en su *Parte 8ª*.¹⁴⁵
- Argelán rey de Alcalá, o El padrino desposado*, de Lope.¹⁴⁶
- Argenis y Poliarco*, de Calderón, en su *Parte 2ª*.
- Aristómenes Mesenio*, de Calderón, suelta.¹⁴⁷

at least seven times in the early eighteenth century (see Mackenzie, ‘Don Pedro Francisco Lanini Sagredo [?1640–?1715], 114).

138 Other examples suggest that ‘8° folio’ simply means ‘8°’. The edition of Madrid, 1573 is an 8°. This play may have been written 1520–1523.

139 Tirso’s *Quinta parte* (Madrid, 1636); Calderón’s *Cuarta parte* (Madrid, 1672).

140 *Escogidas 36* (Madrid, 1671). The playwright is also known as Juan Francisco Salgado.

141 (‘Valencia, 1631’).

142 *Escogidas 22* (Madrid, 1665).

143 The usual subtitle adds *y amor el mayor hechizo*: apparently by Francisco de Matos Guzmán.

144 A *suelta* (c.1660) with this attribution survives in the Bayerische Staatsbibliothek (Munich) (4 P.o.hisp. 51 p#Beibd.4). This is the same play as *La fingida Arcadia* Fajardo attributes to Calderón and Moreto (see under *Fingida Arcadia*).

145 There is a manuscript of this play in the BL (Egerton, No. 548) which offers ‘un texto mejor que el que transmite la *Parte VIII* de Lope’ (Germán Vega García-Luengos, ‘Lope de Vega en la Biblioteca de Menéndez Pelayo: copias antiguas de sus obras dramáticas’, in *Menéndez Pelayo y Lope de Vega*, dir. Guillermo Serés Guillén & Germán Vega García-Luengos (Santander: Univ. de Cantabria/Real Sociedad Menéndez Pelayo, 2016), 283–310 [p. 286]).

146 *El padrino desposado* was printed in Lope’s *Segunda parte* (Madrid, 1609). Fajardo also lists the same play under this second title (see below, and note 1143).

147 Not Calderón’s. This play has been attributed to Alfaro (Alonso Alfaro, usually known as El maestro Alfaro; *Escogidas 20* [Madrid, 1663]); see the next item but one. It has also been ascribed to Matos Fragoso (see next item) and, as *Quitar el feudo a su patria*, to Antonio Coello. It was printed in *Diferentes 31* (Barcelona, 1638) as *El valeroso Aristomenes Messenio*, where no author is given.

- Aristómenes Mesenio*, de Matos, suelta en Madrid, León.
- Aristómenes Mesenio*, del maestro Alfaro, *Parte 20*, varios.
- Armas de la hermosura*, de Calderón, *Parte 46*, varios, y suelta en Valencia, en Sevilla, en Madrid, León.¹⁴⁸
- Armengoles, o El prodigio de Cataluña*, 1ª y 2ª parte, de don Cristóbal Morales.¹⁴⁹
- Asalto de Matrique por el príncipe de Parma*, de Lope, en su *Parte 4ª*.
- Asombro de Turquía, Francisco de Ribera*, de Luis Vélez, y suelta en Valencia, en Sevilla, en Madrid, Sanz.
- Áspides de Cleopatra*, de Rojas, en su *Parte 2ª*, y suelta en Valencia, suelta en Madrid, León, Sanz.
- Astrólogo fingido*, de Calderón, en su *Parte 2ª*.
- Asturiano en la corte, o El músico por amor* (librero de la Red de San Luis, Moreno).¹⁵⁰
- Atila, azote de Dios, o La silla de San Pedro*, de Luis Vélez, y suelta en Sevilla.¹⁵¹
- Atila furioso*, del capitán Luis [*sic*, Cristóbal de] Virués, en su libro 8º folio.¹⁵²
- Aun de noche alumbra el sol*, de Godínez.
- Aunque las razones bastan, nunca la justicia sobra*, del bachiller don Fernando Romero, imprimió [*sic*] de 1701, y suelta en Madrid, Sanz.¹⁵³
- Auristela y Lisidante*, de Calderón, en su *Parte 7ª* y *Parte 20*, varios.¹⁵⁴
- Aurora del sol divino*, de Francisco Jiménez Sedeño, y suelta en Valencia, en Sevilla, en Madrid, Sanz.
- Aurora en Copacabana*, de Calderón, en su *Parte 4ª*.

148 *Escogidas 46* (Madrid, 1679). There is a manuscript in the BNP, dated July 1679. Performances of this play are recorded as follows: in 1678, at the palace by the companies of Antonio Escamilla and Matías de Castro; in 1680, at the palace and in the Corral del Príncipe by the company of Manuel Vallejo; and in 1683 and 1684 at the palace, also by the company of Manuel Vallejo and by another (unspecified company) (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 62–63). For a study of the relationship of this play with its source drama, *El privilegio de las mujeres*, see Sloman, *The Dramatic Craftsmanship of Calderón*, Chapter III, 'Las armas de la hermosura', 59–93. For further relevant information, see the entry below for *El privilegio de las mujeres*, and note 1250.

149 Usually titled *El honor en el suplicio, o el prodigio de Cataluña, San Pedro Armengol* (see below at *Honor en el suplicio*, and note 784).

150 By José de Cañizares.

151 *La silla de San Pedro* is by Antonio Martínez de Meneses, and is recorded under *Silla*. There is a modern edition of Luis Vélez's play: *Atila, azote de Dios*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de Sebastian Neumeister (Newark, NJ: Juan de la Cuesta 2009).

152 That is, his *Obras trágicas y líricas* (Madrid, 1609); the format is indeed 8º.

153 A manuscript has survived (15.018, BNE), but no prints are recorded.

154 *Escogidas 20* (Madrid, 1663).

- Auroras de Sevilla*, de tres ingenios, *Parte 27*, varios, y suelta en Sevilla, o *Santa Justa y Santa Rufina*.¹⁵⁵
- Ausente en el lugar*, de Lope, en su *Parte 9^a*.
- Austria en Jerusalén*, de Candamo, *Parte 48*, varios, y suelta en Valencia, en Madrid, Sanz.¹⁵⁶
- Ave María, o Exaltación del Ave María* (librero de la Red de San Luis, Moreno).¹⁵⁷
- Avenir desavinando, o Ayudar con los estorbos*, de don Jerónimo de Torres.¹⁵⁸
- Aventuras de don Juan de Alarcos*, de Lope, en su *Parte 25*.¹⁵⁹
- Aventuras de Grecia, o Don Florisel de Niquea, o Hermanos para los otros, y amantes para nosotros* (librero de la Red de San Luis, Moreno).¹⁶⁰
- Averigüelo Vargas*, de Tirso, en su *Parte 3^a*.
- ¡Ay verdades que en amor ...!*, de Lope, en su *Parte 21* y *Parte 29*, varios.¹⁶¹
- Ayudar con los estorbos, o Avenir desavinando*, de don Jerónimo de Torres.
- Azote de la herejía, o Cristianísima liz [sic, lis]* (librero de la Red de San Luis, Moreno).¹⁶²
- Azote de su patria*, de Moreto, *Parte 34*, varios.¹⁶³
- Azucena de Etiopía*, de don José Bolea y de don Francisco de la Torre, en el libro de *Las luces de Aurora*.¹⁶⁴

155 *Escogidas 27* (Madrid, 1667).

156 *Escogidas 48* (Madrid, 1704).

157 Anonymous, unless this is *El triunfo del Ave María*, which has been attributed to Pedro Rosete Niño.

158 His only play? Also recorded as *Ayudar con los estorbos*.

159 In his *Parte veintecinco perfeta* (Zaragoza, 1647). Not in Morley & Bruerton, *Cronología*.

160 The original by Pérez de Montalbán, or the burlesque version?

161 His *Parte 21* is Madrid, 1635; '*Parte 29*' here means *Diferentes 29* (Valencia, 1636).

162 A manuscript in the Institut del Teatre, Barcelona, attributes this play to [Luis] Vélez de Guevara; different from José Fernández de Bustamente's *El azote de la herejía y espejo de la virtud, San Jácome de la Marca*. There is a modern critical edition: Luis Vélez de Guevara, *La Cristianísima lis y azote de la herejía*, ed. crítica & anotada de C. George Peale & Raquel Sánchez Jiménez (Newark, NJ: Juan de la Cuesta, 2021).

163 *Escogidas 34* (Madrid, 1670). Listed as merely attributed to Moreto in moretianos.com (<<http://moretianos.com/atribuidas.php>> [accessed 20 October 2021]).

164 That is, in Francisco de la Torre's *Luzes de la aurora* (Valencia, 1665).

B

Balcones de Madrid, de Tirso, en libro antiguo.¹⁶⁵

Baltasara, de Vélez, Coello, Rojas, *Parte 1^a*, varios, y suelta en Valencia, en Madrid, León.¹⁶⁶

Banda y la flor, de Calderón, en su *Parte 8^a*, y en [sic] suelta en Valencia, en Sevilla, en Madrid.

Bandolera italiana, suelta en Sevilla.¹⁶⁷

Bandos de Luca y Pisa, de don Antonio Acevedo, *Parte 40*, varios.¹⁶⁸

Bandos de Ravena, e institución de la Camándula, San Romualdo, de Matos, *Parte 17* [sic], varios, y suelta en Valencia, Madrid.¹⁶⁹

Bandos de Sena, de Lope, en su *Parte 21*.¹⁷⁰

Bandos de Verona, o Montescos y Capeletes, de Rojas, en su *Parte 2^a*, y *Parte 45*, varios, y *Parte 41*, varios, impresa en Valencia, y suelta en Sevilla.¹⁷¹

165 We have not traced the 'libro antiguo'. Germán Vega García-Luengos has located in the BNE (T-55286-22) an early *suelta* of *Los balcones de Madrid* attributed to Tirso; imprintless, but probably printed in Seville by Francisco de Lyra, c.1635 (see his 'Cómo Calderón desplazó a Lope de los aposentos: un episodio temprano de ediciones espúreas', in *Calderón: innovación y legado. Actas selectas del IX Congreso de la Asociación de Teatro Español y Novohispano de los Siglos de Oro, en colaboración con el Grupo de Investigación Siglo de Oro de la Universidad de Navarra [Pamplona, 27 al 29 de marzo de 2000]*, ed. Ignacio Arellano & Germán Vega García-Luengos [New York: Peter Lang, 2001], 367–84 [p. 372]). See also Germán Vega García-Luengos, 'Tirso en sueltas: notas sobre difusión impresa y recuperación textual', in *Varia lección de Tirso de Molina. Actas del VIII Seminario del Centro para la Edición de Clásicos Españoles: Madrid, Casa de Velázquez, 5–6 de julio de 1999*, ed. Ignacio Arellano & Blanca Oteiza (Madrid: Revista 'Estudios'/Pamplona: GRISO, 2000), 177–220.

166 *Escogidas 1* (Madrid, 1652). As Fajardo correctly says, this play was written by Luis Vélez (I), Antonio Coello (II) and Rojas Zorrilla (III). There is an unpublished MA thesis by Charles F. Kirk: 'A Critical Edition, with Introduction and Notes, of Vélez de Guevara's Act I of *La Baltasara*' (Ohio State University, 1940). See also Shirley B. Whitaker, 'La Baltasara in Performance 1634–35: Reports from the Tuscan Embassy', in *Antigüedad y actualidad de Luis Vélez de Guevara: estudios críticos*, ed. C. George Peale *et al.* (Amsterdam/Philadelphia: John Benjamins, 1983), 203–06.

167 Ms. 16892 of the BNE (eighteenth century) carries the title *La bandolera de Italia y enemiga de los hombres*. Attributed with this title in a Barcelona *suelta* to Calderón, but it is not in his Veragua or Marañón lists.

168 *Escogidas 40* (Madrid, 1675).

169 He means *Escogidas 27* (Madrid, 1667), not 17.

170 Included in Osuna 131; *desglosada* from Lope's *Veinte y una parte verdadera* (Madrid, 1635) (Vega García-Luengos, 'Los tomos perdidos de comedias raras', 115–16). Morley & Bruerton date it 1597–1603 (*Cronología*, 288).

171 Rojas, *Segunda parte* (Madrid, 1645). '*Parte 45*' refers to *Escogidas 45* (Madrid, 1679), and '*Parte 41*' to *Diferentes 41* (Zaragoza, 1646). If there was a Valencia edition, it is lost. Also listed below as *Montescos y Capuletes*; see, for more information, note 1023. For a modern critical edition, see Francisco de Rojas Zorrilla, *Los bandos de Verona*, ed. crítica, prólogo & notas de Irene Pardo Molina

- Bandos de Vizcaya*, de Rosete, *Parte 13*, varios, o *Ognes [sic, Oñez] y Gamboas*.¹⁷²
- Baños de Argel*, de Cervantes; Fajardo.¹⁷³
- Bárbara de los montes*, de Calderón, suelta.¹⁷⁴
- Bárbara de los montes, o Prodigio de los montes, o Santa Bárbara*, en el libro que imprimió Valdés año 1655.¹⁷⁵
- Bárbara del cielo, o Santa Bárbara* (librero de la Red de San Luis, Moreno).¹⁷⁶
- Barlaán y Josafat*, de Lope, en su *Parte 24* de Zaragoza.¹⁷⁷
- Barracas del Grao de Valencia*, de tres ingenios, *Parte 36*, varios.¹⁷⁸
- Basta callar*, de Calderón, suelta en Valencia, en Madrid, León.¹⁷⁹
- Basta intentarlo*, de Godínez, *Parte 32*, varios, de Zaragoza.¹⁸⁰

& Rafael González Cañal, in Francisco de Rojas Zorrilla, *Obras completas. Segunda parte de comedias*, I [IV], coord. Milagros Rodríguez Cáceres (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2012).

172 *Escogidas 13* (Madrid, 1660).

173 In his *Ocho comedias y ocho entremeses* (1615).

174 Listed by Vera Tassis as spurious in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^r. However, see Germán Vega García-Luengos, 'Treinta comedias desconocidas de Ruiz de Alarcón, Mira de Amescua, Vélez de Guevara, Rojas Zorrilla y otros de los mejores ingenios de España', *Criticón*, 62 (1994), 57–98 (pp. 68–69): a *suelta* attributes the text to Tomé Miranda and Calderón, but it has the same text as the next entry.

175 Also titled *El prodigio de los montes y mártir del cielo, Santa Bárbara*; ascribed to Guillén de Castro in *Autos sacramentales, con quatro comedias nuevas. Primera parte* (Madrid, 1655); Juan de Valdés financed this volume. Also listed below by Fajardo (see entries for *El prodigio de los montes* and for *Santa Bárbara*, and notes 1255 & 1406).

176 This play, which could be the same play as is listed in the previous entry (see notes 174 & 175; and notes 1254 & 1405), has been attributed to Lope; but Morley & Bruerton (*Cronología*) do not list it.

177 Fajardo wrote '*Balan*', instead of '*Barlaán*'. Printed in Lope's *Ventiuatro parte perfeta* (Zaragoza, 1641).

178 *Escogidas 36* (Madrid, 1671). This play is listed by La Barrera (*Catálogo bibliográfico y biográfico*, 531). The identity of the 'tres ingenios' responsible is unknown.

179 And printed in Calderón's *Verdadera quinta parte* (Madrid, 1682). There is a partially autograph manuscript in the BNE (Res. 91). For a valuable modern edition, see Pedro Calderón de la Barca, *Basta callar. Según el manuscrito Res. 91 (Biblioteca Nacional de Madrid)*, intro., texto crítico & notas de. Daniel Altamiranda (Kassel: Edition Reichenberger, 1995). The first performance of *Basta callar* must have been before 1642. The play was performed at the palace c.1657 by the companies of Rosa and Osorio (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 181). There were performances at the palace in 1687 by the company of Agustín Manuel (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 66).

180 Fajardo means *Diferentes 32* (Zaragoza, 1640). There is a BNE manuscript (17.394). Performed at the palace in 1637 by the company of Alonso de Olmedo.

- Bastardo de Ceuta***, de Juan Grajales, en *Parte 5ª* de Lope extravagante, y en libro *Flor de comedias*.¹⁸¹
- Bastardo Mudarra***, de Lope, en su *Parte 24* de Zaragoza.¹⁸²
- Batalla de Clavijo, o El voto de Santiago***, de don Rodrigo de Herrera, *Parte 23* [sic], varios.¹⁸³
- Batalla de [los] dos, San Luis Beltrán***.¹⁸⁴
- Batalla de Farsalia***, de don Francisco de Alcedo [sic, Alsedo] Herrera.¹⁸⁵
- Batalla de Las Navas, o El rey don Alonso el Bueno***.¹⁸⁶
- Batalla de Pavía, y prisión del rey Francisco***, de don Cristóbal Monroy, suelta en Valencia, en Sevilla, en Madrid.¹⁸⁷
- Batalla de Roncesvalles, o Casamiento en la muerte***.¹⁸⁸
- Batalla de Sopetrán***, de Calderón, suelta.¹⁸⁹
- Batalla del honor***, de Lope, en su *Parte 6ª*.

181 Fajardo may be referring to the two editions of the *Flor de las comedias de España, de diferentes autores. Quinta parte* (Alcalá, 1615, and Barcelona, 1616).

182 Lope's *Ventiquatro parte perfeta* (Zaragoza, 1641).

183 This play is in *Escogidas 33* (Madrid, 1670), not in 23, as Fajardo says. This play is also listed by Fajardo as *Voto de Santiago y batalla de Clavijo*, where it is correctly recorded as being in 'Parte 33'; see below, and note 1646.

184 By Francisco de la Torre y Sevil.

185 Full title *El mayor triunfo de Julio César, y batalla de Farsalia*. See under *Mayor triunfo de Julio César*, and note 968.

186 By Lanini Sagredo. For more information, see under *Rey don Alonso el Bueno*, and note 1322.

187 Also known as *El prisionero más valiente*. See below, and note 1246.

188 Lope's *El casamiento en la muerte* [y los hechos de Bernardo del Carpio], alias *La batalla de Roncesvalles*, was printed in his *Primera parte* of 1604.

189 Calderón rejected this title in his *Quarta parte* (1672), 2¶2^v. But, thanks to Vega García-Luengos, we know of an early *suelta* attributed to Calderón, probably printed in Seville by Manuel de Sande c.1633, of which there are copies in the BNE (T-55309-2) and the BL (11728.a.72) (see his 'Cómo Calderón desplazó a Lope de los aposentos: un episodio temprano de ediciones espúreas', 376). Vega García-Luengos has found textual parallels to indicate that Calderón wrote at least some parts of this early religious play. Also known as *La virgen de Sopetrán*, of which there is a seventeenth-century manuscript in the BNE (16.863), this play is related, at least in subject, to Tirso's *Los lagos de San Vicente*. There is another seventeenth-century manuscript in the BPP (LXXVII), which is titled *Nuestra señora de Sopetrán* and which describes this play as being 'nueva deste año 1635'. See Germán Vega García-Luengos, 'La leyenda de Sopetrán en una comedia que compromete a Calderón', in *Homenaje a Henri Guerrero. La hagiografía entre historia y literatura en la España de la Edad Media y el Siglo de Oro*, ed. Marc Vitse (Madrid: Iberoamericana/Frankfurt am Main: Vervuert, 2005), 1113-34; and his article, 'El Calderón apócrifo', in *Calderón 2000. Homenaje a Kurt Reichenberger en su 80 cumpleaños. Actas del Congreso Internacional, IV Centenario del Nacimiento de Calderón, Universidad de Navarra, septiembre, 2000*, ed. Ignacio Arellano [Kassel: Edition Reichenberger, 2002], 887-904 [pp. 891 & 900].

Batalla del honor, de Zárata, en *Parte 15*, [varios].¹⁹⁰

Batalla naval, de Lope, en su *Parte 15*.¹⁹¹

Batuecas del duque de Alba, o Nuevo mundo en Castilla, de Lope, en su *Parte 23*.

Bautismo del rey de Marruecos, de Lope, en su *Parte XI*.¹⁹²

Belides, de don Marcos Lanuza, conde de Clavijo, suelta (o *Hipermensta [sic, Hipermenstra] y Linceo*).

Bella Andrómeda, tragicomedia de Lope, en su *Parte X [sic]*, suelta en Valencia, en Madrid, León.¹⁹³

Bella Aurora, de Lope, en su *Parte 21*.¹⁹⁴

Bella mal maridada, de Lope, en su *Parte 2ª*.¹⁹⁵

Belleza española, *Parte 2ª* de los valencianos.¹⁹⁶

Beligera española, de Ricardo Turria [sic], *Parte 2ª* de los valencianos.¹⁹⁷

Benavides, de Lope, en su *Parte 2ª*.¹⁹⁸

Bernardo del Carpio en Francia, de don Lope de Llano (pseudonym or variant for Lope de Liaño?).

Bien vengas mal, de un ingenio, y suelta en Madrid, León.¹⁹⁹

190 *Escogidas 15* (Madrid, 1661). The same play as the preceding, although this version differs in the closing lines, where there is the attribution to Zárata (Enríquez Gómez). This is a genuine Lope play (autograph manuscript, BNE, Res. 154, dated 1608).

191 Luis Vélez's *El águila del agua, y batalla naval de Lepanto?* One explanation for this error is that Lope's *Parte 15* contains *La Santa Liga*, which also deals with Lepanto. The BNE has a part-autograph manuscript of the Luis Vélez play (Res. 111).

192 The correct title is *La tragedia del Rey D. Sebastián y bautismo del príncipe de Marruecos*. The play was written between 1595–1603 (for more information, see Morley & Bruerton, *Cronología*, 233–35). For the same play, see the entries below for *Rey don Sebastián*, and note 1324, and *Tragedia del rey don Sebastián*, note 1525.

193 Not in Lope's *Décima parte*; in his *Decimasexta parte* (Madrid, 1621), as *La fábula de Perseo* which Fajardo also lists.

194 Lope, *Veinte y una parte verdadera* (Madrid, 1635). Written c.1620–1625 (Morley & Bruerton, *Cronología*, 289–91).

195 *Segunda parte* (Madrid, 1609). There is an eighteenth-century manuscript in the BNE (14.708). Also known as *La escuela de las casadas*, it was written before 1598. It was performed by the company of Nicolás de los Ríos (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 655).

196 *The Norte de la poesía española* (Valencia, 1616).

197 *The Norte de la poesía española* (Valencia, 1616).

198 *Segunda parte* (Madrid, 1609). Written in 1600, the play's autograph manuscript is in the University of Pennsylvania.

199 Presumably Calderón's *Bien vengas mal, si vienes solo* (printed in his *Novena parte*, 1691), which seems not to be recorded here. There is a manuscript in the BNE (15.633) which once belonged to the *autor de comedias* Antonio de Escamilla. The play was originally performed at the palace in 1635 by the company of Tomás Fernández (Shergold & Varey, 'Some Early Calderón Dates', 276–77).

Bizarrias de Belisa, de Lope, en su *Parte 5^a*, y en el libro *Vega de [sic, del] Parnaso*.²⁰⁰

Blasón de los Mendozas, o El caballos [sic] vos han muerto.²⁰¹

Boba para los otros, y discreta para sí, de Lope, en su *Parte 21*, y suelta en Sevilla.²⁰²

Boba y vizcaíno, o Encontráronse [sic, Encontrarse] dos arroyuelos, de don Juan Vélez.²⁰³

Bobo del colegio, de Lope, en su *Parte 14*.

Boca y no el corazón, o Fingir para [sic, por] conservar.²⁰⁴

Boda entre dos maridos, de Lope, en su *Parte 4^a*.

Bodas de Orlando, burlesca, de un ingenio.²⁰⁵

Bohemia convertida, de Lope, en comedias de Sevilla.²⁰⁶

200 Not in the *Flor de las comedias de España. Quinta parte* (Alcalá, 1615). Fajardo's list of Lope's *partes* includes 'la 5^a en Madrid, 1634', but this does not match any surviving volume. The autograph manuscript of this play (BL, Add. 10, 329) was not finished until 24 May 1634. Therefore, the performance of this play by the company of Andrés de la Vega at the palace could not have taken place on 11 May 1634, as the theatre document gives, but must have been later that month, or even later that year. Perhaps the true performance date was May 1635 as Shergold and Varey suggest (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 217–18).

201 Both titles listed by Vera Tassis as spurious in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^r. Presumably this is Luis Vélez's *Si el caballo vos han muerto*, of which there is a manuscript in the BNE (14.924). This play was performed in Valencia in 1645 by the company of Pedro Manuel del Castillo, and there was also a performance in Segovia (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 705–06). There is a modern critical edition: Luis Vélez de Guevara, *Si el caballo vos han muerto, y Blasón de los Mendozas*, ed. crítica & anotada de William R. Manson & C. George Peale, estudios introductorios de Javier J. González & Valerie F. Endres (Newark, NJ: Juan de la Cuesta, 2007).

202 *Parte 21* (Madrid, 1635). There is a late seventeenth-century manuscript in the BNE (17.079). Written c.1630, the play was performed by the company of Manuel de Vallejo in 1633 in the Pardo (Morley & Bruerton, *Cronología*, 291–92; Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 218).

203 Also attributed to his father Luis Vélez de Guevara. Entered again by Fajardo under the second title (see note 571).

204 Has been attributed to Gaspar de Ávila in the edition of *La boca y no el corazón* by J. V. Falconieri (Kassel: Edition Reichenberger, 1994); the BNE has a manuscript (17.379).

205 A surviving *suelta* refers to a performance before Carlos II on 20 February 1685, but names no author. There is a modern edition: Anón., *Una fiesta burlesca del Siglo de Oro. 'Las bodas de Orlando': comedia, loa y entremeses*, ed., intro. & notas de Javier Huerta Calvo (Lucca: M. Baroni, 1998).

206 Also listed as by Lope under *Hijo piadoso* (see below, and note 776); it is the second play in the contents-list of the fraudulent edition of Lope's *Parte 21*, reproduced in Fernando Bouza, 'Política del libro del Consejo Real en el tiempo de Olivares', in *Poder y saber: bibliotecas y bibliofilia en la época del conde-duque*

Bruto de Babilonia, de Matos, Moreto, Cáncer, *Parte 30*, varios, y suelta en Valencia, en Madrid, León.²⁰⁷

Buen caballero maestro de Calatrava, de don Juan Bautista Villegas, *Parte 7^a*, varios.

Buen vecino, de Lope, *Parte 33*, varios, del juego antiguo, Fajardo.²⁰⁸

Buena guarda, de Lope, en su *Parte 15*.

Buena sangre es lo mejor, de Rojas.²⁰⁹

Burgalesa de Lerma, de Lope, en su *Parte X*.

Burlador de Sevilla, y convidado de piedra, de Tirso, en *Parte 6^a*, varios, y suelta en Valencia.²¹⁰

Burladora burlada, de Ricardo Turria [*sic*], parte 2^a de los valencianos.²¹¹

Burlas veras, o Amor invencionero, o Española de Florencia, de Lope.²¹²

de Olivares, dir. Oliver Noble Wood, Jeremy Roe & Jeremy Lawrance, con un ensayo introductorio de John Elliott (Madrid: CEEH, 2011), 339–62 (pp. 354–55). The play is not listed by Morley & Bruerton (*Cronología*) under either title.

207 *Escogidas 30* (Madrid, 1668). Also known as *El bruto de Babilonia, Nabucodonosor*. There is a manuscript in the BNE (15.041). Accepted as a collaboration play by moretianos.com (<http://moretianos.com/encolaboracion.php> [accessed 21 October 2021]). There are records of performances: in 1685 at the palace by the company of Manuel de Mosquera; in 1687 at the Coliseo and at the Corral del Príncipe by the company of Simón Aguado; and in 1698 at the Corral de la Cruz by the company of Juan de Cárdenas (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 69).

208 He means the *Diferentes* series; this play was printed in *Diferentes 33* (Valencia, 1642). This play also formed part of Osuna 132 (*Comedias de Lope, Parte 23*, item 8), where it was attributed to Lope. Bonilla y San Martín says that the copy there came from *Diferentes 33* (Valencia, 1642). He also says that, according to Schack, this play was first printed in Lisbon or Seville c.1603 ('Sobre un tomo perdido de Lope de Vega', 8 [108]). There is an eighteenth-century manuscript copy in the BNE (15.443). Not by Lope in its present form, say Morley & Bruerton (*Cronología*, 425–26).

209 Attributed to Rojas by Fajardo and Medel (*Índice general*, ed. Hill, 18), but lost.

210 There are four surviving versions of *Escogidas 6*, all consisting of *sueltas*. The *suelta* of *El burlador de Sevilla* referred to here was printed in Madrid around 1673 by Lucas Antonio de Bedmar. See D. W. Cruickshank, 'The Problem of the *Sexta parte de comedias escogidas*', *Anuario Calderoniano*, 3 (2010), 87–113 (pp. 92–94 & 104). The first edition of this play was, however, printed in Seville by Manuel de Sande c.1627–1629. Cruickshank thinks it likely that the printer Sande bought *El burlador de Sevilla* from the *autor de comedias* Roque de Figueroa, in 1626 or 1627, when Figueroa was in Seville (see Don W. Cruickshank, 'The First Edition of *El burlador de Sevilla*', *Hispanic Review*, XLIX:4 [1981], 443–67; and D. W. Cruickshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', *The Library*, VI:11 [1989], 231–52 [pp. 247 & 250–52]). See also our entry under *Tan largo me lo fiáis*, and note 1492.

211 The *Norte de la poesía española* (Valencia, 1616).

212 See above under *Amor invencionero*, and note 106.

Burlas y enredos de Benito, en libro pequeño de varios que tiene Fajardo.²¹³

C

Caballero bailarín, de Barbado [*sic*, Barbadillo], en su libro *Corona* [*sic*] *del Parnaso*.²¹⁴

Caballero bobo, de don Guillén de Castro, *Parte 1^a* de los valencianos.²¹⁵

Caballero dama, de Monroy, y suelta en Valencia, en Sevilla, en Madrid, León.

Caballero de gracia, de Tirso, en *Parte 31*, varios.²¹⁶

Caballero de Illescas, de Lope, en su *Parte 14*.

Caballero de Olmedo, burlesca, de don Francisco Monteser, en libro *Mejor de los mejores*, y suelta en Valencia, en Sevilla, en Madrid.²¹⁷

Caballero de Olmedo, seria, de Lope, en su *Parte 24* antigua.²¹⁸

Caballero del milagro, de Lope, en su *Parte 15*.

Caballero del sacramento, de Lope, en su *Parte 15*.

Caballero del sacramento, o El Eneas de Dios, de Moreto, en su *Parte 2^a*.²¹⁹

Caballero sastre, del licenciado Juan de la Flor, de la universidad de Salamanca, Ceferino.²²⁰

Caballero sin nombre, de Mira de Mescua, *Parte 32*, varios, del juego antiguo.²²¹

Caballero, de Moreto, en su *Parte 2^a*, y *Parte 19* y *41*, varios y varios, suelta en Valencia, en Sevilla, en Madrid, León.²²²

213 Usually attributed to Lope; is Fajardo referring to *Quatro comedias famosas de don Luis de Góngora y Lope de Vega Carpio* (Madrid, 1617), which includes this play? Lope's authorship is uncertain, say Morley & Bruerton (*Cronología*, 426). The same play is listed by Fajardo under *Enredos de Benito* below (see note 592).

214 Alonso de Salas Barbadillo's *Coronas del Parnaso, y platos de las musas* (Madrid, 1635).

215 *Doze comedias famosas, de quatro poetas naturales de la insigne y coronada ciudad de Valencia* (Valencia, 1608).

216 *Escogidas 31* (Madrid, 1669).

217 *El mejor de los mejores libro* [*sic*] *que ha salido de comedias nuevas* (Alcalá, 1651).

218 *Venticuatro parte perfeta* (Zaragoza, 1641).

219 (Valencia, 1676). All three acts of this play begin and end with different wording from that in the previous play, though a number of the characters are the same. Listed again by Fajardo under *Eneas de Dios*; see note 574 for more information).

220 There was a St Ceferino (feast day 26 August), and Ceferino is a given name. A poet named Ceferino García Villanueva was a contemporary of Fajardo's, but we cannot tell who this Ceferino cited here was.

221 He means *Diferentes 32* (Zaragoza, 1640), where it is the ninth play.

222 (Valencia: Benito Macé, 1676); (*Escogidas 19* [Madrid, 1663]); (*Escogidas 41* ['Pamplona', 1675?]).

- Cabellos de Absalón*, de Calderón, en su *Parte 8ª*, y suelta en Madrid, León.²²³
Cada cual a su negocio, de Calderón, suelta en Valencia.²²⁴
Cada cual a su negocio, o Hacer cada uno lo que debe, de don Gerónimo Cuéllar, en *Parte 6ª*, varios.²²⁵
Cada cual lo que le toca, de Calderón, suelta.²²⁶
Cada cual lo que le toca, de Rojas, librero de la Red de San Luis, Moreno.
Cada loco con su tema, de don Antonio de Mendoza, y la tiene el marqués de las Cuevas, y Fajardo.²²⁷
Cada uno con su igual, de Blas de Mesa, *Parte 16*, varios, y suelta en Valencia.²²⁸
Cada uno para sí, de Calderón, *Parte 15*, varios, antigua, y suelta en Valencia, en Sevilla, en Madrid, León.²²⁹

223 Fajardo records the protagonist's name as *Ablason*. For comments on the authorship, see under *Lágrimas de David*, and note 845. For a discussion of the relationship of *Los cabellos de Absalón* to Tirso's *La venganza de Tamar*, see Sloman, *The Dramatic Craftsmanship of Calderón*, Chapter IV, 'Los cabellos de Absalón', 94–127. See also Mackenzie, *La escuela de Calderón*, 16–17, 35.

224 Listed by Vera Tassis as spurious in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^v. Printed as by Jerónimo Cuéllar in *Diferentes 43* (Zaragoza, 1643): see the next entry.

225 All four surviving versions of *Escogidas 6* consist of *sueeltas*. One *suelta* of this play was printed in Madrid around 1676. See Cruickshank, 'The Problem of the *Sexta parte de comedias escogidas*', 92–94, 104.

226 Listed by Vera Tassis as spurious in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^r. Almost certainly the same text as Rojas Zorrilla's drama with that title, of which there is a seventeenth-century manuscript in the BNE (15.378) (see also the next entry). For a scholarly edition of this drama, see Francisco de Rojas Zorrilla, '*Cada qual lo que le toca*' y '*La viña de Nabot*', ed. Américo Castro (Madrid: Junta para Ampliación de Estudios e Investigaciones Científicas/Sucesores de Hernando, 1917). For an analysis of Rojas' drama and information on how it was received in the seventeenth century, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 35–36, 73–75 & 79–82.

227 Probably the first Marqués de las Cuevas de Becerro, Cristóbal de Castrillo de Fajardo (title conceded in 1693), knight of Calatrava, and perhaps Fajardo's relative. This play, which is also known by the title *El montañés indiano*, does not appear to have been printed until 1728; although the signed autograph manuscript exists, dated Madrid, 29–30 August 1630 (BNE, Res. 93), which has a *licencia* allowing the play to be performed in Valencia in 1631. There was a palace performance by the company of Antonio de Prado in Madrid in 1630 or 1631 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 218–19). See Gareth A. Davies, *A Poet at Court: Antonio Hurtado de Mendoza [1586–1644]* (Oxford: The Dolphin Book Co. Ltd, 1971), 249–56 & 331–32.

228 *Escogidas 16* (Madrid, 1662), composed of *desglosables* or *sueeltas*.

229 Fajardo means *Escogidas 15* (Madrid, 1661); though he usually uses 'antigua' for the *Diferentes* series. For an excellent edition, see Pedro Calderón de la Barca, *Cada uno para sí*, ed., with intro., including a study of the transmission of the text, & notes by José M. Ruano de la Haza (Kassel: Edition Reichenberger, 1982). See also D. W. Cruickshank, 'Four Editions of *Cada uno para sí*: A Bibliographic

Cadenas del demonio, de Calderón, en su *Parte 8ª*, y suelta en Valencia, en Sevilla, en Madrid, León, Sanz.²³⁰

Cadmo y Armonía, débese ser del padre Fomperosa, jesuita.²³¹

Caer para levantar, de Matos, librero de la Red de San Luis, Moreno.

Caer para levantar, o El esclavo del demonio, de Martínez, Cáncer, Moreto, *Parte 17*, varios, y suelta en Valencia, en Sevilla, en Madrid, León.²³²

Cain de Cataluña, de Rojas, en libro *Mejor de los mejores*, y suelta en Valencia, en Sevilla.²³³

Calamita, de Bartolomé Torres Naharro, en su *Propalladia* de 8º folio.²³⁴

Calisto y Melíbea, trágica de Rodrigo Cota, según *Biblioteca hispánica*.²³⁵

Callar hasta la ocasión, de don Juan Hurtado de Cisneros, *Parte 20*, varios.²³⁶

Callar siempre es lo mejor, de Matos, y suelta en Valencia, en Madrid, León.

Cállate, y callemos, o Galán secreto, librero de la Red de San Luis, Moreno.²³⁷

Challenge', 4 March 2016; available at *Comedias Seltas: Survey of Spanish Comedias Seltas Printed before 1834 in the Collections of US Libraries*, <<https://www.comediassueltasusa.org/essays/four-editions/>> (accessed 8 July 2022).

230 Calderón did not include this title in his Marañón or Veragua lists, but there is good evidence that he wrote the play. See D. W. Cruickshank, 'The Text and Authorship of *Las cadenas del demonio*', in *Artifice and Invention in the Spanish Golden Age*, ed. Stephen Boyd & Terence O'Reilly (London: Legenda/Modern Humanities Research Association/Maney Publishing, 2014), 104–15. See also José Elías Gutiérrez Meza & Henry Ibáñez Mogrovejo, 'La fecha de composición de *Las cadenas del Demonio* de Calderón', *Anuario Calderoniano*, 15 (2022), 387–99.

231 Alias *Vencer a Marte sin Marte*, and is also listed under this title. A zarzuela. The BNE has an eighteenth-century manuscript (15.251) with the attribution to 'un ingenio'. For more information, see *Vencer a Marte sin Marte*, and note 1588.

232 *Escogidas 17* (Madrid, 1662). Also known as *San Gil de Portugal*. The title *El esclavo del demonio* is also used for a play attributed to Mira de Amescua (see entry below for *El esclavo del demonio*, and note 612).

233 *El mejor de los mejores libro [sic] que ha salido de comedias nuevas* (Alcalá, 1651). There is a seventeenth-century manuscript in the BNE (14.439), with *censuras* of 1678, one of them by Francisco de Avellaneda. For an analysis of this drama and information on seventeenth-century performances, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 41–43, 45–46 & 49–52. The drama continued to be performed through most of the eighteenth century (p. 52).

234 He may mean the Madrid edition of Pierres Cosin (1573), which is an 8º and includes this play; not all editions do so. This play may have been written c.1520.

235 The first act of *Celestina* has been attributed to Rodrigo Cota, but this scarcely counts as a play.

236 *Escogidas 20* (Madrid, 1663).

237 *El galán secreto* is attributed to Mira de Amescua in *Escogidas 34* (Madrid, 1670). It is listed by Fajardo under this title; see note 687. For more information, see the entry for *Secreto entre dos amigos*, and note 1423.

- Calumnia en los milagros*, de Luis Álvarez.²³⁸
- Campana de Aragón*, de Lope, en su *Parte 18*.
- Campana de Lisboa, y entrada del rey Felipe 2º*, trágica, de Juan Sardinha Mimoso, según *Biblioteca hispánica*.²³⁹
- Canas en el papel*, de Calderón, *Parte 14*, varios, suelta en Valencia, en Sevilla.²⁴⁰
- Canónigo Tárrega*, de un ingenio, librero de la Red de San Luis, Moreno.²⁴¹
- Canto junto al encanto*, de Barrios, en su libro *Flor de Apolo*, y suelta en Sevilla.²⁴²
- Capitán Belisario*, de Lope, y suelta en Valencia, en Sevilla, en Madrid.²⁴³
- Capitán Cornejo*, de Calderón, suelta.²⁴⁴
- Carbonera*, de Lope, en su *Parte 22*.
- Carboneros de Francia*, de Mira de Mescua, y suelta en Valencia, en Madrid, y *Parte 39*, varios.²⁴⁵
- Cardenal de Belén, o San Gerónimo*, de Lope, en su *Parte 13*.
- Carlos el perseguido*, de Lope, en su *Parte 1ª* antigua.²⁴⁶
- Carlos V en Francia*, de Lope, en su *Parte 19*.
- Casa con dos puertas*, de Calderón, en su *Parte 1ª*, y *Parte 29*, varios, y suelta en Valencia, en Sevilla, en Madrid, León.²⁴⁷

238 Luis Álvarez de Meneses, about whom little is known. See Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 53–54.

239 See Antonio, *Bibliotheca Hispana*, I, 596: João Sardinha Mimoso, *Relación de la real tragicomedia, con que los PP. de la Compañía de IHS ... recibieron a la Magestad de Felipe segundo rei de Portugal* (Lisboa, 1620); the Latin text of the play (by Antonio de Sousa) is included.

240 *Escogidas 14* (Madrid, 1661). Listed by Calderón as spurious in his *Quarta parte* (1672), 2¶3^r. Attributed to Guillén de Castro.

241 As a playwright, Francisco Agustín [el canónigo] Tárrega figures in this index, but while the same entry appears in Medel (*Índice general*, ed. Hill, 19), the play of this title (if it ever was a play) is lost.

242 Miguel de Barrios, *Flor de Apolo* (Brussels, 1665).

243 Manuscript Res. 112 of the BNE is an autograph in the hand of Mira de Amescua. Following the signature on 60^r is an *aprobación*, signed by Lope, which may account for the misattribution. Properly entitled *El ejemplo mayor de la desdicha* (see below, and note 540), it has also been attributed to Pérez de Montalbán. Printed in *Diferentes 25* (Zaragoza, 1632), attributed to the latter.

244 Listed by Vera Tassis as in manuscript, and spurious, in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^v. Lost; author unknown.

245 *Escogidas 39* (Madrid, 1673).

246 Listed as *El perseguido* in *Seis comedias de Lope de Vega Carpio* (1603); it is in his *Primera parte* (Zaragoza, 1604).

247 *Diferentes 29* (Valencia, 1636). There is a seventeenth-century manuscript in the BNE (16.553). It is believed that Calderón first wrote this play in 1629, but revised it in the early 1630s. One of the most thought-provoking articles on this play is still John E. Varey, 'Casa con dos puertas: Towards a Definition of Calderón's View of Comedy', *The Modern Language Review*, LXVII:1 (1972), 83–94.

- Casa confusa**, del conde de Lemus Dⁿ [*sic*] intitulado *Epistola ludis lermensibus* [*sic*], fol. 20, de Miguel Riberio [*sic*], según libro.²⁴⁸
- Casa de los celos, y selvas de Ardenia**, en comedias de Cervantes.²⁴⁹
- Casados por fuerza, o El ejemplo de desdichas, o Del engaño hacer virtud**, de Cubillo, librero de la Red de San Luis, Moreno.²⁵⁰
- Casamentero**, de Calderón, suelta.²⁵¹
- Casamiento con celos, y el rey don Pedro de Aragón**, de Bartolomé [*sic*] Enciso, *Parte 32* [*sic*], varios.²⁵²
- Casamiento en la muerte**, de Calderón, suelta.²⁵³
- Casamiento fingido**, de Monroy.
- Casarse por vengarse**, de Roxas, *Parte 29*, varios, y suelta en Valencia, en Sevilla, en Madrid, León, y en su *Parte 1^a*.²⁵⁴

248 He means Miguel Riberio, *De ludis lermensibus epistola* (Madrid, 1617), an account of *fiestas* which took place in Lerma. These included two plays, one by the Count of Lemos (title given in Latin, *Domus confusa* = *La casa confusa*, fol. 10^r [i.e., not 20]). The 7th count of Lemos, Pedro Fernández de Castro (†1622) supposedly wrote several plays, but none has survived.

249 In his *Ocho comedias y ocho entremeses* (1615).

250 The BNE has a copy of a *suelta* (U/10338/7) with the title *El ejemplo de la desdicha, y casados por fuerza* (listed as such below, and see note 539). Despite the BNE catalogue's guess-date (1651–1750), the *suelta* is early: the triangular ornament on the last page was used by Matías Clavijo of Seville in 1629, although the type suggests Simón Fajardo. This BNE *suelta* could be the play by Cubillo listed under the title *Los casados por fuerza* by Medel (*Índice general*, ed. Hill, 163), and described as 'desconocida' by Urzáiz Tortajada (*Catálogo de autores teatrales del siglo XVII*, I, 275). There is, too, an existing *suelta* (imprintless) titled *Del engaño hacer virtud* separately listed as by Cubillo by Urzáiz Tortajada (*Catálogo de autores teatrales del siglo XVII*, I, 275) which could possibly be another name for Cubillo's 'lost' play *Los casados por fuerza*.

251 Listed by Vera Tassis as spurious in Don Pedro's *Verdadera quinta parte* (1682), 5¶7^v. A seventeenth-century *suelta* attributed to Calderón, printed in Seville (?c.1621), has been discovered by Vega García-Luengos (BNE, T-55360-57) (see his 'Treinta comedias desconocidas', 62). The play is discussed as worthy of further study, 'dados sus méritos artístico y documentales'; and possible authors, according to him, are Ruiz de Alarcón or Guillén de Castro ('El Calderón apócrifo', 891–92 [p. 891]).

252 In *Escogidas 33* (Madrid, 1670), not 32, and it is really by Diego Jiménez de Enciso (although given as Bartolomé de Enciso in the volume).

253 Listed by Vera Tassis as spurious in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^f. By Lope: see under *Batalla de Roncesvalles*, and note 188.

254 *Diferentes 29* (Valencia, 1636). Rojas also included it in his *Primera parte* (Madrid, 1640). This drama was performed in that same year, 1636 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 567). For a scholarly edition, see Francisco de Rojas Zorrilla, *Casarse por vengarse*, ed. crítica, prólogo & notas de María Teresa Julio, in Francisco de Rojas Zorrilla, *Obras completas. Primera parte de comedias*, ed. crítica & anotada del Instituto Almagro de Teatro Clásico, dir. Felipe B. Pedraza Jiménez & Rafael González Cañal, 3 vols (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2007–11), I (2007), coord. Elena E. Marcello, 417–551. See

Castañar de Toledo, de Calderón, suelta.²⁵⁵

Castelvines y Monteses, de Lope, en su *Parte 25*.²⁵⁶

Castigar por defender, burlesca, de don Rodrigo de Herrera, *Parte 16*, varios; otra del mismo título, seria, y del mismo autor, en libro *Flor de las comedias*.²⁵⁷

Castigo del discreto, de Lope, en su *Parte 7*.²⁵⁸

Castigo del penseque, de Calderón, suelta.²⁵⁹

Castigo del penseque, de Tirso, en su *Parte 1^a*, primera y segunda parte.²⁶⁰

Castigo sin venganza, o Cuando Lope quiere, quiere, de Lope, en su *Parte 21*.²⁶¹

Castigo sin venganza, Parte 2^a, varios, antigua.²⁶²

also María Teresa Julio, 'Vicisitudes editoriales de una comedia áurea: *Casarse por vengarse* de Rojas Zorrilla', in *La memoria de los libros: estudios sobre la historia del escrito y de la lectura en Europa y América*, dir. Pedro M. Cátedra & María Luisa López-Vidriero, ed. María Isabel de Páiz Hernández, 2 vols (Salamanca: Instituto de Historia del Libro y de la Lectura, 2004), I, 627–37.

255 Presumably this is *Del rey abajo ninguno* (q.v., and note 425). Listed by Vera Tassis as spurious in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^r.

256 His *Parte veintecinco perfeta* (Zaragoza, 1647).

257 *Escogidas 16* (Madrid, 1662), and *Flor de las mejores doce comedias* (Madrid, 1652).

258 Fajardo lists this play as 'Castigo en el discreto'.

259 By Tirso, in *Doce comedias nuevas del maestro Tirso de Molina* ('Valencia: Pedro Patricio Mey, 1631' [Madrid, 1626]); see Moll, 'El problema bibliográfico'; and see also the next entry. This play, which was also printed under the title *El que fuere bobo no camine*, was written c.1613; it was performed by Heredia (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 627).

260 See previous entry.

261 Published as a *suelta* (Barcelona, 1634); see note 262.

262 Apparently a mistake: the first recorded *parte* edition of *El castigo sin venganza* is in Lope's *Parte 21* [*Veinte y una parte verdadera*] (Madrid, 1635), of which there is a copy in the BL, 11726.l.4. It is noteworthy that Fajardo does not attribute this play title to Lope, despite doing so in the previous entry. The play is present in what appears to be a variant issue of *Escogidas 2* (Madrid, 1652), described by La Barrera (*Catálogo bibliográfico y biográfico*, 704); but it is not in the 'normal' version of that *parte*. Other seventeenth-century printed versions of Lope's masterpiece exist: for instance, *El castigo sin venganza. Tragedia. Cuando Lope quiere, quiere*, in *Doce comedias las más grandiosas que hasta ahora han salido de los mejores y más insignes poetas. Segunda parte* (Lisboa: Pedro de Craesbeck, 1647); there is a copy in the BNE, R-12260. There is also the *suelta*, *El castigo sin venganza. Tragedia de Frey Lope Félix de Vega Carpio* (Barcelona: Pedro Lacavallería, 1634) in the Biblioteca Nazionale Centrale di Firenze, 1157.24. But what is probably the *editio princeps* (a different *suelta*) of *El castigo sin venganza* has been identified as recently as 2021, thanks to 'los rigurosos conocimientos de [D. W.] Cruickshank': *Un castigo sin venganza. Que es cuando Lope quiere* (imprintless; but probably printed in Seville by Pedro Gómez de Pastrana, c.1632–1638); BNE, T-55351-29 (see Germán Vega García-Luengos, 'Don W. Cruickshank (1942–2021)', *Bulletin of the Comediantes*, 73:1 (2021), 7–10 (p. 7).

Catalán Serrallonga, de tres ingenios, y suelta en Valencia, en Sevilla, en Madrid.²⁶³

Cautela contra cautela, de Tirso, en su *Parte 2ª*.²⁶⁴

See also Alejandro García-Reidy, Ramón Valdés Gázquez & Germán Vega García-Luengos, 'Una nueva edición (*¿princeps?*) de *El castigo sin venganza*', in *Los primeros años del teatro comercial en España y el primer Lope (1560–1598)*, ed. Daniel Fernández Rodríguez, *Anuario Lope de Vega. Texto, Literatura, Cultura*, 27 (2021), 270–329. The autograph manuscript, dated 1 August 1631, with *censura* by Vargas Machuga, is in the Ticknor Library, in Boston Public Library.

El castigo sin venganza was performed by the company of Manuel Vallejo in 1633, and by the company of Juan Martínez in 1635, in that case with the title *Un castigo sin venganza* (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 220). This tragic masterpiece has been well served by gifted specialist editors, including C. A. Jones (Oxford/New York: Pergamon Press, 1966), José María Díez Borque (Madrid: Espasa-Calpe, 1987) and Antonio Carreño (Madrid: Cátedra, 1990).

263 By Antonio Coello (I), Rojas Zorrilla (II) and Luis Vélez de Guevara (III). Its secondary title is *y bandos de Barcelona*. In the BITB there is an incomplete original manuscript (the first Act by Coello is missing), which tells us it was written 'para Antonio de Prado'. We know that it was indeed performed by the company of Antonio de Prado at the palace on 10 January 1635 (only 2 days after Vélez completed it), and that it was performed again by that same company on 17 May 1636 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 218). The BITB manuscript of Act II (by Rojas) states that act was completed on 13 November 1634; while the manuscript of Act III (by Luis Vélez) reveals that final act was not finished until 8 January 1635. This information throws further doubt on the opinion held by some critics that dramatists wrote in collaboration so as to finish plays more quickly (see, on the subject of how and why Golden-Age playwrights collaborated, Mackenzie, *La escuela de Calderón*, 33–34).

For a modern edition of *El catalán Serrallonga*, see Antonio Coello, Francisco de Rojas Zorrilla & Luis Vélez de Guevara, *El catalán Serrallonga*, ed., con intro., de Almudena García González (Madrid: Iberoamericana/Frankfurt am Main: Vervuert, 2015). See also Almudena García González, 'Sobre la escritura en colaboración y la transmisión del texto de *El catalán Serrallonga*', *Criticón*, 116 (2012), 43–62; and J. Givanel Mas, 'Observaciones sugeridas por la lectura del drama de Coello, Rojas y Vélez, *El catalán Serrallonga y vandos de Barcelona*', *Boletín de la Academia de Buenas Letras de Barcelona*, 18 (1945), 159–92. Regarding Rojas Zorrilla's relations with the *autor* Antonio de Prado, see María Luisa Lobato, 'Puesta en escena de Rojas Zorrilla (1630–1648)', in *Rojas Zorrilla en escena. XXX Jornadas de Teatro Clásico, Almagro, 2, 3, 4 y 5 de julio de 2007*, ed. Felipe B. Pedraza Jiménez, Rafael González Cañal & Almudena García González (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2008), 17–44 (pp. 23–24).

264 Tirso's notorious *Segunda parte* (Madrid, 1635); this play is by Mira de Amescua. There is a seventeenth-century manuscript of this drama in the BPP, which is possibly an autograph. On the manuscript, in different hands, the play is attributed to Lope, but also to Mira. *Cautela contra cautela* was performed at the palace between 1622 and 1623 by the company of Cristóbal de Avendaño. In 1624 the play was performed in Valencia by the company of Roque de Figueroa, with that of Mariana de Avendaño. In 1632 this play was staged at the palace by the company of Francisco de López (see Shergold & Varey, 'Some Palace

Cautela en la amistad, de Moreto, en su *Parte 3ª*.²⁶⁵

Cautelas son amistades, de don Felipe Godínez, y suelta en Valencia.

Cautelas son amistades, o Lo que merece el soldado, o Los dos Carlos,
Parte 43 antigua (librero de la Red de San Luis, Moreno).²⁶⁶

Cautivo coronado y león apostólico, de Lope, en comedias de Sevilla.²⁶⁷

Cautivo venturoso, de Francisco Barrientos.

Cautivos de Argel, de Lope, en su *Parte 25*.²⁶⁸

Cazador más dichoso, en el libro de don Diego Muxet y [sic, de] Solís.²⁶⁹

Ceballos, su descendencia [sic], o Pérdida de España (librero de la
Red de San Luis, Moreno).²⁷⁰

Céfalo y Pocris, burlesca, de Calderón, en su *Parte 9ª*.²⁷¹

Céfalo y Pocris, o El amor más desgraciado, de Salazar, en su parte.²⁷²

Performances of Seventeenth-Century Plays', 220; Varey & Shergold, *Comedias en Madrid: 1603-1709*, 77). There is a modern critical edition: Antonio Mira de Amescua, *Cautela contra cautela*, intro., ed. & notas por Gabriel Maldonado Palmero, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. II (Granada: Univ. de Granada/Diputación de Granada, 2002), 243–352. See also Beata Baczyńska, 'El mejor amigo, el rey y Cautela contra cautela: la reescritura como técnica dramática áurea', in *Moretiana. Adversa y próspera fortuna de Agustín Moreto*, ed. María Luisa Lobato & Juan Antonio Martínez Berbel (Madrid:Iberoamericana/Frankfurt am Main: Vervuert, 2008), 123–40.

265 (Madrid, 1681). This and the next two entries may all relate to the same play, possibly by Godínez. There is a late seventeenth-century manuscript in the BNE (18.074). It appears to have been performed at the palace in 1635 by the company of Juan Martínez (under the title *Cautelas son amistades*; see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 220). Moreto appears to have little or no claim to this play. See Esperanza Rivera Salmerón, 'Problemas de atribución y crítica textual de la comedia *Cautelas son amistades*: Godínez frente a Moreto', *Philobiblión. Revista de Literaturas Hispánicas*, 4 (2016), 61–88.

266 Printed as *Lo que merece un soldado*, by Moreto, in *Diferentes 43* (Zaragoza, 1650). See this title below, and note 879.

267 In Osuna 132 (*Comedias de Lope, Parte 23* ['tomo colecticio'], Library of the University of California, Berkeley). Could be by Lope, say Morley & Bruerton (*Cronología*, 493). This play is also entered below as *León apostólico* (for more information, see note 858).

268 *Parte veinticinco perfeta* (Zaragoza, 1647). A rehash of Cervantes, *El trato de Argel*, perhaps by Lope (Morley & Bruerton, *Cronología*, 429–30).

269 In Muxet's *Comedias humanas y divinas* (Brussels, 1624). Fajardo lists 'cazador' as *cassador*. See below, *San Eustaquio*, and note 1369.

270 Perhaps *La perdición de España, y descendencia de los Ceballos*, listed by La Barrera as Lope's, and printed as *suelta* (*Catálogo bibliográfico y biográfico*, 572); but this play is not included by Morley & Bruerton (*Cronología*).

271 Not in Calderón's Veragua or Marañón lists. Wilson does not consider it Calderón's work. See Edward M. Wilson, 'An Early List of Calderón's *Comedias*', *Modern Philology*, 60:2 (1962), 95–102 (p. 100). His *Celos, aun del aire, matan* is a characteristically serious treatment of the myth.

272 That is, in his *Cýthara de Apolo, loas y comedias diferentes* (Madrid, 1681).

- Cegar para ver mejor*, de don Ambrosio de Arce, *Parte 13*, varios, o suelta, Lucía [sic].²⁷³
- Celos aun del aire matan*, de Calderón, en su *Parte 7^a* y *Parte 19* y *41*, varios, y suelta en Valencia, en Sevilla, en Madrid, León.²⁷⁴
- Celos con celos se curan*, de Lope, en su *Parte 27* extravagante, impresa Barcelona 1683 [sic, 1633], Fajardo.²⁷⁵
- Celos con celos se curan*, de Tirso, en su *Parte 4^a*.²⁷⁶
- Celos de Carrizales*, y es segunda parte de *El celoso extremeño*.²⁷⁷
- Celos de Rodamonte*, de Rojas, en su *Parte 1^a*.
- Celos en el caballo*, de Enciso.²⁷⁸
- Celos hacen estrellas*, de Calderón, entre las sueltas.²⁷⁹
- Celos hasta las estrellas y amor hacen prodigios*, de don Juan Vélez, libro antiguo.²⁸⁰
- Celos hasta los cielos, y desdichada Estefanía*, de Luis Vélez, suelta en Sevilla, en Madrid, León.
- Celos no ofenden al sol*, de Calderón, entre las sueltas.²⁸¹
- Celos no ofenden al sol*, de Enríquez Gómez, en libro *Flor de comedias*, 1652.²⁸²
- Celos sin saber de quién*, de don Antonio Mendoza (librero de la Red de San Luis, Moreno).

273 *Escogidas 13* (Madrid, 1660).

274 *Escogidas 19* (Madrid, 1663); *Escogidas 41* ('Pamplona', 1675?). There is an edition and translation: Pedro Calderón de la Barca, *Celos aun del aire matan*, ed., with intro., trans. & notes, by Matthew D. Stroud, foreword by Jack Sage (San Antonio: Trinity U. P., 1981).

275 The same play as the next, misattributed.

276 Also in Osuna 133, where it was attributed to Lope; there is an early print in the BNE, R-232442 (see Vega García-Luengos, 'Los tomos perdidos de comedias raras', 19).

277 Plays titled *El celoso extremeño* are attributed below to Montalbán and Lope (see *Celoso extremeño*, and notes 289 & 290).

278 In *Diferentes 25* (Zaragoza, 1632); by Diego Jiménez de Enciso.

279 Listed by Vera Tassis as spurious in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^r. This is a *zarzuela* by Juan Vélez de Guevara; see next entry. Juan Hidalgo composed the music. For the manuscript, see BNE, M-3880. The play was performed at the palace in 1672, to celebrate the birthday of the Queen Mother. There was a further performance in 1683 in the Buen Retiro, at the Coliseo, by the companies of Manuel Vallejo and Francisca Bezón (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 695; Varey & Shergold, *Comedias en Madrid: 1603-1709*, 80). See Juan Vélez de Guevara, *Los celos hacen estrellas*, ed. J. E. Varey & N. D. Shergold, con una edición y estudio de la música por Jack Sage (London: Tamesis Books, 1970).

280 An error for *Celos hacen estrellas, y el amor hace prodigios?* The 'libro antiguo' is unidentified.

281 Listed by Vera Tassis as spurious in Don Pedro's *Verdadera quinta parte* (1682), 5¶7^v. See next entry.

282 In *Flor de las mejores doce comedias de los mayores ingenios de España* (Madrid, 1652).

Celos son bien y ventura, del doctor Felipe Godínez, *Parte 35*, y suelta en Valencia.²⁸³

Celos vencidos de amor, y de amor el mayor triunfo, del conde Clavijo, suelta en Madrid, año 1698.²⁸⁴

Celos, amor y venganza, de Luis Vélez, *Parte 2^a*, varios (la verdadera *Parte 2^a*).²⁸⁵

Celosa de sí misma, de Tirso, en su *Parte 1^a*.²⁸⁶

Celoso de sí mismo, en libro de comedias de Góngora y de Lope.²⁸⁷

Celoso de su honra, de Calderón (librero de la Red de San Luis, Moreno).²⁸⁸

Celoso extremeño, de Lope, en su *Parte 28* extravagante.²⁸⁹

Celoso extremeño, de Montalbán (librero de la Red de San Luis, Moreno).²⁹⁰

283 *Escogidas 35* (Madrid, 1670/1671). According to Germán Vega García-Luengos, ‘estamos ante el resultado de la refundición, por cuenta de otro autor, de una comedia previamente escrita por Felipe Godínez’ (*Problemas de un dramaturgo del Siglo de Oro: estudios sobre Felipe Godínez, con dos comedias inéditas ‘La reina Esther’, ‘Ludovico el Piadoso’* [Valladolid: Univ. de Valladolid, 1986], 104).

284 That is, by Marcos de Lanuza Mendoza y Arellano: a zarzuela (Madrid, 1698); there are copies in the BNE.

285 *Escogidas 2* (Madrid, 1652).

286 (‘Valencia, 1631’).

287 Alias *La pastoral de Jacinto* (Lope); it is in *Quatro comedias de diversos autores* (Córdoba, 1613), which was reprinted in Madrid, 1617. Also entered by Fajardo under *Jacintos* (see note 821) and *Pastoral de Jacinto* (see note 1158).

288 This is Calderón’s *El médico de su honra*; Vega García-Luengos discovered an early *suelta* with this title, correctly attributed to Calderón, in the BNE (see his ‘Treinta comedias desconocidas’, 67). There is another early copy (another edition?) in Parma (see Antonio Restori, ‘La collezione CC* IV. 28033 della Biblioteca Palatina-Parmese’, *Studj di Filologia Romanza*, VI [1893], 1–156 [p. 154]). Fajardo also lists Calderón’s tragedy under its normal title, *El médico de su honra*. For much more information relating to this drama, and about another early *suelta* with its better known title, as well as on early performances of it etc., see below, and note 975.

289 *Diferentes 28* (Huesca, 1634), a volume of *desglosables* which shares seven of the twelve plays printed earlier in the factitious volume of *seltas*, *Diferentes 23* (Valencia, 1629) [but really printed in Seville c.1626–1628 by Simón Faxardo] (see Cruickshank, ‘Some Notes on the Printing of Plays in Seventeenth-Century Seville’, 239–40); but *El celoso extremeño* is not one of them. *Diferentes 28* (Huesca, 1634) attributes the play to Pedro Coello, although the headlines on fols 136 and 138 name ‘Juan Perez de Montalvan’. The Zaragoza 1639 version of this same volume (now lost) attributed it to Lope. This play is not discussed by Morley & Bruerton (*Cronología*). There was a performance of *El celoso extremeño* by the company of Manuel de Vallejo at the palace in 1632 (Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 220). See also next entry, and note 290.

290 The same text as the previous entry (*El celoso extremeño*) is attributed to Montalbán in *Diferentes 42* (Zaragoza, 1650). Most critics argue that the correct author is Antonio Coello, not Lope or Montalbán. See Ann L. Mackenzie, ‘Cervantes’s Exemplary Novel Converted for the Stage: *El celoso extremeño* As

- Celoso prudente, o Al buen callar llaman Sancho*, en el libro de *Los cigarrales*.²⁹¹
- Cena del rey Baltasar*, de Calderón, suelta.²⁹²
- Cena del rey Baltasar*, de Moreto, Ceferino.
- Centinela del [sic, de] honor*, de Montalbán.
- Cerco de Dio, y Pastora Alfea*, de Simón Machado, según *Biblioteca hispánica*.²⁹³
- Cerco de Fuenterrabía por el príncipe de Condé*, de Morales.
- Cerco de Pavía, y prisión del rey de Francia*, del canónigo Tárrega, *Parte 2ª* de los valencianos.²⁹⁴
- Cerco de Rodas*, del canónigo Tárrega, *Parte 1ª* de los valencianos.²⁹⁵
- Cerco de Roma por el rey Desiderio, o Lo mejor es lo mejor, o Antes que amor es la patria*, de Luis Vélez.
- Cerco de Roma, muerte de Borbón, y coronación de Carlos V*, de Juan de la Cueva, en su parte.²⁹⁶
- Cerco de Santa Fe, e ilustre hazaña de Garcilaso*, de Lope, en su *Parte 1ª*, y suelta en Valencia.
- Cerco de Tagarete*, burlesca, de don Francisco Bernardo de Quirós, *Parte 38*, varios.²⁹⁷
- Cerco de Viena en el año 1680*, dicese ser del padre Fomperosa, jesuita.
- Cerco de Zamora*, de Diamante, en su *Parte 2ª*.
- Cerco del Peñón*, de Luis Vélez.²⁹⁸
- Cerdás y Moncadas* (librero de la Red de San Luis, Moreno).²⁹⁹

Dramatized by Antonio Coello', in *Cervantes y su mundo III*, ed. A. Robert Lauer & Kurt Reichenberger (Kassel: Edition Reichenberger, 2005), 307–62.

291 That is, by Tirso, in *Los cigarrales de Toledo* (Madrid, 1624). Also listed under *Al buen callar*. The play's second-last line is 'al buen callar llaman Sancho'.

292 Calderón wrote an *auto* of this title, but not a play. No *suelos* of the *auto* are recorded.

293 Simão Machado, *Comedias portuguesas* (Lisboa, 1631); both these plays have two parts.

294 The *Norte de la poesía española* (Valencia, 1616). Monroy composed a play on the same subject. See below, *El prisionero más valiente*, and note 1246.

295 *Doze comedias famosas, de quatro poetas naturales de la insigne y coronada ciudad de Valencia* (Valencia, 1608).

296 In his *Primera [only] parte de las comedias y tragedias* (Sevilla, 1583); the unique copy is in Vienna.

297 *Escogidas 38* (Madrid, 1672).

298 Full title *El cerco del Peñón de Vélez*. There is a modern edition: Luis Vélez de Guevara, *El cerco del Peñón de Vélez*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de María Soledad Carrasco Urgoiti (Newark, NJ: Juan de la Cuesta, 2003). The play was adapted by Diamante as *El defensor del Peñón* (see the entry below, and note 417).

299 Author unknown. It has been suggested that this is *La paciencia en la fortuna*, of which a manuscript survives: Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 109.

- Chaves de Villalba*, de Lope, en su *Parte X^a*.³⁰⁰
- Chico Baturi, y siempre es culpa la desdicha*, de Huerta, Cáncer, Roncete [sic, Rosete], *Parte 1^a*, varios, y suelta en Valencia, en Madrid, León.³⁰¹
- Cielo por los cabellos, santa Inés*, de tres ingenios, *Parte 43*, varios; otra del mismo título, de don Antonio de Mesa.³⁰²
- Cielo siempre es favorable*, suelta en Valencia.³⁰³
- Cielo siempre es piadoso*.³⁰⁴
- Cielos premian desdenes, o Júpiter e Io*, del conde Clavijo, suelta en Madrid.
- Ciencias impiden traiciones*, de Bolea, y suelta en Valencia, en Sevilla, en Madrid, León.
- Cierto por lo dudoso*, de Lope, en su *Parte 20*.
- Cinco blancas de Juan Espera en Dios*, de don Antonio Huerta, *Parte 32*, varios, y suelta en Sevilla.³⁰⁵
- Cinco venganzas en una*, de don Juan de Ayala, *Parte 42*, varios.
- Cinco venganzas en una*, de don Juan de Ayala, *Parte 44*, varios.³⁰⁶
- Circe y Polifemo*, de Montalbán, Mira de Amescua, y la tercera jornada de Calderón.³⁰⁷
- Ciro, hijo de la perra, o Contra valor no hay desdicha*, de Lope, en su *Parte 23* antigua.³⁰⁸

300 Full title is *El blasón de los Chaves de Villalba*.

301 *Escogidas 1* (Madrid, 1652). (Huerta [I]; Cáncer [II]; Rosete [III]).

302 There is only one known play with this title, Mesa's *La de los lindos cabellos, Santa Inés*. As well as in *Escogidas 43* (Madrid, 1678), the play survives in *sueeltas*, one by Francisco de Leefdael of Seville (copies are preserved in the Biblioteca Regional Castilla-La Mancha).

303 Both this item and the next are listed in Medel (*Índice general*, ed. Hill, 23). The second is there attributed to 'un ingenio de esta corte', but no other information is provided.

304 If not an alternative title for the previous play, this item is untraced.

305 *Escogidas 32* (Madrid, 1669).

306 The first entry for this play (above) names *Escogidas 42*, but *Escogidas 44* (Madrid, 1678) is correct.

307 Usually titled *Polifemo y Circe*, written in 1630, with Act I by Mira de Amescua and II by Pérez de Montalbán. Printed in *Doze comedias las más grandiosas. Segunda parte* (Lisboa, 1647) as by Calderón, entitled *El Polifemo*. Res. 83 (BNE) is an autograph manuscript written in the handwriting of Pérez de Montalbán (II) and Calderón (III), but Act I is not in Mira de Amescua's own hand: see the entry in the online resource Manos. Base de datos de manuscritos teatrales áureos ('dedicated to the analysis of surviving manuscripts of Spanish Classical Theatre', directed by Margaret R. Greer & Alejandro García-Reidy, 2014–2020), especially notes 3 and 6: <<https://manos.net/>> (accessed 7 June 2023). This play is also listed below as *Polifemo y Circe*; for further information, see note 1198.

308 In *Parte veinte y tres* (Madrid, 1638), as *Contra valor no hay desdicha*. It also appeared in *Diferentes 31* (Barcelona, 1638); see the entry for *Contra valor no hay desdicha*, and note 359.

Cisma de Inglaterra, de Calderón, en su *Parte 8ª*, y suelta en Valencia, en Madrid, León.³⁰⁹

Ciudad sin Dios, de Lope, en su *Parte 26* extravagante.³¹⁰

Clérigo agradecido, o El español entre todas naciones, primera, segunda, tercera parte del licenciado Pedro Ordóñez de Cevallos.³¹¹

Cobarde más valiente, de Tirso.

Codicia rompe el saco, de Calderón.³¹²

Colmenero divino, en libro *Deleitar aprovechando*.³¹³

Colonia de Diana, de don Manuel Vidal.³¹⁴

309 Calderón composed this drama c.1627; for it was performed, either in Madrid or at the Pardo, by the company of Andrés de la Vega, who received payment for it on 31 March 1627 (see Shergold & Varey, 'Some Early Calderón Dates', 277). For a study, edition and verse-translation of this drama, see Pedro Calderón de la Barca, *The Schism in England (La cisma de Inglaterra)*, trans. Kenneth Muir & Ann L. Mackenzie; intro., commentary, and edition of the Spanish text by Ann L. Mackenzie (Warminster: Aris & Phillips, 1990). See also David Horacio Colmenares, 'Katherine of Aragon's Divorce Hearing: Dramatic Historiography in Calderón's *La cisma de Inglaterra* and Shakespeare's *All Is True*', *eHumanista. Journal of Iberian Studies*, 47 (2021), 141–56, <<https://www.ehumanista.ucsb.edu/sites/default/files/sitefiles/ehumanista/volume47/ehum47.colmenares.pdf>> (accessed 25 April 2023).

310 Supposedly of Zaragoza, 1645, but no critics have given the whereabouts of a copy of this volume. This play is not by Lope in its present state, say Morley & Bruerton (*Cronología*, 434).

311 Pedro Ordóñez de Ceballos (or Cevallos) wrote the *Historia y viage del mundo del clérigo agradecido* (Madrid, 1614, and later editions). There are no plays in this book; but a unique made-up volume preserved in The Hispanic Society of America (containing items printed in Jaén by Pedro de la Cuesta up to 1634) indicates that Ordóñez de Ceballos wrote plays about his activities, including parts 3 and 4 of *El español entre todas las naciones, y clérigo agradecido* (parts 1 and 2 are attributed to Alonso Remón). Would this made-up volume be the same one cited by Urzáiz Tortajada as being in the library of the HSA, titled *Tres entremeses famosos, a modo de comedia de entretenimiento*, and as printed in Baeza in 1634? (see his *Catálogo de autores teatrales del siglo XVII*, II, 491). See also Guillermo Gómez Sánchez-Ferrer, 'Del corral al papel: estudio de impresores españoles de teatro en el siglo XVII', Tesis doctoral (Universidad Complutense, Madrid, 2015), 220–22.

312 Calderón rejected this title in his *Quarta parte* (1672), 292^v; author unknown.

313 That is, by Tirso, in his *Deleitar aprovechando* (editions of 1635 and 1677); but this is an *auto*, not a *comedia*.

314 Printed *suelta*, together with *loa*, *entremeses* and *bailes* (Madrid, 1697), the year before the playwright's death. The BNE has a copy of this *suelta* (T-95-1). This play was performed in the house of the Duke of Monteleón, to celebrate his birthday. There is a manuscript copy of this play in the BMM (t-95-1), with *censura* by Cañizares, dated 1745 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 713). For a modern critical edition, see Manuel Vidal i Salvador, *La colonia de Diana*, ed., intro. & notas por Javier Vellón Lahoz & Pasqual Mas i Usó (Kassel: Edition Reichenberger, 1991).

- Coloquio para religiosas* (librero de la Red de San Luis, Moreno).
Como amante y como honrado, de Montalbán, en su *Parte 2ª*.³¹⁵
Como han [sic] de ser el valiente, de Diego Muxet y [sic, de] Solís, en sus obras impresas en Bruselas 1624.³¹⁶
Como han de ser los amigos, en libro de *Los cigarrales de Toledo*.³¹⁷
Cómo nació San Francisco, de don Ramón Montero, y de don Francisco Villegas, *Parte 39*, varios, o *Güelfos y Gibelinos*.³¹⁸
Como noble y ofendido, de don Antonio de la Cueva, *Parte 42*, varios.³¹⁹
Como se comunican dos estrellas contrarias, de Calderón, en libro antiguo.³²⁰
Cómo se engaña el demonio, de Matías de Aguirre, en libro *Navidades [sic, Navidad] de Zaragoza*.³²¹
Cómo se engañan los ojos, o Nadie fie en lo que ve, o El engaño en el anillo, de Lope, en su *Parte 5ª* impresa en Sevilla.³²²
Cómo se guarda el honor, de Montalbán.
Como se vengan los nobles, de Lope (librero de la Red de San Luis, Moreno).³²³
Como se vengan los nobles, de Moreto, y suelta en Valencia, y en Madrid, León, y en su *Parte 3ª* impresa en Valencia.³²⁴

315 Montalbán's *Segundo tomo* (Madrid, 1638).

316 That is, in Muxet's *Comedias humanas y divinas* (Brussels, 1624).

317 The second of three plays in Tirso's *Cigarrales* (1624).

318 *Escogidas 39* (Madrid, 1673). Also known as *El nacimiento de San Francisco*.

319 *Escogidas 42* (Madrid, 1676).

320 A reference to the two editions of the pirate *Quinta parte* of 1677, which include the play? Once listed as spurious, this play has Calderonian aspects, noted by Germán Vega García-Luengos in 'Imitar, emular, renovar en la comedia nueva: *Cómo se comunican dos estrellas contrarias*, reescritura "calderoniana" de *Las almenas de Toro*', *Anuario Lope de Vega*, 11 (2005), 243–64.

321 La Barrera (*Catálogo bibliográfico y biográfico*, 10) cites a copy of *Navidades [sic] de Zaragoza* which he had apparently seen, printed in Zaragoza by Juan de Ibar in 1634, and including this play, but no copy is known. For more comment on this probably ghost edition, see above Cruickshank, 'Introduction', and note 9. The 1654 edition gives the author as Matías de Aguirre del Pozo y Felizes, the son of Matías de Aguirre Sebastián (see Cruickshank, 'Introduction', and note 10. See also below, the entry for *El engaño en el vestido*, and notes 587 & 588; and see the entry for *Príncipe de su estrella*, and note 1229.

322 Printed in *Diferentes 25* (Zaragoza, 1632); no Seville edition of Lope's *Parte 5* exists. Not by Lope, say Morley & Bruerton (*Cronología*, 434–35). Is it by Juan Bautista de Villegas, to whom it is attributed in *Diferentes 25*? See the entry for *Nadie fie en lo que ve*, and, for more information, note 1052; see also the entry *También se engaña la vista*, and note 1490.

323 Not discussed by Morley & Bruerton (*Cronología*); the same play as the next entry?

324 Agustín Moreto, *Verdadera tercera parte* (Valencia: Benito Macé, 1676) [factitious]. Also in *Escogidas 29* (Madrid, 1668). Listed by moretianos.com as merely attributed to Moreto (<<http://www.moretianos.com/atribuidas.php>>

Competencia en los nobles, de Lope.³²⁵

Competidores y amigos, de don Antonio Huerta, en libro *Flor de comedias*.³²⁶

Con amor no hay amistad, de Matos, en su parte, y suelta en Valencia, en Madrid, León.³²⁷

Con amor no siempre la verdad es lo mejor, de don Antonio Botello, suelta en Madrid, al vuelo.

Con partes nunca hay ventura, de Jacinto Cordero.³²⁸

Con quien vengo, vengo, de Calderón, en su *Parte 8^a*, y *Parte 1^a*, varios, y suelta en Valencia, en Sevilla, en Madrid.³²⁹

Con su pan se lo coma, de Lope, en su *Parte 17*.

Conde Alarcos, de don Guillén de Castro, en su *Parte 1^a*.

Conde Alarcos, de Mira de Amescua, *Parte 5^a*, varios, y suelta en Valencia, en Sevilla, en Madrid, León.³³⁰

Conde de Fuentes en Lisboa, de Belmonte.

Conde de Irllos [sic, Conde Dirlos], de Cubillo, Fajardo, Df^s 52.³³¹

[accessed 21 October 2021]). Moreto's play (if it is by him) is a *refundición* of Lope's *El testimonio vengado*, which is included in Lope de Vega, *Las comedias (Parte 1)* (Zaragoza, 1604); and it is entered below by Fajardo. The Scarfe-La Trobe Collection of Spanish Plays at the University of Glasgow has a *desglosada* of Lope's *El testimonio vengado* from the [?] third edition of his *Las comedias (Parte 1)* (Valladolid, 1604). For the relationship between Moreto's *Cómo se vengan los nobles* and Lope's play, see Javier Castrillo Alaguero, 'La huella de Lope de Vega en *Cómo se vengan los nobles*, de Moreto: continuidades y disidencias', in *Colaboración y reescritura de la literatura dramática en el Siglo de Oro*, ed. Lobato & Vara López, 806–21.

325 The British Library has a manuscript (Eg. 548), dated 16 November 28, with corrections in Lope's hand. Morley & Bruerton date this play 1593–1603, if it is by Lope (they are not certain (*Cronología*, 435).

326 *Flor de las mejores doze comedias* (Madrid, 1652).

327 Matos Fragoso, *Primera parte de comedias* (Madrid, 1658).

328 Printed as a *suelta*, but first (?) in Jacinto Cordero's *Segunda parte de las comedias* (Lisboa, 1634), play 2; the play was performed by Avendaño (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 267).

329 Fajardo has forgotten about the *princeps* in *Diferentes 31* (Barcelona, 1638); also this play's presence in *Escogidas 1* (Madrid, 1652), as well as in Don Pedro's *Octava parte* of 1684. See Don W. Cruickshank, 'Juan de Vera Tassis y *Con quien vengo, vengo*', in *Diferentes y escogidas. Homenaje al profesor Luis Iglesias Feijoo*, ed. Santiago Fernández Mosquera (Pamplona: Univ. de Navarra/Madrid: Iberoamericana/Frankfurt am Main: Vervuert, 2014), 87–102.

330 *Escogidas 5* (Madrid, 1653).

331 The abbreviation Df^s (presumably 'Diferentes?') recurs, but neither *Diferentes* nor *Escogidas* reached 52 parts, and this play is not recorded in any *parte*; so it is probably part of a personal pressmark. The numbers following range from 5 to 88, and may refer to a (Fajardo's?) collection of nonce volumes of *seltas*. There is a seventeenth-century manuscript in the BNE (16.823). For a modern edition: Álvaro Cubillo de Aragón, *El conde Dirlos*, ed., con intro., de Rebeca

Conde de Irlos [*sic*, *Conde Dirlos*], de don Guillén de Castro, en su *Parte 1^a*.

Conde de Saldaña, de Cubillo, y suelta en Valencia, en Madrid, y *Parte 13*, varios.³³²

Conde de Sex, o La tragedia más lastimosa, o Dar la vida por su dama, de Coello, en libro *Mejor de los mejores*, y suelta en Valencia, en Sevilla, en Madrid.³³³

Conde don Pedro Vélez, de Lope, en comedias de Sevilla.³³⁴

Conde don Sancho Niño, de Calderón?³³⁵

Conde Fernán González, de Lope, en su *Parte 19*.

Conde Lucanor, de Calderón, en su *Parte 8^a*, y suelta en Valencia, en Madrid, y *Parte 15*, varios.³³⁶

Conde Partinuplés, de doña Ana Caro, en *Parte 4^a*, varios.³³⁷

Lázaro Niso, in *Comedias de Álvaro Cubillo de Aragón*, ed. Francisco Domínguez Matito *et al.*, 2 vols (Kassel: Edition Reichenberger, 2020–2022), Vol. II (2022). Guillén de Castro wrote a play with the same title (see next entry) which was evidently Cubillo's source.

332 *Escogidas 13* (Madrid, 1660).

333 That is, *El mejor de los mejores libro* [*sic*] *que ha salido de comedias nuevas* (Alcalá, 1651), play 10: attributed to Antonio Coello, with the title *La tragedia más lastimosa de amor*. There is an earlier unattributed printed version in *Diferentes 31* (Barcelona, 1638). There are two manuscripts in the BNE: one, attributed to Antonio Coello, with *censuras* of 1661 (16.630); the other, of the late seventeenth century, attributes the play to Calderón (16.722). The play, sometimes also known as *Dar la vida por su dama*, was performed at the palace in 1633 by the company of Manuel Vallejo and in 1637 by the company of Tomás Fernández at the Pardo. It was still being performed into the 1680s and 1690s. For details of these performances, see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 221, and Varey & Shergold, *Comedias en Madrid: 1603–1709*, 85. The drama is noteworthy for offering the earliest known presentation for the stage of Elizabeth I's relationship with the Earl of Essex. Despite attributions to Calderón, Montalbán and Matos, there is no good reason to doubt Antonio Coello's authorship of this outstanding tragedy. For further information, see below, under the title *La tragedia más lastimosa de amor*, and note 1526.

334 In Osuna 132 (i.e., *Comedias de Lope, Parte 23* ['tomo coleccionado']), where it is attributed to Lope. But the play is by Luis Vélez. The signed autograph manuscript of *El conde don Pedro Vélez y Don Sancho el Deseado* is preserved in the BNE (Res. 97), as is an additional seventeenth-century manuscript copy (16.577).

335 Calderón rejected this title in his *Quarta parte* (1672), 2¶3^r. The closing reference to 'Lauro' suggests that the playwright was Luis Vélez de Guevara. There is a modern edition of this play attributing it to him: Luis Vélez de Guevara, *El conde don Sancho Niño*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de Daniele Crivellari (Newark, NJ: Juan de la Cuesta, 2023).

336 '*Parte 8^a*' is an error: it is in his *Quarta parte* of 1672; and *Escogidas 15* (Madrid, 1661).

337 *Escogidas 4* (Madrid, 1653).

- Condenado por desconfiado**, de Tirso, y suelta en Valencia, en Sevilla, en Madrid, y *Parte* suya 2^a.³³⁸
- Condesa bandolera**, de Tirso, y suelta en Valencia.³³⁹
- Condesa Costanza**, de Tárrega, en libro antiguo.³⁴⁰
- Condesa de Belflor**, de Moreto, *Parte* 25, varios.³⁴¹
- Condesa Matilde**, de Lope, en su *Parte* 2^a.
- Confesión con el demonio**, de Torre, y suelta en Valencia, en Madrid, León, y *Parte* 44, varios.³⁴²
- Confusión de fortuna**, de Rojas.³⁴³
- Confusión de Hungría**, de Mira de Amescua, *Parte* 35, varios; otra del mismo título de Lope, en comedias de Sevilla.³⁴⁴
- Confusión de un jardín**, de Moreto, en su *Parte* 3^a de Madrid y de Valencia.³⁴⁵

338 Since it appeared in Tirso's notorious *Segunda parte*, the authorship remains in doubt, although most critics consider it genuine Tirso. One of the earliest editions of this play is an early and imprintless *suelta* now in the Kongelige Bibliotek, Copenhagen (*Collectio dramaticorum hispanicorum*, Vol. II, 75^{iv}, 53). Cruickshank believes that this *suelta*, in which the play is attributed to Tirso de Molina, was printed in Seville by Faxardo c.1626; he discusses this *suelta*, and includes a copy of its title-page, in 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 247–49 (p. 248). A play titled *El condenado por desconfiado* was performed by the company of Juan de Acacio in Valencia in 1627 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 627). For a modern edition and English translation, see Tirso de Molina, *Damned for Despair (El condenado por desconfiado)*, ed. & trans., with an intro. & commentary, by Nicholas G. Round (Warminster: Aris & Phillips, 1986).

339 Alias *La ninfa del cielo*: attributed to Tirso, Luis Vélez and Andrés de Claramonte y Corroy.

340 This book, and the play, seem not to have survived.

341 This is Lope's *El perro del hortelano*, in *Escogidas* 25 (Madrid, 1666).

342 *Escogidas* 44 (Madrid, 1678).

343 The reference to 'Rojas' in the closing lines supports his authorship. There is an early imprintless *suelta* attributed to Rojas Zorrilla in the BITB (56997); see Vega García-Luengos, 'Cómo Calderón desplazó a Lope de los aposentos: un episodio temprano de ediciones espúreas', 371.

344 Apparently intended to be included in Osuna 132 (*Comedias de Lope, Parte* 23), but now not present. There is currently no evidence that Lope wrote a play of this title. There is a modern edition: Antonio Mira de Amescua, *La confusión de Hungría*, intro., ed. & notas por Concha Argente del Castillo, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. V (Granada: Univ. de Granada/Diputación de Granada, 2005), 153–261.

345 Presumably Valencia: Benito Macé, 1676, and Madrid: Antonio de Zafra, 1681. The Macé volume is composed of *sueeltas*, and there is a 1703 version, also made up of *sueeltas*. Listed by moretianos.com as by Moreto and others, as yet unidentified (<<http://www.moretianos.com/encolaboracion.php>> [accessed 21 October 2021]).

- Confusión de un papel, o Engaños de un engaño*, de Moreto (librero de la Red de San Luis, Moreno).³⁴⁶
- Confusión de un retrato*, de don Francisco de Medina, Fajardo, Df^s 88, y suelta en Valencia, en Sevilla.³⁴⁷
- Conquista de Barcelona, o Santa Madrona, o Viuda tirana, Parte 31*, varios, juego antiguo.³⁴⁸
- Conquista de Cuenca, y primera dedicación de la Virgen del Sagrario*, de Rosete, *Parte 21*, varios.³⁴⁹
- Conquista de las Molucas*, de don Melchor Fernández de León, *Parte 46*, varios.³⁵⁰
- Conquista de México*, de Zárate, *Parte 30*, varios.³⁵¹
- Conquista de Orán*, de Luis Vélez, *Parte 35*, varios, y suelta en Sevilla.³⁵²
- Conquista de Valencia por el Cid*, suelta en Valencia.³⁵³
- Constancia de Arcelina*, de Juan de la Cueva, en su parte suya [*sic*].³⁵⁴
- Contra el amor no hay engaños*, de don Diego Enríquez, *Parte 2^a*, varios, y *Parte X*, varios, y suelta en Valencia, en Sevilla.³⁵⁵
- Contra el amor no hay engaños*, de Enríquez Gómez, en su libro de *Academias*.³⁵⁶
- Contra la fe no hay respeto*, de don Diego Gutiérrez, *Parte 39*, varios.³⁵⁷

346 Listed by moretianos.com as merely attributed to Moreto; if not by Moreto, the author is unknown (<<http://www.moretianos.com/atribuidas.php>> [accessed 21 October 2021]).

347 Included by Jaime Moll in ‘Comedias sueltas no identificadas’, in *Repertorio de impresos españoles perdidos e imaginarios* (Madrid: Instituto Bibliográfico Hispánico, 1982), Anexo I, 289–329 (p. 294).

348 That is, *Diferentes 31* (Barcelona, 1638), which names no author. Also listed below as *Santa Madrona, o Viuda Tirana* (see note 1409).

349 *Escogidas 21* (Madrid, 1663).

350 *Escogidas 46* (Madrid, 1679).

351 That is, by Enríquez Gómez, in *Escogidas 30* (Madrid, 1668).

352 *Escogidas 35* (Madrid 1670/71). This play has the alternative title, *o el gran cardenal de España, Francisco Jiménez Cisneros*. There is a modern edition: Luis Vélez de Guevara, *La conquista de Orán*, ed. crítica & anotada de C. George Peale & Javier J. González Martínez (Newark, NJ: Juan de la Cuesta, 2020).

353 Included by Moll in ‘Comedias sueltas no identificadas’, 294.

354 In Cueva’s *Primera* [only] *parte de las comedias y tragedias* (Sevilla, 1583). This play was performed in Seville by the company of Pedro de Saldaña (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 281).

355 The same play as the next one, and it is by Enríquez Gómez; not in *Escogidas 2*, although La Barrera (*Catálogo bibliográfico y biográfico*, 705) confirms its existence in a factitious *Segunda parte*. It appears in *Escogidas 10* (Madrid, 1658) as by Diego Enríquez, who Urzáiz Tortajada describes, probably correctly, as ‘[a]utor probablemente ficticio’ (*Catálogo de autores teatrales del siglo XVII*, I, 296).

356 *Academias morales de las musas* (Bordeaux, 1642).

357 *Escogidas 39* (Madrid, 1673).

Contra su suerte ninguno, de don Jerónimo Malo de Molina, *Parte XI*, varios.³⁵⁸

Contra valor no hay desdicha, o Gran rey de Persia, de Lope, en su *Parte 23*.³⁵⁹

Corona del agravio, de Cubillo.

Corona en tres hermanos, de Vera Villarroel, *Parte 46*, varios.³⁶⁰

Corona merecida, de Lope, en su *Parte 14*.

Correr por amor fortuna, de Luis Vélez.³⁶¹

Corte del demonio, de Luis Vélez, *Parte 28*, varios.³⁶²

Corte en el valle, de Avellaneda, Matos, Villaviciosa, *Parte 22*, varios.³⁶³

Cortesana en la sierra, de tres ingenios, *Parte 27*, varios.³⁶⁴

Cortesía de España, de Lope, en su *Parte 12*.³⁶⁵

Cosaria catalana, de Matos, y suelta en Valencia, en Madrid, León, y *Parte 39*, varios.³⁶⁶

Cristianísima lis, o Azote de la herejía.³⁶⁷

Cristo de los milagros, de Moreto, en su *Parte 3^a*.³⁶⁸

358 *Escogidas 11* (Madrid, 1659).

359 (Madrid, 1638). Also known as *Ciro, hijo de la perra* (see this entry above, and note 308). ‘Es de Lope’, say Morley & Bruerton (*Cronología*, 439). A play titled *El hijo de la perra* was performed at the palace by the company of Juan de Cárdenas in 1697 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 131).

360 That is, Juan de Vera Tassis y Villarroel; the play is in *Escogidas 46* (Madrid, 1679).

361 This *comedia de capa y espada* has survived in an early seventeenth-century *suelta*, attributed to Luis Vélez de Guevara, located in the BNE by Vega García-Luengos (‘Treinta comedias desconocidas’, item 28, p. 73). A play called *Correr por amor fortuna* was performed at the palace by the company of Manuel de Vallejo in 1633 (Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 222). There is a modern edition: Luis Vélez de Guevara, *Correr por amor fortuna*, ed. crítica & anotada de C. George Peale, estudio introductorio de Odile Lasserre Dempure (Newark, NJ: Juan de la Cuesta, 2018).

362 *Escogidas 28* (Madrid, 1667). There is a modern edition: Luis Vélez de Guevara, *La corte del demonio*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de María Yaquelín Caba (Newark, NJ: Juan de la Cuesta, 2006).

363 *Escogidas 22* (Madrid, 1665). This play was performed before the King in Valladolid in 1660 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 428).

364 *Escogidas 27* (Madrid 1667). By Diamante, Matos and Juan Vélez. There is a seventeenth-century manuscript in the BNE (16.188). This play was also printed under the title *Fortunas de don Manrique de Lara*.

365 Fajardo records this item as *Cortesía española*.

366 *Escogidas 39* (Madrid, 1673).

367 Now generally attributed to Luis Vélez de Guevara. Also listed above under *Azote de la herejía*; see, for more information, note 162.

368 (Madrid, 1681). See also below, *Santo Cristo de Cabrilla*, and note 1415.

Cruel Casandra, del capitán Luis [sic, Cristóbal de] Virués, en su libro de 8° folio.³⁶⁹

Crueldad por el honor, de Ruiz [de] Alarcón, en su *Parte 2ª*.

Cruz de Caravaca, de Diamante, *Parte 27*, varios.³⁷⁰

Cruz en la sepultura, de Calderón, suelta en Sevilla, en Madrid, León.³⁷¹

Cruz en la sepultura, de Lope, en su *Parte 24*, y en *Parte 28* extravagante.³⁷²

¿*Cuál es afecto mayor, lealtad, sangre o amor?*, de Candamo, *Parte 48*, varios, y suelta; o *El triunfo de Tomiris*.³⁷³

369 That is, his *Obras trágicas y líricas* (Madrid, 1609); the format is indeed 8°. At the end of the sixteenth century a play titled *La crueldad piadosa* (believed to be *La cruel Casandra* of Virués) was performed in Salamanca by the company of Diego López de Alcaraz (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 725).

370 *Escogidas 27* (Madrid, 1667). There is a signed autograph manuscript of Diamante's play, dated 23 June 1664, with *censura* by Francisco de Avellaneda, which, according to Urzáiz Tortajada (*Catálogo de autores teatrales del siglo XVII*, I, 285), also has the title *El milagroso aparecimiento de la santa cruz de Caravaca*. He does not give details of the manuscript's location; but it is in the BITB (Vitr.A.Est.5) (see María del Carmen Simón Palmer, *Manuscritos dramáticos del Siglo de Oro de la Biblioteca del Instituto del Teatro de Barcelona*, Cuadernos Bibliográficos XXXIV [Madrid: CSIC, 1977], 15). There is a later manuscript of this play, with *censura* of 1755, in the BMM.

371 The first versión of Calderón's *La devoción de la cruz*. See next entry, and note 372.

372 This play is not by Lope. *La cruz en la sepultura* is the first version, as performed by Avendaño, of Calderón's *La devoción de la cruz* (separately listed by Fajardo below); and it appeared attributed to Lope in the factitious *Diferentes 23* ('Valencia, 1629') and in *Diferentes 28* (Huesca, 1634; there is an alleged edition of Zaragoza, 1639). The *sueeltas* in the factitious volume *Diferentes 23* ('Valencia, 1629'), including *La cruz en la sepultura*, were in fact printed in Seville, probably by Simón Faxardo, c.1626–1628. The *suelta* printed in Seville referred to by Fajardo in the previous entry, may be a reference to a later *suelta* also printed there. The date of *La devoción de la cruz* has been disputed. It is likely that *La cruz en la sepultura* is a slightly earlier version of the play, written c.1623–1628, and as performed by Avendaño; and that *La devoción de la cruz* was written c.1629–1631 (see Cruickshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 237–38, & n. 17, also 239–40; and Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 185). For a modern edition, see Pedro Calderón de la Barca, *La devoción de la cruz*, ed. crítica, con intro., de Adrián J. Sáez (Madrid: Iberoamericana/Frankfurt am Main: Vervuert, 2014).

373 *Escogidas 48* (Madrid, 1704). The Archivo de la Cofradía de la Novena has a manuscript copy (legajo 27, carpeta 6), dated 18 April 1697. There is an eighteenth-century manuscript in the BNE (16.603). There are several manuscripts in the BMM of which the earliest has *censuras* of 1704 and 1707. This play was performed at the palace in 1697 by the company of Carlos Vallejo (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 89).

- ¿*Cuál es lo más en amor, el desprecio o el favor?*, de Salvador de la Cueva, *Parte 43*, varios, antigua; zarzuela.³⁷⁴
- ¿*Cuál es mayor perfección?*, de Calderón, en su *Parte 5ª* y *Parte 21*, varios, y suelta en Madrid, León.³⁷⁵
- Cuando Lope quiere, quiere, o Castigo sin venganza*, de Lope.³⁷⁶
- Cuando no se aguarda, o Dicha grande*, de Leiva, *Parte 40*, varios.³⁷⁷
- Cuántas veo tantas quiero*, de Villaviciosa y Avellaneda, *Parte 25*, varios, suelta en Valencia.³⁷⁸
- Cuánto cabe en hora y media*, de don Juan de Vera [Tassis y] Villarroel, *Parte 46*, varios.³⁷⁹
- Cuánto mienten los indicios, y ganapán de desdichas*, de Diamante, en su *Parte 2ª*.
- Cuánto se estima el honor*, de don Guillén de Castro, en su *Parte 2ª*.
- Cuentas del Gran Capitán, o Ciro y Arpago*, de Lope, en su *Parte 23*.³⁸⁰
- Cuerdo en su casa*, de Lope, en su *Parte 6ª*.
- Cuerdo loco*, de Lope, en su *Parte 14*.
- Cuerdos hacen escarmientos*, de don Francisco Villegas, *Parte 30*, varios.³⁸¹
- Cuerdos hay que parecen locos*, de Montalbán, *Parte 33*, varios.³⁸²
- Cuerdos hay que parecen locos*, de Zabaleta (librero de la Red de San Luis, Moreno).
- Cueva de Salamanca*, de Alarcón, en su *Parte 1ª*, Fajardo.
- Cueva y castillo de amor*, de Leiva, suelta en Valencia, en Madrid, León, y *Parte 43*, varios.³⁸³

374 Supposedly in the lost edition (Valencia, 1660) of *Diferentes 43*.

375 In his *Verdadera quinta parte*, 1682, and *Escogidas 21* (Madrid, 1663).

376 Printed by Pedro Lacavallería (Barcelona, 1634). See above for *El castigo sin venganza*, and note 262.

377 *Escogidas 40* (Madrid, 1675), attributed to Francisco de Leiva Ramírez de Arellano. Also found as *Cuando no se aguarda, y príncipe tonto*. There were palace performances of this play in 1692 and again in 1695 by the company of Damián Polope (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 89).

378 *Escogidas 25* (Madrid, 1666).

379 *Escogidas 46* (Madrid, 1679).

380 *Las cuentas del Gran Capitán* was indeed printed in Lope's *Parte 23* (1638), but *Ciro y Arpago* is a different play, identified with Lope's *Contra valor no hay desdicha*, also known as *Ciro, hijo de la perra* (see above for these entries, and notes 308 & 359), which was also printed in *Parte 23*.

381 *Escogidas 30* (Madrid, 1668).

382 A play with this title in *Escogidas 33* (Madrid, 1670) is attributed to Zabaleta (see next entry). No text with this title attributed to Montalbán has survived. There may have been two plays, but perhaps not.

383 *Escogidas 43* (Madrid, 1678).

Culpa busca la pena, y el agravio y [sic] la venganza, *Parte 41*, varios, de Valencia, y Fajardo, Df^s 10.³⁸⁴

Culpa más provechosa, de don Francisco Villegas, *Parte 32*, varios. La Inquisición la enmendó: Fajardo.³⁸⁵

Cumplir a Dios la palabra, o Hija de Jepté, de Diamante, en su *Parte 2^a*, y suelta en Valencia, en Madrid, León.

Cumplir con [sic] dos obligaciones, de Luis Vélez, en libro antiguo; es la buena (y empieza ‘apriッサ apriッサ Garcia | haz ensillar y enfrenar’).³⁸⁶

Cumplir con [sic] dos obligaciones, de Luis Vélez, *Parte 7^a*, varios (no es la buena).

Cumplir con su obligación, suelta en Valencia; es de Montalbán, en su *Parte 1^a*.

Curioso impertinente, de don Guillén de Castro, en su *Parte 1^a*.

D

Dama boba, de Lope, en su *Parte 9^a*, y suelta en Sevilla.³⁸⁷

384 Once again the curious Dfs (?*Diferentes*; ?‘de Fajardo’) and a number. *Parte 41* refers to *Diferentes 41*, but the place of printing is Zaragoza: Hospital Real y General, in 1646.

385 *Escogidas 32* (Madrid, 1669), where it is attributed to Francisco Villegas. Also known as *Vida y muerte de Pilatos*. This play is really by Enríquez Gómez. A 6-line stage direction and 6 lines of text have been scored through on 24^v of the R/22685 copy in the BNE; the entire play has been removed from the *38.V.10 copy in Vienna, and its title deleted from the contents. There is nothing to say in either copy that the Inquisition was responsible. There is a manuscript copy, attributed to ‘Fernando de Zárate’, dated 1710 (BNE, 16.869). Apparently Enríquez Gómez’s play is a *refundición* of *El dichoso desdichado, Poncio Pilatus, o El matador de la vida* by Juan de Espinosa Malagón y Valenzuela, of which there is a seventeenth-century, possibly autograph manuscript in Parma (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 300 & 305). Fajardo lists below the play *El dichoso desdichado* attributed to Espinosa Malagón.

386 Properly *Cumplir dos* (no ‘con’). See also the next entry. These two lines are quoted as they appear in Fajardo. These are indeed the opening lines in the seventeenth-century manuscript, attributing the play to Luis Vélez, in the BNE (15.768); but the beginning of the play in *Escogidas 7* (Madrid, 1654) is quite different (*Bat. Naranjo. Duq. Ea, no dexes | ese surco desigual!*). This play has also been printed under the titles *La duquesa de Sajonia* and *La obligación a las mujeres* (see Fajardo’s *Índice* for these titles, and notes 535 and 1124). There was a performance of *Cumplir con dos obligaciones* at the palace in 1682, with the title *La duquesa de Sajonia*, by the company of Matías de Castro (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 105).

387 Lope de Vega, *Doce comedias ... Novena parte* (Madrid, 1617). The autograph manuscript of *La dama boba* survives, dated 28 April 1613, with *censuras* of Tomás Gracián Dantisco of 27 October 2013, which was evidently performed by the company of Pedro de Valdés (BNE, V.^a7.^s, 5); there is also a seventeenth-century manuscript copy (BNE, 14.956).

Dama corregidor, de Zabaleta, Villaviciosa, *Parte 12*, varios, y suelta en Valencia, en Sevilla, en Madrid.³⁸⁸

Dama del olivar, de Tirso, en su *Parte 5^a*.

Dama duende, de Calderón, en su *Parte 1^a* y *Parte 29*, varios, y suelta en Sevilla, en Madrid, León.³⁸⁹

Dama muda, de un ingenio, se compone tres personas, y suelta en Córdoba, en Madrid al vuelo.³⁹⁰

Dama presidente, de Arellano, y suelta en Valencia, en Madrid, León.³⁹¹

Dama, galán y fantasma, de don Fernando de la Torre [y Farfán] (librero de la Red de San Luis, Moreno).

Dar al tiempo lo que es suyo, de Matías de los Reyes.³⁹²

Dar en [sic, con] la misma flor, de Alarcón.³⁹³

Dar tiempo al tiempo, de Calderón, en su *Parte 6^a* y *Parte 17*, varios, y suelta en Valencia, en Madrid, León.³⁹⁴

Darles con la entretenida, de Belmonte.³⁹⁵

388 *Escogidas 12* (Madrid, 1658). There was a palace performance of this play in 1680 by the company of Manuel Vallejo (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 91).

389 ‘Parte 29’ refers to *Diferentes 29* (Valencia, 1636). The play was first performed c.16 November 1629. There is a seventeenth-century manuscript copy, undated (BNE, 17.332); also another manuscript (BNE, 16.622) which says it was copied in Lisbon in 1689 for the company of Antonio de Escamilla (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 184). Varey and Shergold (*Comedias en Madrid: 1603–1709*, 91–92) have recorded other seventeenth-century performances in Madrid. These were mostly palace performances: by the company of Manuel Vallejo (1679 & 1680); by the company of Manuel de Mosquera (1686); and by the company of Simón Aguado (1688). However, there were also several performances in the Corral del Príncipe by the company of Andrea de Salazar in 1696.

390 Supposedly by Francisco Benegasi y Luján. DWC owned a *suelta* (Barcelona, 1770) [?now in GUL], which confirms that, as Fajardo says, there are only three characters.

391 That is, Francisco de Leiva Ramírez de Arellano; usually shortened by Fajardo to Leiva in other entries.

392 Printed in Jaén, 1629, by Pedro de la Cuesta (BNE, R/23962). See Gómez Sánchez-Ferrer, ‘Del corral al papel estudio de impresores españoles de teatro en el siglo XVII’, 218.

393 Alias *¿Quién engaña más a quien?* The play’s authorship is uncertain.

394 *Escogidas 17* (Madrid, 1662). For a recent article, see Wolfram Aichinger, ‘*Dar tiempo al tiempo*: embarazo, legitimidad y calendarios femeninos en Calderón y en la sociedad del Siglo de Oro’, *Bulletin of the Comediantes*, 72:2 (2020), 93–115.

395 It is the first play in *Diferentes 31* (Barcelona, 1638). There is a seventeenth-century manuscript copy, dated 1636, attributed to Belmonte, in the BNE (16.881). This play, also known as *Diego García de Paredes*, has been attributed at times to Montalbán or Luis Vélez (see this title below, and note 478).

- Darlo todo y no dar nada*, burlesca, de Lanini Sagrado [sic], *Parte 36*, varios.³⁹⁶
- Darlo todo y no dar nada*, de Calderón, en su *Parte 7^a* y *Parte 8^a*, varios, y suelta en Valencia, en Madrid, León.³⁹⁷
- Darse celos por vengarse*, en el libro de *Las persecuciones de Lucinda*.³⁹⁸
- David perseguido, y montes de Gelboé*, de Lope, suelta en Valencia.³⁹⁹
- De Alcalá a Madrid*, de Claramonte, Fajardo, Df^s S^a, y suelta en Valencia.⁴⁰⁰
- De buen moro, buen cristiano*, de Godínez.
- De cosario a cosario*, de Lope, en su *Parte 19*.
- ¿De cuándo acá nos vino?*, de Lope, en su *Parte 24*.⁴⁰¹
- De Dios es, Parte 15*, varios, antigua, Fajardo.⁴⁰²
- De esta agua no beberé*, de Claramonte.⁴⁰³
- De fuera vendrá*, de Moreto, en su *Parte 1^a*, y suelta en Madrid, León.⁴⁰⁴

396 *Escogidas 36* (Madrid, 1671). This is a full-length parody of Calderón's play with the same title (see next entry). For more on Lanini's burlesque play, see Mackenzie, 'Don Pedro Francisco Lanini Sagredo (?1640-?1715)', 118.

397 *Escogidas 8* (Madrid, 1657). Written in 1636. There is a BNE manuscript (17.883). The play was performed in 1651 for the Queen's birthday. In 1668 it was performed at the court in Vienna, when apparently it was given the title *Triunfos del diciembre* (see Urzáiz Tortajada, *Catálogo de los autores teatrales del siglo XVII*, I, 184). Varey and Shergold record performances at the palace of Calderón's *Darlo todo y no dar nada*, but under the title of *Apeles y Campaspe*; these performances by various theatre companies, took place in 1681, 1684 and 1693 (*Comedias en Madrid: 1603-1709*, 61). Lanini wrote a burlesque of this play (see previous entry).

398 By Cristóbal Lozano, in his *Persecuciones de Lucinda, dama valenciana* (editions of 1641 and 1664 survive; but the *princeps* of 1638 is lost).

399 Doubtful Lope, say Morley & Bruerton (*Cronología*, 443).

400 It is not clear what 'Df^s S^a' means (*Diferentes*, Sevilla?). There is a nineteenth-century manuscript of this play in the BNE (15.084).

401 *Diferentes 24* (Zaragoza, 1633).

402 Quoted by La Barrera (*Catálogo bibliográfico y biográfico*, 540); author is unknown, 'Parte 15, varios, antigua' is unidentified (not *Escogidas 15*); the play is apparently lost.

403 In the unique copy (BNE, R/23136) of *Doze comedias nuevas de Lope de Vega Carpio y otros autores: segunda parte* ('Barcelona: Jerónimo Margarit, 1630'). The play was performed by the company of Antonio de Prado in 1617 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 256).

404 Agustín Moreto, *Primera parte* (Madrid, 1654). Its full title is *De fuera vendrá quien de casa nos echará*. It is sometimes known by its second title, *La tía y la sobrina*. It was performed at the palace by the company of Diego Osorio in 1660, and was apparently performed in the Corral del Príncipe by the company of Juana de Cisneros in 1661. There was a later palace performance in 1685 by the company of Manuel de Mosquera (see Varey & Shergold, *Comedias en Madrid: 1603-1709*, 93-94). For further information on performances of the play in the seventeenth century and beyond, as well as a discussion of Moreto's *De fuera vendrá*, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 113-20, 129-30, 133-37, 141-44. For a recent scholarly edition, see Agustín Moreto, *De fuera vendrá*, ed. crítica, con prólogo & notas, de Delia Gavela García, in Vol. II of

De lo cual ha de ser [sic], de Lope, en su *Parte 25*.⁴⁰⁵

De lo vivo a lo pintado, de Claramonte.

De Mazagatos, de Lope, en su *Parte 5ª* de Sevilla, antigua.⁴⁰⁶

De un castigo tres venganzas, de Calderón, suelta en Valencia, en Madrid, León.⁴⁰⁷

De un castigo tres venganzas, de Lope, en su *Parte 28* extravagante (librero de la Red de San Luis, Moreno).⁴⁰⁸

De una causa dos efectos, de Calderón, en su *Parte 5ª*, y suelta en Madrid, León.⁴⁰⁹

Decio y Heraclea, del conde de las Torres [= Cristóbal Moscoso y Montemayor], año 1708, al nacimiento del príncipe de Asturias, don Luis Fernando.⁴¹⁰

Defensa en la verdad, de Lope.⁴¹¹

Defensa en la verdad, en libro antiguo.⁴¹²

Defensor de la fe, de Montalbán.⁴¹³

Comedias de Agustín Moreto. Primera parte de comedias, dir. María Luisa Lobato, coord. Judith Farré Vidal (Kassel: Edition Reichenberger, 2010).

405 *Parte veinticinco perfeta* (Zaragoza, 1647). Fajardo means *Lo que ha de ser*, which is entered below under that title.

406 *La historia de Mazagatos* (not by Lope) appeared in *Parte 25* extravagante of Lope ('Zaragoza, 1631'), which was probably printed in Seville. In his 'bibliography', Fajardo does not list a Lope *Parte 5ª* printed in Seville.

407 See next entry.

408 Alias *Un castigo en tres venganzas*, by Calderón; and it is entered below by Fajardo with that title: see note 1567. Also sometimes known as *y ganapán de desdichas*. This play is correctly attributed to Calderón in *Diferentes 28* (Huesca, 1634; the alleged edition of *Parte 28* extravagante of Zaragoza, 1639, is lost). It is also printed in Calderón's pirate *Quinta parte* (1677) and in his *Novena parte* (1691). There is a modern edition: Pedro Calderón de la Barca, *Un castigo en tres venganzas*, ed. crítica, con intro., de Margaret Rich Greer & Francisco Sáez Raposo (Madrid: Iberoamericana/Frankfurt am Main: Vervuert, 2018).

409 In his *Verdadera quinta parte* (1682), but previously in *Escogidas 37* (Madrid, 1671), by 'un ingenio de esta corte' and with the title *El amor hace discretos*, under which it is listed above; see note 98. There is a seventeenth-century manuscript copy in the BNE (15.694). Performed in Seville by the company of Bartolomé Romero in 1642 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 184). There was also a performance at the palace by the company of Manuel Vallejo in 1684 (see Varey & Shergold, *Comedias en Madrid: 1603-1709*, 97).

410 There are two copies in the BNE, R/39807 and T/12179.

411 Radically rehashed, if originally by Lope, say Morley & Bruerton (*Cronología*, 444); see next item.

412 Quoted by La Barrera (*Catálogo bibliográfico y biográfico*, 540); author is unknown; 'libro antiguo' is unidentified. This could be the same play as is listed above as by Lope.

413 The same play as the next entry. Also attributed to Moreto, to Matos, and to Matos and Moreto. Montalbán has evidently no claim to it.

- Defensor de la fe, y príncipe prodigioso*, de Matos, Moreto, Zabaleta, *Mejor de los mejores*.⁴¹⁴
- Defensor de la Virgen, o Hechos del santo Rey don Fernando*, de Hipólito [sic] en el libro de 8° de la vida del santo.⁴¹⁵
- Defensor de su agravio, o Duque de Atenas*, de Moreto, *Parte 35*, varios, y suelta en Valencia, en Sevilla, en Madrid, Sanz.⁴¹⁶
- Defensor del Peñón*, de Diamante, en su *Parte 1ª*.⁴¹⁷
- Defensores de Cristo*, de tres ingenios.⁴¹⁸
- Degollado*, de Juan de la Cueva, en parte suya.⁴¹⁹
- Dejar dicha por más dicha*, de Alarcón, *Parte 45*, varios.⁴²⁰
- Dejar por amor venganza*, de don Cristóbal Morales.
- Dejar un reino por otro, y mártires de Madrid*, de Cáncer, Villaviciosa, Moreto, *Parte 44*, varios, y suelta en Valencia.⁴²¹

414 *El mejor de los mejores libro [sic] que ha salido de comedias nuevas* (Alcalá, 1651). In this volume's list of contents, it is made clear that Matos was the author of the first half of this play and that Moreto composed the second half; Zabaleta is not mentioned. Accepted by moretianos.com as by Moreto and Matos (<<http://www.moretianos.com/encolaboracion.php>> [accessed 10 November 2021]). The play is sometimes also known as *La defensa de la fe*. Fajardo also lists this play twice under *Príncipe prodigioso*; for further information on the play's source etc., see the notes to these entries at 1239 and 1240. There was a performance at the palace by the company of Jerónimo García in 1681, and in 1689 Mosquera's company staged it in the Corral del Príncipe. A play called *El prodigioso*, which was performed in the Corral del Príncipe by the company of Andrea de Salazar, was probably also this drama (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 192–93).

415 This is a reference to Hipólito de Vergara's *Vida, excelencias y hechos milagrosos del santo rey don Fernando [...] y al fin una comedia de [...] la virgen santissima de Los Reyes* (Osuna, 1629; Sevilla, 1630), 8°, which contains this play. See also the entry for *Virgen de los Reyes*, and for more information, note 1638.

416 *Escogidas 35* (Madrid, 1670/71). The cast includes 'El duque de Atenas'. There was a performance at the palace in 1680 by the company of Manuel Vallejo, and another, possibly two performances, in 1684 by the company of Eufrosia María (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 93).

417 A rehash of Luis Vélez's *El cerco del Peñón de Vélez*, which is listed above.

418 Printed in *Diferentes* 'XXXXXVII' (Valencia, 1646), which does not name the authors.

419 Cueva's *Primera parte de las comedias y tragedias* (Sevilla, 1583). This play was performed in Seville by the company of Pedro de Saldaña ((Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 281).

420 *Escogidas 45* (Madrid, 1679). Also known as *Mudarse por mejorarse* (see below); and as *Por mejoría* (see below, and note 1202).

421 *Escogidas 44* (Madrid, 1678). There are two manuscripts of this play attributed to 'tres ingenios' in the BNE (16.797 & 14.814). Nevertheless it is very doubtful that the play was composed by the *ingenios* named by Fajardo: see *Tres soles de Madrid*, and note 1551. 'De Cristóbal de Monroy y Silva', says moretianos.com (<<http://www.moretianos.com/atribuidas.php>> [accessed 10 November 2021]). Monroy (if he wrote it) derived this play from *Los mártires de Madrid* attributed to Lope (see below, and note 930). There is a third play, the one by 'tres ingenios', printed as by Cáncer, Moreto and Matos,

- Del cielo viene el buen rey*, de don Rodrigo de Herrera, *Parte 8^a*, varios.⁴²²
Del enemigo el primer consejo, de Tirso, en su *Parte 3^a*.
Del juez en su casa [sic], de Lope, en su *Parte 25*.⁴²³
Del mal lo menos, de Lope, en su *Parte 9^a* impresa en Madrid 1613 [*sic*].⁴²⁴
Del mal lo menos, de un ingenio, *Parte 38*, varios, y suelta en Valencia, en Sevilla.⁴²⁵
Del rey abajo, ninguno, o El conde de Orgaz, o García del Castañar, de Calderón.⁴²⁶

which appears to be a *refundición* of the play, probably by Monroy, listed by Fajardo here. Varey and Shergold record the performances at the palace of a play called *Los mártires de Madrid* in 1680, by the company of Manuel Vallejo, which they say was probably the *refundición* by ‘tres ingenios’, attributed to Cáncer, Moreto and Matos. They consider that *refundición* to be a different adaptation from the one which Fajardo apparently had in mind here, attributed to Cáncer, Villaviciosa and Moreto (see *Comedias en Madrid: 1603–1709*, 153).

422 *Escogidas 8* (Madrid, 1657).

423 Lope’s *Parte veintecinco perfeta* (Zaragoza, 1647). Various titles: *El juez de su causa*, *El juez en su causa*, *El juez en su misma causa*. See also below under *El juez de su misma causa*, and note 835.

424 The Madrid (first) edition of Lope’s *Novena parte* is of 1617. Fajardo repeats the incorrect date ‘1613’ in his ‘bibliography’ (‘Libros que se citan en la presente obra’ [56^r]) which has been corrected in our version, ‘Fajardo’s *Libros que se citan en la presente obra: A Revised and Amplified Bibliography*’.

425 *Escogidas 38* (Madrid, 1672). A different text from the preceding, with different characters. This play is by Antonio Folch de Cardona Alagón. Fajardo did not know of the *suelta* printed in Vienna, 1671, by Cosmerovius. The play was performed at the court in Vienna in 1671, and was also performed at the palace in Madrid in 1676 by the company of Antonio de Escamilla (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 323; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 94).

426 Calderón rejected the first title in his *Quarta parte* (1672), 2¶2v. Germán Vega García-Luengos has located an early *suelta* (imprintless but probably printed in Seville by Francisco de Lyra, c.1635) of *Del rey abajo, ninguno*, attributed to Calderón in the BNP, Paris (Yg.138[12]) (see his ‘Cómo Calderón desplazó a Lope de los aposentos: un episodio temprano de ediciones espúreas’, 371, n. 12, & 372). The play was still very popular on the stage in the late seventeenth century. It was performed at the palace by the company of Eufrosia María in 1685, and by the company of Rosendo López in 1686 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 94).

This drama has often been attributed to Rojas Zorrilla, but Germán Vega García-Luengos finds reasons against his authorship, as well as indications of its being a collaboration work, in his ‘Los problemas de atribución de “Del rey abajo, ninguno”’, in *Rojas Zorrilla en su IV centenario. Congreso Internacional (Toledo, 4–7 de octubre de 2007)*, ed. Felipe B. Pedraza Jiménez, Rafael González Cañal & Elena E. Marcello (Cuenca: Univ. de Castilla-La Mancha, 2008), 458–83; see also Vega García-Luengos, ‘Problemas de atribución y crítica textual en Rojas Zorrilla’, in *El teatro del Siglo de Oro. Edición e interpretación*, coord. Luis Alberto Bleuca Perdices, Ignacio Arellano Ayuso & Guillermo Serés (Madrid: Iberoamericana/Frankfurt am Main: Vervuert, 2009), 465–89 (pp. 469–74). Other critics had also

- Delincuentes sin culpa, y bastardo de Aragón*, de Matos, *Parte 14*, varios.⁴²⁷
Demonio en la mujer, o Rey Ángel de Sicilia, o Diablo de Palermo, de Mogic [sic], primera y segunda parte, en *Parte 43*, varios, antigua, de Valencia, Fajardo.⁴²⁸
Desafío de Carlos V, de Rojas, suelta en Valencia, en Madrid.
Desagravios de Cristo, de Cubillo, en sus obras, y suelta en Valencia, en Sevilla, en Madrid.⁴²⁹
Desagravios de Troya, de don Juan Francisco Escuder, en libro antiguo de la Biblioteca Real.⁴³⁰
Desatinos de amor, de Rojas.⁴³¹
Desconfiado, de Lope, en su *Parte 13* y suelta en Sevilla.

suggested that the play could have been a work of collaboration (see Raymond R. MacCurdy, *Francisco de Rojas Zorrilla* [New York: Twayne Publishers, 1968], 142, n. 14; see, too, his article 'Francisco de Rojas Zorrilla', *Bulletin of the Comediantes*, 9:1 [1957], 7–9). Ann L. Mackenzie, on the other hand, considers the play too coherently structured and its protagonist too psychologically convincing for it to have been written by more than one, very gifted, dramatist (see Mackenzie, *La escuela de Calderón*, 47–48). The edition by Jean Testas stands out among several excellent modern editions: Francisco de Rojas Zorrilla, *Del rey abajo, ninguno o El labrador más honrado, García del Castañar*, ed., intro. & notas de Jean Testas (Madrid: Castalia, 1971).

427 *Escogidas 14* (Madrid, 1661).

428 He means Juan Antonio de Mójica. What we know of the lost Valencia version (1660) of *Diferentes 43* does not include these plays, but both parts appear in the Zaragoza issues of *Diferentes 43* of 1650. See also under *Diablo de Palermo*, and note 462; and under *Rey Ángel*, note 1318.

429 Cubillo's *El enano de las musas* (Madrid, 1654), of which there is a useful facsimile edition (Hildesheim/New York: Georg Olms Verlag, 1971), includes this play, which has the secondary title of *y Jerusalén destruida por Tito y Vespasiano*. There is an interesting manuscript in the BNE (15.997), which reveals that the copy belonged to the *autor de comedias*, Jerónimo de Sandoval and that the copy was made in Gerona in 1672. The same manuscript has *aprobaciones* by Francisco de Avellaneda and Fermín de Sarasa y Arce, dated Madrid, 1675. We know from information given in *El enano de las musas* that this play was first performed by Olmedo ('Representòla Olmedo'). The play was performed at the palace in 1686 by the company of Manuel de Mosquera and in 1687 by the company of Simón Aguado. In 1689, it was performed at the Corral del Príncipe by the company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 95).

430 The book cannot have been as old as these words suggest: Escuder died in 1730, and the play was printed in Zaragoza in 1712; there are copies in the BNE, T/24103, T/11570. Compare the entry for *Desgracias del rey don Alonso el Casto*: possibly the next item in Fajardo's original list?

431 In his *Segunda parte* (§4^r). Germán Vega García-Luengos has located an early *suelta* attributed to Rojas (BNE, T-55328-22), imprintless, but probably printed in Seville by Francisco de Lyra c.1635 (see his 'Cómo Calderón desplazó a Lope de los aposentos: un episodio temprano de ediciones espúreas', 372). Rojas denied that he wrote this play. The true author is unknown.

Desde Toledo a Madrid, de Tirso, *Parte 26*, varios, o *Entre bobos anda el juego*.⁴³²

Desdén con el desdén, de Moreto, en su *Parte 1^a*, y suelta en Valencia, en Sevilla, en Madrid.⁴³³

Desdén vengado, de Rojas, *Parte 16*, varios.⁴³⁴

Desdicha de la voz, de Calderón, en su *Parte 7^a*, y *Parte 43*, varios, antigua, de Valencia, y suelta en Madrid, León.⁴³⁵

Desdicha venturosa, de Montalbán.⁴³⁶

432 *Desde Toledo a Madrid* is in *Escogidas 26* (Madrid, 1666), and is attributed to Tirso there. The play was written in Toledo, c.1625 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 627). *Entre bobos anda el juego* is an authentic play by Rojas, and is entered below as such by Fajardo.

433 (Madrid, 1654). Performances of this play are recorded at the palace in 1680 by the company of José de Prado, in 1686 by the company of Rosendo López, and in 1692 by the company of Agustín Manuel. The play was performed at the Corral de la Cruz in 1695 by the company of Carlos Vallejo. For information on the earlier performance history of *El desdén con el desdén* and other plays by Moreto, see María Luisa Lobato, 'Moreto, dramaturgo y empresario de teatro. Acerca de la composición y edición de algunas de sus comedias (1637-1654)', in *Moretiana. Adversa y próspera fortuna de Agustín Moreto*, ed. Lobato & Martínez Berbel, 15-37. There are several excellent critical editions, including that by Francisco Rico (Madrid: Castalia, 1971). See, more recently, Agustín Moreto, *El desdén con el desdén*, ed. crítica, con prólogo & notas, de María Luisa Lobato, in Vol. I of *Comedias de Agustín Moreto. Primera parte de comedias*, dir. María Luisa Lobato, coord. Miguel Zugasti (Kassel: Edition Reichenberger, 2008), 397-580. For an analysis of the play, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 155-64.

434 *Escogidas 16* (Madrid, 1662), where it is incorrectly attributed to Rojas Zorrilla. It is by Lope: the autograph manuscript is in the BNE (Res. 109), dated 4 August 1617. The autograph manuscript has *licencias* for performance in Madrid in 1617 and in Lisbon in 1622. The play was performed by Juan Bautista Valenciano (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 659). The autograph manuscript has been edited: Lope de Vega, *El desdén vengado*, ed., with intro. & notes, by Mabel Margaret Harlan (New York: Instituto de las Españas en los Estados Unidos, 1930).

435 In Calderón's *Séptima parte de comedias* (Madrid, 1683). The Valencia edition of *Diferentes 43* (1660) is lost, but the surviving description of this edition includes the play; so do the different issues of *Diferentes 43* (Zaragoza 1650). The autograph manuscript, dated 14 May 1639, survives (BNE, Res. 08). The play was performed in Seville by the company of Antonio Rueda in 1644 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 184). Other performances are known to have taken place at the palace: in 1678 by the company of Matías de Castro; in 1683 by the company of Francisca Bezón; and in 1695 by the company of Isabel de Castro (Varey & Shergold, *Comedias en Madrid: 1603-1709*, 96). For a scholarly edition, see Pedro Calderón de la Barca, *La desdicha de la voz*, ed., with an intro. & notes, by T. R. A. Mason (Liverpool: Liverpool U. P., 2003).

436 Alias *Los contrarios parecidos*, *El embajador fingido* and *Los desprecios en quien ama*, the latter attributed both to Montalbán and Lope. One of the early seventeenth-century *sueltas* in the volume titled *Comedia[s] de Lope Vol. II* in Liverpool University is titled *El embajador fingido* (without imprint, but printed

Desdichada Estefanía, o Castros y Andrades, de Lope, en su *Parte 22* [sic].⁴³⁷

Desdichado en fingir, de Alarcón, en su *Parte 1ª*.

Desdichados y dichosos [sic, *Los desdichados dichosos*], de Calderón, *Parte 12*, varios.⁴³⁸

Desdichados y dichosos [sic], de Calderón, *Parte 12*, varios, o *Conde de Barcelona*, y es segunda parte de *La estrella de Monserrate*.⁴³⁹

Desengaño dichoso, de don Guillén de Castro, en su *Parte 1ª*.

Desengaño dichoso, de don Guillén de Castro, en su *Parte 1ª*.⁴⁴⁰

Desengaños de amor, del licenciado Calvo.⁴⁴¹

Desgracia venturosa, de Zárate, *Parte 37*, varios.⁴⁴²

Desgracias del rey don Alonso el Casto, de Mira de Amescua, en libro antiguo de la Biblioteca Real, y en libro *Flor de comedias de España*, Fajardo.⁴⁴³

in Seville by Francisco de Lyra, c.1632–1634), and is attributed to Lope. It is the same play as *Los desprecios en quien ama* (see below, and note 453). It is not listed by Morley & Bruerton (*Cronología*) under any of these titles; but see the entry under *Acertar errando*, and note 20. As mentioned in the ‘Introduction’, note 4, the BL has a *suelta*, c.1650, which refers to both the titles *El embajador fingido* and *Acertar errando* in its closing lines. Montalbán appears to have a stronger claim to be its author than Lope (see Mackenzie, ‘Comedia[s] de Lope Vol. II. A Unique Volume of Early comedias sueltas’, 20). For a discussion of this play’s authorship, see Ann L. Mackenzie, ‘“A Dramatist in His Own Right”: Juan Pérez de Montalbán and the Authorship of *Los desprecios en quien ama*’, in *Spanish Theatre: Studies in Honour of Victor F. Dixon*, ed. Kenneth Adams, Ciaran Cosgrove & James Whiston (London: Tamesis, 2001), 111–28.

437 No; it is in his *Docena parte* (Madrid, 1619). The autograph manuscript of this play (in the Real Academia Española) is dated 12 November 1604 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 659). See also below, the entry *Pleito por la honra*, and note 1191.

438 *Escogidas 12* (Madrid, 1658). Calderón rejected this play in his *Quarta parte* (1672), 2¶3r. By Antonio Manuel del Campo?

439 *La estrella de Monserrate* is attributed to Cristóbal de Morales in *Escogidas 12*. *Desdichados y dichosos* is already listed above.

440 Listed twice in error.

441 The only play attributed to Juan Calvo; also listed in Medel (*Índice general*, ed. Hill, 173).

442 *Escogidas 37* (Madrid, 1671). This is really Gaspar de Aguilar’s *La venganza honrosa*, printed in the *Flor de las comedias de España, de diferentes autores. Quinta parte* (Alcalá, 1615; Madrid, 1615; Barcelona, 1616). See below, *Venganza honrosa*, and note 1598.

443 The ‘libro antiguo’ is the *Flor de las comedias de España, de diferentes autores. Quinta parte* (Alcalá, 1615); the Real Biblioteca still has a copy (XIX/2007). The entries for other plays in this volume do not record that Fajardo owned a copy; either he has made a mistake, or (since the volume is *desglosable*), he owned a *desglosada* of this play. A play called *El rey Alfonso el Casto* featured in the repertoire of the company of Alonso de Heredia in 1610 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 446).

Desgracias del rey don Alonso, de Lope, en su *Parte 4^a* antigua, Faxardo, y en su *Parte 5^a* de Sevilla, de Moreto [sic].⁴⁴⁴

Deshonra honrosa, de Montalbán, en su *Parte 2^a*.⁴⁴⁵

Despertar a quien duerme, de Lope, en su *Parte 8^a* y en su *Parte 26* extravagante.⁴⁴⁶

Desposado por fuerza, de Luis de Belmonte, *Parte 41*, varios, antigua, y suelta en Valencia.⁴⁴⁷

Desposorio encubierto, de Lope, en su *Parte 23* [sic].⁴⁴⁸

Despreciada querida, de Lope, en su *Parte 24*, impresión de Madrid, y en su *Parte 28* extravagante.⁴⁴⁹

Despreciar lo que se quiere, de Montalbán, en su *Parte 2^a*, suelta en Valencia, en Sevilla, en Madrid, León.⁴⁵⁰

444 Full title *Las desgracias del rey don Alonso/Alfonso el casto*. 'De Moreto' seems to be an error for 'de Mira', whose play this is (see previous entry). While the play appeared in *Flor de las comedias de España de diferentes autores. Quinta parte* (Madrid, 1615; Alcalá, 1615; Barcelona, 1616; not Sevilla) as Mira de Amescua's, we cannot identify Lope's '*Parte 4^a* antigua' which Fajardo refers to here. For a modern critical edition, see Antonio Mira de Amescua, *Las desgracias del rey don Alfonso*, intro., ed. & notas por Gabriel Maldonado Palmero, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. V (Granada: Univ. de Granada/Diputación de Granada, 2005), 357–464.

445 That is, in his *Segundo tomo* (Madrid, 1638). There is a manuscript of this play in the BNE, dated 1622 (17.054).

446 This *Parte 26* was supposedly of Zaragoza, 1645, but is apparently lost.

447 That is, *Diferentes 41* (Zaragoza, 1646). Urzáiz Tortajada suggests that this play is actually *Olvidar amando* by Francisco Bernardo de Quirós, a play composed by or before 1672 (*Catálogo de autores teatrales del siglo XVII*, II, 541). The title is separately listed below; see note 1133.

448 The second-last play in his *Trecena parte* (Madrid, 1620).

449 By Juan Bautista de Villegas. The play is not in Lope's *Parte 24* [perfeta] (Zaragoza, 1641), but it is said to be attributed to Lope in his seemingly lost *Parte 28* extravagante (Zaragoza, 1639); and it is the first play in *Diferentes 28* (Huesca, 1634). Most interestingly, it appears, attributed to Lope, in *Diferentes 23* ('Valencia, 1629'), which is a factitious volume of early *sueeltas*, probably printed in Seville by Simón Faxardo, c.1626–1628. The *suelta* in this volume appears to be the first edition (Cruikshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 238–39). There are two manuscripts in the BNE, one of them is of Act III only (15.025) but is an autograph signed by Juan Bautista de Villegas in Valencia, 15 May 1621. This manuscript has a *licencia*, dated 27 September 1621, by Pedro Vargas Machuca for its performance in Madrid. The other manuscript is a copy dated 1628, attributed to Lope (17.352). This play was performed by the company of Antonio de Prado, and was also performed at the palace in 1622 and 1623 by the company of Pedro Valdés before the Queen. It was performed again in 1625 in the Pardo by the company of Andrés de la Vega (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 222; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 96).

450 That is, in Montalbán's *Segundo tomo* (Madrid, 1638). This play was performed in 1633 by the company of Roque de Figueroa (Shergold & Varey, 'Some

Despreciarse por quererse, de Montalbán.⁴⁵¹

Desprecio agradecido, de Lope, en su *Parte 5ª* y en su *Parte 25*, y en el libro *Vega del Parnaso*.⁴⁵²

Desprecios en quien ama, de Lope, suelta en Valencia, en Madrid, León.⁴⁵³

Destinos vencen finezas, de don Lorenzo Llamosat [*sic*, de las Llamosas], suelta en Madrid, al vuelo.⁴⁵⁴

Destrucción de Constantinopla, de Lope, en comedias de Lisboa, libro impreso 1603, Fajardo.⁴⁵⁵

Destrucción de Troya, de Monroy, y suelta en Valencia, en Sevilla, en Madrid, León.⁴⁵⁶

Destrucción del reino de Hungría, Parte 29, varios, antigua, Faxardo.⁴⁵⁷

Devoción de la cruz, de Calderón, en su *Parte 1ª*, y suelta en Valencia, en Madrid, Sanz.

Devoción del ángel de la guardia, de Matos, en su parte, y suelta en Sevilla.

Devoto de María, suelta en Valencia.⁴⁵⁸

Di mentira, sacarás verdad, de Lope, en su *Parte 22*.⁴⁵⁹

Palace Performances of Seventeenth-Century Plays' 222–23). For a modern edition, see Juan Pérez de Montalbán, *Despreciar lo que se quiere*, ed. María Moya García, in his *Segundo tomo de comedias, IV*, dir. Claudia Demattè (Kassel: Edition Reichenberger, 2022).

451 Apparently the same play as the preceding.

452 In his *Parte 25 perfeta* (1647), but not in his *Parte 5*. This play was incorrectly attributed, years after it had been written, to Matos Frago.

453 Not by Lope; for more information, see under *Desdicha venturosa*, and note 436. See also under *Acertar errando*, and note 20. A play titled *Los desprecios en quien ama* was performed in 1625 by the company of Andrés de la Vega (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 223).

454 *Suelta* in the BNE (1698, T/3423); and text with music by Juan de Navas (1699, R/9348).

455 That is, *Seis comedias de Lope de Vega Carpio* (Lisboa, 1603, in two of the three known issues; one issue claims to have been printed in Madrid by Pedro Madrigal). This play is really by Gabriel Lobo Lasso de la Vega, first printed in his *Primera parte del romancero y tragedias* (Alcalá, 1587).

456 More commonly 'destrucción', allegedly also entitled *El robo de Elena* (see below, and note 1340).

457 Author unknown, and *not* in *Diferentes 29* (Valencia, 1636), or in any surviving volume of this series. *Escogidas 29* (Madrid, 1668) includes 'Fernando de Zárate' [= Antonio Enriquez Gómez], *La defensora de la reina de Hungría*. Perhaps this play is the one Fajardo means.

458 Also recorded as *El devoto de la Virgen*. The identity of the author (or authors) is unknown. But Rojas Zorrilla's name has been mentioned. See below, *Pleito del demonio con el virgen*, and note 1190.

459 Attributed to Lope in *Diferentes 22* (Zaragoza, 1630), but it is by Matías de los Reyes. See next entry, and, under the alternative title *El engaño en la verdad*. Morley & Bruerton (*Cronología*, 456) surmise that this play, as it now survives, is a *refundición* of a lost original by Lope.

Di mentira, sacarás verdad, de Matías de los Reyes (librero de la Red de San Luis, Moreno).⁴⁶⁰

Día de San Blas en Madrid, de Calderón, suelta.⁴⁶¹

Diablo de Palermo, o Rey Ángel de Sicilia, o Demonio en la mujer, de Mójica, *Parte 43*, varios, antigua.⁴⁶²

Diablo está en Cantillana, de Luis Vélez, *Parte 16*, varios, y suelta en Valencia.⁴⁶³

Diablo predicador, de don Francisco Malespina [*sic*, Malaspina], y suelta en Valencia, en Sevilla, en Madrid, León.

Diablos son las mujeres, de Montalbán, suelta en Valencia.⁴⁶⁴

Dicha del retraído, de Calderón, Fajardo, Df^s XI.⁴⁶⁵

Dicha del carbonero, Lorenzo me llamo, de Matos, *Parte 26*, varios.⁴⁶⁶

Dicha del forastero y la portuguesa, de Lope.⁴⁶⁷

Dicha es la diligencia, de don Tomás Osorio, *Parte 43*, varios.⁴⁶⁸

460 Printed in Jaén, 1629, by Pedro de la Cuesta (BNE, R/23962). The dedication (dated 1622) to this edition says that the play was performed by the company of Ramírez. See Gómez Sánchez-Ferrer, 'Del corral al papel: estudio de impresores españoles de teatro en el siglo XVII', 218.

461 Listed by Vera Tassis as a *suelta*, and not by Calderón, in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^r. Restori records an eighteenth-century manuscript of a play with this title in Parma, attributed to Calderón ('La collezione CC* IV. 28033 della Biblioteca Palatina-Parmese', 130). There is an *entremés* with this title, attributed to Lanini Sagredo.

462 *Diferentes 43* (Zaragoza, 1650), which has both parts. Also listed under *Demonio en la mujer*; see note 428. See also *Rey Ángel*, and note 1318.

463 *Escogidas 16* (Madrid, 1666). There is a modern critical edition: Luis Vélez de Guevara, *El diablo está en Cantillana*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de Juan Matas Caballero (Newark, NJ: Juan de la Cuesta, 2015).

464 Alias *Los milagros del desprecio*. Attributed to Lope in *Diferentes 27* ('Barcelona, 1633') and *Escogidas 10* (Madrid, 1658) and (in *sueeltas*) to 'un ingenio'. Morley & Bruerton (*Cronología*, 514–15) have doubts about Lope's authorship. A play called *Todo es enredos amor*, attributed to Diego de Figueroa y Córdoba (and also to Moreto), was also sometimes published under the title *Diablos son las mujeres*. See the entries below for *Milagros del desprecio*, note 1006 and for *Todo es enredos amor*, note 1508.

465 Listed by Vera Tassis as a *suelta*, not by Calderón, in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^r: lost.

466 *Escogidas 26* (Madrid, 1666). Also called *y carbonero de Toledo*. There was a palace performance in 1682 by the company of Simón Aguado. There were other performances at the palace by the company of Manuel Mosquera in 1686; and by the company of Andrea de Salazar in 1695 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 149). See also below, *Lorenzo me llamo*, and note 894.

467 That is, *La portuguesa, y dicha del forastero*, in *Escogidas 3* (Madrid, 1653); also listed under this title by Fajardo.

468 *Escogidas 43* (Madrid, 1678).

- Dicha por el agravio*, de Diamante, *Parte 36*, varios.⁴⁶⁹
Dicha por el desprecio, de Matos, *Parte 39*, varios.⁴⁷⁰
Dicha por malos medios, de Gaspar de Ávila, *Parte 3^a*, varios.
Dicha y desdicha del juego (librero de la Red de San Luis, Moreno), y *devoción de la Virgen*, de doña Ángela Acevedo.⁴⁷¹
Dicha y desdicha del nombre, de Calderón, en su *Parte 6^a* y *Parte 18*, varios, y suelta en Madrid, León.⁴⁷²
Dicho y hecho [recorded as *Dicho hecho*], de don Antonio Coello.
Dichoso bandolero, de don Francisco Cañizares, *Parte 36*, varios, o *Fray Pedro Mazara*.⁴⁷³
Dichoso desdichado, de don Juan de Espinosa Malagón y Valenzuela, suelta en Valencia, en Sevilla, en Madrid, León.
Dichoso en Zaragoza, de Montalbán, *Parte 40*, varios.⁴⁷⁴
Dichoso patricida [sic], de Lope, en su *Parte 2^a*, de Sevilla.⁴⁷⁵

469 *Escogidas 36* (Madrid, 1671).

470 *Escogidas 39* (Madrid, 1673).

471 This play, which has survived in early imprintless *sueltas*, is the work of the Portuguese woman playwright Ángela de Azevedo, active in the second half of the seventeenth century. She wrote three plays in Spanish which have survived. As Urzáiz Tortajada has commented, '[s]us comedias conocidas se ajustan al modelo de la dramaturgia calderoniana, con argumentos de enredo, exaltación religiosa y gran complejidad escenográfica' (*Catálogo de autores teatrales del siglo XVII*, I, 41). One of these three plays has recently been edited and studied by Serena Provenzano, who offers a critical re-evaluation of this dramatist. See Ángela de Azevedo, *Dicha y desdicha del juego y devoción de la Virgen*, ed., con intro., de Serena Provenzano (Kassel: Edition Reichenberger, 2022).

472 *Escogidas 18* (Madrid, 1662). There are three seventeenth-century manuscripts in the BNE (14.806, 17.156 & 16.968). There were various palace performances: in 1682, by the company of Matías de Castro; in 1684 and 1688, by the company of Manuel de Mosquera; in 1691, by the company of Damián Polope; and in 1695, by the company of Carlos Vallejo (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 98–99. For a verse-translation of this play in English (*The Advantages and Disadvantages of a Name*), see *Four Comedies by Pedro Calderón de la Barca*, trans., with an intro., by Kenneth Muir; with intros & notes to the individual plays by Ann L. Mackenzie (Lexington: The Univ. Press of Kentucky, 1980), 201–77 & 288–90.

473 So attributed in *Escogidas 36* (Madrid, 1671).

474 Attributed to Lope as *La merced en el castigo* or *El premio en la misma pena*; and to Moreto under the latter title. Morley & Bruerton (*Cronología*, 511) do not believe it is Lope's; moretianos.com suggests Lope or Montalbán as the possible author (<<http://www.moretianos.com/atribuidas.php>> [accessed 10 November 2021]). For more information, see especially the entry for *La merced en el castigo*, note 999; see also *El premio en la misma pena*, notes 1218 & 1219.

475 Full title *El animal profeta, y dichoso parricida, San Julián*. There are three manuscripts of this play in the BNE, all of which attribute the play to Mira de Amescua (see 16.899, dated 1631; 14.980, seventeenth-century; and 16.961, early eighteenth-century). This work may well be by Mira de Amescua (see Vega García-Luengos, 'Lope de Vega en la Biblioteca de Menéndez Pelayo: copias antiguas de

Diciembre por agosto, de don Juan Vélez, *Parte 16*, varios, y suelta en Valencia.⁴⁷⁶

Dido y Eneas, o sus Amores, letra *Am*, de don Guillén de Castro, en su *Parte 22* [*sic*, 2^ª].⁴⁷⁷

Diego García de Paredes, o El valor no tiene edad, de Luis Vélez.⁴⁷⁸

Difunta pleiteada, de Rojas, *Parte 20*, varios.⁴⁷⁹

Dineros son calidad, de Lope, en su *Parte 24*, y suelta en Valencia.⁴⁸⁰

Dios descubre la verdad, de un ingenio, *Parte 5^a*, varios, antigua, Fajardo.⁴⁸¹

sus obras dramáticas', 293). The play deals with Julian the Hospitaller (for whom there is no historical evidence). Lope's *Peregrino* list (1608) includes the title *San Julián de Cuenca* (who did exist), but the text is lost, and no Seville edition of Lope's *Parte 2* survives. If the play is by Lope, it has been rehashed, say Morley & Bruerton (*Cronología*, 421). There is a modern critical edition: Antonio Mira de Amescua, *El animal profeta*, intro., ed. & notas por Aurelio Valladares Reguero, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. V (Granada: Univ. de Granada/Diputación de Granada, 2005), 29–152.

476 *Escogidas 16* (Madrid, 1662). Also called *Nuestra Señora de las Nieves* (see below, and note 1108). This play was performed before the King and Queen in 1637 by the company of Tomás Fernández (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 223).

477 Fajardo seems to be referring to his entry for another play, above: '*Amores de Dido y Eneas*, de Morales'; see note 121. There is a manuscript in the BNE (15.020) with a *licencia* of 1653 allowing the play's performance in Valencia. There is some contemporary evidence that this play by Castro was previously performed in Valencia in 1599. There is also a reference in Vélez de Guevara's *El diablo cojuelo* (Madrid, 1641) to a performance in Seville of 'la gran comedia de don Guillén de Castro', with Amarilis in the title role of Dido; the performance was not well received (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 238). A play called *Dido y Eneas* was performed at the palace by the company of Pedro de Valdés in 1625 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 223). See also listed below, *Más piadoso troyano*, and note 945.

478 *Diego García de Paredes* is also titled *Darles con la entretenida* (see above, and note 395); however, Belmonte Bermúdez is the likelier author. *El valor no tiene edad* is the title usually given to Diamante's version, which is a *refundición* of the original (see the entry under this title, and note 1577).

479 Attributed to Rojas in the play as published within *Escogidas 20* (Madrid, 1667); but on the contents page of this same volume it says: 'De Rojas (dice)—Es probablemente la de Lope, citada en *El Peregrino*'. Morley & Bruerton (*Cronología*, 445–46) conclude that this play is Lope's.

480 *Diferentes 24* (Zaragoza, 1633). There is a seventeenth-century manuscript in the BNE (16.924) attributed to Lope. Morley & Bruerton (*Cronología*, 446–47), who report that the play was performed in September 1623, are uncertain about Lope's authorship. This play has also been attributed to Claramonte, and to Jerónimo de Cáncer y Velasco.

481 Copy of a *suelta* in Parma, according to Restori, 'La collezione CC* IV. 28033 della Biblioteca Palatina-Parmese', 130. '*Parte 5^a*, varios, antigua' is untraceable.

- Dios hace justicia a todos*, de Calderón, suelta.⁴⁸²
Dios hace justicia a todos, de Villegas (librero de la Red de San Luis, Moreno), y *Parte 42*, varios, y suelta en Sevilla.⁴⁸³
Dios hace reyes, de Lope, en su *Parte 23*.⁴⁸⁴
Discreta aragonesa, de Ambrosio de Buendía [*sic*, Bondía], en el libro *Parnaso de Aragón*, y en libro *Cítara de Apolo*.⁴⁸⁵
Discreta enamorada, de Lope, en *Parte 3^a*, varios.⁴⁸⁶
Discreta venganza, de Lope, en su *Parte 20*, y suelta en Valencia.
Discreta venganza, de Moreto, *Parte 39*, varios.⁴⁸⁷
Discreto porfiado, de tres ingenios, *Parte X^a*, varios, y suelta en Sevilla.⁴⁸⁸
Disparate creído, de Zabaleta, *Parte 34*, varios.⁴⁸⁹
Divino africano, de Lope, en su *Parte 18*.

482 Listed by Vera Tassis as a *suelta*, and as not by Calderón, in Don Pedro's *Sexta parte* (1683), p. [582]. Also attributed to Francisco de Villegas (see next entry), as printed in *Escogidas 42* (Madrid, 1676). Medel (*Índice general*, ed. Hill, 175). Medel lists this same title three times in succession, and attributes it in turn to Lope, Calderón and Don Juan de Villegas. Morley & Bruerton (*Cronología*, 448) reject Lope's authorship.

483 Attributed to Francisco de Villegas not only in *Escogidas 42* (Madrid, 1676) but in a seventeenth-century manuscript in the BNE (16.662). The play was performed in the Corral del Príncipe in 1674 by the company of Simón Aguado; and it was performed in the Buen Retiro in 1688 by the company of Rosendo López de Estrada (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 99).

484 His *Parte veinte y tres* (Madrid, 1638).

485 There is only one book, Bondía's *Cítara de Apolo, i Parnaso en Aragón* (Zaragoza, 1650), and this play is one of two in the volume.

486 *Escogidas 3* (Madrid, 1653). There is a nineteenth-century manuscript in the BNE (15.232). There is a recently published critical edition and English translation: Lope de Vega, *La discreta enamorada/The Cleverest Girl in Madrid*, trans. by Donald R. Larson, ed., intro. & notes by Donald R. Larson & Susan Paun de García (Liverpool: Liverpool U. P., 2022).

487 *Escogidas 39* (Madrid, 1673). The same text as the previous item. There is an (incomplete) early imprintless *suelta* of *La discreta venganza* in the BMP, Santander (30.727); see Vega García-Luengos, 'Lope de Vega en la Biblioteca de Menéndez Pelayo: copias antiguas de sus obras dramáticas', 295; moretianos.com lists the play as by Lope, not Moreto (<<http://www.moretianos.com/atribuidas.php>> [accessed 10 November 2021]). Morley & Bruerton likewise accept it as an authentic play by Lope; they date it 1615–1622 (probably 1620 (*Cronología*, 311–12)).

488 Attributed to Juan de Villegas in *Diferentes 25* (Zaragoza, 1632, 1633), and to 'tres ingenios' in *Escogidas 10* (Madrid, 1658). Perhaps Juan de Villegas was one of the 'tres ingenios'. This play figured in the repertoire of the company of Juan de Acacio and his wife in Valencia in 1626 and 1627 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 722).

489 *Escogidas 34* (Madrid, 1670). This is the same play, as *El embuste acreditado*, and is printed as by Luis Vélez in *Escogidas 5* (Madrid, 1653). It is listed by Fajardo under this title as by Luis Vélez; see note 546. See also the entry *Otro demonio tenemos*, and note 1138. Luis Vélez appears to have a stronger claim than Zabaleta to its authorship.

Divino calabrés San Francisco de Paula, en libro *Certamen de la soledad*.⁴⁹⁰

Divino nazareno, Sansón, de Montalbán, suelta en Valencia, en Sevilla, en Madrid.⁴⁹¹

Divino portugués San Antonio de Padua, de Montalbán, en su *Parte 2ª*, y suelta en Valencia, en Sevilla.⁴⁹²

Doctor Carlino, de Góngora, en sus *Obras*.⁴⁹³

Doctor Carlino, de Solís, en su parte, y *Parte 35 y 47*, varios.⁴⁹⁴

Dolería del sueño del mundo, impresa en París 1654, dedica [*sic*] al duque de Medinaceli don Juan, según *Biblioteca hispánica*, y es de Pedro Hurtado de Mendoza.⁴⁹⁵

Dómine Lucas, de Lope, en su *Parte 17*.

Don Álvaro de Luna, de Tirso, en su *Parte 2ª*; parte primera y segunda.⁴⁹⁶

490 The play is by Matos Fragoso and Francisco de Avellaneda, and is the last item in *Fénix de los ingenios, que renace [...] del certamen, que se dedicó a la [...] imagen de N. S. de la Soledad*, ed. Tomás de Oña (Madrid, 1664). Also listed below as *San Francisco de Paula*; see note 1375.

491 In Montalbán's *Segundo tomo* (1638). Alias *El valiente nazareno, Sansón* (see the entry below, and note 1572).

492 There are two versions with this title, one in Montalbán's *Segundo tomo* (and other prints), the other in *Diferentes 'XXXXXVII'* (and other prints). Also listed below as *San Antonio de Padua* (see note 1361). There is a manuscript dated 1623 attributed to a certain 'Don Bernardino de Obregón', possibly a pseudonym of Montalbán (see BNE, 15.222); this manuscript calls the play 'primera parte' and promises a 'segunda parte'. Victor Dixon does not think that both versions of this play are by Montalbán: see his 'Juan Pérez de Montalbán's *Segundo tomo de las comedias*', *Hispanic Review*, XXIX:2 (1961), 91–109 (p. 105).

493 Fajardo's 'Libros que se citan en la presente obra' lists the 1654 edition of *Todas las obras* (Madrid, Imprenta Real).

494 'su parte' is *Comedias de D. Antonio de Solís* (Madrid, 1681); and the play is also in *Escogidas 35* (Madrid, 1670/1671) and *47* (Madrid, 1681). This play is evidently derived from Góngora's original work.

495 By Pedro Hurtado de la Vera (pseudonym of Pedro Faria?), and first printed in Antwerp, 1572. Don Juan is presumably the fourth duke, Juan de la Cerda y Silva (1552–1575); there was a Paris edition of 1614, but we cannot trace the one of 1654.

496 Fajardo evidently means *La próspera fortuna de don Álvaro de Luna* and *La adversa fortuna de don Álvaro de Luna*, which appear in Tirso's notorious *Segunda parte* (Madrid, 1635): 'notorious' because Tirso says in the dedication that only four of the twelve plays are his. These two plays have been attributed to Mira, and more recently have been positively assigned to him. For modern critical editions of both parts: Antonio Mira de Amescua, *La próspera fortuna de don Álvaro de Luna*, intro., ed. & notas por Concepción García Sánchez & Miguel González Dengra, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. VI (Granada: Univ. de Granada/Diputación de Granada, 2006), 27–116; Antonio Mira de Amescua, *La adversa fortuna de don Álvaro de Luna*, intro., ed. & notas por Miguel González Dengra & Concepción García Sánchez, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. VI (Granada: Univ. de Granada/Diputación de Granada, 2006), 117–225.

- Don Carlos, o Cautelas son amistades, o Lo que merece el soldado*, de Godínez: *Parte 43*, varios, del juego antiguo.⁴⁹⁷
- Don Diego de noche*, de Rojas, *Parte 7^a*, varios.⁴⁹⁸
- Don Florisel de Niquea*, de Montalbán, en su *Parte 2^a*, y suelta en Valencia, en Sevilla, en Madrid, León.⁴⁹⁹
- Don Gil de las calzas verdes*, de Tirso, en su *Parte 4^a*.
- Don Gonzalo de Córdoba*, de Lope, en su *Parte 24*, impresión de Zaragoza, 1641.⁵⁰⁰
- Don Juan de Austria*, de Montalbán, en su *Parte 1^a*.⁵⁰¹
- Don Juan de Castro*, primera y segunda parte, de Lope, en su *Parte 19*.
- Don Lope de Cardona*, de Lope, en su *Parte X^a*.
- Don Manuel de Sousa, o Naufragio prodigioso de Manuel de Sousa, o Príncipe trocado*, de Lope, en comedias de Sevilla.⁵⁰²
- Don Pedro Guerrero*, de don Antonio Mendoza (Ceferino).⁵⁰³

497 Attributed to Moreto in *Diferentes 43* (Zaragoza, 1650). See the entries under *Cautela en la amistad* and *Cautelas son amistades*; and notes 265 and 266.

498 *Escogidas 7* (Madrid, 1654). There is evidence of a seventeenth-century performance of this play in Valencia at which it was attributed to Lope (see Esquerdo Sivera, 'Posible autoría en las comedias representadas en Valencia entre 1601 y 1679', 225). The latest research attributes the play to Lope (see González Cañal, Cerezo Rubio & Vega García-Luengos, *Bibliografía de Francisco de Rojas Zorrilla*, 162–63).

499 Alias *Para con todos hermanos*. It is listed under this other title; see note 1152. The play was performed in 1634 by the company of Cristóbal de Avendaño (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 224).

500 The *Venticuatro parte perfeta* (1641); printed in Lope's *La Vega del Parnaso* (Madrid, 1637) as *La mayor vitoria de Alemania de don Gonçalo de Córdoba*. Also listed below, under *Mayor victoria de Alemania, don Gonzalo de Córdoba* (see also note 970). The autograph manuscript (BNE, Res. 84), which was written for the company of Juan Bautista Valenciano, and has a *licencia* by Vargas Machuca, carries the title *La nueva victoria de D. Gonzalo de Cordova*.

501 Pérez de Montalbán, *Primero tomo de comedias* (Madrid, 1635). Properly *El señor don Juan de Austria*. This play was performed before the King and Queen in 1628 by the company of Roque de Figueroa (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 224). A play titled *El águila de Austria*, which was performed in the Buen Retiro in 1662 by the company of Simón Aguado, is possibly no longer extant; but it might have been this play, or Luis Vélez's *El señor don Juan de Austria*, which is also known as *El hijo del águila* (the latter title is listed below). There is a late seventeenth-century manuscript of Luis Vélez's *El hijo del águila, el señor don Juan de Austria* in the BNE (16.421).

502 In Osuna 132 (*Comedias de Lope, Parte 23*), no. 7. Attributed to Lope; 'podría ser suya', and, if his, was probably written 1598–1600, say Morley & Bruerton (*Cronología*, 452–53). According to Bonilla y San Martín, this printed version in Osuna 132 is 'el único ejemplar de esta comedia de Lope'. Tirso wrote a play on the same topic called *Escarmientos para el cuerdo* (in Tirso's *Quinta parte* [Madrid, 1636]) (listed by Fajardo as *Escarmentar por el cuerdo*), but 'su obra es completamente distinta de la de Lope' ('Sobre un tomo perdido de Lope de Vega', 8 [108]).

503 Alias *El premio de la virtud*; Antonio Hurtado de Mendoza's first play.

Don Pedro Miago, de don Francisco de Rojas, *Parte 2ª*, varios, y *Parte 20*, varios.⁵⁰⁴

Don Quijote de la Mancha, de don Guillén de Castro, en su *Parte 1ª*.

Donaires de Matico, de Lope, en su *Parte 1ª*.

Donaires de Mengo, de Calderón, suelta, o *Sucesos del príncipe Lisardo*.⁵⁰⁵

Donaires de Pedro Corchuelo, de Matías de los Reyes.⁵⁰⁶

Doncella de labor, de Montalbán, en su *Parte 1ª*.⁵⁰⁷

Doncella Teodora [sic, Teodor], de Lope, en su *Parte 9ª*.

Doncellas de Simancas, de Lope; Fajardo, Df^s 58.⁵⁰⁸

Donde hay agravio hay venganza, de don Luis de Córdoba y Cueva, suelta en Valencia.⁵⁰⁹

Donde hay agravios no hay celos, de Rojas, en su *Parte 1ª*, y *Parte 5ª*, varios, y suelta en Valencia, en Madrid; o *La confusión de un retrato*.⁵¹⁰

504 It is by Luis Vélez de Guevara; '*Parte 2ª*, varios' must refer to the spurious *Segunda parte* of *Escogidas* recorded by La Barrera (*Catálogo bibliográfico y biográfico*, 704–05); the play also appears in *Escogidas 20* (Madrid, 1663). There is a seventeenth-century manuscript (BNE, 17.026). For a modern edition, see Luis Vélez de Guevara, *Don Pedro Miago*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de C. George Peale (Newark, NJ: Juan de la Cuesta, 2005).

505 Listed by Vera Tassis as a *suelta*, and not by Calderón, in *Don Pedro's Verdadera quinta parte* (1682), 5¶8^r; it could be by Lope, say Morley & Bruerton (*Cronología*, 561). Listed again here under *Sucesos del príncipe Lisardo*.

506 Listed below as *Qué dirán, y donaires de Pedro Corchuelo*; see note 1277.

507 Montalbán's *Primero tomo* (Madrid, 1635), and in *Diferentes 30* (Zaragoza, 1636). There is a late seventeenth-century manuscript (BNE, 16.055). The play was written in 1632 and performed by the company of Manuel Vallejo (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 508). Also known as *Marica la del puchero* (see below).

508 Mutilated, if by Lope, but Morley & Bruerton (*Cronología*, 449) have their doubts; the play was printed as a *suelta*; is this another personal pressmark? There are imprintless *seltas* and a possible *desglosable* in the BMP, Santander (Vega García-Luengos, 'Lope de Vega en la Biblioteca de Menéndez Pelayo: copias antiguas de sus obras dramáticas', 295).

509 The BNE has an eighteenth-century *suelta* with this attribution.

510 *Escogidas 5* (Madrid, 1653). This play is also known as *El amo criado*. *La confusión de un retrato* is a different play, by Francisco de Medina, and is already entered correctly (see above, and note 347). *Donde hay agravios no hay celos* was performed at the palace in 1636 and 1637 by the company of Pedro de la Rosa (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 224). There are also later palace performances on record: in 1680 by the company of Jerónimo García; in 1682 and 1683 by the company of Matías de Castro; in 1685 by the company of Eufrosia María; and in 1688 by the company of Agustín Manuel (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 100). For a scholarly edition, see Francisco de Rojas Zorrilla, *Donde hay agravios no hay celos*, ed. crítica, prólogo & notas de Felipe B. Pedraza Jiménez & Milagros Rodríguez, in Francisco de Rojas Zorrilla, *Obras completas. Primera parte de comedias*, ed. crítica &

- Donde hay valor, hay honor, Parte 2ª*, varios, de juego antiguo.⁵¹¹
Donde no está su dueño, está su duelo, de don Guillén de Castro.⁵¹²
Doña Beatriz de Silva, de Tirso, en su *Parte 4ª*; o *Milagro por los celos*.
Doña Inés de Castro, reina de Portugal, del licenciado Mejía de la Cerda,
Parte 3ª de Lope.⁵¹³
Doña Ventosa, en el libro *Corona [sic, Coronas] del Parnaso* de Barbadillo,
 Fajardo.⁵¹⁴
Dos agravios sin ofensa, de Lope, en su *Parte 26* extravagante.⁵¹⁵

anotada, dir. Felipe B. Pedraza & Rafael González Cañal, 3 vols (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2007–2011), I, coord. Elena E. Marcello (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2007), 277–415. For a discussion of this play, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 94–99.

511 Restori ('La collezione CC* IV. 28033 della Biblioteca Palatina-Parmese', 95), quotes an early *suelta* in Parma, attributed to Diego de Rosas y Argomedo. The BNE has two manuscripts with this attribution, but the seventeenth-century one (15.329) seems to be an original draft, in three unidentified hands. According to La Barrera, *Donde hay valor, hay honor*, attributed to 'don Diego de Rojas', but really by don Diego de Rosas y Argomedo, is contained in *Diferentes 32* (Zaragoza, 1640); see his *Catálogo bibliográfico y biográfico*, 685). A variant *Escogidas 2* containing this play (attributed to Rojas Zorrilla) is also recorded by La Barrera (*Catálogo bibliográfico y biográfico*, 704). González Cañal, Cerezo Rubio & Vega García-Luengos (*Bibliografía de Francisco de Rojas Zorrilla*, 182) suggest that Rosas was misread as Roxas. A play titled *Donde hay valor, hay honor* was performed at the palace in 1637 by the company of Salazar (Shergold & Varey 'Some Palace Performances of Seventeenth-Century Plays', 224). The company of Antriago performed in Seville in 1643 a play called *Donde hay valor hay amor* (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 576).

512 Profeti, *La collezione 'Diferentes autores'*, 155–61, describes a factitious volume (Lope, *Parte 29*, 'Huesca, 1634', BNE, R/14147) which includes the play (fols 58–81, i.e., part of an earlier volume), with attribution to Lope. This fragment was printed in Seville by Gabriel Ramos Bejarano. See Jaime Moll, 'La Tercera parte de las comedias de Lope de Vega y otros autores, falsificación sevillana', *Revista de Archivos, Bibliotecas y Museos*, 77 (1974), 619–26. Morley & Bruerton (*Cronología*, 450) say more evidence is needed before the play can be attributed to Lope. The play was performed at the palace in 1623 by the company of Fernán Sánchez de Vargas (Shergold & Varey 'Some Palace Performances of Seventeenth-Century Plays', 224).

513 Printed in the so-called *Tercera parte* of Lope, that of 'Barcelona: Cormellas, 1612' (in fact, Sevilla: Gabriel Ramos Bejarano), as *La tragedia de Dª Inés de Castro*. For information on Luis or Juan Mejía de la Cerda, see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 436–37.

514 Alonso de Salas Barbadillo's *Coronas del Parnaso, y platos de las musas* (Madrid, 1635); *Doña Ventosa* is a 'comedia antigua', i.e., an *entremés*.

515 (Zaragoza, 1645); lost? Germán Vega García-Luengos describes several *suestas* in 'Enredar con Lope: indagaciones a partir de la comedia de *Dos agravios sin ofensa*', in *La comedia de enredo. Actas de las XX Jornadas de Teatro Clásico, Almagro, julio de 1997*, ed. Felipe B. Pedraza & Rafael González Cañal (Almagro: Festival de Almagro/Univ. de Castilla-La Mancha, 1998), 71–96, and he suggests

- Dos amantes del cielo*, de Calderón, suelta en Valencia, en Sevilla, en Madrid, León, y en su *Parte 5ª* ⁵¹⁶
- Dos anfitriones [sic]*, de Luis de Camões, en libro de sus rimas en lengua portuguesa. ⁵¹⁷
- Dos bandoleras, o Hermanas bandoleras, y fundación de la Santa Hermandad de Toledo*, de Lope. ⁵¹⁸
- Dos estrellas de Francia, San Juan de Mata y San Félix de Valois*, del maestro Manuel de León y licenciado don Diego Calleja, *Parte 17*, varios, y suelta en Valencia, en Sevilla, en Madrid. ⁵¹⁹
- Dos estrellas trocadas*, de Lope; Fajardo, en *Parte XI*. ⁵²⁰
- Dos filósofos de Grecia*, de don Fernando de Zárata, *Parte 19*, varios; o *Heráclito y Demócrito*. ⁵²¹
- Dos jueces de Israel*, de Montalbán. ⁵²²

Gaspar del Arco as the author. Not by Lope in its present state, say Morley & Bruerton (*Cronología*, 454).

516 In Calderón's *Verdadera quinta parte* of 1682. The play is also known as *Crisanto y Daría*. A play called *Los amantes del cielo* was performed in Valencia in the seventeenth century (see Esquerdo Sivera, 'Posible autoría en las comedias representadas en Valencia entre 1601 y 1679', 221).

517 Included in Camões' *Rimas*, segunda parte (Lisboa: Pedro Craesbeeck, 1616), but with its own foliation and title-page proclaiming *Comedia dos enfatriões* (Lisboa: Vicente Álvarez, 1615).

518 This play is to be found in the unique copy (BNE, R/23136) of *Doze comedias nuevas de Lope de Vega Carpio y otros autores: segunda parte* ('Barcelona, 1630'), factitious. The *suelta* of *Las dos v[er]bandoleras y Fundación de la Santa Hermandad de Toledo* was printed by the same printer of the contents of *Diferentes 23*, and probably at the same time—i.e., in Seville by Simón Faxardo, c.1626–1628. For this information, and a reproduction of the *suelta* here referred to, see Cruickshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 235–37. The *suelta* reveals that this play was performed by the company of Avendaño. The play is possibly by Lope, say Morley & Bruerton; if it is Lope's, then he probably wrote it c.1597–1603 (*Cronología*, 455). This play is also listed by Fajardo, and attributed to Lope, under *Fundación de la Santa Hermandad de Toledo* (see note 681). The play titled *Las hermanas bandoleras*, listed below, is wrongly attributed to Calderón by Fajardo (see note 755), and was wrongly attributed by him to Calderón above, titled *A lo que obliga un agravio* (see note 10); this may well be the same play as is ascribed to Lope here and elsewhere. If it is not the same play, then it could be the *refundición* of this play, which was written by Matos and Villaviciosa.

519 *Escogidas 17* (Madrid, 1662).

520 This is the authentic play *Los ramilletes de Madrid, y dos estrellas trocadas*, in Lope's *Oncena parte* (Madrid, 1618). Listed again under *Ramilletes de Madrid* (see note 1289).

521 *Escogidas 19* (Madrid, 1663). It is by Enríquez Gómez.

522 Also called *Heráclito y Demócrito*. Apparently survives only as a *suelta*. Written c.1629 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 508).

- Dos monarcas de Europa*, de Bartolomé Salazar y Luna, *Parte 22*, varios.⁵²³
- Dos prodigios de Roma*, de Matos, *Parte 23*, varios, y suelta en Sevilla.⁵²⁴
- Dos soldados de Cristo, o San Josafat*, de Lope, en su *Parte 24* antigua.⁵²⁵
- Duelo contra su dama*, de Candamo, *Parte 48*, varios, y suelta en Madrid.⁵²⁶
- Duelo contra su padre, o A lo que obliga el honor*, de Enríquez Gómez, en sus *Academias*.⁵²⁷
- Duelo de honor y amistad*, de Jacinto de Herrera, *Parte 32*, varios, y suelta en Madrid, León.⁵²⁸
- Duelo de honor y desdén*, suelta en Valencia.⁵²⁹
- Duelo todo a su dama*, suelta en Valencia.⁵³⁰
- Duelos de honor y amistad [sic, Duelos de amor y lealtad?]*, de Calderón, suelta en Valencia.⁵³¹
- Duelos de ingenio y fortuna*, de Candamo, suelta.⁵³²

523 *Escogidas 22* (Madrid, 1665).

524 *Escogidas 23* (Madrid 1665/1666). Also known as *San Adrián y Santa Natalia*.

525 He means the *Venticuatro parte perfeta* (Zaragoza, 1641), where it has the more usual title *Barlán y Josafá*. The autograph manuscript, dated 1 February 1611 (Ilchester), survives; and there is a seventeenth-century manuscript copy in the BNE (16.979).

526 In *Escogidas 48* (Madrid, 1704). There are several late seventeenth- and eighteenth-century manuscript copies in the BNE (15.173, 17.020, 16.873 & 16.010). The play was performed at the palace in 1691 by the company of Agustín Manuel [de Castilla] (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 103).

527 *Academias morales de las musas* (Bordeaux, 1642).

528 *Escogidas 32* (Madrid, 1669).

529 Author unknown.

530 Text lost, author unknown, unless this is a garbled version of Francisco Bances Candamo's *El duelo contra su dama*.

531 *Duelo [sic] de honor y amistad* is listed by Vera Tassis as a *suelta*, and as not by Calderón, in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^v. Since Calderón's *Duelos de amor y lealtad* (1678, printed in his *Novena parte*, 1691) is not listed, this entry may be intended as a reference to it. *Duelos de amor y lealtad* was performed at the palace in 1680 by the company of Manuel Vallejo, and in 1686 at the Coliseo by the company of Manuel Mosquera, and at the palace in 1691 by the company of Damián Polope. There was also a performance at the Corral de la Cruz in 1696 by the company of Cárdenas (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 104).

532 An entry apparently added later, in much paler ink. The BNE has copies of a *suelta*—an 'edición de lujo' (Madrid: Bernardo de Villadiego, 1687). The play was later published in Bances, *Poesías cómicas*, I (Madrid, 1722). There is a late seventeenth-century manuscript in the BNE (16.591). The play was first performed at the Coliseo, to celebrate the birthday of King Carlos II, by the companies of Simón Aguado and Agustín Manuel in 1686. There were subsequent performances by the same companies in 1687 and 1688 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 104).

Dueño de las estrellas, de Alarcón, en su *Parte 2ª*.

Duque de Moranci [*sic*, *Memoransi*], de Mira de Amescua, *Parte 32*, varios, antigua.⁵³³

Duque de Viseo, de Lope, en su *Parte 6ª*.

Duquesa constante, de Tárrega, en *Parte 2ª* de los valencianos.⁵³⁴

Duquesa de Sajonia, suelta en Valencia.⁵³⁵

Duquesa Rosimunda, de Calderón, suelta.⁵³⁶

Durandarte y Belerma, burlesca, *Parte 45*, varios, antigua, y suelta en Valencia, en Sevilla; de Mosén Guillén Pierres, y suelta en Madrid, León.⁵³⁷

E

Eco y Narciso, de Calderón, en su *Parte 4ª*.

Ejemplo de casadas, y prueba de paciencia, de Lope, en libro *Flor de comedias de España*, impreso en Alcalá, 1615.⁵³⁸

Ejemplo de desdichas, y casados por fuerza, de Cubillo, Fajardo, Df^s X.⁵³⁹

Ejemplo mayor de la desdicha, o Capitán Belisario, de Lope, en su *Parte 5ª* de Sevilla, Fajardo.⁵⁴⁰

Elección por la virtud, de Tirso, en su *Parte 3ª*.

533 Attributed to Martín Peirón y Queralt in *Diferentes 32* (Zaragoza, 1640) and *Diferentes 44* (Zaragoza, 1652). See also under *Fortunas trágicas del duque de Memoransi*, and note 670.

534 The *Norte de la poesía española* (Valencia, 1616). The play was evidently performed in Valencia in 1608 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 623).

535 Alias *Cumplir dos obligaciones*, by Luis Vélez. See above under that title, and note 386. Also listed by Fajardo as *Obligación a las mujeres*; see note 1124.

536 Listed by Vera Tassis as a manuscript, and as not by Calderón, in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^v. If this is another title for *El silencio agradecido* (*Diferentes 31* [Barcelona, 1638]), listed below, it may be by Lope, say Morley & Bruerton (*Cronología*, 559–60). A play titled *La duquesa Rosimunda* was performed at the palace in 1679 by the company or companies of Antonio Escamilla and Matías de Castro (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 106).

537 *Escogidas 45* (Madrid, 1679). Alias *El amor más verdadero*, listed above (see note 111).

538 Unique copy in the Biblioteca Real, Madrid (XIX/2007). A play titled *El ejemplo de las casadas* was performed in Salamanca in 1606 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 661).

539 Also listed under *Casados por fuerza*. Alias *Del engaño hacer virtud* (see above, note 250).

540 Another reference to a Lope *Parte 5ª* which no longer exists. Printed in Lope's *Parte 25* 'extravagante' (Zaragoza, 1631), but it is by Mira de Amescua (see under *Capitán Belisario*, and note 243). It is also in *Doze comedias las más grandiosas que hasta ahora han salido. Quarta parte* (Lisboa, 1652).

Elegir al enemigo, de Salazar, en su parte, y *Parte 22* y *41*, varios, y suelta en Valencia, en Madrid, León.⁵⁴¹

Elisa y [sic] *Dido*, del capitán Luis [sic, Cristóbal de] Virués, en su libro de 8° folio; de 5 jornadas.⁵⁴²

Elisa y [sic] *Dido, reina y fundadora de Cartago*, de Cubillo, en sus *Obras*.⁵⁴³

Elisas [sic], *su vida y rapto*, de Matías de los Reyes.⁵⁴⁴

Ello dirá, de Lope, en su *Parte 12*.

Ello es hecho, de Rosete, Faxardo, Df^s X.⁵⁴⁵

Embuste acreditado, y disparate creído, o Encantos de Merlín, de Luis Vélez, *Parte 5^a*, varios, y suelta en Valencia, en Madrid, León.⁵⁴⁶

Embustes de Celauro, de Lope, en su *Parte 4^a*.⁵⁴⁷

Embustes de Fabio [sic, *Fabia*], de Lope, en su *Parte 25*, de Zaragoza.⁵⁴⁸

Empeños de seis horas, suelta en Valencia, de Calderón, en *Parte 8^a*, varios.⁵⁴⁹

541 That is, in Agustín de Salazar y Torres' *Cýthara de Apolo, loas y comedias diferentes* (Madrid, 1681); and *Escogidas 22* (Madrid, 1665) and *41* ('Pamplona', 1675?). This play was performed for the birthday of Prince Carlos in the Alcázar in 1664. There are records of subsequent performances: at the palace in 1684 by the company of Manuel Vallejo; and at the Corral del Príncipe by the company of Vallejo in 1696 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 107).

542 That is, his *Obras trágicas y líricas* (Madrid, 1609); the format is indeed 8°. This work is thought to have been the first tragedy written by Virués; for it conforms to the classical unities and, as Fajardo states, is divided into five acts (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 725).

543 Published in Cubillo's *El enano de las musas* (1654). The play's usual title is *La honestidad defendida de Elisa Dido, reina y fundadora de Cartago*; see the entry with this title below, and note 783.

544 The usual title is *La vida y rapto de Elías*; see the entry with this title below, and note 1630. See Gómez Sánchez-Ferrer, 'Del corral al papel: estudio de impresores españoles de teatro en el siglo XVII', 218–19.

545 In *Diferentes 33* (Valencia, 1642). Also called *Acertar pensando errar* or *No hay contra la suerte industria*. Published under the title *Esto es hecho* as by Rojas Zorrilla, but the latter's authorship is not convincing (see below, for this title, and note 629).

546 *Escogidas 5* (Madrid, 1653). The play was also published in *Escogidas 34* (Madrid, 1671), attributed to Zabaleta and under the title *El disparate creído* (see the entry above, with that title and attribution, and note 489). There is a *suelta* in the Biblioteca Palatina de Parma, with the title *Otro demonio tenemos* and attributed to 'tres ingenios'. Fajardo lists it under that title, too, but attributes it, as here, to Luis Vélez (see *Otro demonio tenemos*, and note 1138).

547 Also known as *Los enredos de Celauro*.

548 *Parte veintecinco perfeta* (Zaragoza, 1647).

549 *Escogidas 8* (Madrid, 1657). Calderón rejected this title in his *Quarta parte* (1672), 2¶2v. One *suelta* (BNE, T/20552) attributes it to Antonio Coello, the probable author, under the title *Lo que pasa en una noche*. See below, the entry for that title, and note 881.

Empeños de un acaso, de Calderón, en su *Parte 6^a*, y suelta en Sevilla, en Madrid, León.⁵⁵⁰

Empeños de un engaño, de Alarcón, en su *Parte 2^a*, y *Parte 28*, varios.

Empeños de un plumaje, y origen de los Guevaras, y *Parte 15*, varios, de Calderón.⁵⁵¹

Empeños de una casa, de Sor Juana [Inés] de la Cruz, *Parte 2^a* de sus obras.⁵⁵²

Empeños del mentir, de don Antonio de Mendoza, en sus obras, y en el libro *Flor de comedias*.⁵⁵³

Empeños que hace amor, de Cabezas [sic, Juan Cabeza], en su libro.⁵⁵⁴

Empeños que se ofrecen, de Calderón, en libro *Mejor de los mejores*.⁵⁵⁵

Empeños que se ofrecen, de Montalbán, *Parte*.⁵⁵⁶

Emperador fingido, de don Gabriel Bocángel y Unzueta, *Parte 43*, varios.⁵⁵⁷

550 Also printed under the title *Los empeños que se ofrecen*, which led to the belief that *Los empeños de un acaso* and *Los empeños que se ofrecen* were two different plays. See the two entries under this second title, and notes 555 and 556. The play was performed, with the title *Los empeños que se ofrecen*, in Seville in 1643 by the company of Manuel Vallejo (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 508). Calderón's *Los empeños de un acaso* was also performed in 1660 by the company of Manuel Vallejo in the Corral de la Cruz. There were performances at the palace by the company of Matías de Castro in 1682, and by the company of Agustín Manuel in 1690 and 1692 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 107).

551 *Escogidas 15* (Madrid, 1661). Calderón rejected this title in his *Quarta parte* (1672), 2¶3r: author unknown.

552 Juana Inés de la Cruz, *Parte segunda de las obras* (Barcelona, 1693). This play was performed in 1683 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 380).

553 That is, Antonio Hurtado de Mendoza; by 'obras' Fajardo presumably means *El fénix castellano* (Lisboa, 1690), which includes this play. Also in *Flor de las mejores doce comedias de los mejores ingenios de España* (Madrid, 1652). This play was first performed soon after 1634 (see Davies, *A Poet at Court: Antonio Hurtado de Mendoza*, 37, n. 70).

554 That is, in his *Primera parte de comedias* (Zaragoza, 1662).

555 *El mejor de los mejores libro [sic] que ha salido de comedias nuevas* (Alcalá, 1651). Calderón rejected this title in his *Quarta parte* (1672), 2¶2v; but this play is his *Los empeños de un acaso* (see the entry above, and note 550; see also the next entry, and note 556). Conclusively, *Los empeños de un acaso* is present in his Marañón and Veragua lists.

556 Presumably Fajardo meant to complete this entry later. The play appeared in *El mejor de los mejores libro [sic]*, attributed to Calderón: see previous entry. The attribution to Montalbán is mistaken. For an informative account of the history of Calderón's play under its two titles, and how critics came to be confused into believing incorrectly that *Los empeños de un acaso* and *Los empeños que se ofrecen* were different plays, see Maria Grazia Profeti, *Per una bibliografia di J. Pérez de Montalbán* (Verona: Univ. degli Studi di Padova/Istituto di Lingue e Letterature Straniere di Verona, 1976), 447.

557 *Escogidas 43* (Madrid, 1678).

- Empezar a ser amigo [sic, amigos]*, de Moreto, *Parte 35*, varios.⁵⁵⁸
En el engaño el remedio, del licenciado Bravo, y suelta en Valencia.⁵⁵⁹
En el mayor imposible, nadie pierda la esperanza, de don Juan de Lemus.⁵⁶⁰
En el mayor imposible, nadie pierda la esperanza, de Moreto, suelta en Madrid, León, y en su *Parte 3ª* impresa en Valencia.
En el sueño está la muerte, de don Jerónimo Guedeja y Quiroga, *Parte 19*, varios.⁵⁶¹
En esta vida todo es verdad y todo mentira, de Calderón, en su *Parte 3ª*.⁵⁶²
En la mayor lealtad, agravio y fortuna del cielo, impresa en Portugal.⁵⁶³

558 *Escogidas 35* (Madrid, 1670–1671). Also in Moreto's *Tercera parte* (Madrid, 1681), with the title *Hacer del contrario amigo*. There is a seventeenth-century manuscript in the BNE (18.074). The play is thought to have been written c.1638. By Rojas, Montalbán and another (not Moreto), suggests [moretianos.com](http://www.moretianos.com/atribuidas.php) (<<http://www.moretianos.com/atribuidas.php>> [accessed 10 November 2021]). See also Claudia Demattè, 'Una nueva comedia en colaboración entre ¿Calderón?', Rojas Zorrilla y Montalbán: *Empezar a ser amigos* a la luz del análisis estilométrico', in *Colaboración y reescritura de la literatura dramática en el Siglo de Oro*, ed. Lobato & Vara López, 852–74.

559 There is a *suelta* in Parma. See Restori, 'La collezione CC* IV. 28033 della Biblioteca Palatina-Parmese', 26.

560 Attributed to him in manuscript 15.564, BNE, but printed as Moreto's in his *Tercera parte* (Valencia: Benito Macé, 1676) (see next entry); the website [moretianos.com](http://www.moretianos.com/atribuidas.php) notes this play as '¿de Juan de Lemus?' (<<http://www.moretianos.com/atribuidas.php>> [accessed 10 November 2021]).

561 *Escogidas 19* (Madrid, 1663). Possibly also called *El asombro de Palermo*, though the latter may be a different play.

562 Calderón, *Tercera parte de comedias* (Madrid, 1664). The autograph manuscript, unsigned and undated, is in the BNE (Res. 87); so is an additional late seventeenth-century manuscript (16.692). The play was performed: in 1659, in the palace by the company of Diego Osorio; in 1663, in the Buen Retiro by the company of Antonio Escamilla, with the title *Focas*; in 1683, at the palace by the company of Francisca Bezón, with the title of *En esta vida todo es verdad y todo mentira*; and in 1691, in the Buen Retiro by the company of Agustín Manuel, with the title *Focas* (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 110). See, for a critical edition, Pedro Calderón de la Barca, *En la vida todo es verdad y todo mentira*, ed. Don William Cruickshank (London: Tamesis Books, 1971).

563 We cannot trace this play, unless, as seems likely, it is *En la mayor lealtad, mayor agravio, y favores del cielo en Portugal*, attributed to Lope in Osuna 132 (*Comedias de Lope, Parte 23*). The Osuna 132 copy gives the information 'Representòla Cristobal de Avendaño'. This play may also be the same as *Las quinas de Portugal*, which is cited in Lope's list in his *El peregrino en su patria*; but Morley & Bruerton say it is not that play, though its plot is similar. If the play is by Lope, then Morley & Bruerton say—though they find evidence in the versification to reject this play as Lope's—that it would have been composed between 1623 and 1625 (*Cronología*, 490–91). La Barrera says this play was also included, with the title *La lealtad en el agravio*, in Lope's *Parte veynte y dos*

- En los indicios la culpa*, de Lope, en su *Parte 22*.⁵⁶⁴
En Madrid, y en su [sic, una] casa, de Rojas, *Parte 35*, varios.⁵⁶⁵
En mujer venganza horrorosa, en libro *Soledades de la vida*.⁵⁶⁶
En riesgos luce amor, de Belmonte, suelta en Valencia.
Enamorado mudo, o Caballero mudo, de don Guillén de Castro.
Encantadora Lucinda [sic, Lucelinda], o Palmerín de Oliva, Parte 43,
 varios, antigua.⁵⁶⁷
Encanto es la hermosura, o Segunda Celestina, de Salazar, en su
 parte.⁵⁶⁸
Encanto por los celos, de Monroy, suelta en Sevilla.
Encanto sin encanto, de Calderón, en su *Parte 4ª*, y suelta en Madrid, León.
Encantos de la China, de Rojas.⁵⁶⁹
Encantos de Medea, de Rojas, en su *Parte 2ª*, y suelta en Valencia, en
 Sevilla, en Madrid, León.

(Zaragoza, 1630) (*Catálogo bibliográfico y biográfico*, 681). Tirso de Molina may have been influenced by this play when writing his *Las quinas de Portugal*.

564 In *Diferentes 22* (Zaragoza, 1630); the play is quite likely to be by Lope (see Morley & Bruerton, *Cronología*, 456–57). There was once a possibly autograph manuscript (Osuna, dated ?1620 [possibly ?1602]—now lost). There is a manuscript copy in Parma (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 661). Vega García-Luengos has located in the BNE a *suelta* (T-55340-20) of this play; it is imprintless, but was probably printed in Seville by Francisco de Lyra c.1635. Titled *Las cartas en la estafeta*, this *suelta* is falsely attributed to Rojas Zorrilla (see Vega García-Luengos, ‘Treinta comedias desconocidas’, item 25, p. 72); see also his ‘Cómo Calderón desplazó a Lope de los aposentos: un episodio temprano de ediciones espúreas’, 371–72.

565 *Escogidas 35* (Madrid, 1670/71). There is an eighteenth-century manuscript in the BNE (17.314) with the title *Lo que hace un manto en Madrid*. The play is entered below with that title; see note 877. The authorship is uncertain, with Tirso a main contender. See González Cañal, Cerezo Rubio & Vega García-Luengos, *Bibliografía de Francisco de Rojas Zorrilla*, 182.

566 That is, in Cristóbal Lozano’s *Soledades de la vida y desengaños del mundo* (Madrid, 1663).

567 *Diferentes 43* (Zaragoza, 1650); by Pérez de Montalbán. This play was performed by the company of Romero in Valencia in 1629 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 510).

568 That is, in Salazar y Torres’ *Cýthara de Apolo, loas y comedias diferentes* (Madrid, 1681). For the main entry, see *La segunda Celestina*, and note 1424. The play has the additional title, *y el hechizo sin hechizo*.

569 A single *suelta* survives. See González Cañal, Cerezo Rubio & Vega García-Luengos, *Bibliografía de Francisco de Rojas Zorrilla*, 186. See also Germán Vega García-Luengos, ‘Lances americanos en una comedia de capa y espada atribuida a Rojas Zorrilla: *Los encantos de la China*’, in *Cuatro triunfos áureos y otros dramaturgos del Siglo de Oro*, coord. Aurelio González *et al.* (Mexico D.F.: Colegio de México/Univ. Autónoma Metropolitana/Asociación Internacional de Teatro Español y Novohispano del Siglo de Oro, 2010), 61–81.

- Encantos del marqués de Villena*, de Calderón, suelta.⁵⁷⁰
Encontráronse dos arroyuelos, de don Juan Vélez, *Parte 23*, varios.⁵⁷¹
Encubierto, de Enciso.⁵⁷²
Endimión y Diana, de don Melchor Fernández de León, *Parte 42*, varios.⁵⁷³
Eneas de Dios, o El caballero del Sacramento, de Moreto, *Parte 15*,
 varios, y suelta en Valencia, en Madrid, León.⁵⁷⁴
Eneas de la Virgen, y primer rey de Navarra, de Villegas y Lanini y
 Sagredo, *Parte 42*, varios, suelta en Madrid, León.⁵⁷⁵
Enemiga de su sangre, o Nuestra Señora del Rosario, de Pedro Herrero.⁵⁷⁶

570 Listed by Vera Tassis as spurious in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^r. Perhaps Rojas' *Lo que quería ver el marqués de Villena*? There is a seventeenth-century manuscript of Rojas' play in the BNE (10.922).

571 *Escogidas 23* (Madrid, 1665–1666). There is a seventeenth-century manuscript in the BNE (17.040). Also known as *La boba y el vizcaíno* (see entry above, and note 203).

572 That is, Diego Jiménez de Enciso. There is a seventeenth-century *suelta* of this play. There was a performance of a play called *El encubierto* in 1623 at the palace by the company of Antonio de Prado (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 225). There is a modern edition (*El encubierto* y '*Juan Latino*'. *Comedias de Don Diego Ximénez de Enciso*, ed. & observaciones preliminares de Eduardo Juliá Martínez [Madrid: Aldus, 1951]).

573 *Escogidas 42* (Madrid, 1676). There is an eighteenth-century manuscript (BNE, 14.483^{25–27}). This *zarzuela* was first performed in 1676 before the King and Queen in the Pardo. There were other palace performances: in 1679 by the companies of Antonio Escamilla and Matías de Castro; in 1683 by the company of Simón Aguado, with the title *Endimión y la luna*; in 1690 by the company of either Agustín Manuel de Castilla or of Damián Polop, or of both companies working together (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 108).

574 *Escogidas 15* (Madrid, 1661). Already listed under *Caballero del sacramento*; see note 219. Also known as *El blasón de los Moncadas*. There is a manuscript with that title in the BL (Add. 33.481[4]). In the BNE there is a seventeenth-century manuscript (17.113). The play was performed by Osorio de Velasco in 1651 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 469). The play was performed at the palace in 1686 by the company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 109). For a modern edition, see Agustín Moreto, *El caballero del Sacramento o El Eneas de Dios*, ed. crítica, con prólogo & notas, de Sofía Cantalapiedra Delgado, in Vol. VIII of *Comedias de Agustín Moreto. Segunda parte de comedias*, dir. & coord. María Luisa Lobato (Kassel: Edition Reichenberger, 2013).

575 *Escogidas 42* (Madrid, 1676). This play sometimes carries the third title of, y *famoso Íñigo Arista*. There is a seventeenth-century manuscript (BNE, 16.992) which lacks the authors' names. An eighteenth-century manuscript, with very interesting *censuras*, in the BMM (1-58-11), reveals that the play was staged in Valencia early in the eighteenth century. For more information and commentary on this play, see Mackenzie, 'Don Pedro Francisco Lanini Sagredo (?1640–?1715)', 119–20.

576 Entered again as *Nuestra Señora del Rosario*; see note 1112. Also known as *El premio de la virtud*. The Iberian Books Project (Principal Investigator, Alexander Wilkinson) records this play: IB 45316 (Barcelona, Sebastián de Cormellas, 1618) (<http://n2t.net/ark:/87925/drs1.iberian.62587> [accessed 10 November 2021]). See also Marcel Bataillon & G. Cantié, 'Un recueil de "suetas"

- Enemiga favorable*, de Lope, en *Parte* suya 5^a, antigua.⁵⁷⁷
Enemiga favorable, de Lope, en su *Parte* 4^a antigua.⁵⁷⁸
Enemiga favorable, de Tárrega, en libro antiguo, parte 5^a, varios, de la Biblioteca Real, impresa en Alcalá, 1615.⁵⁷⁹
Enemigo enajenado [sic, engañado], de Lope, *Parte* 32, varios, antigua.⁵⁸⁰
Enemigos en casa, de Lope, en su *Parte* 12.
Enemigos hermanos, de don Guillén de Castro, en su *Parte* 2^a.
Enfermar con el remedio, de Calderón, 1^a jornada, *Parte* 4^a, varios, y suelta en Sevilla; y de Cáncer y Moreto.⁵⁸¹
Engañar a quien engaña, de Lope.⁵⁸²
Engañar con la verdad, de don Gerónimo de la Fuente, *Parte* 3^a, varios, y suelta en Valencia.⁵⁸³
Engañar para casarse, de Cabezas [*sic*, Juan Cabeza], en su libro.⁵⁸⁴
Engañar para reinar, de Calderón, entre sus sueltas.⁵⁸⁵
Engañar para reinar, de Enciso (librero de la Red de San Luis, Moreno), suelta en Valencia, en Sevilla.⁵⁸⁶

éditées par Sebastián de Cormellas (Barcelona, 1618–1619)’, *Bulletin Hispanique*, 54:3–4 (1952), 405–11. The whereabouts of this item is now unknown.

577 No copy known. This is one of three entries for this play, including two incorrect attributions to Lope (see below). The play, which is indeed by Francisco Agustín Tárrega, was written before 1589, and it once formed part of the repertoire of Luis de Vergara (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 623).

578 Also attributed (correctly) in the next entry to Tárrega. Not in *Doze comedias de Lope de Vega Carpio ... Cuarta parte* (1614).

579 Printed in the *Flor de las comedias de España, de diferentes autores. Quinta parte* (Alcalá, 1615); the Biblioteca del Palacio Real, Madrid still has this book (XIX/2007). It is referred to (favourably) in *Don Quijote* I, xlviii.

580 *Diferentes 32* (Zaragoza, 1640). There is a late manuscript copy (made from a printed version) (BNE, 17.410). This play was written between 1593–1598 (Morley & Bruerton, *Cronología*, 243; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 661).

581 *Escogidas 23* (Madrid, 1653). By Calderón, Luis Vélez & Cáncer.

582 Included as a *suelta* in Osuna 132 (*Comedias de Lope, Parte 23*), where it is attributed to Lope. Attributed also to Lope in the nineteenth-century manuscript copy made by Agustín Durán (BNE, 15.443⁹); but the BNE also has (15.428) a signed autograph manuscript of this play by Juan de Benavides, with the title *Lo que piensas te hago*, which is not listed in Fajardo. The evidence is against Lope’s authorship, say Morley & Bruerton (*Cronología*, 455). Bonilla y San Martín also doubts whether it could be by Lope: ‘si la comedia es de Lope, y dudo de que lo sea, creo que el presente texto se halla refundido por algún escritor atacado del mal gusto calderoniano’ (‘Sobre un tomo perdido de Lope de Vega’, 10 [110]).

583 *Escogidas 3* (Madrid, 1653).

584 That is, in his *Primera parte de comedias* (Zaragoza, 1662).

585 Not by Calderón; see next item.

586 Printed in *Doze comedias de las más famosas que hasta ahora han salido ... Tercera parte* (Lisboa: António Álvarez, 1649), attributed to Enríquez Gómez, who

Engañarse engañando, de don Guillén de Castro, en su *Parte 2ª*, y suelta en Valencia.

Engaño en el vestido, de Matías de Aguirre, en el libro de *Navidades [sic] de Zaragoza*.⁵⁸⁷

Engaño mal vestido [sic, en el vestido], en libro de *Navidades [sic] de Zaragoza*, Fajardo.⁵⁸⁸

Engaños de un engaño, de Alarcón, en su *Parte 2ª*.

Engaños de un engaño, de Moreto (librero de la Red de San Luis, Moreno).⁵⁸⁹

Engaños [sic, Engaño] de unos celos, de don Ramón [sic, Román] Montero de Espinosa, *Parte 44*, varios.⁵⁹⁰

Enmendar un daño a otro, de Lope.⁵⁹¹

Enmendar yerros de amor, de don Francisco Jiménez de Cisneros, *Parte 38*, varios.

Enredos de Benito, en libro de 8º folio con comedias de Góngora y Lope.⁵⁹²

Enredos del diablo, de Matías de los Reyes.⁵⁹³

Enseñar [sic, enseñarse] a ser buen rey, de Calderón, en *Parte 15*, varios.⁵⁹⁴

listed it as his in *Sansón Nazareno* (1656). There is a manuscript in the Library of the Hispanic Society of America (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 300).

587 Really by Matías de Aguirre del Pozo y Felizes (see the ‘Introduction’ and see above, the entry for *Como se engaña el demonio*, and note 321). In his next entry Fajardo records the book as being in his collection.

588 La Barrera (*Catálogo bibliográfico y biográfico*, 10) cites an edition which he had apparently seen (Zaragoza, 1634) and which includes *El engaño en el vestido*. No such copy exists now, but the edition of 1654 survives (described in note 321). See also the previous entry here, and note 587.

589 Also titled, *y confusion de un papel*; and it is listed under that title (see note 346). Recorded by moretianos.com as merely attributed to Moreto (<<http://www.moretianos.com/atribuidas.php>> [accessed 10 November 2021]).

590 *Escogidas 44* (Madrid, 1678).

591 There are two copies of a *suelta* of this play in the BL (1072.h.3, 11728.h.4[3]). There is, too, a nineteenth-century manuscript in the BNE (14.991). Not by Lope in its present form, say Morley & Bruerton (*Cronología*, 458).

592 *Quatro comedias de diversos autores* (Córdoba, 1613); reprinted in Madrid, 1617. There is a late sixteenth-century manuscript in the BNE (15.206) titled *Las burlas de Benitico*. This play is also known as *Las burlas y enredos de Benito* (see the entry under that title, and note 213). Morley & Bruerton consider Lope’s claim to this *comedia* to be possible but not certain (*Cronología*, 426). This play, which may be the same play as *Los enredos premiados*, was performed in 1593 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 655–56).

593 Printed in Jaén, 1629. Believed to have been performed by the company of Ríos and Villalba (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 549). See Gómez Sánchez-Ferrer, ‘Del corral al papel: estudio de impresores españoles de teatro en el siglo XVII’, 218–19.

594 Not in any *Escogidas* volume; its author is unknown. Calderón rejected this title in his *Quarta parte* (1672), 2¶3^r. So this play was already printed in 1672 (see La Barrera, *Catálogo bibliográfico y biográfico*, 547). Restori (‘La collezione CC* IV.

- Entrada de Baco en Tebas*, zarzuela, de don Jaime Valenciano.⁵⁹⁵
- Entrada del marqués de los Vélez en Cataluña, y rota de las tropas castellanias*, con loa y entremeses.⁵⁹⁶
- Entre bobos anda el juego*, de Rojas, en su *Parte 2ª*, y suelta en Madrid, León.⁵⁹⁷
- Entre los sueltos caballos*, de Cubillo.⁵⁹⁸
- Entretenida*, de Cervantes, en su parte, Fajardo.⁵⁹⁹
- Envidia de la nobleza*, de Lope, en su *Parte 23*.
- Envidias vencen fortunas*, de Monroy, y suelta en Valencia, en Sevilla, en Madrid, León.⁶⁰⁰
- Ermitaño galán*, de Montalbán, *Parte Xª*, varios, y otra del mismo título de Zabaleta.⁶⁰¹
- Ermitaño seglar*, de don Diego Muxet y [sic, de] Solís, en su libro.⁶⁰²
- Errar principios de amor*, de Rosete, suelta en Sevilla.⁶⁰³

28033 della Biblioteca Palatina-Parmese') records a late seventeenth-century manuscript in Parma.

595 That is, Jaime Valenciano Mendiolaza, and this is his only recorded work. Lost?

596 There are editions of 1641 and 1642 by Jaume Romeu (Barcelona); celebrating the defeat of the Castilian troops at Montjuïc.

597 Rojas Zorrilla, *Segunda parte de las comedias* (Madrid, 1645). This play was also evidently printed in *Diferentes 'XXXXXVII'* (Valencia, 1646). There were performances at the palace: in 1673 by the company of Antonio de Escamilla; in 1680 by the company of Manuel Vallejo; and in 1695 by the company of Damián Polope (see Rosita Subirats, 'Contribution à l'établissement du répertoire théâtral à la cour de Philippe IV et de Charles II', *Bulletin Hispanique*, LXXIX:3-4 [1977], 401-79 [p. 441]; Varey & Shergold, *Comedias en Madrid: 1603-1709*, 110). For information on performances of this play in Madrid, Seville, Barcelona, Valencia and Toledo in the eighteenth century, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 103-04; Mackenzie also discusses the play in some detail, 99-103. There is a modern critical edition: Francisco de Rojas Zorrilla, *Entre bobos anda el juego*, ed. crítica, prólogo & notas de Milagros Rodríguez Cáceres & Felipe B. Pedraza Jiménez, in Francisco de Rojas Zorrilla, *Obras completas. Segunda parte de comedias*, I, coord. Milagros Rodríguez Cáceres (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2012), 323-482.

598 Printed in *Diferentes 'XXXXXVII'* (Valencia, 1646).

599 That is, in his *Ocho comedias y ocho entremeses* (1615).

600 Printed in *Doze comedias las más grandiosas que hasta ahora han salido. Quarta parte* (Lisboa, 1652).

601 Pérez de Montalbán wrote no play of this title, and that printed in *Escogidas 10* is by Zabaleta. Mira de Amescua wrote one with the same subject-matter, entitled *La mesonera del cielo* (*Escogidas 39* [Madrid, 1673]), for which there is an entry below (see note 1004).

602 That is, in Muxet's *Comedias humanas y divinas* (Brussels, 1624).

603 Printed in *Doze comedias las más grandiosas que hasta ahora han salido. Quarta parte* (Lisboa, 1652).

Escándalo de Grecia contra las santas imágenes, de Calderón, *Parte XI*, varios, y suelta en Valencia, en Madrid, León, y dice ser de un ingenio.⁶⁰⁴

Escándalo del mundo, o Prodigio del desierto, o Montaña de los ángeles.⁶⁰⁵

Escarmentar por el cuerdo, de Tirso, en su *Parte 5^a*.

Escarmientos del pecado, o La fuerza del engaño, de Monroy, y suelta en Sevilla.

Escarramán, burlesca, de Moreto, 37, varios.⁶⁰⁶

Esclava de su galán, de Lope, en su *Parte 25*, y suelta en Valencia, en Madrid, León.⁶⁰⁷

Esclava de su galán, de Rojas.

Esclava de su galán, de Rojas.⁶⁰⁸

Esclavitud más dichosa, y Virgen de los Remedios, de Villegas, y de Jorge Rojo, *Parte 25*, varios.⁶⁰⁹

Esclavo de María, de Calderón, suelta.⁶¹⁰

Esclavo de Roma, de Lope, en su *Parte 8^a*.

604 *Escogidas 11* (Madrid, 1659). Calderón rejected this title in his *Quarta parte* (1672), 2¶2v; its author is unknown. Also called *El emperador Constantino*. There is in the BNE a manuscript (17.363) dated 1692, and two other manuscripts (15.636 [seventeenth century] & 15.187 [eighteenth century]). There was a performance of *El escándalo de Grecia* at the Corral del Príncipe in 1696 by the company of Andrea de Salazar (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 111).

605 Also listed by Fajardo under *Montaña de los ángeles* (see note 1021); this play has not been found. La Barrera quotes '*Libro del coloquio y comedia del escándalo del mundo y prodigio del desierto, o montaña de los ángeles*, dice Fajardo' (*Catálogo bibliográfico y biográfico*, 547), with no more details given.

606 *Escogidas 37* (Madrid, 1671). Unlikely to be by Moreto. See, for useful information, Ruth Lee Kennedy, *The Dramatic Art of Moreto, Smith College Studies in Modern Languages*, XIII:1–4 (1931–1932; reprinted Philadelphia, 1932), 128–30; also Ruth Lee Kennedy, 'Escarramán and Glimpses of the Spanish Court in 1637–38', *Hispanic Review*, IX:1 (1941), 110–36.

607 In Lope's *Parte veinticinco perfeta* (Zaragoza, 1647). It was written c.1626. There is a BNE manuscript. (3.708); but this appears to be an early nineteenth-century *refundición* (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 661). '[P]arece definitivamente de Lope', say Morley & Bruerton (*Cronología*, 460). A play of this title was performed at the palace: by the company of José de Prado in 1679; by that of Eufrosia María in 1685; and by that of Agustín Manuel in 1688 and 1691 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 111).

608 Listed as Lope's, and then listed twice as by Rojas: see note 607.

609 *Escogidas 25* (Madrid, 1666). This may be the same play as *El esclavo de María* (next item). A play called *La Virgen de los Remedios* was performed in Seville in 1667 by the company of Alonso Caballero (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 721).

610 Calderón rejected this title in his *Quarta parte* (1672), 2¶3r; author unknown.

Esclavo de su hijo, de Moreto, en su *Parte 3ª*.⁶¹¹

Esclavo del demonio, de Mira de Amescua, en la *Tercera parte* de comedias de Lope.⁶¹²

Esclavo del más impropio dueño, o San Basilio, del maestro Roa, *Parte 31*, varios.⁶¹³

Esclavo en grillos de oro, de Candamo, y suelta en Valencia, en Sevilla, en Madrid.

Esclavo fingido, de Lope, en comedias de Sevilla.⁶¹⁴

Escolástica celosa, de Lope, en su *Parte 1ª*.

Escondido y la tapada, de Calderón, en su *Parte 7ª* y *Parte 9ª*, varios, y suelta en Valencia, en Madrid, León.⁶¹⁵

611 Alias *El azote de su patria, y renegado Abdenaga*; apparently not in any of the versions of Moreto's *Tercera parte*, but it is in *Escogidas 34* (Madrid, 1670). There is a seventeenth-century manuscript in the BNE (15.322) with the title *El esclavo de su hijo*; but this is an *auto*, not a *comedia*. Listed by moretianos.com among 'comedias atribuidas' (<<http://www.moretianos.com/atribuidas.php>> [accessed 17 November 2021]).

612 That is, the *Tercera parte de las comedias de Lope de Vega y otros auctores* (Madrid, 1613). The author, as stated by Fajardo, is Mira de Amescua. The play was evidently written and first performed c.1609. There is reason to believe that, under the title *El esclavo del cielo*, it was performed in Salamanca by the company of Diego López de Alcaraz (date unknown). This play should not be confused with the *comedia* written by Martínez, Cáncer and Moreto, called *Caer para levantar, San Gil de Portugal o El esclavo del demonio* (see entry above, and note 232). A play called *El esclavo del demonio* (evidently that by Mira) was performed at the Buen Retiro by the company of José de Prado in 1686 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 446; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 111). There is a modern critical edition: Antonio Mira de Amescua, *El esclavo del demonio*, intro., ed. & notas por Juan Manuel Villanueva Fernández, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. IV (Granada: Univ. de Granada/Diputación de Granada, 2004), 113–240.

613 For this play, see Francisco Bances Candamo, *Poesías cómicas*, II (Madrid: Lorenzo Francisco Mojados, 1722). There is a manuscript in the BNE (17.357) which is a copy dated 1693; and the BNE also has another late seventeenth-century manuscript (15.683). The play was first performed in 1692 by the company of Agustín Manuel (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 112).

614 Osuna 132 (*Comedias de Lope, Parte 23*, item no. 6), where it is attributed to Lope. There are two manuscripts in the BNE, one of which is a seventeenth-century copy (16.024); the other is more recent (from the nineteenth century). 'Mediana comedia de enredo', says Bonilla de San Martín ('Sobre un tomo perdido de Lope de Vega', 7 [107]); while Morley & Bruerton doubt whether the play could be by Lope in this form; though if it is Lope's, it would have been written c.1599–1603 (*Cronología*, 463; see also Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 662).

615 *Escogidas 9* (Madrid, 1657). There is a manuscript in the BMM. The play was first performed 3 April 1636. There was a palace performance (El Pardo) in 1651 by the company of Antonio García de Prado, and in 1697 by the company of Carlos Vallejo (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 112).

Escudo de la fortuna, de Coello.⁶¹⁶

Escuela de Celestina, o Hidalgo presumido, de Alonso Jerónimo Salas Barbadillo (librero de la Red de San Luis, Moreno).⁶¹⁷

Esforcias de Milán, o Juan Galeazo, de Martínez, *Parte 15*, varios, y suelta en Valencia, en Madrid, León.⁶¹⁸

Esmeralda de amor, de Rojas, suelta en Sevilla.⁶¹⁹

Español en Orán, de don Miguel Barrios, en su libro *Flor de Apolo*.⁶²⁰

Español Juan de Urbina, o Cerco de Nápoles, del licenciado Manuel González, *Parte 4^a*, varios.⁶²¹

Español más amante, y desgraciado Macías, de tres ingenios, *Parte 48*, varios, y las dos jornadas son de Candamo.⁶²²

Española de Florencia, de Calderón, *Parte 12*, varios, y suelta en Sevilla; o *Amor invencionero*.⁶²³

Españoles en Chile, de González Bustos, *Parte 2^a*, varios, y *Parte 22*, varios, y suelta en Valencia, en Madrid, León.⁶²⁴

Españoles en Flandes, de Lope, en su *Parte 13*.

616 Listed, too, by Medel, as by ‘Luis Coello’ (*Índice general*, ed. Hill, 183), and by La Barrera, as by Antonio Coello (*Catálogo bibliográfico y biográfico*, 96). This play is apparently now lost.

617 This work is an *entremés*.

618 *Escogidas 15* (Madrid, 1661). Juan Galeazo is a character in the play. There is a manuscript in the BNE, attributed to ‘tres ingenios’ (16.153); and another manuscript there, with *licencia* of 1646 (17.144). This play was performed at the palace in 1650 (company unspecified) and at the Corral de la Cruz by the company of Juan de la Calle in 1660. It was also performed at the palace by the company of Simón Aguado in 1682, and by the company of Andrea de Salazar in the Corral de la Cruz in 1696 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 112).

619 In *Escogidas 45* (Madrid, 1679), where it is attributed to Montalbán under the title *La mudanza en el amor*. Previously Rojas’ authorship was considered doubtful. However, more recently, Rojas has been favoured over Montalbán as the author of this work. See Germán Vega García-Luengos, ‘Sobre la atribución a Rojas Zorrilla de *La esmeralda del amor*’, in *Lengua viva: estudios ofrecidos a César Hernández Alonso*, coord. Antonio Álvarez Tejedor (Valladolid: Univ. de Valladolid, 2008), 1221–34; see also his ‘Problemas de atribución y crítica textual en Rojas Zorrilla’, 474–78. See also the entry below for *La mudanza en el amor*, and note 1032.

620 Miguel de Barrios, *Flor de Apolo* (Brussels, 1665).

621 *Escogidas 4* (Madrid, 1653). There is a manuscript in the BNE (15.493), with *censura* by Juan Navarro de Espinosa, dated 12 April 1638.

622 *Escogidas 48* (Madrid, 1704). The play was also published posthumously in Francisco Bances Candamo, *Poesías cómicas*, II (Madrid: Lorenzo Francisco Mojados, 1722). There is a manuscript of this play in the BNE, 16.670. The other two *ingenios* are not identified.

623 *Escogidas 12* (Madrid, 1658). Calderón rejected *La española de Florencia* in his *Quarta parte* (1672), 2¶3r. See the entry under *Amor invencionero*, and note 106.

624 *Escogidas 22* (Madrid, 1665); it is also in the fraudulent *Escogidas 2*, as recorded by La Barrera (*Catálogo bibliográfico y biográfico*, 704–05).

- Espejo del mundo*, de Luis Vélez, en *Tercera parte* de comedias de Lope.⁶²⁵
Espigas de Rut, o Mejor espigadera, de Tirso, en su *Parte 3ª*.
Esposo fingido, de Tárrega, *Parte 1ª* de los valencianos.⁶²⁶
Estados mudan costumbre[s], de Matos, *Parte 5ª*, varios.⁶²⁷
Estatua de Nerón (librero de la Red de San Luis, Moreno).⁶²⁸
Estatua de Prometeo, de Calderón, en su *Parte 6ª*, y suelta en Sevilla, en Madrid, León.
Esto es hecho, de Rojas.⁶²⁹
Esto sí que es negociar, de Tirso, en su *Parte 2ª*.⁶³⁰
Estrella de Monserrate, de Morales, *Parte 12*, varios.⁶³¹
Estrella de Sevilla, de Lope.⁶³²
Estudiante de día, en el libro *Soledades de la vida*, de Lozano, en la 1ª impresión.⁶³³

625 In Lope's *Tercera parte* (Madrid, 1613). There is an eighteenth-century manuscript in the BNE (15.625), attributed to Luis Vélez, who has the stronger claim, and a seventeenth-century manuscript in Parma, which is attributed to Lope. The play was written c.1602–1603, and was performed by the company of Baltasar de Pinedo (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 702). There is a modern edition: Luis Vélez de Guevara, *El espejo del mundo*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de Maria Grazia Profeti (Newark, NJ: Juan de la Cuesta, 2002).

626 In *Doze comedias famosas, de quatro poetas naturales de la insigne y coronada ciudad de Valencia* (Valencia, 1608).

627 *Escogidas 5* (Madrid, 1653). This play was announced for performance at the Corral de la Cruz by the company of Esteban Núñez in 1658; apparently several performances were given in that year (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 428; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 113–14).

628 No copy known, author unknown.

629 'De atribución problemática' (González Cañal, Cerezo Rubio & Vega García-Luengos, *Bibliografía de Francisco de Rojas Zorrilla*, 208). The play is also titled *Ello es hecho* (see entry above, and note 545). According to La Barrera (*Catálogo bibliográfico y biográfico*, 546), it is the same play as *Acertar pensando errar* and *No hay contra la suerte industria* by Pedro Rosete Niño. It is feasible that early printers misread the name 'Rosete', in manuscript, as 'Rojas', and so Fajardo *et al.* perpetuated the error.

630 Tirso said that only four plays in this volume were really his; this is often reckoned to be one of them.

631 *Escogidas 12* (Madrid, 1658). There is a BNE manuscript (16.013).

632 Not by Lope, say Morley & Bruerton (*Cronología*, 465). Claramonte seems the strongest candidate. There is a modern critical edition attributing it to him (see Andrés de Claramonte, *La estrella de Sevilla*, ed., con intro., de Alfredo Rodríguez López-Vázquez [Madrid: Cátedra, 1991]).

633 Its full title is *Estudiante de día y galán de noche*; and it is in Cristóbal Lozano, *Soledades de la vida y desengaños del mundo*. While there appears to be only one copy of the first edition, in Bogotá (1658, approved by Calderón on 12 July of that year), the 1663 edition (Madrid) includes this play. The 1713 and 1716 editions, which Fajardo could have consulted do not, however, include it.

Eurídice y Orfeo, de Solís, en su parte, y *Parte 47*, varios, y *Parte 18*, varios, y suelta en Valencia, en Madrid, León. Lope la tiene la tiene [sic] con título de *El marido más firme*.⁶³⁴

Exaltación de la cruz, de Calderón, en su *Parte 7ª* y *Parte 1ª*, varios, y suelta en Valencia, en Madrid, Zrt.⁶³⁵

Examen de maridos, de Alarcón, en su *Parte 2ª*.⁶³⁶

Examen de maridos, de Lope, en su *Parte 24* impresa en Zaragoza.⁶³⁷

F

Fabula de Perseo, de Lope, en su *Parte 16*.

Faetonte, de Calderón, en su *Parte 4ª*.

Falso nuncio de Portugal, de don José Cañizares, no porque ella lo dice, sino es por sabidas, suelta en Madrid, León.

Fama póstuma portuguesa, de Martín Vaz Villasboas.⁶³⁸

Familiar sin demonio, de Gaspar de Ávila, en libro antiguo (Ceferino).⁶³⁹

634 The reference to 'su parte' is to *Comedias de D. Antonio de Solís* (Madrid, 1681); and it is in *Escogidas 18* (Madrid, 1662) and *47* (Madrid, 1681). Solís composed this play in Pamplona in 1642. There is a manuscript in the BNE (16.419) offering a revised text, which Solís himself had written. This manuscript has *licencias* for performances in 1718. The play was performed at the palace in 1684 by the companies of Francisca Bezón and Manuel Vallejo (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 115). Lope's *El marido más firme* (*Parte 20*, 1625), listed below, is a different play on the same subject.

635 *Escogidas 1* (Madrid, 1652); by 'Zrt' Fajardo may mean Sanz, which he normally writes 'Znz'. There is a manuscript in the BNE, with *censuras* of 1662 (19.597). Calderón's claim to this play is regarded as doubtful. The play was performed at the palace in 1683 by the company of Matías de Castro (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 115).

636 'las doze [Comedias] desta segunda [parte] son todas mias, aunque algunas han sido plumas de otras cornejas, como son el Texedor de Segovia, la verdad sospechosa, examen de maridos, y otras que andan impressas por de otros dueños' (Ruiz de Alarcón, Proemio, *Parte segunda de las comedias* [Barcelona, 1634], ¶4^r. *El examen de maridos* was performed at the palace by the company of Andrés de la Vega in 1627 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 225–26).

637 *Diferentes 24* (Zaragoza, 1633); the same play as the preceding; so it is by Ruiz de Alarcón, although it was also attributed to Montalbán. Alternative title: *Antes que te cases, mira lo que haces*.

638 The subject is Martín Vaz Villasboas; but the author is Juan Antonio de la Peña. It was printed in Madrid, 1636. It was similarly miscatalogued by Medel (*Índice general*, ed. Hill, 42).

639 Lisboa, 1647. Copy in the BNE, T/7594. The play was performed at the palace by the company of Roque de Figueroa in 1630, and again by his company in 1633 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 226). The play was also performed in Seville by the company of Antonio de Rueda in 1644 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 145).

Famosas asturianas, de Lope, en su *Parte 18*.

Fantasma de Valencia, de don Alonso Castillo y Solórzano, en libro antiguo de *Fiestas del jardín*.⁶⁴⁰

Favor agradecido, de Lope, en su *Parte 15*.

Favores del mundo, o ganar perdiendo, de Alarcón, en su *Parte 1ª*.

Fe de Abraham, de Calderón, suelta.⁶⁴¹

Fe no ha menester armas, y venida del inglés a Cádiz, de don Rodrigo de Herrera, Fajardo, Df^s 40.

Fe pagada, de Ricardo Turria [sic], en *Parte 2ª* de los valencianos.⁶⁴²

Fe rompida, de Lope, en su *Parte 4ª*.

Felipa Catanea, o Lavandera de Nápoles, o El monstruo de la fortuna, de tres ingenios, y diversa de la que está en *Parte 7ª* y 24, varios.⁶⁴³

640 In Castillo Solórzano, *Fiestas del jardín* (Valencia, 1634).

641 Listed by Vera Tassis as spurious in Don Pedro's *Sexta parte* (1683), 583; lost.

642 The *Norte de la poesía española* (Valencia, 1616).

643 In fact, it is the plays in *Escogidas 7* (Madrid, 1654) and 24 (Madrid, 1666) which are different ('diversa') from each other. The play in *Escogidas 7*, wrongly attributed to 'tres ingenios' and just as wrongly titled *El monstruo de la fortuna*, is, in reality, Lope's *La reina Juana de Nápoles*, in which the 'monstruo de la fortuna', Felipa Catanea, does not figure. The character Felipa Catanea appears as protagonist in the play printed in *Escogidas 24: El monstruo de la fortuna, la lavandera de Nápoles, Felipa Catanea* is by Calderón (I), Pérez de Montalbán (II) and Rojas (III); Rojas is named at the play's end. This same play is listed in Fajardo's *Índice* under the title *Monstruo de la fortuna*; see note 1019. Fajardo was not alone in thinking that there were two different plays which used the same three titles he gives here. Another play with these titles has been attributed by various scholars to Rojas, Antonio Coello and Luis Vélez (see La Barrera, *Catálogo bibliográfico y biográfico*, 343 & 565). To date no copy of this other play has been located; it may be a phantom. Unless a copy of a different play turns up, we may assume that the play listed here by Fajardo is the only play using these three titles, and that it was written by Calderón, Montalbán and Rojas. Interestingly, it was Calderón himself, one of the collaborators in the play printed in *Escogidas 24* (Madrid, 1666), who provided an *aprobación*, dated Madrid, 11 May 1665, for that volume of plays, and who declared: 'he visto vn libro de doze Comedias de varios Autores [...], y auiéndolas antes oido representar sin censura, y aora leidolas con cuydado, no hallo inconueniēte para que no puedan imprimirse' (reproduced in Varey & Shergold, 'Some Early Calderón Dates', 282–83).

El monstruo de la fortuna was performed at the palace by the company of Pedro de la Rosa in 1636 and 1637 (Shergold & Varey, 'Some Early Calderón Dates', 282–83). For information on Pedro de la Rosa as the *autor* of the company which performed *El monstruo de la fortuna*, see Lobato, 'Puesta en escena de Rojas Zorrilla (1630–1648)', 24–34. *El monstruo de la fortuna* continued to be popular with audiences in Madrid, Valladolid, Toledo and Valencia throughout the eighteenth century. For evidence, and comments on the play, see Mackenzie, *La escuela de Calderón*, 40–41, 50–52. For a modern edition, see Pedro Calderón de la Barca, Juan Pérez de Montalbán & Francisco de Rojas Zorrilla, *El monstruo de la fortuna. La lavandera de Nápoles, Felipa Catanea*, ed. Germana Volpe (Napoli: L'Orientale, 2006). For a detailed analysis of the play, and comments on early editions, dates and sources,

*Felipe V en Italia.*⁶⁴⁴

Felisarda, de Lope, en su *Parte 16*.

Fénix de Alemania, Santa Cristina, de Matos, *Parte 33*, varios, suelta en Sevilla.⁶⁴⁵

Fénix de España, de Calderón, suelta.⁶⁴⁶

Fénix de España, San Francisco de Borja, de don Diego Calleja, *Parte 43*, varios, y suelta en Madrid, León.⁶⁴⁷

Fénix de la escritura, San Jerónimo, de González Bustos [*sic*, Francisco González de Bustos], [*Parte*] 40, varios, y suelta en Sevilla.⁶⁴⁸

Fénix de Salamanca, de Mira de Amescua, *Parte 3^a*, varios.⁶⁴⁹

Fénix de Tesalia, del maestro Roa, *Parte 36*, varios.⁶⁵⁰

Fernán Mendes Pinto, primera y segunda parte, suelta en Valencia, de Lope, Fajardo, Df^s 6.⁶⁵¹

Fernán Méndez Pinto, de Antonio Enríquez Gómez, en libro *Torre de Babilonia*.⁶⁵²

see Ann L. Mackenzie, 'Examen de *El monstruo de la fortuna*: comedia compuesta por Calderón (I), Pérez de Montalbán (II) y Rojas Zorrilla (III)', in *Hacia Calderón. Tercer Coloquio Anglogermano. Londres 1973*, ed. Hans Flasche (Berlin/New York: Walter de Gruyter, 1976), 110–25. See also Raymond R. MacCurdy, *The Tragic Fall: Don Álvaro de Luna and Other Favorites in Spanish Golden Age Drama* (Chapel Hill: Univ. of North Carolina, Dept of Romance Languages, 1978); see Chapter VIII, 'The Machiavellians: Sejanus & Philippa Catanea', 195–219; and Erik Coenen, 'Antonio Coello, coautor de *El monstruo de la Fortuna*', *Revista de Literatura*, LXXIX:158 [2017], 417–33).

644 Usually attributed to Juan de Vera Tassis y Villarroel. The play has been ascribed to Nicolás de Villarroel, but Jerónimo Herrera Navarro believes Vera Tassis has the stronger claim (*Catálogo de autores teatrales del siglo XVIII* [Madrid: Fundación Universitaria Española, 1993], XXIV).

645 *Escogidas 33* (Madrid, 1670). Also known as *Vida y muerte de Santa Cristina*.

646 Listed by Vera Tassis as spurious in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^r. Unless a short title for the next item, this play is untraceable.

647 *Escogidas 43* (Madrid, 1678). Performed at the Colegio Imperial to celebrate this saint's canonization. This play is listed below as *San Francisco de Borja*; for more information, see note 1373.

648 *Escogidas 40* (Madrid, 1675). Usually called *El Fénix de las escrituras*. A play called *San Jerónimo* was performed at the Corral del Príncipe in 1695 and 1696 by the company of Andrea de Salazar (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 210–11).

649 *Escogidas 3* (Madrid, 1653).

650 *Escogidas 36* (Madrid, 1671).

651 Not by Lope, say Morley & Bruerton (*Cronología*, 466).

652 Antonio Enríquez Gómez, *La torre de Babilonia. Tomo segundo* (Madrid, 1670 [1st ed. Rouen, 1642]); this volume includes both parts, the first said to be 'de Lope de Vega Carpio'. There is a seventeenth-century manuscript ([Osuna] BNE, 17.055) of a play called *Fernán Méndez Pinto en la China*, probably Part I; and a manuscript of Part II is preserved in the library of the University of Coimbra. Enríquez Gómez listed both parts as his works, so there seems little reason to doubt him. A play called *Fernán Méndez Pinto* was performed at the palace by the company of Manuel de

Fianza satisfecha, de Calderón, suelta.⁶⁵³

Fiar de Dios, o San Plácido, de Martínez, Belmonte, *Parte 26*, varios.⁶⁵⁴

Fiera, el rayo y la piedra, de Calderón, en su *Parte 3ª*.

Fieras afemina Amor, de Calderón, en su *Parte 6ª*.⁶⁵⁵

Fin más desgraciado, y fortunas de Seyano, de Montalbán, *Parte 45*, varios.⁶⁵⁶

Vallejo in 1633 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 226). For information on the question of authorship and other matters, see Antonio Enríquez Gómez, *Fernán Méndez Pinto. Comedia famosa en dos partes*, ed. with an intro., by Louise G. Cohen, Francis M. Rogers & Constance H. Rose (Cambridge, MA: Dept of Romance Languages & Literatures, Harvard Univ., 1974); see 'Introduction', 7-73 (pp. 28-46).

653 Listed by Vera Tassis as in manuscript, and as spurious, in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^v. There is an eighteenth-century manuscript copy in the BNE attributed to Calderón (16.840). It has also been attributed to Lope. There are various *sueltas* in the BMP, Santander (see Vega García-Luengos, 'Lope de Vega en la Biblioteca de Menéndez Pelayo: copias antiguas de sus obras dramáticas', 296). The text is defective, but the play could be his, say Morley & Bruerton; if his, it would have been written c.1612-1615 (*Cronología*, 466-67).

654 *Escogidas 26* (Madrid, 1666). That is, by Antonio Martínez de Meneses and Luis de Belmonte Bermúdez. The (incomplete) autograph manuscript is in the BITB (82.654). A play called *Fiar de Dios* was performed at the palace by the company of Simón Aguado in 1687 (See Varey & Shergold, *Comedias en Madrid: 1603-1709*, 117).

655 Calderón, *Sexta parte de comedias* (Madrid, 1683). There are two manuscripts in the BNE (17.031 & 15.581). The (?eighteenth-century) manuscript copy 17.031 refers to a (?late seventeenth-century) performance in the Coliseo to celebrate the birthday of Mariana de Austria. The incomplete manuscript 15.581 was used for a royal performance in 1724—possibly the one recorded in the *Gaceta de Madrid* (18 & 25 April 1724) (see Coe, *Carteleras madrileñas [1677-1792, 1819]*, 19-20). There is also a manuscript in the BMM (1-30-6) with *censura* of 1749.

Evidence of much earlier performances also exists. *Fieras afemina amor* is recorded as having been performed in January 1675 in Zaragoza, apparently by the company of Cristóbal Medina, in the 'teatro del Hospital de Nuestra Señora de Gracia'. Spectators were to be charged more than normal for entrance, 'en consideración de los gastos que se le han ofrecido al hospital en hacer las apariencias de dicha comedia' (see Ángel San Vicente, 'Algunos documentos más para la historia del teatro en Zaragoza en el siglo XVII', *Criticón*, 34 [1986], 27-50 [pp. 40-41]). There are also palace performances documented in the late seventeenth century: in 1689 by the companies of Agustín Manuel and Manuel de Mosquera at the Coliseo; in 1690 by the company or companies of Agustín Manuel and Damián Polope at the Coliseo (Varey & Shergold, *Comedias en Madrid: 1603-1709*, 118). For a modern edition, with more information about the relationship between the different manuscript and printed versions of this play, see Pedro Calderón de la Barca, *Fieras afemina amor*, ed., intro. & notes by Edward M. Wilson, and completed by Cecilia Bainton & D. W. Cruickshank (Kassel: Edition Reichenberger, 1984).

656 *Escogidas 45* (Madrid, 1679). Alias *Amor, privanza y castigo*: in Montalbán's *Primero tomo* (see the entry above with that title, and note 114). There is a play on

Fineza contra fineza, de Calderón, en su *Parte 4ª*, y suelta en Valencia, en Madrid, León.⁶⁵⁷

Fingida Arcadia, de Calderón, solo una jornada, y es la tercera.⁶⁵⁸

Fingida Arcadia, de Moreto, en su *Parte 2ª* y *Parte 25*, varios, y suelta en Valencia, en Madrid, León.⁶⁵⁹

Fingida Arcadia, de Tirso, en su *Parte 3ª*.

Fingir lo que puede ser, de don Ramón Montero de Espinosa, *Parte 2ª*, varios, y suelta en Sevilla, y verdadera *Parte 2ª*.

Fingir lo que puedes [sic] ser, de Moreto, suelta en Madrid, León.⁶⁶⁰

the same subject, *Elio Seyano. La historia de Seyano* by Pedro Rosete Niño (manuscript copy with *censura* of 1652, BMM), which is possibly a *refundición* of Montalbán's play. A drama titled *La historia de Seyano* was performed at the palace (Madrid or the Pardo) in 1627 by the company of Andrés de la Vega (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 238). Given the similarity of title, this could have been Rosete's drama; if so, this play must have been one of Rosete's earliest compositions. For discussions of Montalbán's play, see Jack H. Parker, *Juan Pérez de Montalbán* (Boston: Twayne Publishers, 1975), 46–47; MacCurdy, *The Tragic Fall: Don Álvaro de Luna and Other Favorites*, Chapter VIII, 'The Machiavellians: Sejanus and Philippa Catanea', 195–219.

657 Fajardo lists Calderón's *Fineza contra fineza* as existing in *sueltas* printed in Valencia and Madrid; but he apparently had not seen the deluxe Cosmerovius edition printed in Vienna, 1671, for or after the play's performance at the court in Vienna, to celebrate the birthday of Felipe IV's wife Queen Mariana in 1671; staged also at that time were a *loa* and two anonymous *entremeses burlescos*, titled *Eurídice y Orfeo* and *La novia barbuda*, for which the Emperor Leopold I (the brother of Queen Mariana) composed the music (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 187).

658 Authorship disputed; see D. W. Cruickshank, 'Two Alleged Calderón–Moreto Collaborations', in *Theatre, Culture and History in Spain: Studies and Researches in Honour of Ann L. Mackenzie*, ed. James Whiston & Ceri Byrne, with guest editor Jeremy Robbins, *BSS*, XCII:8–10 (2015), 311–31 (319–31). See also next entry, and note 659.

659 *Escogidas 25* (Madrid, 1666). The same play as the preceding. Listed by moretianos.com as a collaboration involving Moreto (Act I), Calderón (III) and perhaps 'otro dramaturgo menor' (<<http://www.moretianos.com/encolaboracion.php>> [accessed 17 November 2021]). See Marcella Trambaioli, 'Extravagancias textuales de una suelta de *La fingida Arcadia*, comedia de tres ingenios', in *La edición del diálogo teatral (siglos XVI–XVII)*, ed. Luigi Giuliani & Victoria Pineda (Firenze: Firenze U. P., 2021), 63–86. For a modern edition, see Agustín Moreto [et al.], *La fingida Arcadia*, ed. crítica, con prólogo & notas, de Marcella Trambaioli, in Vol. VII of *Comedias de Agustín Moreto. Segunda parte de comedias*, dir. María Luisa Lobato, coord. Guillermo Sánchez-Ferrer (Kassel: Edition Reichenberger, 2018).

660 Presumably the same play as the preceding, and is by Montero de Espinosa. Moreto's authorship is not accepted.

- Fingiry amar*, suelta en Valencia, en Madrid, León; de Moreto, *Parte 15*, varios.⁶⁶¹
- Firme lealtad*, de Diego [Muxet de] Solís, *Parte 2ª*, varios, antigua, Fajardo, y la verdadera *Parte 2ª* de varios.
- Firmeza, amor y venganza*, de Antonio Francisco, *Parte 18*, varios.⁶⁶²
- Firmeza en la desdicha*, de Lope, en su *Parte 12*.
- Firmeza en la hermosura*, de Tirso.⁶⁶³
- Firmezas de Isabela*, de Góngora, en sus *Obras*, y en libro pequeño de varios autores.⁶⁶⁴
- Flecha de [sic, del] Amor*, escribióse en Viena por pluma española, año 1672, Fajardo.⁶⁶⁵
- Flor de lis de Francia, y conquista del Santo Sepulcro por el rey San Luis de Francia*, de Valdivielso.
- Flores de don Juan, rico y pobre trocados*, de Lope, en su *Parte 12*.
- Fortuna adversa del infante D. Fernando de Portugal*, de Lope, impresión de Sevilla.⁶⁶⁶
- Fortuna merecida*, de Lope, en su *Parte XI*.
- Fortuna merecida*, de Moreto, en su *Parte 3ª*.⁶⁶⁷

661 *Escogidas 15* (Madrid, 1661). Varey & Shergold had seen a document attributing this play to ‘tres ingenios’, but Moreto is usually given sole credit for it. The play was performed at the palace in 1661 by the company of Antonio de Escamilla; and it was performed at the Buen Retiro in 1687 by Agustín Manuel (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 119).

662 *Escogidas 18* (Madrid, 1662). Fajardo records the first word of the title incorrectly as ‘Fineza’. The author may/will be Antonio Francisco de Flores, a little-known, late seventeenth-century playwright (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 322).

663 In *Diferentes* ‘XXXXXVIF’ (Valencia, 1646). See Vega García-Luengos, ‘Tirso en sueltas’, 195.

664 *Quatro comedias famosas de don Luis de Góngora y Lope de Vega Carpio* (Madrid, 1617).

665 The ‘pluma española’ responsible for composing this play remains anonymous. It was performed for the birthday of Felipe IV’s Queen (the Emperor Leopold’s sister) Mariana; and it was printed by Johann Baptist Hacque in a deluxe edition in Vienna, the same year in which it was written (1672). This special edition contains, besides the play, a *loa* and an old *entremés* titled *La manta* by Luis Quiñones de Benavente. Fajardo clearly owned a copy of this *suelta*. The BNE has a copy of it (R/18195); but the Österreichische Nationalbibliothek, Vienna does not appear to possess it.

666 Osuna 132 (*Comedias de Lope, Parte 23*); so this *suelta* is now in the Library of the University of California, Berkeley. This play has been attributed to Lope and to Tárrega. Morley & Bruerton (*Cronología*, 468) are reluctant to accept it as Lope’s. Tárrega has a better claim. Fajardo listed this same play above as *Adversa fortuna del infante don Fernando de Portugal* (see, for more information, note 28).

667 Different from the preceding; not listed under this title in *moretianos.com*. Kennedy (*The Dramatic Art of Moreto*, 132) says this play is not by Moreto. La Barrera gives this title as an alternative for *Merecer para alcanzar* (see the entry for that title below, and note 1001), and refers to an eighteenth-century

Fortunas de Andrómeda y Perseo, de Calderón, en su *Parte 6ª*, y *Parte 21*, varios.⁶⁶⁸

Fortunas del príncipe de Polonia, de Juan de Piña, en su libro de *Varias fortunas*.⁶⁶⁹

Fortunas trágicas del duque de Memoransi, de Martín Peirón Queralt en libro de la Biblioteca Real.⁶⁷⁰

Francesilla, de Lope, en su *Parte 13*.

Fuego de Dios en el querer bien, de Calderón, en su *Parte 7ª*, y *Parte 13*, varios, y suelta en Sevilla, en Madrid, León.⁶⁷¹

Fuente de virtudes, de don Pedro Carnero, suelta en Valencia.⁶⁷²

Fuente Ovejuna, de Lope, en su *Parte 12*, y suelta en Sevilla.

Fuero de las cien doncellas, de don Luis Guzmán, *Parte 2ª*, varios, antigua, y la verdadera *Parte 2ª*.⁶⁷³

Fuerza de la costumbre, de don Guillén de Castro, en su *Parte 2ª*.

Fuerza de la ley, de Moreto, en su *Parte 1ª*, y *Parte 7ª* y *15*, varios, y suelta en Valencia, en Madrid.⁶⁷⁴

manuscript of it (*Catálogo bibliográfico y biográfico*, 276). In fact, there are two seventeenth-century manuscripts of *Merecer para alcanzar* in the BNE (18.074 and 17.302) and another later manuscript in the BMM (1-30-13). *Merecer para alcanzar* was performed at the palace by the company of Bartolomé Romero in 1637 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 230).

668 *Escogidas 21* (Madrid, 1663). There is a manuscript in the Houghton Library, Harvard University. This work was performed in 1653 in the Coliseo of the Buen Retiro (for more details, see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 187). See Ariel Núñez Sepúlveda, 'Editando el teatro cortesano de Calderón: hacia una edición crítica de *Andrómeda y Perseo*', in 'Labor Improbis'. *Actas del X Congreso Internacional Jóvenes Investigadores Siglo de Oro (JISO 2020)*, coord. Carlos Mata Induráin & Miren Usunáriz Iribertegui (Pamplona: Univ. de Navarra, 2021), 241–58.

669 Piña, *Varias fortunas* (Madrid, 1627).

670 Attributed to Peirón y Queralt in *Diferentes 32* (Zaragoza, 1640) and *Diferentes 44* (Zaragoza, 1652). The Biblioteca del Palacio Real has a copy of *Diferentes 32* (XIX/2012) and a fragment of *44* (VIII/17135), containing only this play. Fajardo may be referring to the fragment. See also the entry above, *Duque de Memoransi*, attributed to Mira, and note 533.

671 *Escogidas 13* (Madrid, 1660). There is a manuscript in the BITB (82.633) and another in Florence. There was a palace performance in 1693 by the company of Cristóbal Caballero (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 120).

672 Listed by La Barrera (*Catálogo bibliográfico y biográfico*, 71) as by 'Carnerero', and with this title, but no details: lost play?

673 *Escogidas 2* (Madrid, 1652). Full title *El blasón de don Ramiro, y fuero de las cien doncellas*.

674 moretianos.com lists this drama as genuine (<<http://www.moretianos.com/pormoreto.php>> [accessed 17 November 2021]). It appears in *Escogidas 7*, but *Escogidas 15* contains *La fuerza del natural* (see entry below). This play was performed in 1651 by the company of Sebastián de Prado (see Emilio Cotarelo y

Fuerza de la sangre, de don Guillén de Castro, en su *Parte 2ª*.

Fuerza de la verdad, de Malespina [*sic*, Malaspina], *Parte 14*, varios, o *Diablo predicador*.⁶⁷⁵

Fuerza del desengaño [sic], o *Justos juicios de Dios*, de Monroy.⁶⁷⁶

Fuerza del interés, de Gaspar de Aguilar, en *Parte 2ª* de los valencianos.⁶⁷⁷

Fuerza del natural, de Moreto, en su *Parte 2ª*, y *Parte 16*, varios, y suelta en Valencia, en Sevilla, en Madrid.⁶⁷⁸

Fuerza lastimosa, de Lope, en su *Parte 2ª*, y suelta en Sevilla.

Mori, *Sebastián de Prado y su mujer Bernarda Ramírez* [Madrid: Tip. de la *Revista de Archivos, Bibliotecas y Museos*, 1916], 586). There are records of other performances in the late seventeenth century in Madrid and also in Valladolid; for instance, the play was performed at the palace in 1682 by the company of Simón Aguado; and in 1696 it was staged at the Corral del Príncipe by the company of Manuel Vallejo (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 120). For a scholarly edition, see Agustín Moreto, *La fuerza de la ley*, ed. crítica, con prólogo & notas, de Esther Borrego, in Vol. I of *Comedias de Agustín Moreto. Primera parte de comedias*, dir. María Luisa Lobato, coord. Miguel Zugasti (Kassel: Edition Reichenberger, 2008), 37–243. For an analysis of *La fuerza de la ley*, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 184–87, where there is also information on its performances in Spain through to the late eighteenth century.

675 *Escogidas 14* (Madrid, 1660/61). Fajardo attributes *El diablo predicador* to Malaspina in a separate entry (see above). But he does not record *El diablo predicador* ‘de un ingenio’, a play which is usually reckoned to be by Belmonte Bermúdez. It is believed that Francisco [de] Malaspina’s version is an imitation of the play attributed to (among others) Belmonte. A play with various titles (including *El mayor contrario amigo* and *El demonio por amigo*) has survived in manuscripts in the BNE: one manuscript, titled *Fray Diablo (El diablo predicador)* (15.084), attributed to Lope, is dated 1630; another seventeenth-century manuscript, *El mayor contrario amigo (El demonio por amigo)* (16.426) is attributed to Juan Bautista de Villegas; several other manuscripts (mostly from the seventeenth century) have also been preserved there. Morley & Bruerton discount Lope’s authorship of the play in its surviving form (*Cronología*, 468). Belmonte may have composed this play on the basis of a (now lost?) *comedia*, possibly written by Lope. A play called *El diablo predicador* was performed at the palace in 1623 by the company of Manuel de Vallejo (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 161; Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 223).

676 Better known as *Los escarmientos del pecado*, under which it is also listed here.

677 *The Norte de la poesía española* (Valencia, 1616).

678 *Escogidas 15* (Madrid, 1661), not *Escogidas 16*; by Moreto, Cáncer and perhaps Matos, says moretianos.com (<<http://moretianos.com/encolaboracion.php>> [accessed 26 November 2021]). There is a late seventeenth-century manuscript in the BNE (14.612). For a modern edition, see Agustín Moreto, *La fuerza del natural*, ed. crítica, con prólogo & notas, de Alejandro García Reidy, in *Comedias de Agustín Moreto. Segunda parte de comedias*, dir. María Luisa Lobato, 4 vols (Kassel: Edition Reichenberger, 2013–2021), Vol. V, dir. María Luisa Lobato, coord. Marcella Trambaioli (2016).

- Fundación de la Alhambra de Granada*, de Lope, en comedias de Lisboa, Fajardo.⁶⁷⁹
- Fundación de la Orden de Nuestra Señora de la Merced*, de Tárrega, en *Parte 2ª* de los valencianos.⁶⁸⁰
- Fundación de la Santa Hermandad de Toledo, o Hermanas bandoleras*, de Lope.⁶⁸¹

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- Gala del nadar es saber guardar la ropa*, de Moreto, *Parte 38*, varios.⁶⁸²
- Galán bobo*, de Cabezas, en sus obras.⁶⁸³
- Galán Castrucho*, de Lope, en su *Parte 4ª*.⁶⁸⁴
- Galán de [la] Membrilla*, de Lope, en su *Parte X* antigua, Fajardo.⁶⁸⁵
- Galán de su mujer*, de Matos, *Parte 14*, varios.⁶⁸⁶
- Galán fantasma*, de Calderón, en su *Parte 4ª*, y suelta en Valencia.
- Galán secreto*, de Mira de Amescua, *Parte 34*, varios.⁶⁸⁷

679 *Seis comedias de Lope de Vega Carpio* (Lisboa, 1603). There is a manuscript in the Biblioteca del Palacio Real (II-464). Morley & Bruerton (*Cronología*, 469–70) do not consider this play to be Lope's.

680 In the *Norte de la poesía española* (Valencia, 1616).

681 Apparently Fajardo means *Las dos bandoleras y fundación de la Santa Hermandad de Toledo*, which he has already listed, and attributed to Lope, under that title (see note 518). Fajardo lists a play—perhaps the same work as is listed here?—under the title *A lo que obliga un agravio*, which is wrongly attributed to Calderón; see above, note 10). He also lists the play title *Hermanas bandoleras*, again wrongly attributed to Calderón; see below and note 755. There is also a different play, which is by Matos Frago and Sebastián Rodríguez de Villaviciosa; the full title of their play, possibly a *refundición* of the earlier work, is *A lo que obliga un agravio, y las hermanas bandoleras*.

682 *Escogidas 38* (Madrid, 1672). Listed as merely attributed to Moreto by [moretianos.com](http://moretianos.com/atribuidas.php) (<<http://moretianos.com/atribuidas.php>> [accessed 26 November 2021]). Possibly a *refundición* of an original play by ? Lope. A play titled *La gala del nadar* was performed by the company of Andrés de la Vega in 1627 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 226).

683 Juan Cabeza, *Primera parte de comedias* (Zaragoza, 1662).

684 Alias *El rufián Castrucho*. Written c.1598, it was performed by the company of Gaspar de Porras (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 679).

685 Lope de Vega, *Décima parte de las comedias* (Madrid, 1618). The autograph manuscript has survived, dated 20 April 1615 (BL, Eg. 547).

686 *Escogidas 14* (Madrid, 1661).

687 *Escogidas 34* (Madrid, 1670). See above, the entry for *Cállete, y callemos*, and note 237. See also the entry below, *Secreto entre dos amigos*, incorrectly attributed to Moreto, and note 1423. The play is by Mira, as Fajardo says here. There is a manuscript in the BMM (33-20). There was a palace performance (at the Pardo) under this title in 1633 by the company of Manuel Vallejo (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 226). There is a

- Galán sin dama*, de Calderón, *Parte 6ª*, varios, y suelta en Valencia, en Sevilla, en Madrid, León.⁶⁸⁸
- Galán sin dama*, de don Antonio de Mendoza, en el libro *Mejor de los mejores*, y es la misma que la de Calderón, según he hecho cotejo.⁶⁸⁹
- Galán, valiente y discreto*, de Mira de Amescua, *Parte 29*, varios, y suelta en Valencia, en Madrid, León.⁶⁹⁰
- Galán y dama Aquiles*, de Calderón, en su *Parte 4ª*.⁶⁹¹
- Galán y esclavo, uno mismo*, de Cabezas, en sus obras.⁶⁹²
- Galán, tramposo y pobre*, en libro *Curial [sic] de Parnaso*, y libro de Barbadillo *Obras del Parnaso*.⁶⁹³
- Galanteo al revés*, de don Melchor Zapata.

modern critical edition: Antonio Mira de Amescua, *El galán secreto*, intro., ed. & notas por Teresa Ferrer Valls, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. VIII (Granada: Univ. de Granada/Diputación de Granada, 2008), 111–98.

688 Listed by Vera Tassis as spurious in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^v. This title does not seem to be included in any of the versions of *Escogidas 6*. See next entry.

689 This and the previous entry involve one play, by Antonio Hurtado de Mendoza, in *El mejor de los mejores libro [sic] que ha salido de comedias nuevas* (Alcalá, 1651). The author's name is given in the preliminaries (¶4^v). There is a seventeenth-century manuscript in the Sedó collection in the BITB (60.657). There were performances of this play, which was written c.1621–1625, by the company of Tomás Fernández in 1635 and by the company of Pedro de la Rosa in 1636 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 226; see also Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 369).

690 *Diferentes 29* (Valencia, 1636). There is in the BNE a partially autograph manuscript (17.025) and another late seventeenth-century manuscript (15.323). In 1632 there was a palace performance of this play by the company of Francisco López (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 226). For a modern critical edition, see Antonio Mira de Amescua, *Galán, valiente y discreto*, intro., ed. & notas por Josefa Badía, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. IX (Granada: Univ. de Granada/Diputación de Granada, 2009), 135–245.

691 Alias *El monstruo de los jardines*, under which title it is also listed by Fajardo; and it was sometimes called *La dama y galán Aquiles*. There is a manuscript (BNE, Res. 96) with corrections by Calderón. This play was performed in Seville c.1668 by the company of Alonso Caballero (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 191). There were palace performances: by the company of Manuel Vallejo in 1684; and by the company of Damián Polope in 1689, 1692 and 1695 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 165).

692 Juan Cabeza, *Primera parte de comedias* (Zaragoza, 1662).

693 The play was printed as Salas Barbadillo's in his *Coronas del Parnaso, y platos de las musas* (Madrid, 1635); it appeared as Cubillo's in the *Ameno jardín de comedias, de los insignes autores don Antonio de Zamora, don Juan Bautista Diamante, y don Álvaro Cubillo de Aragón* (Madrid: n.p., 1734); but this attribution has no validity: see Maria Grazia Profeti & Umile Maria Zancanari, *Per una bibliografia di Álvaro Cubillo de Aragón* (Verona: Univ. degli Studi di Verona, 1983), 149.

- Galas alavesas* [*sic, Galas a la vejez*], de don Juan de Villegas.
Gallarda tolenada [*sic, toledana*], de Lope, en su *Parte 14*.
Gallardo catalán, de Lope, en su *Parte 2^a*, y suelta en Valencia, en Sevilla.
Gallardo español, de Cervantes, en su parte.⁶⁹⁴
Gallega Mari Hernández, de Tirso, en su *Parte 1^a*.
Ganancia por la mano, de Montalbán, *Parte 2^a*.
Ganapán de desdichas, o Cuánto mienten los indicios, de Diamante, y suelta en Valencia.⁶⁹⁵
Ganar amigos, de Alarcón, en su *Parte 2^a*.
Ganar por la mano el juego, de Cubillo, *Parte 29*, varios, antigua.⁶⁹⁶
Garrote más bien dado, y alcalde de Zalamea, de Calderón, *El mejor de los mejores*, y suelta en Valencia, en Sevilla, en Madrid, León.⁶⁹⁷
Generoso en España, de don Diego Muxet y [*sic, de*] Solís, en su libro.⁶⁹⁸
Genízaro de España, o Rayo de Andalucía, de Cubillo, en sus obras.⁶⁹⁹
Genízaro de Hungría, o Alemán Federico, de Matos, en su parte, y suelta en Valencia, en Sevilla, en Madrid.⁷⁰⁰
Genovés liberal, de Lope, en su *Parte 4^a*.
Gigante cananeo, de Monroy, suelta en Valencia, en Madrid, León, y suelta en Sevilla; es San Cristóbal.⁷⁰¹
Gitana de Menfis, Santa María Egipciaca, de Montalbán, y suelta en Valencia, en Sevilla, en Madrid, León.
Gitana melancólica, de Gaspar de Aguilar, en libro antiguo y parte 1^a de los valencianos.⁷⁰²
Gitanilla, de Montalbán, librero de la Red de San Luis, Moreno.

694 In his *Ocho comedias y ocho entremeses* (1615).

695 In Diamante's *Comedias [...] Segunda parte* (1674). Listed above under *Cuánto mienten los indicios*.

696 Fajardo means *Escogidas 29* (Madrid, 1668).

697 In *El mejor de los mejores libro* [*sic*] *que ha salido de comedias nuevas* (Alcalá, 1651). Also in his *Séptima parte* (1683). See Fajardo's entry for *Alcalde de Zalamea*, and note 43.

698 That is, in Muxet's *Comedias humanas y divinas* (Brussels, 1624).

699 In Cubillo's *El enano de las musas* (Madrid, 1654). See also *El rayo de Andalucía*, and note 1290.

700 In Matos' *Primera parte de comedias* (Madrid, 1658). A work in two parts. There was a palace performance in 1682 by the company of Matias de Castro (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 429).

701 There is an early *suelta* of Monroy's *El gigante cananeo*, printed by Tomé de Dios Miranda of Seville, c.1678 (see Edward M. Wilson and Don W. Cruickshank, *Samuel Pepys's Spanish Plays* [London: The Bibliographical Society, 1980], 152–53); and there is a manuscript copy of this same play, attributed to Monroy, and titled *El mayor vasallo del mayor señor, o El gigante cananeo, San Cristóbal* (BNE, 15.220), dated Seville, 1658.

702 In *Doze comedias famosas, de quatro poetas naturales de la insigne y coronada ciudad de Valencia* (Valencia, 1608). We have not traced the 'libro antiguo'.

Gitanilla de Madrid, de Solís, en su parte, y *Parte 37*, varios, y 47, y suelta en Valencia, en Madrid, León.⁷⁰³

Glorias [sic, Gloria] de Niquea, y sitio de Aranjuez, de Villamediana, en sus obras.⁷⁰⁴

Glorias de los Pizarros, o Palabras a los reyes, de Luis Vélez, librero de la Red de San Luis, Moreno.

Glorias del mejor siglo, del padre Valentín Céspedes.

Gobernador prudente, de Gaspar de Ávila, *Parte 21*, varios.

Golfo de las sirenas, de Calderón, en su *Parte 4^a*.⁷⁰⁵

703 In 'su parte': that is, in *Comedias de D. Antonio de Solís* (Madrid, 1681); and in 37 (Madrid, 1671) and 47 (Madrid, 1681). Essentially the same play as the preceding. Could it be a *refundición* by Solís of an original by Montalbán? That is not the opinion of, among others, Jack H. Parker (*Juan Pérez de Montalbán*, 72–77; see also Jack H. Parker 'The Versification of the *Comedias* of Antonio de Solís y Rivadeneyra' *Hispanic Review*, XVII:4 [1949], 308–15 [p. 312]). Parker is convinced that the play, in both versions, is by one playwright, namely Solís. He believes that in its first version it was written by Solís, in or soon after 1632; and that Solís later wrote an improved version of his own original. Frédéric Serralta, too, believes that Solís wrote the original play ('Sobre el origen de la atribución errónea de *La gitanilla* a Juan Pérez de Montalbán', *Bulletin of the Comediantes*, 29:2 [1977], 118–19). It is now generally believed that Solís was responsible for the original play and wrote it about 1632. Two years later, it was in the repertoire of Manuel Vallejo whose company performed it in Valencia (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 612). The play was performed at the palace in 1657 by the company of Diego Osorio. There were also palace performances in 1685 by the company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 122–23). For a critical edition, see Jack Horace Parker, '*La gitanilla* (Attributed to Juan Pérez de Montalbán) by Antonio de Solís y Rivadeneyra', Edited, with Introduction and Notes, together with a Study of the Versification of the Plays of Solís and Montalbán', Doctoral dissertation (University of Toronto, 1941).

704 *Obras* [de don Juan de Tarsis, conde de Villamediana] (Zaragoza, 1629). This play was first performed in Aranjuez to celebrate the King's birthday in 1622. Evidently, it was entirely performed by the ladies of the court including the Queen and the Infanta María (for more information, see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 716).

705 This *zarzuela* was, as Fajardo says, printed in Calderón's *Quarta parte* (Madrid, 1672). There are two manuscripts in the BNE, one with this title (4.085), dated 1685, showing that it was performed in that year. This manuscript appears to indicate that Calderón was responsible for writing half of the *zarzuela*, while the first half was composed by Baltasar de Funes y Villalpando. But apparently the latter adapted Calderón's work at a later stage (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 187). The BNE also has an eighteenth-century manuscript of it titled *El vencedor de sí mismo* (14.071⁵) which refers to a performance before Their Majesties in the Buen Retiro (year not given). There is also a manuscript in the BMM (1-32-3) with *censura* of 1753. Several seventeenth-century performances are documented: in 1657 by the companies of Pedro de la Rosa and Diego Osorio at the Palacio de la Zarzuela and in the Buen Retiro; in 1684 by the companies of Manuel Vallejo and Manuel de Mosquera *et al.* at the

Gracias del año sexto del príncipe don Juan de Portugal, del marqués Castell-dos-Rius.⁷⁰⁶

Gran cardenal de España, don Gil de Albornoz, de Lope, *Parte 27* extravagante.⁷⁰⁷

Gran cardenal de España, don Gonzalo [sic, Pedro González] de Mendoza, de Lope, Fajardo, Df^s.⁷⁰⁸

Real Casa del Campo; in 1696 by the companies of Carlos Vallejo and Andrea de Salazar at the Pardo. There is evidence of another performance of this *zarzuela* at the Coliseo in 1688, but with the title *El vencedor de sí mismo* (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 123 & 236). Cubillo wrote a *comedia* with this title (printed *suelta*), also listed by Fajardo, which has recently been edited (see Álvaro Cubillo de Aragón, *El vencedor de sí mismo*, ed., con intro., de María del Mar Torres Ruiz, in *Comedias de Álvaro Cubillo de Aragón*, ed. Domínguez Matito *et al.*, 2 vols (Kassel: Edition Reichenberger, 2020–2022), Vol. II (2022)).

706 Manuel de Oms y Santa Pau de Setmanat y Lanuza. The Hispanic Society of America has a manuscript of his play *El mejor escudo de Perseo*.

707 La Barrera describes a version (Osuna 123) of the factitious volume, *Diferentes 27* ('Barcelona' [= Sevilla], 1633) which included two parts of this play attributed to Lope (*Catálogo bibliográfico y biográfico*, 682b). Both parts are, in fact, by Enríquez Gómez. An early *suelta* of the first part of this play, incorrectly attributing it to Lope, is in a volume of *sueeltas* in the Sydney Jones Library, University of Liverpool. Don Cruickshank has concluded that this *suelta* was printed in Seville by Andrés Grande c.1629. There is an incomplete late seventeenth-century manuscript of Part I in the BMM (1-32-6). The second part of the play has survived in two seventeenth-century manuscripts (BNE, 15.152 and 16.544). For more information on existing *sueeltas* and manuscripts, see Mackenzie, 'Comedia[s] de Lope Vol. II. A Unique Volume of Early comedias sueltas', 24–25. The first part was performed at the palace in 1634 by the company of Roque de Figueroa with the title *El cardenal Albornoz* (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 219). Juan de Acacio had a drama called *El gran cardenal de España* in his repertoire in 1627 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 299–300). This play was still being performed in 1696, as *El cardenal Albornoz*, by the company of Vallejo in the Corral del Príncipe (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 75). For more details about this work in two parts, and for a study of Part I in particular, see Ann L. Mackenzie, 'Una comedia casi perdida y desconocida sobre *El gran cardenal de España, Don Gil de Albornoz*', in *El mundo del teatro español en su Siglo de Oro: ensayos dedicados a John E. Varey*, ed. J. M. Ruano de la Haza (Ottawa: Dovehouse Editions Canada, 1989), 373–93.

708 The University of Pennsylvania has a copy of *Parte 25* (extravagante) of Lope ('Barcelona: Cormellas, 1631') which includes this play. Cruickshank believes that this *parte* was printed in Seville, possibly by Simón Faxardo and several years earlier than 1631 (see Cruickshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 249). This entry and the next one presumably refer to the same play text: it was not examined by Morley & Bruerton (*Cronología*). The play title *El gran cardenal de España*, which was in the repertoire of Juan de Acacio in 1627, could have been Lope's play rather than Enríquez Gómez's two-

Gran cardenal de España, don Pedro González de Mendoza, de Lope, en su *Parte 5ª* de Sevilla.⁷⁰⁹

Gran Cenobia, de Calderón, en su *Parte 1ª*, y suelta en Madrid, León.

Gran duque de Moscovia, de Lope, en su *Parte 7ª*.

Gran Jorge Castrito [sic, Castriotto], de Belmonte, *Parte 45*, varios.⁷¹⁰

Gran patriarca de las Indias, don Juan de Ribera, arzobispo de Valencia, de Gaspar de Aguilar, *Parte 2ª* de los valencianos.⁷¹¹

Gran príncipe de Fez, don Baltasar de Loyola, de Calderón, en su *Parte 4ª*.

Gran reina Sabá [sic, de Sabá], suelta en Sevilla.⁷¹²

Gran rey anacoreta, San Onofre, de Lanini Sagredo, *Parte 42*, varios.⁷¹³

part dramatic work about a different *Gran cardenal de España* (see the entry immediately above, and note 707).

709 No copy is known of this *parte*. See previous entry, and note 708.

710 *Escogidas 45* (Madrid, 1679). Although attributed to Belmonte in the 'Tabla' of this volume, this *comedia* is more probably by Luis Vélez de Guevara, as it says at/ in the play itself. Its additional title is , y *Príncipe de Escanderbey*, and it is sometimes known as *El príncipe esclavo*. There is a seventeenth-century manuscript copy in the BITB (82.635) of *El príncipe esclavo*. This manuscript could be a *refundición* by Luis Vélez of his own original play (for more information, see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 704). See also Fajardo's entry at *Príncipe esclavo*, 2 parts, attributed to Luis Vélez, and note 1234. A play called *Escanderbey, Pt II* was performed by the company of Antonio de Prado at the palace in 1629–1630 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 225). According to Shergold & Varey, the document about this performance refers to that play as *La segunda de Escanderbeg [sic Escanderbey]*. Apparently Antonio de Prado's company also performed Part I, as is stated in an early *suelta* in Parma (CC.II28057 1°); the play is described on this print as 'Príncipe esclavo—Comedia famosa de Luis Vélez de Guevara—Primera parte'; Shergold & Varey ('Some Palace Performances of Seventeenth-Century Plays', 225) have obtained this information from Restori, 'Piezas de títulos de comedias', 98–100, note 5.

For much useful information on the textual and dramatic history and the complex inter-relations of Luis Vélez's plays on this historical figure, see Germán Vega García-Luengos, 'Luis Vélez de Guevara en la maraña de comedias escanderbecas', in *Hispanic Essays in Honor of Frank P. Casa*, ed. A. Robert Lauer & Henry W. Sullivan (New York: Peter Lang, 1997), 343–71. See, for a modern, though unpublished, edition: Benjamin B. Ashcom, 'Luis Vélez de Guevara's *El gran Jorge Castriotto y príncipe Escanderbey*, A Critical Edition with Introduction and Notes', Doctoral dissertation (University of Michigan, 1938). See also Luis Vélez de Guevara, *Comedias escanderbecas: 'El Jenízaro de Albania', 'El príncipe esclavo, primera parte', 'El príncipe esclavo, segunda parte', 'El gran Jorge Castriotto y príncipe Escanderbey'*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de Germán Vega García-Luengos, apostillas temáticas de Mehmet Sait Şener (Newark, NJ: Juan de la Cuesta, 2019).

711 *The Norte de la poesía española* (Valencia, 1616).

712 Moll quotes a *suelta* attributed to Calderón ('Comedias sueltas no identificadas', 314). See also under *Reina Sabá*, and note 1302.

713 *Escogidas 42* (Madrid, 1676). There is a signed autograph manuscript of Lanini's play (BNE, 14.932) dated Madrid, 24 July 1674, which was once the

Gran rey de los desiertos, San Onofre, en libro de *Autos sacramentales con 4 comedias*, Fajardo, que imprimió Valdés, 1655.⁷¹⁴

Gran Semíramis, trágica, del capitán Luis [sic, Cristóbal de] Virués, en libro de 8° folio.⁷¹⁵

Gran señor de Sevilla, o Cómo ha de ser el señor (librero de la Red de San Luis, Moreno).⁷¹⁶

Gran Sultana, o Doña Catalina de Oviedo, de Cervantes, en su parte.⁷¹⁷

Gran torre del orbe, suelta en Sevilla.⁷¹⁸

Grandezas de Alejandro, de Lope, en su *Parte 16*.

Gravedad en Villaverde, de Montalbán, *Parte 9ª*, varios, y suelta en Valencia.⁷¹⁹

Gridonia, o Cielo de amor vengado, en libro de obras de don Félix Arteaga (por el padre Hortensio Palavicino).⁷²⁰

Guante de doña Blanca, de Lope, en su *Parte 5ª*, y *Parte 29*, varios, y en libro *Vega del Parnaso*.⁷²¹

property of the *autor de comedias* Manuel Pacheco; this manuscript carries an *aprobación* by Francisco de Avellaneda, dated 12 October 1674. Urzáiz Tortajada says this play was also performed by the company of ‘Vallejo’, but gives no date (*Catálogo de autores teatrales del siglo XVII*, I, 387). Lanini’s play is probably a *refundición* of Claramonte’s work on the same topic (see next entry, and note 714). For more information on this play, see Mackenzie, ‘Don Pedro Francisco Lanini Sagredo (?1640–?1715)’, 123–24.

714 By Claramonte; one of the four *comedias* in *Autos sacramentales, con quatro comedias nuevas* (Madrid: María de Quiñones for Juan de Valdés, 1655). Performed in Seville in 1620; and there was a performance in Valencia under the title *Vida y muerte de San Onofre* (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 256).

715 That is, in his *Obras trágicas y líricas* (Madrid, 1609); the format is indeed 8°. Written c.1579. This was one of the first Golden-Age plays to be written in three acts (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 725).

716 Medel lists *El gran señor de Sevilla* (*Índice general*, ed. Hill, 49), and La Barrera gives the full title (*Catálogo bibliográfico y biográfico*, 552), but neither adds any more. A play titled *Cómo ha de ser el señor* was performed at the palace by the company of Alonso de Olmedo in 1636 (see Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 221).

717 In his *Ocho comedias y ocho entremeses* (1615).

718 By Pedro Rosete Niño, full title *La gran torre del orbe, Amadís de Grecia*.

719 *Escogidas 9* (Madrid, 1657). Probably written by Montalbán between 1629–1631 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 509).

720 *Obras posthumas divinas y humanas* (Madrid, 1641), the last item. The author’s full name was Hortensio Félix Paravicino y Arteaga; so ‘Félix Arteaga’ was easy to decode as a pseudonym. This play was written by order of Felipe IV and it was performed at the palace (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 499).

721 In *Diferentes 29* (Valencia, 1636), *Diferentes 30* (Zaragoza, 1636), *Diferentes 44* (Zaragoza, 1652), as well as in *La Vega del Parnaso*, but not in any surviving *Parte 5* of Lope. There are two eighteenth-century manuscripts, one in the BNE

Guantes de Tenerife y conquista de Canaria [*sic*, *Guanches de Tenerife, y conquista de Canarias*], o *Nuestra Señora de la Candelaria* [*sic*], de Lope, en su *Parte X*.⁷²²

Guapo de Andalucía, primera y segunda parte, suelta en Valencia.⁷²³

Guarda cuidadosa, del divino Miguel Sánchez, en la Biblioteca Real, impresa en Alcalá, 1615.⁷²⁴

Guarda de sí mismo, libro *Mejor de los mejores* (de Calderón).⁷²⁵

Guardar palabra a los santos, de don Sebastián Olivares, *Parte 20*, varios, y suelta en Valencia, en Sevilla.⁷²⁶

Guardar y guardarse, de Lope, en su *Parte 24* impresa en Zaragoza.⁷²⁷

Guárdate del agua mansa, de Calderón, en su *Parte 8^a*, y *Parte 8^a*, varios.⁷²⁸

(17.448⁵) and the other in the BMM (33-18). Written c.1630–1635, say Morley & Bruerton (*Cronología*, 333–34).

722 This play is sometimes also called *El cerco de Canarias*, and was already known by that title in 1606 (Morley & Bruerton, *Cronología*, 86). A play called *Guantes de Tenerife* was performed at the house of a Portuguese artisan called Mateo Rodríguez, who in 1637 was punished by the Inquisition in consequence (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 664). In her edition of *Nuestra Señora de la Candelaria*, ed., prólogo & notas (Madrid: CSIC, 1943), María Rosa Alonso shows that this play so titled describes a separate (i.e., different) Lope *comedia*

723 Alias *El más temido andaluz, el guapo Francisco Esteban*, perhaps by José Vallés. Herrera Navarro (*Catálogo de autores teatrales del siglo XVIII*, 463), casts a little light on the life and works of this playwright.

724 Printed in the *Flor de las comedias de España. Quinta parte* (Alcalá, 1615); the Biblioteca de Palacio still has this book (XIX/2007). There is a seventeenth-century manuscript in the BNE (16.648). It was performed in Salamanca in 1604 by the company of Ríos (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 598).

725 Also known as *El guardarse a si mismo*. This is Calderón's *El alcaide de sí mismo*, in *El mejor de los mejores libro* [*sic*] *que ha salido de comedias nuevas* (Alcalá, 1651). See this entry above, and note 42.

726 *Escogidas 20* (Madrid, 1663).

727 In the *Venticuatro parte perfeta* (Zaragoza, 1641). There is a seventeenth-century manuscript in the BNE (16.627). The play was written between 1620–1625 (Morley & Bruerton, *Cronología*, 472–73).

728 *Escogidas 8* (Madrid, 1657). Also listed by Fajardo under *Agua mansa*. The original play had this shorter title and is thought to have been written c.1642–1644. For comment on this play, and its revised version (?1649) in *Escogidas 8* (Madrid, 1657), see Don W. Cruickshank, 'Notes on Calderonian Chronology and the Calderonian Canon', in *Estudios sobre Calderón y el teatro de la Edad de Oro. Homenaje a Kurt y Roswitha Reichenberger*, recopilación a cargo de Alberto Porqueras-Mayo & José Carlos de Torres, dir. & ed. Francisco Mundi Pedret (Barcelona: PPU, 1989), 19–36. There is a signed and partially autograph manuscript in the BITB (Vitr. A. Est. 5), which carries a *licencia* by Francisco de Avellaneda, dated 14 May 1673. There were performances at the palace (one of them in El Coliseo) in 1686 by the company of Manuel de Mosquera, and in 1692 by

Guerras de amor y honor, de Lope, Fajardo, Df^s.⁷²⁹

Guerras de celos y amor, de don Marcelo de Ayala, y suelta en Madrid, al vuelo.

Gustos y disgustos no son más que imaginación, de Calderón, en su *Parte 5^a*, y *Parte 8^a*, varios, y suelta en Madrid, León.⁷³⁰

H

Ha de ser lo que Dios quiere [sic, quiera], de Godínez.⁷³¹

Háblame [sic Habladme] en entrando, de Vallejo, con título de Tirso.⁷³²

the companies of Agustín Manuel and Damián Polope (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 50–51). For a scholarly edition, see Pedro Calderón de la Barca, *El agua mansa. Guárdate del agua mansa*, ed. crítica de las dos versiones & intro. por Ignacio Arellano & Víctor García Ruiz (Kassel: Edition Reichenberger, 1989). Also valuable is the translation of Pedro Calderón de la Barca, *Guárdate del agua mansa (Beware of Still Waters)*, trans., with intro. & notes, by David M. Gitlitz (San Antonio: Trinity U. P., 1984).

729 In his *Parte 25* extravagante ('Zaragoza, 1631'). See Morley & Bruerton (*Cronología*, 473–75), who seem to think it could be by Lope, rather than by Mira de Amescua, the other dramatist whose name has been linked to this work.

730 *Escogidas 8* (Madrid, 1657). This play was performed in Valencia by the company of Bartolomé Romero in 1638. In 1661 the company of Antonio Escamilla performed a play called *Dicha y desdicha no es más que imaginación* (probably the same play). Certainly, this same play was performed in the Corral del Príncipe in 1661 by the company of Escamilla. In 1680, the company of Manuel Vallejo performed this work in the Pardo and in 1683 in the Coliseo; in 1684, the company of Manuel de Mosquera staged it at the palace; and the company of Vallejo performed it in the Corral de la Cruz in 1695 and in the Corral del Príncipe in 1696 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 188; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 99 & 125–26).

731 This is a play by Godínez, thought to have been lost until an early *suelta* attributed to that dramatist was discovered in the BNE by Vega García-Luengos (see his 'Treinta comedias desconocidas', 70). The play was performed at the palace in 1629 and 1630 by the company of Antonio de Prado (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 227; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 341). This work was adapted by Pedro Lanini Sagredo as *Será lo que Dios quiere* (see Fajardo's entry below, and note 1437).

732 An odd entry. The unlikely attribution of the Tirso (?) play to (Juan Francisco) Vallejo seems to originate with La Barrera (*Catálogo bibliográfico y biográfico*, 416–17). The heading on fol. 1^r of the seventeenth-century manuscript 15.087 in the BNE proclaims that Tirso's *Habladme en entrando* was performed by the *autor* Manuel Vallejo in 1630 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 227). 'Manuel Vallejo' apparently premiered Lanini Sagredo's play of this title in 1706 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 387); but there are other *autores* of this name. The autograph manuscript of Lanini's *Habladme en entrando* survives in the BNE (15.126), dated 23 November 1706, and carries a *censura* by Cañizares. There are two other eighteenth-century manuscripts of this play in the BNE (15.341 & 14.496²⁸).

- Hacer cada uno lo que debe*, *Parte 43*, varios, impresa en Valencia, Fajardo.⁷³³
Hacer del amor agravio, de un ingenio, *Parte 30*, varios. Es la misma que
La banda y la flor.⁷³⁴
Hacer del contrario amigo, de Moreto, en su *Parte 3^a*.⁷³⁵
Hacer fianza de padre, suelta en Valencia.⁷³⁶
Hacer fineza el desaire, del licenciado don Diego Calleja, *Parte 23 y 41*,
varios.⁷³⁷
Hacer la cuenta sin la huésped, zarzuela (impresa Zaragoza), de dos
jornadas y loa, a los sucesos del rey Felipe V, Ceferino.⁷³⁸

Antonio Ruiz received a payment for supplying a copy of Lanini's play for performance purposes in December 1706 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 126). The play was staged again in 1709 by the company of Juan Baptista Chavarría 'autor por su mag.' (as a note on the autograph manuscript reveals). For these and other comments on Lanini's *Habladme en entrando*, see Mackenzie, 'Don Pedro Francisco Lanini Sagredo (?1640–?1715)', 124–25.

733 Fajardo appears to mean an edition of *Diferentes 43* supposedly printed in Valencia, 1660, now untraceable. Editions of this volume printed in Zaragoza, 1650, contain the play, which is most often attributed to Jerónimo de Cuéllar, and is sometimes titled *Cada cual a su negocio*. There is a seventeenth-century manuscript in the BNE (16.981), which attributes the play to Antonio [de] Solís. There was a palace performance of *Hacer cada uno lo que debe* in 1683 by the company of Matías de Castro (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 126).

734 Also entered under *La banda y la flor*. That is, it is by Calderón, although it is attributed to 'un ingenio' in *Escogidas 30* (Madrid, 1668). It had appeared in versions of *Escogidas 6* ('Madrid, 1649'; 'Zaragoza 1654'). In 1680 there was a performance of *La banda y la flor* at the palace by the company of María Álvarez. In 1686 the company of Rosendo López performed the play several times at the Buen Retiro; and in 1692 the company of Agustín Manuel performed it at the palace (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 64).

735 Alias *Empezar a ser amigos*. See above, and note 558.

736 Author unidentified. See Moll, 'Comedias sueltas no identificados', 298.

737 *Escogidas 23* (Madrid, 1665) and *41* ('Pamplona', 1675?). Performed in 1633 by the company of Antonio Escamilla at the Buen Retiro with the title *La Arcadia*. Performed at the Corral de la Cruz, again by the company of Antonio de Escamilla, in 1663. Manuel de Mosquera and his company performed it at the palace in 1684, and Agustín Manuel's company staged it there in 1689 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 127).

738 The correct title is *Hacer cuenta sin la huésped*. The BNE has a copy of a Zaragoza edition of 1704 (2/50659/32), with no author's name. This zarzuela was performed in Villaviciosa de Portugal. Two of its acts, with its *loa* and *sainete*, are preserved in printed form in the Biblioteca Pública/Provincial de Toledo; which then became known as the Biblioteca Pública del Estado in Toledo; it is now what is called the Biblioteca Regional de Castilla La Mancha, Toledo. There is also a printed copy in Parma (BPP) (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 89).

- Hacer remedio el dolor*, de Cáncer; Moreto, *Parte XI*, varios.⁷³⁹
Hado y divisa [de Leonido y Marfisa], de Calderón, en su *Parte 5ª*.⁷⁴⁰
Halcón de Federico, de Lope, en su *Parte 13*.
Hamete de Toledo, burlesca, de tres ingenios, *Parte 29*, varios.⁷⁴¹
Hamete de Toledo, de Belmonte y Martínez [= Antonio Martínez de Meneses], suelta en Valencia, y *Parte 1ª*, varios, y *Parte 41*, varios.⁷⁴²
Hamete de Toledo, de Lope en su *Parte 9ª*.
Hasta el fin nadie es dichoso, de Moreto, en su *Parte 1ª*, y suelta en Valencia, en Madrid, León.⁷⁴³
Hasta la muerte no hay dicha, de un ingenio, *Parte 45*, varios.⁷⁴⁴
Hay culpa en que no hay delito, de Ramón [sic, Román] Montero de Espinosa, *Parte 26*, varios.⁷⁴⁵

739 The symbol, in Fajardo's manuscript, after 'Cáncer' looks most like '¿'. It is not 'y'; but in *Escogidas 11* (Madrid, 1658) the play is listed as by Cáncer and Moreto (accepted by moretianos.com, <<http://moretianos.com/encolaboracion.php>> [accessed 26 November 2021]). There was a palace performance in 1682 by the company of Matías de Castro (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 127).

740 Calderón's *Verdadera quinta parte* of 1682. There are seventeenth-century manuscripts in the BNE (9.373 & 16.743; the manuscript 9.373 is dated 1680). This 'fiesta teatral' was performed by the companies of Manuel Vallejo and José de Prado in 1680 in the Coliseo, with a *loa* and *entremés* also written by Calderón, to celebrate the first marriage of Carlos II (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 188; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 127–28).

741 *Escogidas 29* (Madrid, 1668); in this *parte* the authors ('tres ingenios') are unidentified, and the play is described as 'burlesca', as in Fajardo's entry here.

742 Different from the preceding; and this play is in *Escogidas 1* (Madrid, 1652). In *Escogidas 41* ('Pamplona', 1675?) there is a play also titled *El Hamete de Toledo*, which is described as 'burlesca' and is attributed to 'tres ingenios'. Could this play be the one entered above, and printed in *Escogidas 29*? Or is it again the play by Belmonte and Martínez entered here and already printed in *Escogidas 1*? There is a late eighteenth-century manuscript in the BNE of a play with this title (20.091¹). A play called *El Amete* [i.e., *Hamete*] was performed by the company of Adrián López in 1653 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 216).

743 Listed as genuine Moreto by moretianos.com (<<http://moretianos.com/pormoreto.php>> [accessed 26 November 2021]). There is now available a scholarly edition of Agustín Moreto, *Hasta el fin nadie es dichoso*, ed. crítica, con prólogo & notas, de Judith Farré Vidal, in Vol. II of *Comedias de Agustín Moreto. Primera parte de comedias*, dir. María Luisa Lobato, coord. Judith Farré Vidal (Kassel: Edition Reichenberger, 2010).

744 The fourth play in *Escogidas 45* (Madrid, 1679) is entitled *No hay dicha hasta la muerte*; a comparison with Mira de Amescua's part autograph manuscript of *No hay dicha ni desdicha hasta la muerte* (Res. 76, BNE) reveals that it is the same play. The BNE has a second manuscript (14.920), dated 1685. See also Fajardo's entry under this longer title, and note 1088.

745 *Escogidas 26* (Madrid: Francisco Nieto, 1666). There is a seventeenth-century manuscript in the BNE (16.784).

Haz bien, y guárdate, de Calderón, suelta en Valencia.⁷⁴⁶

Hazañas de don García Hurtado de Mendoza, de don Luis Belmonte, impresa 1622 en 4º, según *Biblioteca hispánica*.⁷⁴⁷

Hazañas del Cid, de don Guillén de Castro, en su *Parte 1ª*, y es la 2ª parte de *Las mocedades del Cid*.

Hazañas del Cid, y su muerte en la torre de Valencia, de Lope, en comedias de Lisboa, impreso 1603, Fajardo.⁷⁴⁸

Héctor y Aquiles, de Monroy, suelta en Sevilla.

Hechicera del cielo, de don Antonio Monclares [*sic*, Nanclares], *Parte 21*, varios, o *Santa Eufrasia*.⁷⁴⁹

Hechicera, de Andrés Rojas de Alarcón, en su *Biblioteca*, Nicolás Antonio.⁷⁵⁰

Hechizado por fuerza, de don Antonio Zamora, suelta en Valencia, en Sevilla, en Madrid.

Hechizo de Sevilla, de don Ambrosio de Arce, *Parte 38*, varios.

Hechizo imaginado, de Zabaleta, *Parte 23*, varios, y suelta en Valencia.⁷⁵¹

746 Calderón rejected this title in his *Quarta parte* (1672), 2¶3^r; author unknown.

747 That is, according to Nicolás Antonio. The reference is to *Algunas hazañas de las muchas de don García Hurtado de Mendoza* (Madrid, 1622), by Belmonte Bermúdez on the title-page, but a preliminary list also names the other eight *ingenios* responsible: Mira de Amescua, the Conde de Basto, Ruiz de Alarcón, Luis Vélez, Fernando de Ludeña, Jacinto de Herrera, Diego de Villegas and Guillén de Castro; and indicates which of the nine parts each of them wrote. This could have been the play (called *Las victorias del marqués de Cañete*) performed at the palace in 1622 and 1623 by the companies of Cristóbal Avendaño and Pedro Valdés (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 240; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 582 & 724). There are two modern editions: *Algunas hazañas de las muchas de Don García Hurtado de Mendoza, marqués de Cañete*, ed. & annotated, with an intro. by Patricio C. Lerzundi, preface by Marlene Gottlieb (Lewiston, New York/Queenston, Ontario/Lampeter: The Edwin Mellen Press, 2008); and Antonio Mira de Amescua [*et al.*], *Algunas hazañas de las muchas de Don García Hurtado de Mendoza, marqués de Cañete*, intro., ed. & notas por Francisco José Sánchez García, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. VI (Granada: Univ. de Granada/Diputación de Granada, 2006), 227–334.

748 In *Seis comedias de Lope de Vega Carpio* (Lisboa, 1603). Sometimes the second title is *y su muerte, con la toma de Valencia*. Lope's authorship is disputed: but Morley & Bruerton say: 'No hay nada en la estructura de la versificación que vaya contra el que esta comedia sea de Lope de 1597–1603' (*Cronología*, 476–77).

749 *Escogidas 21* (Madrid, 1666).

750 Andrés de Rojas Alarcón, *Los graciosos sucesos de Tyrsis y Tyrseo, con una comedia de la vieja hechizera* (Madrid, 1581).

751 *Escogidas 23* (Madrid, 1666). This play by Juan de Zabaleta was performed at the palace in 1663 by the company of Toribio de la Vega (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 129).

Hércules de Hungría, de don Ambrosio de Arce, *Parte 12*, varios; o *Juan Huniades*.⁷⁵²

Hércules de Ocaña, de Diamante, en su *Parte 1ª*, y suelta en Valencia, en Madrid.⁷⁵³

Hércules furioso, de Zárate, en sus rimas.⁷⁵⁴

Hermanas bandoleras, de Calderón, suelta.⁷⁵⁵

Hermano de su hermana, burlesca, en obras de don Francisco Bernardo de Quirós.⁷⁵⁶

Hermanos amantes, y piedad por fuerza, de Zárate, *Parte 40*, varios, suelta en Valencia, en Sevilla.⁷⁵⁷

Hermanos encontrados, de Moreto, en su *Parte 3ª*.⁷⁵⁸

752 *Escogidas 12* (Madrid, 1658). The play deals with the Hungarian general John/János Hunyadi.

753 *Comedias [Parte 1ª]* (Madrid, 1670). Sometimes known as *El Céspedes de Ocaña*. Performed at the Corral de la Cruz in 1673 by the company of Manuel Vallejo; at the palace by the company of Antonio de Escamilla in 1678; and again at the palace by the company of Manuel Vallejo in 1681 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 129). The *Gaceta de Madrid* of 11 January 1678 reported that the King saw a performance of *El Hércules de Ocaña* and that His Majesty (Carlos II) liked this kind of play demonstrating heroic deeds and superhuman endeavours (see, for the precise quote, Coe, *Carteleras madrileñas [1677–1792, 1819]*, 13; cited by Mackenzie, *La escuela de Calderón*, 135).

754 That is, Francisco López de Zárate, *Hércules furente y Oeta*, in his *Obras varias* (Alcalá, 1651): a tragedy from Seneca.

755 Listed by Vera Tassis as a *suelta*, and as not by Calderón, in Don Pedro's *Sexta parte* (1683), p. [582]. The same play is listed above, and ascribed to Calderón, with the title *A lo que obliga un agravio* (see note 10). If this is not the same play entered above by Fajardo, and attributed to Lope, as *Dos bandoleras*, etc. (see above, note 518), and, again attributed to Lope, with the title *Fundación de la Santa Hermandad de Toledo* (see above, note 681), then perhaps it is the work (possibly a *refundición* of *Dos bandoleras* etc.) written by Matos Frago and Sebastián Rodríguez de Villaviciosa, whose full title is *A lo que obliga un agravio, y las hermanas bandoleras*.

756 Francisco Bernardo de Quirós, *Obras* (Madrid, 1656); it is the last item. This burlesque play is also called *El cerco de Zamora* and it bears a close textual relationship to the burlesque play *El rey don Alfonso, el de la mano horadada* attributed to Luis Vélez (see this entry, and note 1320).

757 *Escogidas 40* (Madrid, 1675). Often assumed to be by Enríquez Gómez; but Moll notes a *suelta* with the title *Los hermanos más amantes*, attributed to the shadowy Juan Bautista de Villegas ('Comedias sueltas no identificadas', 314). Cf. under *Hermanos más amantes*. Sometimes known as *La morica garrida* (see the entry under that title, attributed to Villegas, and note 1024).

758 See below, under *Satisfacer callando*, and note 1421. The play existed in 1627; so it is not by Moreto. The incorrect attribution of this play to Moreto might partly have come about through a confusion between *Los hermanos encontrados* and *Los más dichosos hermanos*, a work which Moreto did write (see the entry for *Más dichosos hermanos*, also known as *Hallar la vida en la cueva* and *Los siete durmientes*; and note 935).

- Hermanos más amantes***, de Villegas, librero de la Red de San Luis, Moreno.⁷⁵⁹
- Hermanos parecidos***, en el libro *Deleitar aprovechando*.⁷⁶⁰
- Hermosa Alfreda***, de Lope, en su *Parte 9^a*.
- Hermosa Ester***, de Lope, en su *Parte 15*.
- Hermosa fea***, de Lope, en su *Parte 24* impresa en Zaragoza.⁷⁶¹
- Hermosura aborrecida***, de Lope, en su *Parte 7^a*.
- Hermosura de Raquel***, 1^a y 2^a parte, de Lope, en su *Parte 5^a* impresa en Alcalá, 1615.⁷⁶²
- Hermosura de Raquel***, de Luis Vélez, en libro de la Biblioteca Real, impreso en Alcalá, 1615.⁷⁶³
- Hermosura y la desdicha***, de Rojas, *Parte 35*, varios.⁷⁶⁴
- Hidalgo Abencerraje [sic, Bencerraje]***, de Lope, en su *Parte 17*.
- Hidalgos de la aldea***, de Lope, en su *Parte 12*.
- Hija de Carlos V***, de Mira de Amescua.⁷⁶⁵
- Hija del aire***, primera y segunda parte, de Calderón, en su *Parte 3^a*, suelta en Madrid, León.⁷⁶⁶

759 See above, under *Hermanos amantes*.

760 That is, by Tirso, but an *auto*, not a play.

761 His *Venticuatro parte perfeta* (Zaragoza, 1641). The versification does not contradict the attribution to Lope, say Morley & Bruerton (*Cronología*, 478). Written c.1630, this play was performed at the palace by the company of Cristóbal de Avendaño in 1632 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 227).

762 By Luis Vélez (see next entry).

763 This entry and the previous one relate to the same plays in the same edition (i.e., the two parts of *La hermosura de Raquel* in the *Flor de las comedias de España. Quinta parte* [Alcalá, 1615]). The Biblioteca del Palacio Real still has this book (XIX/2007). There is an early seventeenth-century manuscript of Part I in the BNE (15.306), which gives the alternative title *El más amante pastor y dichoso patriarca*. Part II uses at times the title *Próspera y adversa fortuna de José*. A play called *La hermosura de Raquel* was performed at the palace by the company of Antonio de Prado in 1629 and 1630 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 227).

764 *Escogidas 35* (Madrid, 1670/71). Rojas' authorship is doubtful.

765 Urzáiz Tortajada notes a *suelta* in the Biblioteca de San Isidro, 206-3, leg. 5, no. 13 (*Catálogo de autores teatrales del siglo XVII*, II, 447). There is a modern critical edition: Antonio Mira de Amescua, *La hija de Carlos V*, intro., ed. & notas por Juan Manuel Villanueva Fernández, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. II (Granada: Univ. de Granada/Diputación de Granada, 2002), 353-436.

766 Calderón, *Tercera parte de comedias* (Madrid, 1664) contains both parts of this drama. The second part of this play was printed in the made-up volume *Diferentes 42* [i.e., *Parte 42 de comedias de diferentes autores*] (Zaragoza, 1650), where it is attributed to Enriquez Gómez. The authorship of Part II of this play is disputed by scholars. According to Urzáiz Tortajada, there was a palace performance of both parts in 1643 by the company of Manuel Vallejo (*Catálogo de autores teatrales del siglo XVII*, I, 188); and Shergold & Varey record a

Hija del mesonero, de don Diego Figueroa y Córdoba, *Parte 14*, varios.

Hijo de la molinera, de don Francisco Villegas, *Parte 42*, varios; otra del mismo título, de Lope (librero de la Red de San Luis, Moreno).⁷⁶⁷

Hijo de la piedra, de Matos, en su parte, y suelta en Valencia, en Sevilla; o *Cardenal Morón*.⁷⁶⁸

Hijo de la virtud, San Juan Bueno, primera y segunda parte, del capitán don Francisco Llanos y Valdés, *Parte 20*, varios.⁷⁶⁹

performance of both parts in 1653 by the company of Adrián López ('Some Early Calderón Dates', 278–79). There were performances at the palace of Part I in 1683 by the company of Francisca Bezón, and in 1684 by the company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 130). On performance matters, see Clara Monzó Ribes, 'Sobre la fecha de la primera representación conocida de *La hija del aire*: una revisión crítica', *Anuario Calderoniano*, 15 (2022), 429–47. On authorship issues, see Constance Hubbard Rose, 'Again on the Authorship of the *Segunda Parte* of *La hija del aire*', *BHS*, LX:3 (1983), 247–52; Don W. Cruickshank, 'The Second Part of *La hija del aire*', *BHS*, LXI:3 (1984), 286–94. See also Felipe B. Pedraza Jiménez & Milagros Rodríguez Cáceres, 'La *Segunda parte* de *La hija del aire* y el pensamiento político de Enriquez Gómez', in *Enriquez Gómez: política, sociedad, literatura: ensayos reunidos*, ed. Felipe B. Pedraza Jiménez & Milagros Rodríguez Cáceres (Cuenca: Univ. de Castilla-La Mancha, 2020), 95–208. See the critical edition of Pedro Calderón de la Barca, *La hija del aire*, ed., with intro. & notes, by Gwynne Edwards (London: Tamesis, 1970).

767 *Escogidas 42* (Madrid, 1676). Not 'otra': it is the same play, although there are variants. Also titled *La aldehuela y el gran prior* and *Más mal hay en la aldehuela de lo que se suena* (listed as such below; see note 943). There is a manuscript copy in the BNE dated Toledo, 6 May 1623 (16.910), attributed to Lope, with the title *La aldehuela y el Gran Prior de Castilla*. There is an early seventeenth-century *suelta*, without imprint, but printed in Seville by Andrés Grande c.1629, also attributed to Lope, and titled *Más mal hay en el aldehuela que se suena*. This *suelta* to be found in a volume of *sueltas* in Special Collections at Liverpool University's Sydney Jones Library (see Mackenzie, 'Comedia[s] de Lope Vol. II. A Unique Volume of Early comedias sueltas', 23–24). A play called *El hijo de la molinera* was performed in the Buen Retiro in 1679 by the company of Manuel Vallejo (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 131). The versification seems genuinely by Lope, say Morley & Bruerton, who date its composition as 1612–1614 (*Cronología*, 412–13); but not all scholars agree that Lope wrote it.

768 The play in Matos' *Primera parte* (1658) is *El hijo de la piedra, y segundo Pío V. Escogidas 39* (Madrid, 1673) contains *La milagrosa elección de Pío V*, attributed to Moreto (the cast includes 'cardenal Morón'). See the entry under this title, and note 1009; and see the entry *Premio de la humildad*, and note 1214. But this text has also been attributed to Montalbán. Claramonte and Godínez have been suggested as other possible authors; moretianos.com does not accept this work as Moreto's (<<http://moretianos.com/atribuidas.php>> [accessed 26 November 2021]). Moreto was not born until 1618. A play called *La milagrosa elección de Pío V* was performed at the palace by the company of Juan Morales in 1622–1623 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 470).

769 *Escogidas 20* (Madrid, 1663). Apparently his only play; nothing is known of him. See also *San Juan Bueno*, and note 1385.

- Hijo de las batallas*, de [sic] alférez Jacinto Cordero, suelta en Sevilla.
- Hijo de los leones*, de Lope, en su *Parte 19*, y suelta en Valencia, en Sevilla.
- Hijo de los leones*, de un ingenio, Fajardo, Df^s 14.⁷⁷⁰
- Hijo de Marco Aurelio*, de Moreto, suelta en Madrid, León.⁷⁷¹
- Hijo de Marco Aurelio*, de Zabaleta, *Parte X*, varios, y suelta en Valencia.⁷⁷²
- Hijo de Reduán*, de Lope, en su *Parte 1^a*.
- Hijo del águila, o El señor don Juan de Austria*, de Luis Vélez.
- Hijo del águila, San Nicolás Tolentino*, de don Antonio Grati, suelta en Madrid, Sanz.⁷⁷³
- Hijo del serafín, San Pedro de Alcántara*, de Montalbán, en su *Parte 1^a*.
- Hijo obediente*, de don Guillén de Castro, *Parte 1^a* de los valencianos.⁷⁷⁴
- Hijo obediente*, de Miguel Benito [sic], en libro de la Biblioteca Real.⁷⁷⁵

770 The same play as the previous one, misattributed? There is an early *suelta* (without imprint; but it was printed in Seville by Francisco de Lyra c.1632), correctly attributed to Lope, in a volume of *seltas* in Special Collections in Liverpool University's Sydney Jones Library (see Mackenzie, 'Comedia[s] de Lope Vol. II. A Unique Volume of Early comedias sueltas', 22).

771 The same play as the next—i.e., by Zabaleta? 'De Juan de Zabaleta', says moretianos.com (<<http://moretianos.com/atribuidas.php>> [accessed 26 November 2021]).

772 *Escogidas 10* (Madrid, 1658). There is a seventeenth-century manuscript in the BNE (17.333). The play was performed in 1644, says Urzáiz Tortajada, who also records the fact that Zabaleta was criticized in 1666 for the play's lack of historical accuracy; and therefore he wrote a text about *El emperador Commodo, historia discursiva, según el texto de Herodiano* (Madrid: por Andrés García, 1666) (*Catálogo de autores teatrales del siglo XVII*, II, 728).

773 Also known as Alonso Antonio Agrati y Alava/Alva. Lope wrote a *San Nicolás de Tolentino*: see the two entries under the title of *San Nicolás Tolentino*, and notes 1393 & 1394.

774 That is, in *Doze comedias famosas, de quatro poetas naturales de la insigne y coronada ciudad de Valencia* (Valencia, 1608), but that volume attributes the play to Miguel Beneyto: see next entry.

775 The Biblioteca del Palacio Real still preserves a copy (VIII/5365(3)) of the second edition of *Doze comedias famosas, de quatro poetas naturales... de Valencia* (Barcelona, 1609), with this play by Miguel Beneyto. There is also an early nineteenth-century manuscript (BNE, 18.074). For a modern edition, see *Poetas dramáticos valencianos*, ed., con intro., de Eduardo Juliá Martínez, 2 vols (Madrid: Tip. de la *Revista de Archivos*, 1929), II, 375–419. Also titled *El hijo obediente*, Moreto's historical tragedy is on an entirely different topic. Moreto's drama has survived in two manuscripts: a manuscript copy dated Valencia and Madrid, 1678, in the BMM (1-35-5); and a late seventeenth-century manuscript copy in the Biblioteca Palatina de Parma (Vol. 66 CC* IV 28033). There is evidence, from the BMM manuscript, that Moreto's *El hijo obediente* was performed in both Madrid and Valencia in 1678 by the company of Martín de Mendoza. For modern editions, see Don Agustín Moreto y Cavaña, *El hijo obediente*, ed. Mariapaola Miazzi Chiari & Blanca Luca da Tena (Milano: Franco Maria Ricci, 1979) (for the introductory pages, see pp. 11–29); and Agustín Moreto, *El hijo obediente*, ed.

Hijo piadoso, y Bohemia convertida, de Lope, en su parte de Sevilla.⁷⁷⁶

Hijo sin padre, de Lope, en su *Parte 24* verdadera, Fajardo.⁷⁷⁷

Hijos de la barbuda, de Luis Vélez, en *Parte 3ª* de Lope impresa en Madrid, 1613.⁷⁷⁸

Hijos de la fortuna, de Montalbán, en su *Parte 2ª*.

Hijos de la fortuna, o Teágenes y Clariquea [sic, Cariclea], de Calderón, en su *Parte 3ª*; suelta en Sevilla.

Hijos más esclarecidos de la ciudad de Écija, segunda parte de *Soledad entretenida*, por Juan de Barrionuevo, fol. 118.

Himenea, de Bartolomé Torres Naharro, en su *Propalladia* de 8º folio; tiene 5 jornadas.⁷⁷⁹

Historia de Mazagatos, de Lope, en su *Parte 5ª* impresa en Sevilla.⁷⁸⁰

crítica, con prólogo & notas, de Alejandra Ulla Lorenzo (Alicante: Biblioteca Virtual Miguel de Cervantes, 2018) (available at <<https://www.cervantesvirtual.com/nd/ark:/59851/bmc0878076>> [accessed 1 June 2022]; ? to be published in *Comedias de Agustín Moreto*, dir. María Luisa Lobato [Kassel: Edition Reichenberger]). For a detailed analysis, see Ann L. Mackenzie, 'Moreto's Historical Tragedy, *El hijo obediente*: Its Date, Performance History and Dramatic Quality', in *De Moretiana Fortuna: estudios sobre el teatro de Agustín Moreto*, ed. María Luisa Lobato & Ann L. Mackenzie, BSS, LXXXV:7-8 (2008), 11-55.

776 This is the second play in the contents-list of the fraudulent edition of Lope's *Parte XXI*, which is reproduced by Bouza in his 'Política del libro del Consejo Real', 354-55. This play is not dealt with by Morley & Bruerton (*Cronología*). The same work is also listed above by Fajardo as *Bohemia convertida*, and attributed to Lope; see note 206.

777 Not in the *Venticuatro parte perfeta* (Zaragoza, 1641); but it is in a *Veinte y tres parte* ('Valencia: Miguel Sorolla, 1629 [sic]') composed of *sueeltas* (in the Univ. of Pennsylvania), which were probably printed in Seville by Simón Faxardo, c.1626-1628. This *suelta* of Lope's *El hijo sin padre* is probably the first edition (Cruikshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 239). Written c.1613-1618, this play was listed among Lope's *comedias auténticas* by Morley & Bruerton (*Cronología*, 338), and was performed by Avendaño (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 665).

778 In the *Tercera parte de las comedias de Lope de Vega y otros auctores* (Madrid, 1613). There are three manuscripts in the BNE: two are eighteenth-century copies; the third (15.209) is dated 1697, the year when this play was performed at the palace by the company of Juan de Cárdenas (Varey & Shergold, *Comedias en Madrid: 1603-1709*, 131-32). Urzáiz Tortajada (*Catálogo de autores teatrales del siglo XVII*, II, 702) mentions an early performance (date unspecified) by the company of Tomás Fernández. There are modern editions: Luis Vélez de Guevara, *Los hijos de la Barbuda*, intro, texto crítico & notas de M. G. Profeti (Pisa: Univ. di Pisa, 1970); Luis Vélez de Guevara, *Los fijos de la Barbuda*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de Javier Irigoyen-García (Newark, NJ: Juan de la Cuesta, 2022).

779 The Madrid edition of Pierres Cosin (1573), which is in 8º, includes this play, which was written ?c.1516.

780 The first play in Lope's *Parte veynte y cinco* (Zaragoza, 1631) (a collection of *comedias desglosables*); but there appears to be no *Parte V* printed in Seville. There

Historia de Tobías, de Lope, en su *Parte 15*.

Hombre de bien, de Lope, en su *Parte 6^a*.

Hombre de mayor fama, de Mira de Amescua.⁷⁸¹

Hombre de Portugal, del maestro Alfaro, *Parte 16*, varios.⁷⁸²

Hombre pobre todo es trazas, de Calderón, en su *Parte 2^a*, y suelta en Valencia, en Madrid.

Hombre por su palabra, de Lope, en su *Parte 20*.

Honestidad defendida de Elisa, reina de Cartago, de Cubillo en sus obras.⁷⁸³

Honor de los Guzmanes, de Luis Vélez.

Honor en el suplicio, o Prodigio de Cataluña, o Los Armengoles, parte primera y segunda de don Cristóbal Morales.⁷⁸⁴

Honor tiene leyes contra los reyes, de Riquelme.⁷⁸⁵

Honra contra la fuerza, de Calderón, suelta.⁷⁸⁶

Honra [sic] es lo primero, de don Francisco de Leiva, suelta en Sevilla.⁷⁸⁷

are five eighteenth-century manuscripts in the BMM (1-37-10), under the title *Ya anda la de Mazagatos*. Morley & Bruerton consider that the text, as it survives, has been substantially modified and that therefore it is very doubtful if it can be considered by Lope (*Cronología*, 582-83). A performance by the company of José Garcés in one of the *corrales* of Madrid in 1707, probably relied on one of the revamped eighteenth-century BMM manuscripts of *Ya anda la de Mazagatos* (Varey & Shergold, *Comedias en Madrid: 1603-1709*, 241).

781 In *Doze comedias de Lope de Vega Carpio [y otros]*, *parte veynte y nueve* (Huesca, 1634).

782 *Escogidas 16* (Madrid, 1662); by Alonso Alfaro. In the BNE there is a seventeenth-century manuscript (17.347) and an eighteenth-century one (15.073).

783 In Cubillo de Aragón's *El enano de las musas* (Madrid, 1654). For a modern edition: Álvaro Cubillo de Aragón, *La honestidad defendida de Elisa Dido, reina y fundadora de Cartago*, ed., con intro., de Victoriano Roncero López, in *Comedias de Álvaro Cubillo de Aragón*, ed. Domínguez Matito *et al.*, Vol. II (Kassel: Edition Reichenberger, 2022).

784 Printed in Madrid, in 1665. The second alternative title is usually given as *San Pedro Armengol*. The play is also listed above by Fajardo under *Armengoles* (see note 149). There is a late seventeenth-century manuscript of both parts (BNE, 17.211), attributed to Cristóbal de Morales; also two eighteenth-century manuscripts attributed to José Arroyo. Morales appears to have the better claim. Both parts were evidently performed under the title *Los Armengoles* in Seville in 1641 by the company of Manuel Vallejo. (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 465).

785 That is, Juan Francisco Vallejo Riquelme.

786 Vera Tassis lists as apocryphal both *El honor contra la fuerza* and *La industria contra el poder* in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^f, but Calderón's *Amor, honor y poder* (entered by Fajardo under that title; see note 102) had first appeared (without his approval) as *La industria contra el poder, y el honor contra la fuerza*. For details, see the entries below, *Industria contra el poder*, and also *Industria contra el poder, y el honor contra la fuerza*; and see note 804.

787 Usually recorded as *El honor es lo primero*.

Honra por la mujer, de Lope, en su *Parte 24* de Zaragoza.⁷⁸⁸

Honra, confusión y amor, de Calderón, suelta.⁷⁸⁹

Honrado con su sangre, de Lope, en su *Parte 24* impresa en Madrid.⁷⁹⁰

Honrado hermano, de Lope, en su *Parte 18*.⁷⁹¹

Honrador de su padre, de Diamante, *Parte XI*, varios.⁷⁹²

Honrador de sus hijas, de don Francisco Polo, *Parte 23*, varios, y suelta en Valencia.⁷⁹³

Honras de la Montañas [sic], y portero de San Pablo, de Morales.⁷⁹⁴

788 *Diferentes 24* (Zaragoza, 1633) includes the play, but Morley & Bruerton (*Cronología*, 479–80) doubt that it is Lope's. In the BNE there is a manuscript copy dated 1622 (17.109) and another seventeenth-century manuscript (14.979). A play titled *La honra por la mujer* figured in the repertoire of the *autor* Juan de Acacio in Valencia (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 666).

789 Listed by Vera Tassis as a *suelta*, and as not by Calderón, in *Don Pedro's Verdadera quinta parte* (1682), 5¶8^r. There is a *suelta* attributed to Calderón (imprintless but it was printed in Seville c.1635, possibly by Francisco de Lyra) which survives in the BNE (T-55310-9): see Vega García-Luengos, 'Treinta comedias desconocidas', 62; his 'Cómo Calderón desplazó a Lope de los aposentos: un episodio temprano de ediciones espúreas', 371; and his 'El Calderón apócrifo', 892, where the play is described as 'una comedia seria palatina de historia inventada'. La Barrera (*Catálogo bibliográfico y biográfico*, 555) offers an alternative title for this play: *El confuso*. A play of that name was performed in Seville in 1643 by the company of Antriago (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 73 & 188). Its true author is unknown, but it was probably an early seventeenth-century playwright; for this play is written predominantly in *redondillas* (Vega García-Luengos, 'El Calderón apócrifo', 892).

790 We cannot trace a *Parte 24* printed in Madrid. The play was printed in *Diferentes 23* ('Valencia [= Sevilla]: Miguel Sorolla for Luis de Soto Velasco, 1629'), which is in fact a volume of early *suelas* probably printed in Seville by Simón Faxardo c.1626–1628. Apart from the *suelta* in this factitious volume attributing the play to Lope, the only other print known about is in the Library of the Hispanic Society of America (Cruickshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 239). This *comedia* was not considered by Morley & Bruerton (*Cronología*). The true author appears to be not Lope but Claramonte, as suggested by La Barrera (*Catálogo bibliográfico y biográfico*, 942). Alfredo Rodríguez López-Vázquez believes the play reflects Claramonte's metrical practices (see his *Andrés de Claramonte y 'El burlador de Sevilla'* [Kassel: Edition Reichenberger, 1987], 187 & 147, n. 54). The play was performed by 'Vallejo' (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 256).

791 Alias *Los Horacios*? Morley & Bruerton believe Lope wrote it c.1598–1600 (*Cronología*, 341).

792 *Escogidas 11* (Madrid, 1659).

793 *Escogidas 23* (Madrid, 1662). His only play? Nothing is known of him.

794 A strange entry, transcribed as it is: perhaps two entries have become mixed (see below, under *Horror de las montañas*). None of the several plays Morales produced has a title that might fit this one.

Honras del Parnaso a Lope de Vega, en el libro de *Fama póstuma a su vida y muerte*, en Madrid, 1636.⁷⁹⁵

Honroso atrevimiento, de Tirso, suelta en Sevilla.⁷⁹⁶

Horror de las montañas, y portero de San Pablo, de Monroy, suelta en Valencia, en Sevilla, en Madrid, Sanz.

Huerta de Juan Fernández, de Tirso, en su *Parte 3ª*.

Humildad soberbia, de don Guillén de Castro, en su *Parte 1ª*.

Humildad y la soberbia, de Lope, en su *Parte Xª*.⁷⁹⁷

Huyendo vence el honor, de Calderón.⁷⁹⁸

I

Ícaro y Dédalo, de don Melchor Fernández de León, *Parte 48*, varios.⁷⁹⁹

Igualdad en los sujetos, de don Diego Muxet y [*sic*, de] Solís, en su libro.⁸⁰⁰

795 This is an allegorical play by Gabriel de Moncada, published, as Fajardo says, in the *Fama póstuma* for Lope de Vega (1636). For a modern edition of the *Fama póstuma*, see Juan Pérez de Montalbán (ed.), *Fama póstuma a la vida y muerte del doctor frey Lope Félix de Vega Carpio y elogios panegíricos a la inmortalidad de su nombre*, ed. crítica, estudio & notas de Enrico Di Pastena (Pisa: Edizioni ETS, 2001).

796 An early *suelta* attributed to Tirso, probably printed in Seville by Francisco de Lyra, c.1635, was discovered in the BNE (T-55288-4) by Vega García-Luengos (see his 'Tirso en sueltas', 188; and 'Cómo Calderón desplazó a Lope de los aposentos: un episodio temprano de ediciones espúreas', 372). There is a nineteenth-century manuscript in the BNE (15.965).

797 Presumably Fajardo means *Triunfo de la humildad y [la] soberbia abatida*, printed in Lope's *Décima parte* (1618), which Morley & Bruerton date c.1612–1614 (*Cronología*, 342). See Fajardo's entry under that title, and note 1552.

798 Listed by Vera Tassis as apocryphal in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^f. Its author is unknown. There is a single surviving seventeenth-century *suelta* attributed to Calderón (BNE, T-55310-8). See Vega García-Luengos, 'El Calderón apócrifo', who considers it to be 'meritoria obra de enredo', and that it must have been written 'en momentos de conflicto abierto con Francia' (892–93).

799 *Escogidas 48* (Madrid, 1704). In the BNE there is a late seventeenth-century manuscript (16.049) and another manuscript copy (18.331). The BNE also has a revised eighteenth-century manuscript version in 4 acts titled *Los celos de Júpiter y astucias de Dédalo* (15.941). The BMM has a manuscript copy (1-38-7) used by the company of José Garcés on 2 May 1708, for a performance in the Buen Retiro. The play was evidently written and first performed for a 'fiesta real' at the palace in 1684. Performances are recorded to have taken place at the palace by the company of Eufrosia María in August 1684, and by the company of Manuel de Mosquera in September 1684. There were further performances: by the companies of Damián Polo and Manuel de Mosquera in the Coliseo in 1691; and many performances in the Coliseo by the companies of Antonio Ruiz and José Garcés between 3 and 30 May 1708. For most of this information we are indebted to Varey & Shergold, *Comedias en Madrid: 1603–1709*, 134.

800 Muxet's *Comedias humanas y divinas* (Brussels, 1624).

Ilustre fregona, de Lope, en su *Parte 24* de Zaragoza.⁸⁰¹

Imperial de Otón, de Lope, en su *Parte 8ª*.

Imposible más fácil, de Calderón, suelta en Valencia, en Madrid, León.⁸⁰²

Indicios sin culpa, de Matos, en su parte, y suelta en Valencia, en Madrid, León.

Industria contra el peligro, de don Matías de Aguirre, en libro *Navidades [sic, Navidad] de Zaragoza*.⁸⁰³

Industria contra el poder, de Calderón, suelta en Sevilla. Es la misma que *Amor, honor y poder*.

Industria contra el poder, y el honor contra la fuerza, de Lope, en su *Parte 13*, y en libro *Navidades de Zaragoza*.⁸⁰⁴

Industria y la suerte, de Alarcón, en su *Parte 1ª*.

Industrias contra finezas, de Moreto, en su *Parte 2ª*, y *Parte 24*, varios, y suelta en Valencia, en Madrid, León.⁸⁰⁵

801 In his *Venticuatro parte perfeta* (Zaragoza, 1641), but Morley & Bruerton (*Cronología*, 481) do not think this play is by Lope. There is a manuscript in the Vatican titled *La ilustre fregona y amante al uso*. Alonso de Castillo Solórzano (in *Las harpías de Madrid* [Barcelona, 1631]) refers to a play of this title by Lope, performed in 1630 by the company of María de Córdoba. But there is another play titled *La ilustra fregona y amante al uso*, by Vicente Esquerdo, which was performed in 1619; and there is *La hija del mesonero* by Diego de Figueroa y Córdoba, performed before the King and Queen, which has as its second title *La ilustre fregona* (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 306 & 319; II, 666).

802 Calderón rejected the title *El imposible más fácil* in his *Quarta parte* (1672), 2¶3^r; the play is usually attributed to Matos.

803 (Zaragoza: Juan de Ybar, 1654). By Matías de Aguirre del Pozo y Felizes (see 'Introduction', and the entry above, and note 321, for *Como se engaña el demonio*).

804 Further up (in his original) Fajardo recorded, as he does, in the previous entry here, *La industria contra el poder* as an alternative title for Calderón's *Amor, honor y poder*. *Sueltas* with the 'Industria' title attributed to Lope survive. This drama is not in Lope's *Trecena parte*; but it is in *Diferentes 28* (Huesca, 1634), attributed to Lope. This play is also in *Diferentes 23* (Valencia, 1629 [sic]), which is a volume of *sueltas*, probably printed in Seville by Simón Faxardo c.1626–1628. In other words, the *suelta* of Calderón's play in *Diferentes 23*, attributed to Lope, is likely to have been printed by Simón Faxardo c.1626–1628. Therefore, *La industria contra el poder* together with *Las dos vandoleras*, which is in the same volume, 'represent the earliest printing of a Calderón play' (Cruikshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 237). Fajardo seems to have mistakenly copied the closing words of this entry from his entry above for *Industria contra el peligro*; because the mention of *Navidades de Zaragoza* is out of place here. See the entry under *Amor, honor y poder*, and note 102; see also the entry under *Honor contra la fuerza*, and note 786.

805 *Escogidas 24* (Madrid, 1666). There is a seventeenth-century manuscript in the BNE (17.135). This is a genuine Moreto play, says moretianos.com (<<http://moretianos.com/pormoreto.php>> [accessed 26 November 2021]). There was a performance at the palace by the company of Matías de Castro in 1683 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 135). For a modern edition, see Agustín Moreto, *Industrias contra finezas*, ed. crítica, con prólogo & notas, de Rafael Massanet & Antonio Cortijo, in Vol. VI of *Comedias de Agustín Moreto. Segunda*

Infamador, de Juan de la Cueva, en su parte.⁸⁰⁶

Infante don Fernando de Portugal, de Lope, en comedias de Sevilla.⁸⁰⁷

Infante Gridona [sic], en libro de 8° folio del padre fray Félix Hortensio Paravicino.⁸⁰⁸

Infanzón de Illescas, de Lope, en su *Parte 27* extravagante, Faxardo.⁸⁰⁹

Infelice Marcela, de Luis [*sic*, Cristóbal de] Virués, en su libro de 8° folio.⁸¹⁰

Infeliz Aurora, y fineza acreditada, de don Francisco de Leiva, *Parte 43*, varios, y suelta en Sevilla.

Ingenio es lo mejor, del licenciado Bravo.

Ingratitud vengada, de Lope, en su *Parte 14*.

Ingrato a quien le hizo el [sic] bien, de un ingenio, *Parte 45*, varios.⁸¹¹

Ingrato arrepentido, de Lope, en su *Parte 15*.⁸¹²

parte de comedias, dir. María Luisa Lobato, coord. Javier Rubiera (Kassel: Edition Reichenberger, 2021), 423–594. For commentary on this play, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 174–77.

806 In Cueva's *Primera parte de las comedias y tragedias* (Sevilla, 1583). The only known copy of this 1583 edition of Cueva's *Primera parte* (which was printed in Seville in that year by Andrea Pescioni) is in the University of Vienna. This play was performed in Seville by the company of Alonso de Cisneros (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 281).

807 Osuna 132 (*Comedias de Lope, Parte 23*). Also listed under *Adversa fortuna del infante ...*. By Francisco Agustín Tárrega (?); see note 28.

808 Already recorded under *Gridonia*; see note 720.

809 In *Diferentes 27* ('Barcelona: Cormellas, 1633'). Some prints add 'o *El rey don Pedro en Madrid*' to this title. See Fajardo's entry under that title, and note 1323. Not by Lope, say Morley & Bruerton (*Cronología*, 483). See *El rey don Pedro en Madrid y Infanzón de Illescas*, a critical edition of the text of the primary tradition, attributed to Lope de Vega, by Carol Bingham Kirby (Kassel: Edition Reichenberger, 1998).

810 That is, his *Obras trágicas y líricas* (Madrid, 1609); the format is indeed 8°. This work is considered to be the last tragedy written by Virués.

811 *Escogidas 45* (Madrid, 1679). Correctly '... *le hizo bien*'; also entitled *Lo que [le] toca al valor, y príncipe de Orange*. The play has been attributed to the actor Tomás Osorio, who may have performed in it. But this play, which was printed as by Osorio in *Escogidas 4* (Madrid, 1653), with the title *Rebelde al beneficio*, is evidently by Mira de Amescua (see the entry under *Lo que toca [sic, le toca] al valor*, attributed to Mira, and note 890; and the entry under *Rebelde al beneficio*, attributed to Tomás Osorio, and note 1294. A seventeenth-century manuscript titled *La muerte del príncipe de Orange* (82.631), ascribed to Tomás Osorio, is preserved in the Colección Sedó of the Biblioteca del Instituto del Teatro de Barcelona (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 448 & 494).

812 This play, written 1598–1603, indeed came out in Lope's *Décimaquinta parte* (Madrid, 1621), and it was performed by Nicolás de los Ríos (Morley & Bruerton, *Cronología*, 247–48). It is a different play from the one titled *El ingrato* of which there is an early *suelta*, apparently a first edition, attributed to Lope in *Diferentes 23* (Valencia, 1629 [*sic*]). This factitious volume contains *sueltas*, including *El ingrato*, which were probably printed in Seville by Simón Faxardo c.1626–1628. *El ingrato* is unlikely to be by Lope (Morley & Bruerton, *Cronología*, 483–84). *El ingrato* is attributed in some *sueltas* to Calderón—e.g., in the *suelta* in the BL,

- Inobediente a [sic, 'o'] La ciudad sin Dios*, de Claramonte, *Parte 2^a*, varios, Faxardo: la verdadera *Parte 2^a*.⁸¹³
- Inocente Laura*, de Lope, en su *Parte 16*.
- Inocente sangre*, de Lope, en su *Parte 19*.⁸¹⁴
- Intención castigada*, de Lope, en su *Parte 22*.⁸¹⁵
- Invencible castellana, o Antes que todo es mi amante* (librero de la Red de San Luis, Moreno).⁸¹⁶
- Invisible príncipe del baúl*, de Cubillo, en su libro.⁸¹⁷
- Ir por el riesgo a la dicha*, de Diamante, en su *Parte 2^a*.
- Iris de la Nueva España, Nuestra Señora de Guadalupe*, de un ingenio.⁸¹⁸
- Iris de las pendencias*, de Gaspar de Ávila, *Parte 29*, varios, antigua, Fajardo.⁸¹⁹

11728.h.4/8 (see Cruickshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 238). *El ingrato*, which was performed by Antonio de Prado, was apparently plagiarized by Matos Frago, and retitled *El ingrato agradecido*. A manuscript in the BNE of Juan de Matos Frago *El arrepentido mudable y el ingrato agradecido* (15.135) is partly autograph. This was the play which was performed at the palace by the company of Pedro de la Rosa in 1673 (Varey & Shergold, *Comedias en Madrid: 1603-1709*, 136). For an edition, see Juan de Matos Frago, *El ingrato agradecido*, ed. from the manuscript in the Biblioteca Nacional by Harry Clifton Heaton (New York: The Hispanic Society of America, 1926).

813 Fajardo several times refers to a 'true' and 'false' *Escogidas 2*. The 'true' one is that printed by the Imprenta Real of Madrid in 1652, and includes this play. It is sometimes attributed to Lope, but the play is indeed by Claramonte. There is a BNE manuscript (15.443⁷) See also the entry under *Ciudad de Dios*, and note 310. Morley & Bruerton say it is not by Lope; though it is possible that Claramonte reworked an original play by Lope (*Cronología*, 433-34).

814 Also known as *Los Carvajales*. An early and authentic play, written c.1604-1608; and Lope revised it in 1622, say Morley & Bruerton (*Cronología*, 344).

815 *Diferentes 22* (Zaragoza, 1630). There is a manuscript in Parma (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 667). Morley & Bruerton find its attribution to Lope to be questionable (*Cronología*, 484-85).

816 Possibly also known as *La inocente castellana*. There is a manuscript copy of the play (BNE, 15.051) dated 1740, which attributes it to José de Cañizares; it was printed in Madrid, 1757. See the entry under *Antes que todo es mi amante*, and note 130.

817 Printed in Cubillo's *El enano de las musas* (1654); Fajardo records the title incorrectly as *Inmutable príncipe de baúl*. There is a seventeenth-century BNE manuscript (16.040). As stated in *El enano de las musas*, the play was first performed by the company of Pedro de la Rosa ('Representòla Rosa'), in c.1636 (see also Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 275).

818 Author unidentified. There is a play attributed to Diego de Ocaña called *La virgen de Guadalupe y sus milagros*, written and performed in the New World in 1601-1602 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 486).

819 He means *Escogidas 29* (Madrid, 1668).

J

Jacinta, de Bartolomé Torres Naharro, en su *Propalladia*, de 5 jornadas.⁸²⁰

Jacintos, y celoso de sí mismo, en libro de 8° folio con comedias de Góngora y Lope.⁸²¹

Jardín de Falerina, de Calderón, en su *Parte 5ª*, y suelta en Madrid, León.

Jardín de Falomina [sic], suelta en Valencia.⁸²²

Jardín de Vargas, de Lope.⁸²³

820 A reference to the Madrid edition of *Propalladia* printed by Pierres Cosin (1573)? This play is thought to have been written c.1514–1515.

821 *Quatro comedias de diversos autores* (Córdoba, 1613), reprinted in Madrid, 1617. Better known as *La pastoral de Jacinto* (*Parte 18*, 1623), which is an authentic Lope play, written between 1595–1600. There is a nineteenth-century BNE manuscript (16.137). See also Fajardo's entries below at *Celoso de sí mismo*, and note 287; and *Pastoral de Jacinto*, note 1158.

822 Entries like this suggest misreadings; but presumably Fajardo means the earlier version of *El jardín de Falerina* which Calderón wrote with Rojas and Antonio Coello, and which is preserved in a seventeenth-century manuscript in the BNE (17.320), and is not otherwise listed here. The drama listed above, also called *El jardín de Falerina*, by Calderón, and written in two acts, was performed before Their Majesties, possibly in the 1670s. There is an eighteenth-century manuscript of Calderón's work in the BMM (1-39-8). The play called *La Falerina* performed at the palace in 1636 by the company of Tomás Fernández was evidently not the one by Calderón alone, but the play written in collaboration. There was also an early *comedia* by Lope with this title, cited in the first *Peregrino* list (1604), which no longer exists (see Shergold & Varey, 'Some Early Calderón Dates', 279). There were later palace performances of a play titled *El jardín de Falerina*: in 1686 by the company of Manuel de Mosquera; in 1690 and 1694 by the company of Damián Polope; and in 1695 by the company of Isabel de Castro (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 136–37).

There is a modern edition of the collaboration play by Robert R. Bacalski, 'A Critical Edition of *El jardín de Falerina* by Rojas Zorrilla, Antonio Coello and Calderón, with Introduction and Notes', Doctoral dissertation (University of New Mexico, 1972), which, as far as we know, has never been published. More recently, one may now consult Francisco de Rojas Zorrilla, Antonio Coello y Ochoa & Pedro Calderón de la Barca, *El jardín de Falerina*, ed., intro. & notas de Felipe B. Pedraza Jiménez & Rafael González Cañal (Barcelona: Octaedro, 2010). See also Rafael González Cañal, 'Calderón y sus colaboradores', in *Calderón 2000. Homenaje a Kurt Reichenberger en su 80 cumpleaños. Actas del Congreso Internacional, IV Centenario del Nacimiento de Calderón, Universidad de Navarra, septiembre, 2000*, ed. Ignacio Arellano (Kassel: Edition Reichenberger, 2002), 541–54; and Felipe Pedraza Jiménez, 'El jardín de Falerina de Rojas, Coello y Calderón, y sus circunstancias', in *La comedia escrita en colaboración en el teatro del Siglo de Oro*, ed. Juan Matas Caballero (Valladolid: Ediciones Univ. de Valladolid/Ayuntamiento de Olmedo, 2017), 217–28.

823 *Sueltas* and an incomplete seventeenth-century manuscript (BNE, 16.085) survive, as *La gata de Mari-Ramos*; Morley & Bruerton say that Lope's authorship is doubtful (*Cronología*, 485–86).

- Jardines son laberintos [o El mártir de Molina, don Diego Coronel]*, de don José Joaquín Núñez, suelta en Sevilla.⁸²⁴
- Jardines y campos sabeos*, primera y segunda parte, de doña Feliciana Enríquez de Guzmán.⁸²⁵
- Jarretiera [de Inglaterra]*, de Candamo, suelta en Madrid, Sanz; o *¿Cuál es el mayor aprecio del descuido de una dama?*
- Jerusalén libertada*, de Enríquez Gómez, suelta en Sevilla.⁸²⁶
- Job de las mujeres*, de Matos, *Parte 9ª*, varios, y suelta en Valencia, en Madrid, León (o *Santa Isabel, reina de Hungría*).⁸²⁷
- Jorge toledano*, de Lope, en su *Parte 17*.
- José de las mujeres, o Santa Eugenia, o Estrella de Alejandria*, de Calderón, en su *Parte 6ª*, y *Parte 13*, varios, y suelta en Valencia, en Sevilla, en Madrid, León.⁸²⁸
- Joya de las montañas*, o *Santa Orosia*, de Tirso.
- Juan [sic, Julián] y Basilisa*, de Huerta, Rosete, Cáncer, *Parte 13*, varios.⁸²⁹
- Juan de Dios y Antón Martín*, de Lope, en su *Parte Xª*.
- Juan Latino, Parte 2ª*, varios, antigua y verdadera, y es de don Diego Jiménez de Enciso.⁸³⁰
- Jubileo de la Porciúncula*, de Diamante, en su *Parte 2ª*.

824 His only play? Printed *suelta* c.1680. A *relación* has survived, but, so far as is known, no complete text.

825 There are editions of Coimbra (1624) and Lisboa (1627). This work was performed before Felipe IV in Seville in 1623 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 303).

826 This is not one of the twenty-two titles Enríquez Gómez listed as his in *Sansón Nazareno* (Rouen, 1656). It was certainly printed as by Enrique Gómez under the title *El gran sepulcro de Cristo*; but his authorship is considered uncertain. There is an anonymous late seventeenth-century manuscript in the Biblioteca Palatina de Parma called *Jerusalén conquistada*, and another seventeenth-century manuscript, titled *Jerusalén restaurada y el gran sepulcro de Cristo*, is in the BNE (16.997), attributed to Dr Agustín Collado [del Hierro]. A play called *La conquista de Jerusalén* was performed at the palace in 1622 and 1623 by the company of Juan de Morales (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 266 & 301; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 87).

827 *Escogidas 9* (Madrid, 1679). Attributed to Moreto and to Matos. Not listed by moretianos.com. A play called *Job* was performed at the palace in 1650. This could be the play by Matos and Moreto called *Job de las mujeres* that is listed here; but there are other candidates (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 138, where the possibilities are named).

828 *Escogidas 13* (Madrid, 1660). There is a manuscript copy made from the original in the BNE (16.548) attributed to Calderón, dated 1669, and stating that it was made for 'Manuel Vallejo'; so presumably it was performed by his company in 1670, for the manuscript bears a *censura* with that date.

829 *Escogidas 13* (Madrid, 1660).

830 *Escogidas 2* (Madrid, 1652). There is a useful modern edition of Enciso's *Juan Latino* by Juliá Martínez (for details, see above at *Encubierto*, and note 572).

Judas Macabeo, de Calderón, en su *Parte 2^a*.

Judía de Toledo, de Diamante, *Parte 27*, varios, o *Hermosa Raquel*.⁸³¹

Judía de Toledo, de Lope, en su *Parte 7^a* antigua (librero de la Red de San Luis, Moreno).⁸³²

Jueces de Castilla, de Moreto, en su *Parte 1^a*, y en su *Parte 3^a* impresa en Valencia.⁸³³

831 *Escogidas 27* (Madrid, 1667). *La judía de Toledo*, attributed to Diamante, appears to be essentially the same work as Mira de Amescua's *La desgraciada Raquel*. Ticknor had a manuscript (dated April 1625), thought to be an autograph, and now in the Boston Library, of which Donald A. Murray did a critical edition as part of his doctoral dissertation: 'Mira de Amescua's *La desgraciada Raquel*' (Stanford University, 1951). Murray utilizes the various versions of the play printed as by Diamante to establish Mira de Amescua's claim to authorship of the original. There were performances of a play called *La Judit española* before the Queen in 1622 and 1623 by the company of 'Vallejo'; and in 1628 there was a performance at the palace of a play called *La judía* by the company of Roque de Figueroa. Some or all of these performances could have been of Mira's *La judía de Toledo* (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 228).

Though Diamante could have made some (fairly light) adaptations to Mira de Amescua's original text, the latter's authorship is sufficiently certain for the play to have been included in the *Teatro completo* of Mira, edited in numerous volumes by Agustín de la Granja. See Antonio Mira de Amescua, *La desgraciada Raquel y Rey Don Alfonso el 8^o*, intro., ed. & notas por Rafael González Cañal, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. IX (Granada: Univ. de Granada/Diputación de Granada, 2009), 23–134. There is an edition of '*La desgraciada Raquel*' junto con '*La judía de Toledo*' de Juan Bautista de Diamante, ed. Alva V. Ebersole (Valencia: Albatros Hispanófila Ediciones, 1991).

832 Lope's *Séptima parte* (Madrid, 1617), where the play is printed as *Las paces de los reyes, y judía de Toledo* (listed as such below). Morley & Bruerton believe Lope wrote it c.1610–1612 (*Cronología*, 172). For a discussion of this drama, see Don W. Cruickshank, 'Alfonso VIII and Raquel de Toledo', in *Spanish Theatre: Studies in Honour of Victor F. Dixon*, ed. Kenneth Adams, Ciaran Cosgrove & James Whiston (London: Tamesis, 2001), 11–26 (especialmente, pp. 15–22).

833 In Moreto's *Primera parte* (Madrid, 1654) and his *Segunda parte* (Valencia, 1676). Listed as genuine by moretianos.com (<<http://moretianos.com/pormoreto.php>> [accessed 26 November 2021]). It is believed that Moreto's play is a *refundición* of Lope's lost play of the same name, written 1604–1606 (Morley & Bruerton, *Cronología*, 486–87). A play called *Los jueces de Castilla* was performed in the Pardo in 1651 by the company of Antonio García de Prado (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 139). For more information on early performances of this and other plays by Moreto, see Lobato, 'Moreto, dramaturgo y empresario de teatro. Acerca de la composición y edición de algunas de sus comedias (1637–1654)', 15–37. See also Francisco Sáez Raposo, 'La comedia histórica en Agustín Moreto: el caso de *Los jueces de Castilla*', in *Moretiana. Adversa y próspera fortuna de Agustín Moreto*, ed. Lobato & Martínez Berbel, 273–90. For a modern edition, see Agustín Moreto, *Los jueces de Castilla*, ed. crítica, con prólogo & notas, de Abraham Madroñal & Francisco Sáez Raposo, in Vol. IV of *Comedias de Agustín Moreto. Primera parte de comedias*, dir. María Luisa Lobato,

Juegos olímpicos, de Salazar, en su parte, y *Parte 41*, varios, y suelta en Valencia, en Madrid.⁸³⁴

Juez de su misma causa, de Lope, en su *Parte 24* [sic], y en su *Parte 28* extravagante.⁸³⁵

Julián Romero, de Lope, en su *Parte 27*, de Zaragoza.⁸³⁶

Júpiter e Ío, o Los cielos premian desdenes, del conde Clavijo [Marcos de Lanuza Mendoza y Arellano].⁸³⁷

coord. Javier Rubiera (Kassel: Edition Reichenberger, 2010).

Lanini (I & II) and Hoz y Mota (III) composed a play derived from Moreto's drama, called *El deseado príncipe de Asturias y los jueces de Castilla*, of which the autograph manuscript survives in the BNE (14.775), dated 2 November 1708. There is also a late eighteenth- or early nineteenth-century manuscript of their play in the BMM (1-39-6). For commentary on this drama, see Mackenzie, 'Don Pedro Francisco Lanini Sagredo (?1640-?1715)', 118-19.

834 That is, in his *Cýthara de Apolo, loas y comedias diferentes* (Madrid, 1681); and in *Escogidas 41* ('Pamplona', 1675?). There is an eighteenth-century manuscript in the BMM (1-39-10) and another eighteenth-century manuscript copy in the BITB (MCDXCV). First performed at the palace on 22 December 1673 with the title *Los juegos bacanales* (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 591), this *zarzuela*, in two acts, proved very popular and was frequently performed in the following years. The *Gaceta de Madrid* of 8 December 1677 reports the performance of this play, to celebrate the Queen's birthday; and the *Gaceta de Madrid* of 8 February 1678 mentions another performance of the 'Gran Comedia de *Los Juegos Olímpicos*' (Coe, *Cartelera madrileña [1677-1792, 1819]*, 13). There were also performances at the palace in 1680, 1686, 1688, 1694, 1695 and 1698; and in Toledo in 1698 (for more details, see Varey & Shergold, *Comedias en Madrid: 1603-1709*, 140).

835 Titled *Juez de su causa*, and sometimes as *Juez en su causa*, this play is printed in *Diferentes 23* ('Valencia, 1629'); but this is really a volume of *suelas* printed in Seville by Simón Faxardo c.1626-1628. The *suelta* of this *comedia* in *Diferentes 23* appears to be the first edition (Cruikshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 239). This play is also printed in *Diferentes 28* (Huesca, 1634); and in Lope's *Parte veintecinco perfeta* (Zaragoza, 1647). An authentic play by Lope, written c.1610 (Morley & Bruerton, *Cronología*, 345-46), this drama was evidently performed by Avendaño (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 667).

836 In *Diferentes 27* ('Barcelona, 1633'). It also formed part of Osuna 133; the *suelta* surviving from that volume (BNE, R-23244-7) attributes this play to Lope and tells us that 'Representòla Antonio de Prado' (see Vega García-Luengos, 'Los tomos perdidos de comedias raras', 122-23). Morley & Bruerton doubt whether this play is by Lope (*Cronología*, 488). See also Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 667.

837 This is a *zarzuela*, printed in 1699 as a *suelta* (Madrid: Francisco Sanz); and it was evidently performed before the King in that year. As Fajardo indicates, its author is also known as the Conde de Clavijo. The music by Sebastián Durón is preserved in the BNE, manuscript 2.277. This *zarzuela* is also listed by Fajardo under *Cielos premian desdenes*. There was a performance of a play called *La fábula de Júpiter* in the Buen Retiro in 1697 by the companies of Juan de Cárdenas and Carlos Vallejo, but it cannot be the Conde de Clavijo's *zarzuela*

Júpiter y Sémele, de Diamante, en su *Parte 1^a*.

Juramento ante Dios, y lealtad contra el amor, de Cordero, suelta en Valencia, en Sevilla, en Madrid, León.

Justicia en la piedad, de don Guillén de Castro, en su *Parte 2^a*.

Justicia y la verdad, comedia de Susana, en metáfora de la concepción de Nuestra Señora, de don Francisco de la Torre.

Justo Lot, de Cubillo, suelta en Valencia, en Sevilla.

Juventud de San Isidro, de Lope, en fiestas del santo.⁸³⁸

L

Laberinto de amor, de Cervantes, en su parte.⁸³⁹

Laberinto de Creta, de Diamante, *Parte 27*, varios.⁸⁴⁰

Laberinto de Creta, de Lope, en su *Parte 16*.

Labrador de [sic, del] Tormes, de Lope.⁸⁴¹

Labrador más honrado García del Castañar, de Rojas.⁸⁴²

Labrador venturoso, de Lope, en su *Parte 24 [sic]* de Madrid, y 28 extravagantes.⁸⁴³

listed here, for it was not written and performed until 1699. Perhaps this *La fábula de Júpiter* was Diamante's zarzuela *Júpiter y Sémele*, listed next, which we know was performed at the palace before 1665, and was performed again in 1691 at the Buen Retiro by the company of Damián Polope (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 116, 141–42). Another work of the Conde Clavijo, the *Fábula de Hipermestra y Linceo*, also called *Las Belides* (see entry above), was performed at the palace in 1686 and printed in Madrid in 1687 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 259–60).

838 In two Acts, this play was written by Lope, together with *La niñez de San Isidro* (see this entry, and note 1064), for the *fiestas* in honour of the saint in 1622. They were published in the *Relación de las fiestas ... en la canonización de ... San Isidro* (1622). There are two seventeenth-century manuscripts in the BNE (17.380 & 15.592). See also the entry *Libertad de San Isidro*, and note 866.

839 That is, his *Ocho comedias y ocho entremeses* (1615).

840 *Escogidas 27* (Madrid, 1667); a zarzuela, first performed at court before 1665. There were other palace performances: in 1685 by the company of Manuel de Mosquera; in 1693 by the company of Damián Polope, also at the palace; and again at the palace in 1696 by the company of Andrea de Salazar (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 142).

841 Defective text; not by Lope in its present state, say Morley & Bruerton (*Cronología*, 488–89). The text as it has survived may be a *refundición* by Lope of two of his own earlier plays called *El labrador del Tormes* and *Lo que puede un agravio*.

842 Usually known as *Del rey abajo, ninguno*, and often attributed to Rojas Zorrilla. See the entry above listed under that title, and note 426.

843 In Lope's *Ventidós parte perfeta* (Madrid, 1635); in *Diferentes 28* (Huesca, 1634); and also in *Diferentes 23* ('Valencia, 1629'), which is a factitious volume of early *sueltas*, in truth printed in Seville by Simón Faxardo c.1626–1628. The *suelta* in *Diferentes 23* is evidently the first edition (Cruikshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 238). By '28 extravagantes'

Lacayo fingido, en libro de 8º folio, comedias de Lope y Góngora.⁸⁴⁴

Lagos de San Vicente, de Tirso, en su *Parte 5ª* y suelta en Valencia, en Sevilla, en Madrid, León.

Lágrimas de David, de Calderón, suelta en Valencia, en Sevilla.⁸⁴⁵

Lágrimas de David, o Rey más arrepentido, de Godínez, en libro de la Biblioteca Real, y suelta en Madrid, León.⁸⁴⁶

Lances de amor y fortuna, de Calderón, en su *Parte 1ª*, suelta en Sevilla, en Madrid, León.

Lanza por lanza, la de Luis de Almansa [sic, Lanza por lanza, de Luis de Almansa], de Lope, en su *Parte 27* extravagante, Fajardo.⁸⁴⁷

Fajardo seems to mean the version of Zaragoza, 1639 (no known copies), which included this authentic play by Lope, written in 1620–1622 (Morley & Bruerton, *Cronología*, 347–48). The play was performed by the company of Roque de Figueroa (so it says on the print in *Diferentes 28* [Huesca, 1634]); and there were palace performances in 1622 and 1623 by the company of Cristóbal de Avendaño (Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 228). There was a performance in the Corral del Príncipe in 1660 by the company of Manuel Vallejo (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 142).

844 One of the three plays by Lope in *Quatro comedias de diversos autores* (Córdoba, 1613), reprinted in Madrid, 1617.

845 Listed by Vera Tassis as apocryphal in *Don Pedro’s Sexta parte* (1683), p. [582]. It has also been attributed to Tirso, Lope and Godínez. Not discussed by Morley & Bruerton (*Cronología*). Possibly the same play as the next item. *Las lágrimas de David* was performed in 1635 by the company of Juan Martínez, and in 1636 by the company of Sebastián González; and it was probably written about then (see Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 228). There was a palace performance in 1684 by the company of Manuel Vallejo (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 143). Godínez seems to have the best claim to this work, though Nancy K. Mayberry argues it could be by Tirso and written to form part of a now lost trilogy on King David, together with *La venganza de Tamar* and *Los cabellos de Absalón*, which may also have been Tirso’s work before being adapted by Calderón. As for *La venganza de Tamar*, she believes that, in its surviving form, it is by Godínez, adapted from the original drama by Tirso. There is an eighteenth-century *suelta* of *La venganza de Tamar*, attributed to Godínez. See Nancy K. Mayberry, ‘Tirso’s *La venganza de Tamar*: Second Part of a Trilogy’, *BHS*, LV:2 (1978), 119–27. See also Alfredo Rodríguez López-Vázquez, ‘La triple atribución de *La venganza de Tamar* (Tirso, Godínez, Claramonte), el segundo acto de *Los cabellos de Absalón* y la intervención de Vera Tassis’, *Lemir. Revista de Literatura Española Medieval y del Renacimiento*, 25 (2021), 67–90.

846 This item is also listed by Fajardo under its second title *Rey más arrepentido*, and also attributed to Godínez (see note 1327). The Biblioteca del Palacio Real has a *suelta* of this play, but it is printed by Pedro Escuder (Barcelona), who worked in the middle of eighteenth century, too late for Fajardo.

847 Fajardo does not record that this is a two-part play. *Parte 27* (extravagante) (‘Barcelona, 1633’ = *Diferentes 27* [Sevilla]) is composed of *desglosables*. Part I also formed part of Osuna 133, where the surviving *suelta* (BNE, R-23244-3) attributes the play to Lope and tells us ‘Representòla Avendaño’ (see Vega García-Luengos, ‘Los tomos perdidos de comedias raras’, 120–21; see also Urzáiz Tortajada,

Laura perseguida, de Lope, en su *Parte 4^a*.⁸⁴⁸

Laurel de Apolo, de Calderón, en su *Parte 3^a*, suelta en Valencia, en Madrid, León.⁸⁴⁹

Lavar sin sangre una ofensa, de don Ramón [*sic*, Román] Montero de Espinosa, *Parte 22*, varios.⁸⁵⁰

Lazo, banda y retrato, de don Dⁿ [*sic*] Gil Enríquez, *Parte 34*, varios.⁸⁵¹

Leal criado, de Lope, en su *Parte 15*.

Lealtad contra la envidia, de Tirso, en su *Parte 4^a*.

Lealtad contra su rey, de don Juan de Villegas, *Parte X^a*, varios.

Lealtad en el agravio, de Lope, en su *Parte 22*.⁸⁵²

Lealtad en las injurias, de don Diego de Figueroa, *Parte 19*, varios.⁸⁵³

Lealtad, amor y amistad, de Lope, en su *Parte 26* extravagante.⁸⁵⁴

Legítimo bastardo, de don Cristóbal Morales, *Parte 32*, varios.⁸⁵⁵

Catálogo de autores teatrales del siglo XVII, II, 668). Possibly by Lope, say Morley & Bruerton; if by him, it was written c.1590–1604 (*Cronología*, 489–90).

848 *Laura perseguida* appeared in Lope's *Quarta parte* (Madrid, 1614); the *Décimasexta parte* (Madrid, 1621) included *La inocente Laura*, a different play. There is a copy of the autograph manuscript, dated 12 October 1594, Alba de Tormes, in the BNE (14.835). The play was performed in Salamanca in 1606 by the company of Gaspar de Porras (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 668).

849 This *zarzuela* was written for performance in the Coliseo in 1658 to celebrate the birth of Prince Felipe Próspero. It was performed again at the palace in 1678 by the companies of Antonio Escamilla and Matías de Castro. There were other performances: in the palace in 1691 by the companies of Agustín Manuel and Damián Polope; and in the Corral del Príncipe, in 1696 by the company of Carlos Vallejo (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 143).

850 *Escogidas 22* (Madrid, 1665). Performed at the Buen Retiro in 1662 by the companies of José Carrillo and Román Montero (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 461).

851 *Escogidas 34* (Madrid, 1670). The running headlines (correctly) give Andrés Gil Enríquez as the author. This play was performed in Seville in 1670 by the company of Francisco de Medina (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 339).

852 *Diferentes 22* (Zaragoza, 1630). Also in Osuna 132 (*Comedias de Lope, Parte 23* [Valencia, 1629'; composed of *sueltas*, probably printed in Seville by Simón Faxardo, c.1626–1628]). This play may or may not be the same as *Las quinas de Portugal*. Morley & Bruerton do not believe these plays are the same work. They are doubtful about Lope's authorship in this case (*Cronología*, 490–91).

853 *Escogidas 19* (Madrid, 1663).

854 La Barrera (*Catálogo bibliográfico y biográfico*, 682) describes a Zaragoza 1645 edition of this volume, with the play in it; but this edition has vanished. As *Amor, lealtad y amistad*, the play (listed above; see note 107) has been attributed to Pérez de Montalbán and to Medrano; but its authorship remains very uncertain. Not discussed by Morley & Bruerton (*Cronología*).

855 *Escogidas 32* (Madrid, 1669).

- Lego de Alcalá*, de Luis Vélez, *Parte 4^a*, varios.⁸⁵⁶
- Lego del Carmen, San Francisco de Sena*, de Moreto, en su *Parte 1^a* y *Parte 2^a*, varios, y suelta en Madrid, Sanz.⁸⁵⁷
- León apostólico y cautivo coronado*, de Lope, en comedias de Sevilla.⁸⁵⁸
- Leonico [sic, Leoncio] y Montano*, de los Figueroas, *Parte 14*, varios, y suelta en Valencia, en Madrid, León.⁸⁵⁹
- Letrado del cielo*, de Matos, *Parte 25*, varios, y suelta en Valencia, en Madrid, León.⁸⁶⁰
- Levita aragonés, San Lorenzo, mártir*, de don Francisco Lozano Estraués [sic Estarrúes?].⁸⁶¹
- Ley ejecutada*, de Lope, en su *Parte 24*.⁸⁶²
- Libertad de Castilla*, de Lope, en comedias de Sevilla.⁸⁶³
- Libertad de España por Bernardo del Carpio*, de Juan de la Cueva, en parte suya.⁸⁶⁴

856 *Escogidas 4* (Madrid, 1653). There is a modern edition: Luis Vélez de Guevara, *El lego de Alcalá*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de Luis González Fernández (Newark, NJ: Juan de la Cuesta, 2015).

857 *Escogidas 2* (Madrid, 1652). See below, *San Franco de Sena*, and, for more information, note 1376. Listed under ‘Obras escritas por Moreto’ by moretianos.com (<<http://moretianos.com/pormoreto.php>> [accessed 26 November 2021]).

858 Osuna 132 (*Comedias de Lope, Parte 23*). Bonilla y San Martín says scathingly of ‘[e]sta comedia desatinada’ that ‘[n]o hay un solo pasaje de verdadero mérito. Dudo de que la obra pertenezca a Lope’ (‘Sobre un tomo perdido de Lope de Vega’, 7 [107]). On the other hand, Morley & Bruerton (*Cronología*, 493) say it could genuinely have been written by Lope c.1597–1603. Listed also above as *Cautivo coronado* (see note 267).

859 *Escogidas 14* (Madrid, 1661). This play is evidently an adaptation of Lope’s *La corona de Hungría*.

860 *Escogidas 25* (Madrid, 1666). Written together with Villaviciosa. There is a seventeenth-century BNE manuscript (15.698) attributed to both playwrights. There was a palace performance of this play in 1684 by the company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 145).

861 Several post-Fajardo *sueltas* survive, the earliest (?) of 1728, entitled *El fénix español, san Lorenzo mártir* (BNE, U/11184).

862 *Diferentes 24* (Zaragoza, 1633). There is an eighteenth-century manuscript in the BNE (18.080). Possibly by Lope, say Morley & Bruerton (*Cronología*, 493; and if so, they date it 1620–1630); Urzáiz Tortajada (*Catálogo de autores teatrales del siglo XVII*, II, 669) considers Lope’s claim to be ‘dudosa’.

863 Osuna 132 (*Comedias de Lope, Parte 23*; = *Diferentes 23*, composed of *sueltas*). Possibly by Alonso Hurtado de Velarde. Not considered by Morley & Bruerton (*Cronología*).

864 The fourth play in Cueva’s *Primera parte de las comedias y tragedias* (Sevilla, 1583). This play was performed in Seville by the company of Pedro de Saldaña; and a play titled *La libertad de España* was performed in Salamanca in 1606 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 281). There is a modern edition: Juan de la Cueva, *Bernardo del Carpio*, ed., intro. & notes, by Anthony Watson (Exeter: Univ. of Exeter, 1974).

- Libertad de Roma por Mucio Scévola*, de Juan de la Cueva, en su parte.⁸⁶⁵
Libertad de San Isidro, de Lope, en fiestas del santo.⁸⁶⁶
Licenciado Vidriera, de Moreto, en su *Parte 2ª*, y *Parte 5ª*, varios, y suelta en Valencia, en Sevilla, en Madrid.⁸⁶⁷
Lides de amor y desdén, zarzuela, de Diamante, en su *Parte 2ª*.
Limpieza no manchada, de Lope, en su *Parte 19*.⁸⁶⁸
Lindo don Diego, de Moreto, en su *Parte 2ª*, y *Parte 18*, varios, y suelta en Valencia, en Madrid, León.⁸⁶⁹

865 In Cueva's *Primera parte de las comedias y tragedias* (Sevilla, 1583). This play was performed in Seville by the company of Alonso de Capilla (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 281).

866 The *Relación de las fiestas... en la canoniçación de... San Isidro* (1622), which includes *La juventud de San Isidro*. See note 838.

867 *Escogidas 5* (Madrid, 1653). Genuine Moreto, says moretianos.com (<<http://moretianos.com/pormoreto.php>> [accessed 26 November 2021]). There is a nineteenth-century manuscript copy—taken from seventeenth-century manuscripts —, now lost, it seems, of the *loa* for the *comedia El licenciado Vidriera*, which has survived in the BITB (46.642). This manuscript *loa* tells us that the play was performed 'en la villa de Azcoitia para celebrar la boda del marqués de Torreblanca y la Sra. D^a María Josefa de Idiázquez'. Unfortunately, no date of the performance is given (see Simón Palmer, *Manuscritos dramáticos del Siglo de Oro de la Biblioteca del Instituto del Teatro de Barcelona*, 32). Moreto's *El licenciado Vidriera* was performed at the palace (El Pardo) in 1652, either by the company of Sebastián de Prado or by that of Diego Osorio. Other palace performances were: by the company of Jerónimo García in 1680; by that of Rosendo López (Buen Retiro) in 1686; and by that of Agustín Manuel in 1692 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 145). An edition of this play has appeared recently: Agustín Moreto, *El licenciado Vidriera*, ed. crítica, con prólogo & notas, de Javier Rubiera & Noelia Iglesias, in Vol. VI of *Comedias de Agustín Moreto. Segunda parte de comedias*, dir. María Luisa Lobato, coord. Javier Rubiera (Kassel: Edition Reichenberger, 2021), 227–422. For a discussion of this play, see Ann L. Mackenzie, 'El licenciado Vidriera: hacia una comparación de la novela de Cervantes con la comedia de Moreto', in *Teatro del Siglo de Oro: Homenaje a Alberto Navarro González*, coord. Víctor García de la Concha, Jean Canavaggio & Theo Berchem (Kassel: Edition Reichenberger, 1990), 393–405.

868 *Parte diecinueve* (Madrid, 1624). Also called *Santa Brígida*, the play was first performed in Salamanca in 1618, to confirm and celebrate the Virgin's Immaculate Conception. A re-edition of *La limpieza no manchada* was issued by the Librería Cervantes (Salamanca, 1872).

869 *Escogidas 18* (Madrid, 1662). Adapted from Guillén de Castro's *El Narciso en su opinión*. The play was performed in Mexico before the viceroy in 1676. There are several good editions of Moreto's play, including Agustín Moreto, *El lindo don Diego*, ed., con intro., de Frank P. Casa & Berislav Primorac (Madrid: Cátedra, 1977); Agustín Moreto, *El lindo don Diego*, ed., con intro., de Víctor García Ruiz (Madrid: Espasa-Calpe, 1993); see also Agustín Moreto, *El lindo don Diego*, ed. crítica, con prólogo & notas, de Francisco Sáez Raposo, in Vol. VIII of *Comedias de Agustín Moreto. Segunda parte de comedias*, dir. & coord. María Luisa Lobato (Kassel: Edition Reichenberger, 2013). For more information on the play and an analysis of Moreto's originality, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*,

Lisandro y Roselia, trágica, impresa en Madrid, 1542, según *Biblioteca hispánica*.⁸⁷⁰

Lises de Francia, de Mira de Amescua, *Parte 44*, varios.⁸⁷¹

Llave de la honra, de Lope, *Parte 3ª*, varios.⁸⁷²

Llegar en ocasión, de Lope, en su *Parte 6ª*.

Lo fingido verdadero, de Lope, en su *Parte 16*.

Lo más priva lo menos, de don Diego Antonio de Cifuentes [*sic*, Cifontes].

Lo que es privar, de Cordero.⁸⁷³

Lo que es un coche en Madrid, de Lope, en su *Parte 26* extravagante.⁸⁷⁴

Lo que está determinado, de Lope, *Parte 3ª*, varios.⁸⁷⁵

Lo que ha de ser, de Lope, en su *Parte 22*.⁸⁷⁶

Lo que hace un manto, de Calderón, suelta.⁸⁷⁷

Lo que hay que fiar del mundo, de Lope, en su *Parte 12*.

Lo que merece el valor, de Calderón, suelta.⁸⁷⁸

114–21, 125–27 & 136–49. See also Frank P. Casa, *The Dramatic Craftsmanship of Moreto* (Cambridge, MA: Harvard U. P., 1966), Chapter V, 117–44.

870 Alias *La tercera Celestina*, by Sancho de Muñón (Salamanca, 1542).

871 *Escogidas 44* (Madrid, 1678).

872 *Escogidas 3* (Madrid, 1653). There is a manuscript copy of this play in the BL (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 669). It is possibly by Lope; if so, it was written c.1614–1619, say Morley & Bruerton (*Cronología*, 496–97).

873 In Jacinto Cordero's *Segunda parte* (Lisboa, 1634).

874 Alias *Los riesgos que tiene un coche*. Supposedly in the lost Zaragoza 1645 edition of this volume. Apparently, there is a *suelta* attributed to Calderón. It may be by Hurtado de Mendoza. Davies, *A Poet at Court: Antonio Hurtado de Mendoza*, believes it could be an early play of this dramatist, but is not convinced it is his (285–91; see especially, pp. 285–86).

875 *Escogidas 3* (Madrid, 1653). There is a manuscript in the BL. This play could be by Lope, say Morley & Bruerton; if so, it was written c.1613–1619 (*Cronología*, 495–96).

876 Zaragoza, 1630. There is a manuscript in the BL (Eg.548) with *licencia* for performance in Lisbon in 1625. This play was performed by the company of Antonio de Prado at the palace in 1636 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 228). It has been suggested that this work by Lope inspired Calderón to write *La vida es sueño*.

877 Listed by Vera Tassis as a *suelta*, and as not by Calderón, in Don Pedro's *Verdadera quinta parte*, 5¶8^r. Alias *En Madrid y en una casa* (listed above; see note 565). There is an eighteenth-century manuscript in the BNE (17.314). Also attributed to Tirso and to Rojas Zorrilla. Kennedy believed it was by Tirso. See Ruth Lee Kennedy, *Studies in Tirso I. The Dramatist and His Competitors, 1620–1626* (Chapel Hill: Univ. of North Carolina, 1974); trans. and republished as *Estudios sobre Tirso I. El dramaturgo y sus competidores (1620–1626)*, *Estudios*, XXXIX:140–141 (1983); see pp. 42 & 86. However, Raymond R. MacCurdy considered the play to be by Rojas Zorrilla (*Francisco de Rojas Zorrilla. Bibliografía crítica*, Cuadernos Bibliográficos XVIII [Madrid: CSIC, 1965], 27).

878 Listed by Vera Tassis as a *suelta*, and as not by Calderón, in Don Pedro's *Verdadera quinta parte*, 5¶8^r. Author unknown: lost?

Lo que merece un soldado, de Moreto, *Parte 43*, varios, impresa en Valencia.⁸⁷⁹

Lo que mienten los indicios, de don Cristóbal de Rojas, Fajardo, Dif^s 59 y suelta en Valencia.

Lo que pasa en un mesón, de Monroy.⁸⁸⁰

Lo que pasa en una noche, de Coello.⁸⁸¹

Lo que pasa en una venta, de Monroy.⁸⁸²

Lo que puede la aprensión, de Moreto, en su *Parte 1^a*, y suelta en Valencia, en Madrid, León.⁸⁸³

Lo que puede la crianza, de don Francisco [de] Villegas, *Parte 2^a*, varios, y suelta en Valencia, y *Parte 25*, varios.⁸⁸⁴

Lo que puede oír la misa [sic, el oír misa], de Mira de Amescua, *Parte 1^a*, varios, y suelta en Valencia, en Sevilla, en Madrid, León.⁸⁸⁵

879 This edition (*Diferentes 43* [Valencia, 1660]) is lost, but it included this play, as does *Diferentes 43* (Zaragoza, 1650). Attributed to Godínez as *Los dos Carlos* and *Cautelas son amistades* (see above, under *Cautelas son amistades*, and notes 265 & 266). Not listed by moretianos.com under any of the titles.

880 A manuscript survives (BNE, 16.556), with *censuras* of Juan Navarro de Espinosa and Fray Juan Bautista Palacio dated Valencia 1643. This play was performed in Seville in 1643 by the company of Manuel Vallejo (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 457).

881 Alias *Los empeños de seis horas*. Wrongly printed as by Calderón. See entry above and note 549. It was performed by the company of Manuel Vallejo in Madrid in 1642 (Urzáiz Tortajada (*Catálogo de autores teatrales del siglo XVII*, I, 263)).

882 This is said to be Part 2 of his *Lo que pasa en un mesón*. See the entry above, and note 880.

883 Its second title, acquired in the eighteenth century, is *La fuerza* [or *La violencia*] *del oído*. There is a manuscript in the BNE (14.916) with *aprobaciones* of 1669. The play was performed in the Corral de la Cruz in 1660 by the company of Jerónimo Vallejo, by which time it was already an 'old' play. There was a palace performance in 1663 by the company of Francisca Bezón (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 153). For a modern edition, see Agustín Moreto, *Lo que puede la aprehensión*, ed. crítica, con prólogo & notas, de Francisco Domínguez Matito, in Vol. IV of *Comedias de Agustín Moreto. Primera parte de comedias*, dir. María Luisa Lobato, coord. Javier Rubiera (Kassel: Edition Reichenberger, 2010). For a discussion of this play, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 151–54. Genuine Moreto, says moretianos.com (<<http://moretianos.com/pormoreto.php>> [accessed 26 November 2021]).

884 The last play in the fraudulent *Escogidas 2* (see La Barrera, *Catálogo bibliográfico y biográfico*, 705); it was also printed in *Escogidas 25* (Madrid, 1666). There is an eighteenth-century manuscript in the BNE (18.074), and another, with *censura* dated 1764, in the BMM (1-41-9). This play was performed at the Corral de la Cruz in 1696 by the company of Vallejo (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 148).

885 *Escogidas 1* (Madrid, 1652). There is an eighteenth-century manuscript in the BNE (17.394).

Lo que puede un desengaño, y memoria de la muerte, de Monroy, suelta en Sevilla.

Lo que pueda [sic] una sospecha, de Mira de Amescua, *Parte 4^a*, varios, y suelta en Valencia.⁸⁸⁶

Lo que pueden [sic, puede] amor y celos, de un ingenio, *Parte 24*, varios.

Lo que quería ver el marqués de Villena, de Rojas, en su *Parte 2^a*.⁸⁸⁷

Lo que son juicios del cielo, de Montalbán, en su *Parte 1^a*, y suelta en Valencia, en Sevilla, en Madrid.

Lo que son mujeres, de Rojas, en su *Parte 2^a*.⁸⁸⁸

Lo que son suegro y cuñado, de don Jerónimo de Cifuentes, *Parte 1^a*, varios, 18, varios, y suelta en Sevilla, en Madrid, León.⁸⁸⁹

Lo que toca [sic, le toca] al valor, y príncipe de Orange, de Mira de Amescua, *Parte 34*, varios, y suelta en Valencia.⁸⁹⁰

Loca cuerda enamorada [sic, Loca, cuerda y enamorada], de don Juan Antonio de Benavides.

Loco cuerdo, de Lope, en su *Parte 5^a* antigua.⁸⁹¹

886 *Escogidas 4* (Madrid, 1653). A play of this title was performed by the company of Alonso de Olmedo at the palace in or about late 1636 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 229).

887 There is a seventeenth-century manuscript of this play by Rojas in the BNE (10.922). For a modern critical edition, see Francisco de Rojas Zorrilla, *Lo que quería ver el marqués de Villena*, ed. crítica, prólogo & notas de Anthony J. Farrell, in Francisco de Rojas Zorrilla, *Obras completas. Segunda parte de comedias*, III [VI], coord. Milagros Rodríguez Cáceres (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2017).

888 There are manuscripts in the BMM and the BL (Add. 10.332[8]). This play was performed at the palace in 1685 by the company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 148). For a modern critical edition, see Francisco de Rojas Zorrilla, *Lo que son mujeres*, ed. crítica, prólogo & notas de Rafael González Cañal, in Francisco de Rojas Zorrilla, *Obras completas. Segunda parte de comedias*, I [IV], coord. Milagros Rodríguez Cáceres (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2012). For more comments on this play, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 151–54). See also Rafael González Cañal, 'Lo que son mujeres en los escenarios', in *Número monográfico dedicado a Francisco de Rojas Zorrilla*, coord. Luciano García Lorenzo & Abraham Madroñal, *Revista de Literatura*, LXIX:137 (2007), 109–24.

889 Not in *Escogidas 1*; only in *Escogidas 18* (Madrid, 1662). There is an eighteenth-century manuscript in the BNE (15.649).

890 *Escogidas 34* (Madrid, 1670). There is a modern critical edition: Antonio Mira de Amescua, *Lo que le toca al valor y príncipe de Orange*, intro., ed. & notas por Mercedes Cobos, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. IX (Granada: Univ. de Granada/Diputación de Granada, 2009), 365–464. For this same play, see also the entries under *Ingrato a quien le hizo bien*, and note 811; and *Rebeldé al beneficio*, and note 1294.

891 In the *Flor de las comedias de España, de diferentes autores. Quinta parte* (Alcalá, 1615). The play is by Valdivielso, not by Lope (see next entry).

Loco cuerdo, del maestro José Valdivieso [sic], en libro antiguo impreso en Alcalá, 1615.

Loco en la penitencia, y tirano más impropio, Roberto el Diablo, de un ingenio, *Parte XI*, varios, y suelta en Valencia, en Madrid, Sanz.⁸⁹²

Loco santo, de Lope, y es segunda parte de su *Loco cuerdo*.⁸⁹³

Locos de Valencia, de Lope, en su *Parte 13*.

Locos por el cielo, de Lope, en su *Parte 8^a*.

Locura cuerda, de Juan de Silva.

Locura por la honra, de Lope, en su *Parte XI*.

Lorenzo me llamo, de Matos, *Parte 25*, varios, y suelta en Valencia, en Sevilla, en Madrid.⁸⁹⁴

Lucero de Castilla, de Calderón, suelta.⁸⁹⁵

892 *Escogidas 11* (Madrid, 1659). Sometimes attributed in *suestras* to Francisco Viceno (a possible confusion with Francisco Bueno). There is a late seventeenth-century manuscript in the BNE (15.556) attributing a play with this title to Francisco Bueno, but it is apparently different from the one printed in *Escogidas 11* (Madrid, 1659). There is another (eighteenth-century) manuscript in the BITB (82.664) in which the play is titled *Roberto el Diablo*. A play of this title was performed at the palace by the company of Damián Polop in 1691 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 206). Fajardo lists this same play again under *Roberto el diablo, o Loco en la penitencia*; see note 1338.

893 This play may be related, as Fajardo here suggests, to *El loco cuerdo* (listed above), and in that case it is likely to be by Valdivieso; but the text seems to be lost. There is a record of a performance in Salamanca of a play titled *El santo loco*, author unnamed, in 1607. Urzáiz Tortajada lists, under Lope, a play called *El truhán del cielo y loco santo*, which was performed in Seville by the company of Manuel Vallejo in 1643 (*Catálogo de autores teatrales del siglo XVII*, II, 682). A manuscript of this last named play survives in Parma; but Morley & Bruerton consider it unlikely that Lope had anything to do with this work (*Cronología*, 568–89). Lope's *El loco loco*, of which the autograph manuscript survives (Ilchester), dated 11 November 1602, and which was performed by the company of Granados (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 658), is separately listed by Fajardo.

894 *Escogidas 25* (Madrid, 1666). Additional or alternative titles are: *y carbonero de Toledo* and *La dicha del carbonero* (listed above as the latter; for more information, see note 466).

895 Vera Tassis lists this play as a *suelta*, and as not by Calderón, in Don Pedro's *Verdadera quinta parte*, 5¶8^r. The work is anonymous in the first edition of *El mejor de los mejores libro [sic] que ha salido de comedias nuevas* (Alcalá, 1651). *El Lucero de Castilla y luna de Aragón* is also known by the title *El privado perseguido*. There is a seventeenth-century manuscript in the BNE (16.687) of *El privado perseguido*, which names Luis Vélez as the author. This play, written 1612–1613, is indeed by Luis Vélez de Guevara in whose name, and under that title, it appears in *El mejor de los mejores libro [sic] que ha salido de comedias nuevas* (Madrid 1653). This play is also listed by Fajardo under *Paje de don Álvaro*; for more information, see note 1145, keyed to that entry.

- Lucero de Madrid de [sic] Nuestra Señora de Atocha*, suelta en Madrid, León; de Lanini Sagredo, *Parte 42*, varios.⁸⁹⁶
- Lucidoro aragonés*, de Villegas.⁸⁹⁷
- Lucinda perseguida*, de Lope, en su *Parte 17*.
- Lucir con ajena estrella*, de don Juan Francisco Manuel.
- Lucrecia y Tarquino*, de Rojas.⁸⁹⁸
- Lucha de amor y amistad*, de Montalbán, Fajardo, Dif^{es} 59 y suelta en Valencia.⁸⁹⁹
- Luis Pérez el gallego*, de Calderón, en su *Parte* [8^a].⁹⁰⁰

896 *Escogidas 42* (Madrid, 1676). In the BMM there are two manuscripts of the play by Lanini, titled *La restauración de Madrid y blasón de sus familias*, one with a *censura* dated 1732, and the other dated 1756. With the title *La restauración de Madrid* the play was performed at the Corral del Principe in 1689 by the company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 201–02).

897 That is, Juan Bautista de Villegas. This play is also known as *El valiente Lucidoro* or *El Rodamonte aragonés*. There are seventeenth-century manuscripts in the BNE (15.494 & [third act only] 17.449¹¹). This play (titled *El Rodamonte aragonés*) was performed at the palace, before the Queen, in 1622 by the company of Alonso de Olmedo (Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 236; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 206).

898 An early *suelta* has survived (imprintless) of which there are copies in the BL and BNE. There is a mostly seventeenth-century manuscript of *Lucrecia y Tarquino* in the BNE (12.974⁴⁶); but this piece is not Rojas’ tragedy. On Rojas’ drama, see Don W. Cruickshank, ‘Rojas Zorrilla’s *Lucrecia y Tarquino*: The Date and Printer of the First Known Edition’, *Modern Language Notes*, XCII:2 (1977), 329–31. For a modern edition, see Francisco de Rojas Zorrilla, *Lucrecia y Tarquino*, ed., with an intro. & notes, by Raymond R. MacCurdy (Albuquerque: Univ of New Mexico Press, 1963); it includes Moreto’s comic *Baile de Lucrecia y Tarquino*. See also, for an analysis, Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 38–41 & 60–67.

899 Attributed here to Montalbán; but this is essentially the same play as *La amistad y obligación*, attributed to Lope in *Diferentes 22* (Zaragoza, 1630), and of which there is a nineteenth-century manuscript in the BNE (16.032). Morley & Bruerton opt for Lope as author, and date it as probably 1622–1623 (*Cronología*, 419). Listed also by Fajardo under *Amistad de obligación* (see note 81).

900 Presumably the *parte* number was left blank for later insertion. The play was also printed in *Escogidas 1* (Madrid, 1652); this edition may be the *princeps*. The play was performed by the company of Antonio de Prado in 1628 or 1629 (probably the latter) (see Shergold & Varey, ‘Some Early Calderón Dates’, 280–81). Manuel Vallejo’s company performed this play at the palace in 1684, and at the Corral de la Cruz in 1695 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 149). See Christophe Couderc, ‘Entre point d’honneur et droit positif: *Luis Pérez el gallego* de Calderón de la Barca’, *e-Spania. Revue Interdisciplinaire d’Études Hispaniques Médiévales et Modernes*, 38 (2021), n.p., <<https://journals.openedition.org/e-spania/39201>> (accessed 25 April 2023); and Don W. Cruickshank, ‘“Reducir a estilo noble y cortés el hurtar”: Calderón’s *Luis Pérez el gallego*’, in ‘Fortiter Sed Suaviter’: *Hispanic Studies and Researches in Honour and Memory of Graeme*

Luna de la Sagra, santa Juana de la Cruz, de don Francisco Bernardo de Quirós, *Parte 22*, varios, y suelta en Madrid, León.

Luna de la Sierra, en el libro *Flor de comedias*, de Luis Vélez.⁹⁰¹

M

Madre de la mejor, de Lope, en su *Parte 17*.

Maestro de Alejandro, de Zárate, *Parte 24*, varios, y suelta en Valencia, Sevilla, en Madrid, León. Por de Leiva.⁹⁰²

Maestro de danzar, de Calderón, en su *Parte 3^a*, y suelta en Madrid, León.

Maestro de danzar, de Lope, *Parte 3^a*, varios.⁹⁰³

Mágico prodigioso, de Calderón, en su *Parte 6^a*, y *Parte 20*, varios.⁹⁰⁴

Mágico prodigioso, o San Cipriano, en librero de la Red de San Luis, Moreno.⁹⁰⁵

Mal casada, de Lope, en su *Parte 15*.

Davies, ed., with an intro., by Ann L. Mackenzie & Ceri Byrne, *BSS*, C (2023; forthcoming); available online at <<https://doi.org/10.1080/14753820.2018.1452449>>.

901 *Flor de las mejores doze comedias de los mejores ingenios de España* (Madrid, 1652). There is a seventeenth-century manuscript in the BNE (15.046). There is a modern critical edition: Luis Vélez de Guevara, *La luna de la sierra*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de Arturo Pérez Pisonero (Newark, NJ: Juan de la Cuesta, 2006).

902 In *Escogidas 24* (Madrid, 1666). 'Zárate' means by Antonio Enríquez Gómez. It is not clear what 'Por de Leiva' means; it is not 'Francisco de Leiva Ramírez de Arellano'. The play was first performed in the Corral de la Cruz in 1660 by the company of Jerónimo Vallejo (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 150).

903 In *Escogidas 3* (Madrid, 1653). Lope's autograph manuscript of 1594 is lost; but there is a seventeenth-century manuscript copy of the original in the BNE (16.048). There were performances of a play of this title (*El maestro de danzar*) in the palace: by the company of Manuel Vallejo in 1681 and by another unspecified company in 1684; by the company of Manuel de Mosquera in 1685 and 1686; by the company of Simón Aguado in the Coliseo in 1687; and by the company of Damián Polop in 1691 and 1695 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 150). But these were almost certainly performances of Calderón's play with the same title (see the previous entry).

904 The autograph manuscript, dated 1637, survives in the BNE (Vitr. 7-1). There is an edition, with a detailed introductory study and informative notes, which, to quote a reviewer, are 'models of erudition': Pedro Calderón de la Barca, *El mágico prodigioso*, A Composite Edition and Study of the Manuscript and Printed Versions by Melveena McKendrick, in association with A. A. Parker (Oxford: Clarendon Press, 1992); see the review by J. M. Ruano de la Haza, *BHS*, LXXI:3 (1994), 402–03 (p. 402). See also Rafael Pérez Sierra, 'El mágico prodigioso, una historia de su puesta en escena', in *Toledo: entre Calderón y Rojas. IV centenario del nacimiento de don Pedro Calderón de la Barca. Actas de las jornadas, Toledo, 14, 15 y 16 de enero de 2000*, ed. Felipe B. Pedraza Jiménez, Rafael González Cañal & José Cano Navarro (Almagro: Univ. de Castilla-La Mancha, 2003), 43–61.

905 No reference here to this being Calderón's play, printed in *Escogidas 20* (Madrid, 1663) and in his *Sexta parte* (1683), as the previous entry correctly notes.

Mal casados de Valencia, de don Guillén de Castro, en su *Parte 1^a*.

Mal pagador en pajas, de Calderón, suelta.⁹⁰⁶

Maldito de su padre, o Valiente bandolero, de Lope, en comedias de Sevilla.⁹⁰⁷

Manases, rey de Judea, de don Juan Orozco, suelta en Valencia.

Mancebo del camino, de Diamante, *Parte 26*, varios, y suelta en Valencia, en Madrid, León.⁹⁰⁸

Mancebón de los palacios, de don Juan Vélez, *Parte 30*, varios; o *Agraviar por alcanzar*.⁹⁰⁹

Manga de [sic, del] sarracino, de Cubillo.

Manganilla de Melilla, de Alarcón, en su *Parte 2^a*.

Manos blancas no ofenden, de Calderón, en su *Parte 8^a* y *Parte 9^a*, varios, en [sic] suelta en Madrid, Sanz.⁹¹⁰

Manzana de oro, traducida de italiano (que la compuso Francisco Sbarra) en español, que el licenciado Juan Silvestre Salvá imprimió en Viena 1668 a las bodas reales del emperador Leopoldo.⁹¹¹

906 Calderón rejected this title in his *Quarta parte* (1672), 2¶2^v; see Vega García-Luengos, 'El Calderón apócrifo', 893; he has located an early *suelta* of this play, of which there is a copy in the BNE (T-55306-16) and in the Bayerische Staatsbibliothek, Munich. The title appears in Lope's *Loa de los títulos de las comedias* (printed in *Flor de entremeses* [1676]; reprinted in Emilio Cotarelo y Mori, *Colección de entremeses, loas, bailes, jácaras y mojigangas desde fines del siglo XVI a mediados del XVIII*, 2 vols [Madrid: Casa Editorial Bailly/Baillière, 1911]; ed. facsímil, estudio preliminar & índices por José Luis Suárez & Abraham Madroñal, 2 vols [Granada: Univ. de Granada, 2000], II, 470–72). So this religious play must have been written before 1635. Its author is unknown.

907 Not in Osuna 132. Listed by Medel (*Índice general*, ed. Hill, 65) and La Barrera (*Catálogo bibliográfico y biográfico*, 561), and both attribute the play to Lope; but no copy has so far been traced.

908 *Escogidas 26* (Madrid, 1666). There is an autograph manuscript dated 1665 in the BITB (82.667). The play was written for the company of Antonio Escamilla. There were performances at the palace by the company of Manuel de Mosquera in 1684, and in 1696 in the Corral del Principe by the company of Andrea de Salazar (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 150).

909 *Escogidas 30* (Madrid, 1668). La Barrera gives it two additional titles *Agraviar para alcanzar* and *Ofender para obligar* (*Catálogo bibliográfico y biográfico*, 462).

910 *Escogidas 9* (Madrid, 1657). There are late seventeenth-century or eighteenth-century manuscripts in the BNE (16.467 & 15.390). There were various palace performances: in 1680 by the company of Jerónimo García; in 1693 by the company of Damián Polope; in 1695 by the company of Andrea de Salazar (widow of Damián Polope); and in 1700 by the company of Teresa de Robles. A performance in the Corral de la Cruz by the company of Agustín Manuel in 1689 is also documented (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 151).

911 The BNE has a copy of the edition printed as a folio in Vienna in 1668 by Mateo Cosmerovio [i.e., Matthäus Cosmerovius] (R/19783). This was no run-of-the-mill *suelta*; for it included twenty-five *láminas*. The BNE's copy is one of only two

Mañana será otro día, de Calderón, en su *Parte 5ª*, y en libro *Mejor de los mejores*, y suelta en Madrid, León.⁹¹²

Mañanas de abril y mayo, de Calderón, en su *Parte 3ª*, y suelta en Madrid, León.

Maravillas de Babilonia, de don Guillén de Castro, en libro *Flor de comedias*.⁹¹³

Marco Antonio y Cleopatra, de Calderón, suelta.⁹¹⁴

Margarita preciosa, *Parte 21*, varios, la tercera jornada de Calderón y las otras de Zabaleta y Cáncer.⁹¹⁵

María la marecebidilla [sic, la mal sabidilla], de don Miguel Meseta [*sic*, Miguel de Muceta], en librero de la Red de San Luis, Moreno.

Marica la del puchero, de Montalbán, en librero de la Red de San Luis, Moreno.⁹¹⁶

Marido asegurado, de don Carlos Boil, en libro de la Biblioteca Real, y parte 2ª de los valencianos.⁹¹⁷

known to exist; the other copy is in Rome. Juan Silvestre Salvá was the translator of the work, from Francisco Sbarra's *Il pomo d'oro*. The wedding referred to was that of Leopold I to Felipe IV's daughter Margarita in 1666.

912 *El mejor de los mejores libro [sic] que ha salido de comedias nuevas* (Alcalá, 1651). This play was performed in Seville in 1641 by the company of Manuel Vallejo (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 190).

913 This is the title of *Escogidas 2* (Madrid, 1652). There is a seventeenth-century manuscript of the play in the BNE (17.004). Castro's authorship has been questioned. However, Castro was paid 460 reales for a play with this title in 1625 (see Cristóbal Pérez Pastor, *Nuevos datos acerca del histrionismo español en los siglos XVI y XVII*, Primera Serie [Madrid: Imprenta de la 'Revista Española', 1901], 209).

914 Vera Tassis lists this title as apocryphal in Don Pedro's *Verdadera quinta parte* (1682), 5¶7^v, although he says it appeared 'en el juego de varios' (not so); there are several plays the title could refer to; but see Vega García-Luengos, 'Treinta comedias desconocidas', 63, and his 'El Calderón apócrifo', 893–94. He has located a *suelta*, printed in Seville in the seventeenth century, of which there are two copies in the BNE (T-20133, T-55360-49). Vega García-Luengos says this play, referred to as a 'tragedia' in its final lines, is different from the one with the same name by Diego López de Castro (of which there is an autograph manuscript in the BNE [14.648, dated 7 September 1582]). Nor is this play Rojas' *Los áspides de Cleopatra*, or the play, sometimes attributed to Leiva Ramírez de Arellanos, called *Marco Antonio y Cleopatra*—which has only one act, and which is not by Leiva, according to Julio Mathías. See his *Un dramaturgo del siglo XVII: Francisco de Leiva (1630–1676)* (Madrid: Editora Nacional, 1970), 146–47. Vega García-Luengos considers the play listed here to be 'una apreciable recreación dramática y poética de la historia de los dos amantes' ('El Calderón apócrifo', 894). A play called *Cleopatra* was performed in the Corral de la Cruz in 1689 by the company of Agustín Manuel (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 83).

915 *Escogidas 21* (Madrid, 1663). Apparently, Zabaleta wrote Act I, Cáncer Act II and, as Fajardo says, Calderón Act III.

916 Alias *La doncella de labor*. See above, and note 507.

917 *The Norte de la poesía española* (Valencia, 1616); there is a copy in the Biblioteca de Palacio, I/C/159](1).

Marido de su hermana, de Villegas, *Parte 5^a*, varios.⁹¹⁸

Marido de su madre, de Matos, en su parte, y suelta en Valencia, en Sevilla, en Madrid; o *San Gregorio*.

Marido hace mujer, suelta en Valencia, de Lope.⁹¹⁹

Marido más firme, de Lope, en su *Parte 20*.

Marina la porquera, de don Andrés Carmona.⁹²⁰

Mariscal de Virón, burlesca, de don Juan Maldonado, *Parte 12*, varios, y suelta en Valencia, en Madrid, León.⁹²¹

Mariscal de Virón, de Montalbán, en su *Parte 1^a*, y suelta en Valencia, en Sevilla, en Madrid, León.

Mármol de Felisardo, de Lope, en su *Parte 6^a*.

Marqués de Las Navas, de Lope, en su *Parte 25 [sic]*, y suelta en Sevilla.⁹²²

918 *Escogidas 5* (Madrid, 1653). By Juan Bautista de Villegas. Also called *La mentirosa verdad* (listed as such below; see note 997), of which there is a manuscript in the BNE (16.806). This play was performed in the palace in 1622 with the first title, by the company of Cristóbal de Avendaño, and in 1623, with the alternative title, by the company of Juan de Morales (Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 229–30). There was also a palace performance in 1682, with the title *La mentirosa verdad*, by the company of Simón Aguado. A performance in the Corral de la Cruz of a play called *El marido de su hermana* in 1663 by the company of Toribio de la Vega may have been of a new play and not that by J. B. de Villegas.

919 This play was printed in *Diferentes 30* (Zaragoza, 1636) with the title *El marido hace mujer* and attributed to ‘Mendoza’. Alias *El trato muda costumbre*: it is indeed by Hurtado de Mendoza (see below, and notes 1533 & 1534). There is a manuscript in the BL dated 1692 (Add. Ms. 10.334) (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 369). The play was first performed in 1633 (*autor* not known). There were other palace performances in 1635 and 1636 (Urzáiz Tortajada, *Catálogo*, I, 369; Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 229).

920 Printed in the unique copy (BNE, R/23136) of *Doze comedias nuevas de Lope de Vega Carpio y otros autores: segunda parte* (‘Barcelona: Jerónimo Margarit, 1630’). This play collates A–B8 C4 and is foliated 1–20, but is likely a *desglosable*; it was probably printed by Manuel de Sande in Seville c.1627–1629 (see Vega García-Luengos, ‘Cómo Calderón desplazó a Lope de los aposentos: un episodio temprano de ediciones espúreas’, 376); it is the eighth play in the volume. Little is known about this author.

921 *Escogidas 12* (Madrid, 1658). A burlesque of Montalbán’s *El mariscal de Virón* (see next item) which was written c.1632 for the company of Roque de Figueroa. There is a manuscript of Montalbán’s play in the BNE (16.866), with *licencias* for performance in 1662 and 1667 by Francisco de Avellaneda (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 509). Montalbán’s play was evidently performed at the palace in 1632 by the company of Francisco López (see Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 229). There were separate performances of Montalbán’s drama at the palace in 1685 by the companies of Rosendo López and Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 152).

922 In *Diferentes 22* (Zaragoza, 1630), and in some versions of *Diferentes 27* (‘Barcelona’ [=Sevilla], 1633). Lope’s autograph manuscript survives (in Ilchester),

Marqués de Las Navas, de Mira de Amescua, *Parte 8ª*, varios.⁹²³

Marqués de Mantua, de Lope, en su *Parte 12*.

Marqués de Villena, de Calderón, en librero de la Red de San Luis, Moreno.⁹²⁴

Marqués del Cigarral, de don Alonso [de] Castillo Solórzano, *Parte 46*, varios.⁹²⁵

Marqués del Cigarral, de Moreto, suelta en Madrid, León. X [sic] en su *Parte 3ª* impresa en Valencia.⁹²⁶

Marqués del Basto, de Luis Vélez, y suelta en Valencia.

Marta la piadosa, de Tirso, en su *Parte 5ª*.

Marte y Belona en Hungría, suelta en Valencia, de don Antonio Fajardo y Acevedo.

Martín Peláez, o *El noble siempre es valiente*.⁹²⁷

Mártires de Carlete [sic, Carlet], o *San Bernardo de Alcira, mártir*, de un ingenio.⁹²⁸

Mártires de Córdoba, *San [Acisclo, omitted] y Santa Victoria*, de don [Pedro] Antonio de Castro, *Parte 43*, varios, impresa en Valencia, y suelta en Valencia, en Sevilla.⁹²⁹

dated 22 April 1624, with *licencias* of that year for Madrid, and for Zaragoza in 1627, and for Lisbon in 1631. There is another manuscript in the BL (Add. 33.479) (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 670).

923 In *Escogidas 8* (Madrid, 1657). The same play as the preceding; it is by Lope.

924 Already listed by Fajardo as *Encantos del marqués de Villena*, and it is not Calderón's; is it really Rojas' *Lo que quería ver el marqués de Villena*? See above, note 570.

925 *Escogidas 46* (Madrid, 1679).

926 In Moreto's '*Verdadera tercera parte*' (Valencia, 1676). This is the same text as the preceding play, attributed to Castillo Solórzano, and it is in *Escogidas 46* (Madrid, 1679). 'De Alonso de Castillo Solórzano', says moretianos.com (<<http://moretianos.com/atribuidas.php>> [accessed 26 November 2021]).

927 Also known as *La vida y muerte del Cid*. There is an entry for this play below, as *Noble siempre es valiente*; see note 1099. There is an autograph manuscript, dated 15 April 1660 and signed by 'Fernando de Zárate' (BNE, 17229). The play is indeed by Antonio Enríquez Gómez. The *autor* Juan de Acacio had a play titled *Martín Pelaez* in his repertoire in 1627 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 301). There was a performance of *El noble siempre es valiente* at the palace in 1681 by the company of Juan Antonio Carvajal (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 171–72).

928 Francisco de la Calle is credited with the title *Los tres hermanos del cielo, y mártires de Carlete*, which might be the same play. There was apparently a manuscript of this play dated 1660, in the Osuna Library. There is also a manuscript in Parma (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 210).

929 Only Fajardo seems to have seen a Valencia edition of *Diferentes 43* (1660?), but various issues of Zaragoza 1650 survive.

Mártires de Madrid, de Lope, Fajardo, Dif^s 40.⁹³⁰

Más constante mujer, burlesca, de don Juan Maldonado, don Diego de Duena [*sic*, de la Dueña], don Jerónimo de Cifuentes, *Parte XI*, y suelta en Valencia, en Madrid, León.⁹³¹

Más constante mujer, de Montalbán, suelta en Sevilla, en Madrid, Sanz, y en libro *Para todos*.

Más dichosa venganza, de Solís, *Parte 25*, varios.⁹³²

Más dichoso portal, suelta en Valencia.⁹³³

Más dichoso prodigio, suelta en Sevilla, de un ingenio, *Parte 33*, varios.⁹³⁴

Más dichosos hermanos, de Moreto, en su *Parte 3^a* impresa en Madrid, 1681.⁹³⁵

930 In *Diferentes 29* (Huesca, 1634), a volume of *sueltas*. Morley & Bruerton are doubtful if it is by Lope in its present state (*Cronologia*, 504). There is a *suelta* of this play attributed to Lope in the volume called *Comedia[s] de Lope Vol. II* in Special Collections at Liverpool University's Sydney Jones Library. For commentary on this and related plays, some using, among others, the title *Los mártires de Madrid*, see Mackenzie, 'Comedia[s] de Lope Vol. II. A Unique Volume of Early comedias sueltas', 28. See, too, for information, Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 458–59. See also, listed above, *Dejar un reino por otro*, and note 421; and see below, *Tres soles de Madrid*, and note 1551. For more on the complex history of this play and related or derived dramas, see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 153; the latter record performances of a play called *Los mártires de Madrid* (but unlikely to be Lope's) at the palace by the company of Manuel Vallejo (153).

931 *Escogidas 11* (Madrid, 1659). This burlesque version of Montalbán's play of the same name (see the next item listed) was performed by the company of Manuel Vallejo at the palace in 1631 and 1633 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 229). The burlesque play was written by the three playwrights named by Fajardo. A play called *La constante mujer* was performed at the palace by the company of Jerónimo García in 1680 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 87), which could either have been the burlesque play with this name, or Montalbán's *El más constante mujer*.

932 *Escogidas 25* (Madrid, 1666). Written by Diego Muxet de Solís. See below for this play's alternative title, *Venganza de la duquesa Amalfi*, and note 1596.

933 This probably refers to *El más dichoso portal: auto al nacimiento del Hijo de Dios*, by Juan Salas Infanzón (Valencia, 1682; copy in the BNE); it could be Lope's *Auto al nacimiento de Cristo Nuestro Señor, el nuevo oriente del sol y más dichoso portal*, of which the BNE has two *sueltas* reckoned to be of the seventeenth century, and one printed by Juan Sanz (Madrid), which may be as early as 1715. Another *auto*, *El más dichoso portal*, by Antonio de Biruega y Zelaya, is probably too late. There appears to be no *comedia* of this title.

934 *Escogidas 33* (Madrid, 1670). Author unidentified.

935 Also known as *Hallar la vida en la cueva* and *Los siete durmientes*; it is indeed by Moreto. There are eighteenth-century manuscripts with the title *Hallar la vida en la cueva y más dichosos hermanos* in the BNE (15.103) and in the BMM (with *censura* of 1781), and there is another eighteenth-century manuscript with the title *Los siete durmientes* in the BL (Add. 10.332 [4]) (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 219). A play with the title *Los siete durmientes* was performed at the palace

Más encanto es la hermosura, de Diamante, en su *Parte 1^a*.

Más es querrer [sic] que poder, de don Diego de Rosas y Argomeda [sic], Fajardo, Df^s X.⁹³⁶

Más galán portugués, duque de Braganza, de Lope, en su *Parte 8^a*.

Más heroica fineza, y fortunas de Isabela, de Matos y los Figueroas, *Parte 33*, varios.⁹³⁷

Más heroico silencio, de don Antonio Cardona, marqués de Castelnovo, suelta en Valencia, suelta en Madrid, León, y *Parte 21*, varios.⁹³⁸

Más hidalga hermosura, de tres ingenios, suelta en Sevilla, en Madrid, León, *Parte 43*, varios, impresa en Valencia.⁹³⁹

Más ilustre francés, San Bernardo, de Moreto, *Parte XI*, varios.⁹⁴⁰

Más impropio verdugo por la más justa venganza, de Rojas, en su *Parte 2^a*, y suelta en Valencia, en Sevilla, en Madrid, León.⁹⁴¹

in 1651 by the company of Antonio García de Prado, and in the Corral del Príncipe by the company of Andrea de Salazar in 1696 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 219). See Marco Pannarale, 'Para una lectura de *Los más dichosos hermanos*, comedia hagiográfica de Agustín Moreto', in 'Non omnis moriar'. *Estudios en memoria de Jesús Sepúlveda*, coord. Álvaro Alonso Miguel & José Ignacio Díez Fernández (Málaga: Univ. de Málaga, 2007), 277–304. See also the entry at *Los siete durmientes*, and note 1446.

936 That is, Argomedo. This is one of only two plays listed under his name by Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 576.

937 *Escogidas 33* (Madrid, 1670). There is a signed partial, or pseudo, autograph manuscript in the BNE, Res. 74, with a licence to perform this play in 1668.

938 *Escogidas 21* (Madrid, 1663). That is, the play is by Antonio Folch de Cardona. There is a manuscript in the BMM (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 323).

939 Fajardo seems to refer once again to the lost Valencia edition of *Diferentes 43*; but the play survives in the Zaragoza version of 1650 (several states). The 'tres ingenios' were Rojas, Zabaleta and Calderón. There is an autograph manuscript of this play, with an *aprobación* by Juan Navarro de Espinosa, dated 1645, in the BITB (Vitr.A.Est.5 [13]); and each act of that manuscript is signed by the playwright responsible: Zabaleta (I), Rojas Zorrilla (II) and Calderón (III). The same library has a seventeenth-century manuscript copy (82.636): see Simón Palmer, *Manuscritos dramáticos del Siglo de Oro de la Biblioteca del Instituto del Teatro de Barcelona*, 7, 58 & 77; Mackenzie, *La escuela de Calderón*, 33. A play titled *La hidalga hermosura* (no doubt this one) was performed at the palace (El Pardo) in 1652, either by the company of Sebastián de Prado, or by that of Diego Osorio. Apparently, this play was also performed at the palace by the company of Matías de Castro in 1682 and 1683. There was a performance in Lisbon in 1697, at the Patio de las Arcas by the company of Juan Antonio de Guevara (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 129, 154–55; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 190).

940 *Escogidas 11* (Madrid, 1658). Listed only as 'attributed', by moretianos.com (<<http://moretianos.com/atribuidas.php>> [accessed 26 November 2021]).

941 One *suelta* attributes this drama to Luis Vélez (I), Antonio Coello (II) and Rojas (III) (see Valeriano Soave, *Il fondo antico spagnolo della Biblioteca Estense di Modena* [Kassel: Edition Reichenberger, 1985]), 253). But González Cañal,

Más la amistad que la sangre, de don Andrés Baeza, *Parte 12*, varios, y suelta en Sevilla, en Madrid, León.⁹⁴²

Más mal hay en la aldegüela, suelta en Sevilla.⁹⁴³

Más merece quien más ama, de don Antonio Mendoza, en sus obras, y *Parte 46*, varios.⁹⁴⁴

Más piadoso troyano, de don Francisco Villegas, *Parte 32*, varios.⁹⁴⁵

Cerezo Rubio and Vega García-Luengos prefer to consider Rojas as the sole dramatist responsible (*Bibliografía de Francisco de Rojas Zorrilla*, 237). There is a *comedia burlesca* with the same title, linked to Matos Frago. *El más impropio verdugo*, presumably the serious drama, was performed in the Buen Retiro by the company of Tomás Fernández in 1637. A play called *La más injusta venganza*, which was also performed at the palace (probably again in the Buen Retiro) by the same company of Tomás Fernández in 1636, might well have been this same play for which Rojas was wholly or partly responsible (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 229–30). For information on the *autor* Pedro de la Rosa, who is known to have staged *El más impropio verdugo*, see Lobato, 'Puesta en escena de Rojas Zorrilla (1630–1648)', 24–34. For more on performances of this play in the late seventeenth century and the eighteenth century, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 35; and for her study of *El más impropio verdugo*, see pp. 46–49. There is a modern critical edition: Francisco de Rojas Zorrilla, *El más impropio verdugo por la más justa venganza*, ed. crítica, prólogo & notas de Yaiza Álvarez Brito, in Francisco de Rojas Zorrilla, *Obras completas. Segunda parte de comedias*, III [VI], coord. Milagros Rodríguez Cáceres (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2017).

942 *Escogidas 12* (Madrid, 1658).

943 Alias *La aldehuela y gran prior de Castilla*. There is an early *suelta* attributed to Lope in the 'Liverpool' volume (*Comedia[s] de Lope Vol. II*); this *suelta* is imprintless, but it was probably printed in Seville by Andrés Grande, c.1629. Lope's authorship is possible, though is disputed by some scholars. This play is also attributed to Francisco de Villegas with the title *El hijo de la molinera* (*Escogidas 42* [Madrid, 1676]). Morley & Bruerton (*Cronología*, 412–13), who date the drama 1612–1614, say 'la versificación tiene todas las características de ser auténtica' (i.e., Lope's). For more information, see the entry under *La hija de la molinera*, and note 767.

944 Antonio Hurtado de Mendoza, *El fénix castellano* (Lisboa, 1690), includes this play. The version in *Escogidas 46* (Madrid, 1679; edited by Vera Tassis), has been interfered with by Vera, who lists it as jointly his. A play called *Más merece quien más ama* was performed in 1622–1623 by the company of Cristóbal de Avendaño (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 230).

945 *Escogidas 32* (Madrid, 1669), in which the play is attributed to Francisco de Villegas. Its second title is *o Dido y Eneas*. There is a manuscript copy in the BNE (18.074) which attributes a play called *El más piadoso troyano* to Juan de Villegas but that appears to be a misattribution. A play called *Dido y Eneas* was performed at the palace by the company of Pedro de Valdés in 1625 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 223). Since Francisco de Villegas was active in the second half of the seventeenth century, the play staged

Más puede amor que el dolor, suelta en Sevilla.⁹⁴⁶

Más puede amor que la muerte, de Montalbán.⁹⁴⁷

Más pueden celos que amor, de Lope, *Parte 3ª*, varios, y otra del mismo título, de don Francisco Jacinto de Villapando [sic].⁹⁴⁸

Más triunfa el amor rendido, de Salazar, y no toda.⁹⁴⁹

Más vale a quien Dios ayuda, o *Esau y Jacob*, de Monroy, suelta en Sevilla.

Más vale fingir que amar, de Mira de Amescua, Fajardo, Df^s X.⁹⁵⁰

Más vale maña que fuerza, de Rojas.⁹⁵¹

in 1625 was probably the one by Guillén de Castro (listed by Fajardo above, at *Dido y Eneas*; see note 477).

946 A *suelta* printed by Francisco de Leefdael (Sevilla, c.1701–1730) misattributes the play to Calderón; author unknown.

947 There is an early imprintless *suelta* of this play, which was performed by the company of Luis López in the Pardo in 1633, and at the palace by Juan Martínez in 1635 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 230).

948 *Parte 3ª* is *Escogidas 3* (Madrid, 1653). The other play cited by Fajardo here is by Francisco Jacinto de Funes y Villalpando. Lope's *Más pueden celos que amor* was written c.1627 (see Morley & Bruerton, *Cronología*, 353–56). There is an undated autograph of Act I in the BNE (Res. 134).

949 One *suelta* in the BNE, U/9340 (Sevilla, Diego López de Haro) proclaims it was 'de tres ingenios', with Act I by Salazar, II by Vera Tassis, III by a playwright not identified. The play is not included in Vera Tassis' edition of Salazar's *Cýthara de Apolo*, Vol. 2 (Madrid, 1681). Vera's editing of Salazar's works was quite creative. There is a seventeenth-century manuscript (possibly an original), under the title *Sin armas vence el amor, o el mayor triunfo de amor*, in the BNE (15.083); and there is an incomplete eighteenth-century manuscript (Act I only) of this play in the BITB (CLXV), titled *Más triunfa el amor rendido* (see Simón Palmer, *Manuscritos dramáticos del Siglo de Oro de la Biblioteca del Instituto del Teatro de Barcelona*, 61). Apparently, the play, or an adaptation of it, was sometimes known as *Triunfo y venganza de amor* (see below, the entry under that title, and note 1554). There were performances of a play called *El mayor triunfo de amor* at the palace by the company of Manuel Vallejo in 1679, and by the companies of Manuel Vallejo and Manuel de Mosquera in 1684. These performances could have been of an adaptation of Salazar's original work in the form of a *zarzuela*, possibly by Vera Tassis (see, for some light on this complicated issue, Varey & Shergold, *Comedias en Madrid: 1603–1709*, 158).

950 This play is also called *Examinarse de rey*. There is a seventeenth-century manuscript in the BNE (14.943). A play titled *Más vale fingir que amar* was performed at the palace by the company of Juan Martínez in 1635 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 230). For a modern edition, see Antonio Mira de Amescua, *Examinarse de rey*, intro., ed. & notas por María Celeste Martínez Calvo, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. XII (Granada: Univ. de Granada/Diputación de Granada, 2012), 161–275.

951 Survives only as an early seventeenth-century *suelta* (BNE, T/55272-23), attributing it to Rojas Zorrilla and probably printed in Seville (see Vega García-Luengos, 'Treinta comedias desconocidas', item 24, p. 72). It was evidently performed at court in 1634 to celebrate the victory at Nördlingen. Rojas'

Más vale salto de mata que ruego de buenos, de Lope, en su *Parte 26* extravagante.⁹⁵²

Más valéis vos, Antona, que la corte toda, o duquesa de Bretaña, de Lope.⁹⁵³

Más valiente andaluz, de Monroy, o *Antón Bravo*.⁹⁵⁴

Más valiera callarlo que no decirlo, de Villaizán.

Más verdadera copia del mejor original, de don Juan Sanz Moreno.⁹⁵⁵

Matar por celos su dama, de Cabezas [sic], en su libro.

Mateo Vizconde, de don Juan de Ayala, *Parte 33*, varios.

Mayor constancia de Mutio [sic] Scévola, suelta en Sevilla.⁹⁵⁶

authorship does not appear to be in doubt (see González Cañal, Cerezo Rubio & Vega García-Luengos, *Bibliografía de Francisco de Rojas Zorrilla*, 248–49, item 489. For more information on this play, see Germán Vega García-Luengos, ‘*Más vale maña que fuerza*: los enredos albaneses de una comedia desconocida atribuida a Rojas Zorrilla’, in *Francisco de Rojas Zorrilla, poeta dramático. Actas de las XXII Jornadas de Teatro Clásico, Almagro, 13, 14 y 15 de julio de 1999*, ed. Felipe B. Pedraza Jiménez, Rafael González Cañal & Elena Marcello (Almagro: Ediciones de la Univ. de Castilla-La Mancha, 2000), 55–87.

952 Supposedly in *Diferentes 26* (Zaragoza, 1645), of which no copy is now known, although *sueltas* survive. There is an early seventeenth-century *suelta* of this play, printed in Seville by Francisco de Lyra, c.1632–1634, and which attributes this play to Lope, in the Special Collections at Liverpool University’s Sydney Jones Library (see Mackenzie, ‘*Comedia[s] de Lope Vol. II. A Unique Volume of Early comedias sueltas*’, 22). This appears to be the same *suelta* of which there is another copy in the University of Pennsylvania (see José M. Regueiro, *Spanish Drama of the Golden Age: A Catalogue of the ‘Comedia’ Collection in the University of Pennsylvania Libraries* [New Haven: Research Publications, 1971], 43–44). Morley & Bruerton (*Cronología*, 502) think that this play is unlikely to be by Lope, though they do not entirely discount the possibility that it could be derived from an original work by him.

953 Survives only in *sueltas* and a nineteenth-century manuscript (BNE, 14.993). Written c.1620–1623 and probably by Lope, say Morley & Bruerton (*Cronología*, 503; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 670).

954 Listed above under *Antón Bravo* (see note 135). The title *El más valiente andaluz* is also an alternative one for a different play—Cubillo’s *El rayo de Andalucía*.

955 Also titled, *Doña Antonia Jacinta de Navarra*. This dramatist’s only play known about was written and printed in 1681. Occasionally it has been wrongly ascribed to Moreto, perhaps because of the similarity between the surnames, ‘Moreno’ and ‘Moreto’. No copy has been traced to date.

956 By Francisco de Leiva Ramírez de Arellano? Considered to be an early version of Leiva’s *Antes que amor es la patria y primer cerco de Roma*; it is thought to have been written between 1670–1676. An eighteenth-century manuscript of this play, attributed to Leiva, is in the BNE (16.718). Folch de Cardona has a different play, with similar titles. A play called *Antes que amor es la patria y primer cerco de Roma*, known to be Leiva’s play, was performed at the palace by the company of Damián Polope in 1689 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 60).

Mayor desgracia de Carlos V, y conquista de Argel, de Enciso, *Parte 43*, varios, antigua.⁹⁵⁷

Mayor desgracia de Carlos V, y hechicera [sic, hechicerías] de Argel, de Lope, en su *Parte 24*.⁹⁵⁸

Mayor encanto, amor, de Calderón, en su *Parte 2ª*, y suelta en Valencia, en Madrid, León.⁹⁵⁹

Mayor encanto, celos, de don Alonso de Anaya y Espinosa, suelta en Madrid.⁹⁶⁰

957 None of the surviving versions of *Diferentes 43* includes this play, but it supposedly formed part of the lost Valencia 1660 edition. Probably the same play as the next one (see note 958), but misattributed to Enciso, who did write a play called *La mayor hazaña del emperador Carlos V* (see the entries below, and notes 962 & 963).

958 *Diferentes 24* (Zaragoza, 1633). There is a *suelta* with the title *La mayor desgracia de Carlos V y jornada de Argel*, attributing it to Luis Vélez. There is a manuscript in Parma. The versification tends to weaken the case for ascribing it to Lope, say Morley & Bruerton (*Cronología*, 505). A play titled *La mayor desgracia* figured in the repertoire of Juan de Acacio in 1627 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 670). There is a modern critical edition: Luis Vélez de Guevara, *La mayor desgracia de Carlos quinto*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de Harry Sieber (Newark, NJ: Juan de la Cuesta, 2002).

959 *Segunda parte* (Madrid, 1637). There is a manuscript copy in the BNE (21.264) with corrections by Calderón to the third act; and there is a partial manuscript with *aprobaciones*, dated 1668, in the Library of the Hispanic Society of America. This play was first performed in 1635 in the Buen Retiro before the King and Queen. There is also record of a performance in 1681 at the palace by the company of Juan Antonio Carvajal (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 157). This play is thought to be an adaptation by Calderón of the work called *Polifemo y Circe* which he wrote (III) in 1630 with Mira (I) and Montalbán (II) (see the entry below for that title, and note 1198). See Alejandra Ulla Lorenzo, 'Las fiestas teatrales del Buen Retiro en 1635: el estreno de *El mayor encanto, amor* de Calderón de la Barca', *RILCE. Revista de Filología Hispánica*, 30:1 (2014), 220–41; and Santiago Fernández Mosquera & Alejandra Ulla Lorenzo, 'Las manipulaciones del manuscrito parcialmente autógrafo de *El mayor encanto, amor*: tres manos reescriben para el corral', *BSS*, XCIV:8 (2017), 1287–315.

For a modern edition of this work, see Pedro Calderón de la Barca, *El mayor encanto, amor*, ed. crítica de Alejandra Ulla Lorenzo (Madrid: Iberoamericana/Frankfurt am Main: Vervuert, 2013). For a discussion of this play's relationship to its source-drama, see Sloman, *The Dramatic Craftsmanship of Calderón*, Chapter V, 'El mayor encanto, amor', 128–58. See also Irene Pacheco, 'La construcción de contrarios en *El mayor encanto, amor*', *Hipogrifo. Revista de Literatura y Cultura del Siglo de Oro*, 9:2 (2021), 949–60; and Emilio Pascual Barciela, 'Imágenes poéticas de la naturaleza en la primera comedia mitológica de Calderón', *Il Confronto Letterario. Quaderni di Letterature Straniere Moderne e Compareate dell'Università di Pavia*, 75 (2021), 7–32 [on *El mayor encanto, amor*].

960 Restori lists a *suelta* of 1699 (Madrid: Francisco Sanz) in Parma ('La collezione CC* IV. 28033 della Biblioteca Palatina-Parmese', 14). Herrera Navarro reports that this play was written for performance in the Buen Retiro before the

Mayor fineza, de Calderón, suelta.⁹⁶¹

Mayor hazaña del emperador Carlos V, de tres ingenios, *Parte 33*, varios.⁹⁶²

Mayor hazaña del emperador Carlos V, de Enciso, *Parte 43*, varios, antigua.⁹⁶³

Mayor imposible, de Lope, en su *Parte 25*, y suelta en Sevilla.⁹⁶⁴

King and Queen; this was probably about 1699 (*Catálogo de autores teatrales del siglo XVIII*, 19; and see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 55–56).

961 Vera Tassis lists this as a *suelta*, apocryphal, in Don Pedro's *Verdadera quinta parte*, 5¶8^r. Its author is unknown.

962 The play appears in *Diferentes 33* (Valencia, 1642) as by Jiménez de Enciso. Fajardo normally refers to the *Diferentes* series as 'antigua'. A play called *La batalla de Albis y mayor hecho de Carlos V* has been attributed to 'tres ingenios', of which there is a manuscript copy dated 30 April 1694 in the BNE (15.380). The Biblioteca Palatina de Parma also has a seventeenth-century manuscript of what appears to be this same play, attributed to Juan de Villegas, under whose name it was evidently printed. There is also a manuscript of it, dated 1733, in the BMM (1-12-19). This play has also been associated with Mira de Amescua. A play called *La batalla de Albis* was performed at the palace in 1683 by the company of Simón Aguado. The same company of Simón Aguado performed *La mayor hazaña de Carlos V* at the palace in that same year 1683. Would this be the other part of the same two-part work by Enciso? In 1692 the company of Agustín Manuel de Castilla performed probably the same play with the title *El Albis*. The second part of *El Albis* (i.e., of *La batalla de Albis*), titled *El emperador Carlos V* was staged at the palace by the company of Agustín Manuel, also in 1692. See Varey & Shergold, *Comedias en Madrid: 1603–1709*, 67, 108 & 157. See also the next entry, and note 963.

963 This drama does not appear in either *Escogidas 43* (Madrid, 1678) or *Diferentes 43* (Zaragoza, 1650). It does appear as the last play printed (as a *desglosable*) in a volume in the Universitätsbibliothek Freiburg (E-1032-8); the volume has lost its preliminaries, but Jaime Moll believes its printer was Manuel de Sande of Seville, around 1626–30 ('El librero e impresor Manuel de Sande en la edición teatral sevillana', in his *Problemas bibliográficos del libro del Siglo de Oro* (Madrid: Arco, 2011), 193–217 (pp. 207–09). This *comedia* did appear in *Doze comedias las más grandiosas que hasta ahora han salido. Cuarta parte* (Lisboa, 1652).

We can only guess at what title etc. the play appeared or was staged under originally. A work in two parts, titled *Carlos V* (normally given to Part I) and *El emperador* (used for Part II), was performed at the palace by the company of Antonio de Prado in 1623; and both parts were staged again by the same company in 1626. The company of Antonio de Prado performed the work again at the palace in 1634 and 1635 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 219). There were performances at the palace, quite probably of Enciso's work, as *La mayor hazaña de Carlos V*, in 1683 by the company of Simón Aguado, and, as *El Albis*, in 1692 by the company of Agustín Manuel de Castilla (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 67, 108 & 157). See also the previous entry, and note 962. A *comedia burlesca* of Enciso's play was written by Manuel (Jacob) de Pina, titled *La mayor hazaña de Carlos VI*, and was published in his *Chanzas del ingenio y dislates de la musa* (Amsterdam?, 1656).

964 In Lope's *Parte veintecinco perfeta* (Zaragoza, 1647). A play of this title was performed at the palace in 1623 by the company of Fernán Sánchez (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 230).

Mayor monstruo del mundo, de Calderón, en su *Parte 2ª*, y suelta en Valencia, en Sevilla, en Madrid, León.⁹⁶⁵

Mayor prodigio, suelta en Valencia, de Lope.⁹⁶⁶

Mayor rey de los reyes, de Calderón, suelta.⁹⁶⁷

Mayor triunfo de Julio César, y batalla de Farsalia, de don Francisco Alcedo y Herrera, 1682.⁹⁶⁸

Mayor venganza de honor, de Cubillo, *Parte Xª*, varios, y suelta en Valencia, en Sevilla.

Mayor victoria, de Lope, en su *Parte 22* antigua, y en su *Parte 24* impresa en Zaragoza.⁹⁶⁹

Mayor victoria de Alemania, don Gonzalo de Córdoba, de Lope, en su *Parte 5ª*, y en *La Vega del Parnaso*.⁹⁷⁰

965 In Calderón's *Segunda parte* (Madrid, 1637), printed under this title. Also known as *El mayor monstruo, los celos*. There is a partially autograph manuscript in the BNE (Res. 79) with *cenuras* and *aprobaciones* of 1667 and 1672; also an eighteenth-century manuscript copy (16.854). There was a performance, under the name *El Tetrarca*, at the palace by the company of Manuel de Mosquera in 1685 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 225). For an edition and first translation into English (verse), see Pedro Calderón de la Barca, *Jealousy, the Greatest Monster (El mayor monstruo, los celos)*, critical ed., with intros & commentary, by Ann L. Mackenzie & José María Ruano de la Haza; verse-translation by Kenneth Muir & Ann L. Mackenzie (Liverpool: Liverpool U. P.; forthcoming).

966 Alias *El mayor prodigio y purgatorio en la vida*, attributed to Lope. M. G. Profeti has published a critical edition, with intro. and notes (Pisa: Univ. degli Studi di Padova, 1980), evidently on the basis of a copy made for Adolf Schaeffer from a now lost source-text. Morley & Bruerton mention a manuscript copy in Lope's name referring to a performance by Avendaño. Not by Lope in its present state, they say (*Cronología*, 507–08); but Profeti believes it is Lope's work (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 671).

967 Vera Tassis lists this play as a *suelta*, and as apocryphal, in Don Pedro's *Verdadera quinta parte*, 5¶7^v. There are seventeenth-century manuscripts (BNE, 15.278, dated 1631, 15.268 and 17.133), which attribute it to Claramonte. The play has been attributed to Lope, but Morley & Bruerton (*Cronología*, 509) do not believe it is his.

968 This drama has also been attributed to Solís. Alcedo y Herrera is, however, the more likely author. Fajardo also lists it above as *Batalla de Farsalia* again attributed to Alcedo y Herrera; see note 185. An undated *suelta* in the BNE (T/5168) records a royal performance; this could have been at the palace, by the company of Agustín Manuel, in 1689 (for more information: Varey & Shergold, *Comedias en Madrid: 1603–1709*, 66–67; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 50).

969 '*Parte 22 antigua*' means *Veintidós parte perfeta* (Madrid, 1635). '*Parte 24*' is *Diferentes 24* (Zaragoza, 1633). Written by Lope c.1620–1622 (Morley & Bruerton, *Cronología*, 357). There is a nineteenth-century manuscript: BMM 127-3 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 671).

970 Included (as *Don Gonzalo de Córdoba*) in Lope's *Venticuatro parte perfeta* (Zaragoza, 1641), but not in his *Quinta parte*. The autograph manuscript survives,

Mayor victoria de Constantino Magno, de don Ambrosio de Arce, *Parte 14*, varios.

Mayor virtud de un rey, de Lope, en el libro *Vega del Parnaso*, y en su *Parte 2ª* de Madrid, 1634.⁹⁷¹

Mayorazgo dudoso, de Lope, en su *Parte 2ª*.⁹⁷²

Mayordomo de la duquesa de Amalfi, de Lope, en su *Parte XI*.

Médicis de Florencia, de don Diego Jiménez [de] Enciso, *Parte 18*, varios, y suelta en Valencia, en Madrid, León.⁹⁷³

Médico de su amor, de Rojas.⁹⁷⁴

Médico de su honra, de Calderón, en su *Parte 2ª*, y suelta en Valencia, en Madrid, León.

Médico de su honra, de Lope, en su *Parte 27* extravagante de Barcelona, 1633.⁹⁷⁵

with the title *La nueva victoria de don Gonzalo de Córdoba*: signed by Lope, Madrid, 8 October 1622 (BNE, Res. 84); this manuscript, written for the company of Juan Bautista Valenciano, bears a *licencia* for its performance from Pedro Vargas Machuca. Already recorded above under *Don Gonzalo de Córdoba* (for more information, see note 500).

971 Not in the *Parte 2ª* of Madrid, 1609. See *La Vega del Parnaso* (Madrid, 1637). This is thought to have been Lope's last play. Morley & Bruerton date it c.1625–1635 (*Cronología*, 358); but see J. H. Silverman & F. Alonso Andrés, 'La mayor virtud de un rey. Última comedia de Lope de Vega', *Ínsula*, 200–01 (1963), 10–23. See also, below, *El mejor casamentero*, and note 981.

972 (Madrid: Alonso Martín, 1609), and later editions. There is a seventeenth-century manuscript (BNE, 17.701). The play was written between 1598–1603 (Morley & Bruerton, *Cronología*, 251).

973 *Escogidas 18* (Madrid, 1662). Also known as *El gran duque de Florencia*. A seventeenth-century manuscript titled *El primero duque de Florencia*, which describes the play as 'Tragedia de D. Diego Jiménez de Enciso', is in the BNE (18.093), and mentions the additional title of *Veinticuatro de Sevilla*. This manuscript says that the play was first performed by the company of Antonio de Prado; that performance evidently took place, titled *Los Médicis*, in 1633 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 230). *Los Médicis de Florencia* was performed at the palace by the company of Manuel Vallejo in 1684, and in 1686 by the company of Rosendo López (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 159).

974 Doubtful Rojas. A single *suelta* survives, in the Universitätsbibliothek Freiburg.

975 *Diferentes 27* ('Barcelona', 1633): composed, in reality, of *desglosables* printed in Seville. A *suelta* of this play also formed part of Osuna 133, again attributed to Lope, and we are told 'Representòla Avendaño'; this early edition is preserved in the BNE, R-23244-9) (see Vega García-Luengos, 'Los tomos perdidos de comedias raras', 120; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 671). This is presumably the same play that was also known as *El celoso de su honra*, and which Fajardo entered as such (for further information, see above, and note 288). A play called *El médico de su honra* was performed at the palace by the company of Antonio de Prado in 1635; the same company had performed the play in 1629. Given this evidence and that provided from the early edition cited above, we have some grounds for supposing that the play performed

Médico pintor, San Lucas, en el libro *Para todos*, y suelta en Sevilla; y de Zárate, *Parte 40*, varios.⁹⁷⁶

Médicos divinos, [San Cosme y San Damián], y *luceros de la Iglesia*, suelta en Sevilla.⁹⁷⁷

Mejor alcaide el rey, y no hay cuenta con serranos, de don Antonio Martínez, *Parte 20*, varios.⁹⁷⁸

Mejor alcalde el rey, de Lope, en su *Parte 21*, y suelta en Valencia; y *Tirano de Galicia*.

in these years with that title would have been the earlier one attributed to Lope, rather than Calderón's *El médico de su honra* (see Shergold & Varey, 'Some Early Calderón Dates', 281). A palace performance of *El médico de su honra* in early 1688 by the company of Agustín Manuel was, however, almost certainly of Calderón's play (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 159).

More evidence, derived from scrutiny of other dramatists, say Morley & Bruerton (*Cronología*, 510), is needed to determine the authorship of the earlier play from which Calderón fashioned his *El médico de su honra*, the one which is listed here by Fajardo attributed to Lope. For a study of the relationship between Calderón's *El médico de su honra* and this source-play, see Sloman, *The Dramatic Craftsmanship of Calderón*, Chapter II, 'El médico de su honra', 18–58. See also Felipe B. Pedraza Jiménez, 'La fascinación de *El médico de su honra*. Sus ecos en la obra de Enríquez Gómez', in *Enríquez Gómez: política, sociedad, literatura: ensayos reunidos*, ed. Felipe B. Pedraza Jiménez & Milagros Rodríguez Cáceres (Cuenca: Univ. de Castilla-La Mancha, 2020), 175–94; and Fausta Antonucci, 'La reescritura de las situaciones judiciales: Calderón ante la primera versión de *El médico de su honra*', *e-Spania. Revue Interdisciplinaire d'Études Hispaniques, Médiévales et Modernes*, 38 (2021), n.p., <<https://journals.openedition.org/e-spania/39256>> (accessed 4 May 2023). For an analysis of Calderón's play, see D. W. Cruickshank, *Pedro Calderón de la Barca: 'El médico de su honra'* (London: Grant & Cutler, 2003). See also Calderón de la Barca, Pedro, *The Physician of His Honour (El médico de su honra)*, trans., with an intro., notes & appendix, by Dian Fox with Donald Hindley (Warminster: Aris & Phillips, 1997).

976 *Escogidas 40* (Madrid, 1675). '[d]e Zárate': that is, by Enríquez Gómez. See also below, *San Lucas*, and note 1388. The reference to *Para todos* (Pérez de Montalbán) seems not to make sense. Fajardo's eye-skip from another entry?

977 Attributed to a Juan Lamadrid, which may be a pseudonym for Father Juan de la Concepción. Also listed as *San Cosme y San Damián*; see note 1364.

978 *Escogidas 20* (Madrid, 1663). Its second title, as Fajardo says, is , y *no hay cuenta con serranos*. There is an early manuscript in the BNE (15.212), copied by Martínez de Mora; two eighteenth-century manuscripts in the BMM (1-49-6), one of which is dated 1710; and a partial manuscript in the Library of the HSA (B2640). There was a performance at the palace in 1692 by the company of Agustín Manuel de Castilla (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 160). There is a modern edition (see Antonio Martínez de Meneses, *El mejor alcalde, el rey*, ed. literaria, intro. & notas de Luciano López Gutiérrez & Abraham Madroñal Durán [Toledo: Caja de Ahorro de Toledo, 1988]).

Mejor amigo el muerto, *Parte 9ª*, varios, de tres ingenios, Belmonte, Rojas, Calderón, y suelta en Valencia, en Sevilla, en Madrid; o *Fortunas de don Juan de Castro*.⁹⁷⁹

Mejor amigo el rey, de Moreto, en su *Parte 1ª*, y suelta en Valencia, en Madrid, León.⁹⁸⁰

Mejor casamentero, de Matos, *Parte 37*, varios.⁹⁸¹

Mejor desengaño, de Tirso, en su *Parte 1ª*.

Mejor espigadera, de Tirso, en su *Parte 3ª*.⁹⁸²

Mejor esposo, San José, de don Guillén de Castro, en su *Parte 2ª*.

979 *Escogidas 9* (Madrid, 1657). The autograph manuscript is in the BNE (Res. 86); on this autograph manuscript are to be found *licencias* and many *aprobaciones*, referring to later performances, in 1684. There is an additional seventeenth-century manuscript, but this text has many variants (BNE, 15.571). There is also an eighteenth-century manuscript in the BITB (82.665), attributing the play solely to Belmonte. There is a seventeenth-century manuscript of a different play titled *El mejor amigo el muerto y capuchino escocés*, attributed to Rojas Zorrilla (see the BNE manuscript 15.671). The play listed here by Fajardo as by ‘tres ingenios’—apparently Belmonte wrote Act I, Rojas Act II and Calderón Act III—, was performed with the title *El mejor amigo* at the palace in 1636 by the company of Tomás Fernández (Shergold & Varey, ‘Some Early Calderón Dates’, 281–82). It was evidently this play which was performed at the palace in 1684 (as indicated by the *censuras* on the autograph manuscript) by the company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 160). Fajardo repeats this same entry below (see note 992).

980 (Madrid, 1654). Accepted as genuine by moretianos.com (<<http://moretianos.com/pormoreto.php>> [accessed 29 November 2021]). There was a palace performance by the company of Manuel de Mosquera in 1684 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 161). There were also performances in Valladolid between 1681 and 1689. The drama would continue to be performed throughout the eighteenth century—not only in Madrid but, *inter alia*, in Lisbon, Valladolid, Valencia and Barcelona. For a scholarly edition, see Agustín Moreto, *El mejor amigo, el rey*, ed. crítica, con prólogo & notas, de Beata Baczyńska, in Vol. I of *Comedias de Agustín Moreto. Primera parte de comedias*, dir. María Luisa Lobato, coord. Miguel Zugasti (Kassel: Edition Reichenberger, 2008), 247–396. For more information and a discussion of this play, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 169–74. See also Baczyńska, ‘*El mejor amigo, el rey y Cautela contra cautela: la reescritura como técnica dramática áurea*’, in *Moretiana. Adversa y próspera fortuna de Agustín Moreto*, ed. Lobato & Martínez Berbel, 123–40.

981 *Escogidas 37* (Madrid, 1671). It was incorrectly listed by Fajardo as *El mayor casamentero*. La Barrera says (*Catálogo bibliográfico y biográfico*, 700) that this play is Lope’s *La mayor virtud de un rey* (*q.v.*, & note 971); and the texts certainly have the same characters and the same *incipit*.

982 Sometimes known as *La nuera más leal, y mejor espigadera*. Also entered above as *Espigas de Rut*. There was a performance in the Corral del Príncipe by the company of Manuel Vallejo in 1674 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 173).

- Mejor está que estaba*, de Calderón, en su *Parte 6^a*, y *Parte 1^a*, varios, y suelta en Valencia, en Madrid, León.⁹⁸³
- Mejor flor de Sicilia, Santa Rosela [sic, Rosolea]*, de Salazar, en su parte, y *Parte 42*, varios.⁹⁸⁴
- Mejor luna africana*, de Calderón, entre las sueltas, y suelta en Madrid, León, y dice ser de tres ingenios.⁹⁸⁵
- Mejor luz de Sevilla, Nuestra Señora de los Reyes*, de don Jerónimo Guedeja y Quiroga, suelta en Valencia, en Sevilla.
- Mejor maestro el tiempo*, de Lope, en su *Parte 6^a*.
- Mejor mozo de España*, de Lope, en su *Parte 20*.
- Mejor padre de pobres*, de Calderón, suelta, y *Parte [15]*, varios, donde dice 'de un ingenio', y suelta en Valencia; o *San Juan de Dios*, en Madrid, León.⁹⁸⁶
- Mejor par de los doce*, de Matos, Moreto; Faxardo D^{cs} 12, y *Parte 39*, varios.⁹⁸⁷

983 *Escogidas 1* (Madrid, 1652). There is a manuscript corrected and signed by Calderón, dated 1664, which belonged to the *autor de comedias* José de Prado, in the Library of the Hispanic Society of America (B2003). The play was performed by the company of Antonio de Prado in 1633 and again in 1636; and *Mejor está que estaba* was in the repertoire of Sebastián de Prado in 1651 (Shergold & Varey, 'Some Early Calderón Dates', 282). There was a palace performance by the company of Rosendo López in 1686 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 161).

984 That is, his *Cýthara de Apolo, loas y comedias diferentes* (Madrid, 1681), and *Escogidas 42* (Madrid, 1676). The play was written in 1669 and performed by the company of Félix Pascual (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 591).

985 Not by Calderón. Surviving *sueeltas* attribute it to 'tres ingenios', but the BNE manuscript 15.540, with *licencias* dated 1680, names nine authors, who are Moreto, Luis and Juan Vélez, Belmonte, Alfaro, Martínez de Meneses, Sigler de Huerta, Cáncer and Rosete. There was a palace performance in 1684 by the company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 161–62). For commentary on this play, see María Soledad Carrasco, 'En torno a *La Luna africana*, comedia de nueve ingenios', *Papeles de Son Armadans*, 32:96 (1964), 255–98. See also Mackenzie, *La escuela de Calderón*, 34–35, 49–51.

986 Fajardo missed out the *parte* number, but he apparently meant *Escogidas 15* (Madrid, 1661). The table, head-title and all the running headlines attribute the play to Calderón, who listed *San Juan de Dios* as spurious in his *Cuarta parte* (1672), 2¶2^v; neither title appears in his Marañón or Veragua lists, and Vera Tassis lists *El mejor padre de pobres* as apocryphal ('en el juego de varias'), in Don Pedro's *Verdadera quinta parte*, 5¶7^r.

987 In *Escogidas 39* (Madrid, 1673). Accepted by moretianos.com as a collaboration play (<<http://moretianos.com/encolaboracion.php>> [accessed 29 November 2021]). There is a seventeenth-century *suelta* in the BMM, with *censtras* by Lanini Sagredo dated 1699, 1701 and 1704. Matos apparently wrote the play's first half, and Moreto the second half. The play was performed in Seville by the company of Manuel Vallejo (Urzáiz Tortajada (*Catálogo de autores teatrales del siglo XVII*, II, 470). Varey & Shergold think this play could also have been known by the title *Los pares de Francia* as performed at the palace by

- Mejor par de los doce*, de Montalbán, suelta en Valencia, en Sevilla, en Madrid.⁹⁸⁸
Mejor representante, San Ginés, de Rosete, Martínez, Cáncer, *Parte 29*, varios, antigua.⁹⁸⁹
Mejor rey del [sic, ‘mundo’ omitted], y templo de Salomón, de Cubillo, en *Parte 5ª* de Lope, comedias de Sevilla, y suelta en Valencia, en Madrid, León.⁹⁹⁰
Mejor rey en rehenes, de Luis Vélez (librero de la Red de San Luis, Moreno).⁹⁹¹
Mejor testigo [sic, amigo] el muerto, de Belmonte, Rojas, Calderón, en libro antiguo.⁹⁹²
Mejor testigo el rey, de Calderón, suelta.⁹⁹³

Manuel Vallejo in 1680. Manuel de Mosquera put on a performance of the same play at the Coliseo in 1686 (*Comedias en Madrid: 1603–1709*, 162 & 181).

988 The same play as the preceding? So, not by Montalbán? No *sueeltas* of this play attributed to Montalbán were known to Varey & Shergold (*Comedias en Madrid: 1603–1709*, 162).

989 Not ‘antigua’: it is in *Escogidas 29* (Madrid, 1668). Has this mistaken reference to ‘antigua’ come about from the fact that this play was adapted from Lope’s *Lo fingido verdadero*? For more information, see under *San Ginés*, and note 1379. For a relevant article, see Javier Rubiera, ‘La comedia de *El mejor representante, San Ginés*, de J. Cáncer, P. Rosete y A. Martínez de Meneses: un caso ejemplar de metateatralidad’, in *Colaboración y reescritura de la literatura en el Siglo de Oro*, ed. Lobato & Vara López, 936–66.

990 There is no surviving *Parte 5ª* of Seville. Fajardo lists this same play again as *Templo de Salomón*, but attributed to Lope (see note 1500). A play called *Templo de Salomón* is attributed to Lope in Medel (*Índice general*, ed. Hill, 250), who also lists *El mejor rey del mundo* as being by Cubillo (210). Profeti and Zancanari (*Per una bibliografía di Álvaro Cubillo de Aragón*, 106) usefully sum up the different opinions of indexers and critics like Cotarelo, who did not find the style of this play, though published as by Cubillo, to be characteristic of that dramatist. We are left uncertain as to whether these titles apply to one play or whether two different dramas are concerned, and we remain equally unsure whether Cubillo is or is not responsible for the play listed here by Fajardo.

991 There are two copies of the same seventeenth-century *suelta*, probably printed in Seville and correctly attributed to Luis Vélez de Guevara, which were rediscovered in the BNE by Germán Vega García-Luengos. He also found two other copies of this *suelta*—one in the BPT and another in the BAP in Paris (see his ‘Treinta comedias desconocidas’, item 30 & p. 98). There is a modern critical edition: Luis Vélez de Guevara, *El mejor rey en rehenes*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de Dann Cazés Gryj (Newark, NJ: Juan de la Cuesta, 2019).

992 In *Escogidas 9* (Madrid, 1657). We are not sure whether this volume counts as a ‘libro antiguo’? The play is also known as *Fortunas de don Juan de Castro*. There is a previous entry for this same play titled *El mejor amigo el muerto* (for more information, see note 979). This collaboration play appears to be a *refundición* of Lope’s *Don Juan de Castro*, Part I. Rojas’ *El mejor amigo el muerto y capuchino escocés* is a different play.

993 Calderón listed this title as spurious in his *Quarta parte* (1672), 2¶3^r. Its author is unknown. La Barrera (*Catálogo bibliográfico y biográfico*, 564) says this play was already printed in 1672. Vega García-Luengos has located in the BNE

Mejor tutor es Dios, de Belmonte, *Parte 28*, varios, y suelta en Valencia.

Mejor tutor es Dios, de Calderón, entre las sueltas, y suelta en Madrid, y dice ser de un ingenio.⁹⁹⁴

Melancólico, de Tirso, en su *Parte 1^a*.

Melindres de Belisa, de Lope, en su *Parte 9^a*.

Mentir por razón de estado, de don Felipe Milán y Aragón, *Parte 31*, varios.⁹⁹⁵

Mentir y mudarse a un tiempo, de los Figueroas, *Parte 14*, varios, y suelta en Valencia, en Madrid, León.⁹⁹⁶

(T-55360-60) an early *suelta* attributed to Calderón, printed in Seville probably by Francisco de Lyra c.1635, which is titled *El mejor testigo es Dios*; but it is a different play from *El mejor testigo el rey*; for it has no king among its characters. This *El mejor testigo es Dios* is a different drama from the *comedia* also titled *El mejor testigo es Dios* that has as its first title *El mercader de Toledo* (see Vega García-Luengos, 'El Calderón apócrifo', 894, and his 'Treinta comedias desconocidas', item 14, p. 63). Vega García-Luengos has found another *suelta* in the BNE titled simply *El mejor testigo*; this is the same play that is also known as *El mercader de Toledo, vara de medir y acción del mejor testigo*, of which there is also a copy in Parma (see his 'Treinta comedias desconocidas', 63; and Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 191).

A play simply called *El mejor testigo* was performed at the palace by the company of Juan de Morales in 1625 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 230). Could this *El mejor testigo* be the play *Mejor testigo el rey* attributed to Calderón here by Fajardo? Or could it be the play titled *El mejor testigo de Dios* printed in the BNE *suelta*, T-55360-60? But it might more probably be the different play *El mejor testigo es Dios*, sometimes called *El mercader de Toledo*, and also known more simply as *El mejor testigo*, printed in the other BNE *suelta* discovered by Vega García-Luengos. See also the next two entries, and note 994.

994 Apparently by Belmonte Bermúdez: printed as his in *Escogidas 28* (Madrid, 1667). Fajardo attributes the play to Belmonte Bermúdez in the previous entry. According to La Barrera (*Catálogo bibliográfico y biográfico*, 30) this play is also known as *El buen pagador es Dios*, and was printed as by Calderón under this title. A play titled *El mejor testigo es Dios* was attributed to Calderón; so, too, was a different play with that title, also known as *El mercader de Toledo*, and sometimes titled simply *El mejor testigo*. See Vega García-Luengos, 'Treinta comedias desconocidas', 63; and his 'El Calderón apócrifo', 894. See also above, note 993.

995 *Escogidas 31* (Madrid, 1669).

996 *Escogidas 14* (Madrid, 1660). There is a manuscript in the BNE which is a possible autograph (14.914), with *aprobaciones*; the earlier *aprobación*, written by Juan Navarro de Espinosa in 1656, gives the information that the play had been performed before Their Majesties at the Buen Retiro 'con gran aplauso'. The same manuscript bears an *aprobación* by Lanini, dated 1685. There is another seventeenth-century manuscript in the BNE (17.312). This play was performed at the palace (the company is not specified) in 1658. There were other performances at the palace: by the company of Martín de Mendoza in 1680; by the company of Andrea de Salazar in the Corral del Príncipe, with the title *El mentiroso* in 1696; and by the same company, also in 1696, at the Corral de la Cruz with the title *El mentiroso en la*

Mentirosa verdad, de Villegas.⁹⁹⁷

Mercader amante, de Gaspar de Aguilar, en parte 2^a de los valencianos.⁹⁹⁸

Merced en el castigo, de Lope, en su *Parte 26* extravagante, y suelta en Valencia, en Madrid, León.⁹⁹⁹

Merecer de la fortuna, y ensalzamientos de dichosos [sic, Merecer de la fortuna ensalzamientos dichosos], de don Diego de Vera y de don José Ribera, *Parte 22*, varios.¹⁰⁰⁰

Merecer para alcanzar, de Moreto, *Parte 43*, varios.¹⁰⁰¹

Mérito en la templanza y ventura por el sueño, de Lope.¹⁰⁰²

Corte (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 162–63). The play titled *El mentiroso* performed at the palace by the company of Fernán Sánchez de Vargas in 1623 could not possibly be the play written by the brothers Figueroa (Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 230).

997 That is, by Juan Bautista de Villegas; this play is in *Diferentes 30*, first printed Zaragoza, 1636. The play is also known as *El marido de su hermana* (for more information, see entry above and note 918).

998 *The Norte de la poesía española* (Valencia, 1616). The play was written before 1605. There is a possibly autograph manuscript in the BNE (17.334).

999 Also called *El premio en la misma pena* (and it is attributed to Moreto in *Escogidas 30* [Madrid, 1668]); it is listed below under this title (see notes 1218 & 1219). Sometimes called *El dichoso en Zaragoza* (and it is attributed to Montalbán in *Escogidas 40* [Madrid, 1675]); also listed under this title by Fajardo (see note 474). La Barrera’s description confirms the presence of this play, attributed to Lope and titled *La merced en el castigo*, in *Diferentes 26* (‘Zaragoza, 1645’); but the copy he saw is lost (*Catálogo bibliográfico y biográfico*, 682). There is a rare early seventeenth-century *suelta* of *El premio en la misma pena* attributed to Lope (without imprint; but printed by Francisco de Lyra, c.1632), in Special Collections in Liverpool University’s Sydney Jones Library. This *suelta* reveals that the play was performed by the company of Antonio de Prado (see Mackenzie, ‘*Comedia[s] de Lope Vol. II. A Unique Volume of Early comedias sueltas*’, 19–20). Morley & Bruerton (*Cronología*, 511) do not believe that this play is Lope’s. Moreto has no claim to it; so the work could have been written by Montalbán. Under the title *El premio en la misma pena*, it was performed at the palace by the company of Manuel de Vallejo in 1630 (Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 234–35).

1000 *Escogidas 22* (Madrid, 1665).

1001 *Escogidas 43* (Madrid, 1678); moretianos.com lists this play as merely attributed to Moreto (<<http://moretianos.com/atribuidas.php>> [accessed 29 November 2021]). A play with this title was performed by the company of Bartolomé Romero in 1637 (Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 230). See also the entry under *Fortuna merecida*, and note 667.

1002 There is an early seventeenth-century *desglosable* (BNE, R.-8.663); and also another *suelta* and a nineteenth-century manuscript (17.412), in the BNE; the latter is a copy of the BNE *suelta*; both of these texts are attributed to Lope (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 715). There is a *suelta* attributed to Lope (without imprint; but it was printed in Seville by Francisco de Lyra, c.1632), in Special Collections, in Liverpool University’s Sydney Jones Library (see Mackenzie, ‘*Comedia[s] de Lope Vol. II. A Unique Volume of Early*

Mérito es la corona, de Salazar, en su parte, y *Parte 41*, varios, y suelta en Valencia.¹⁰⁰³

Mesonero del cielo [sic La mesonera], de Mira de Amescua, *Parte 39*, varios. *Mesonero del cielo [sic La mesonera]*, de Mira de Amescua, *Parte 39*, varios.¹⁰⁰⁴

Metamorfosea, de Joaquín Romero de Cepeda, en sus *Obras* impresas en Sevilla, 1582.

Milagro por los celos, de Lope, suelta en Valencia.¹⁰⁰⁵

Milagros del desprecio, de Lope, *Parte X^a*, varios, y suelta en Sevilla, y en parte suya extravagante de Barcelona, 1663 [*sic*].¹⁰⁰⁶

Milagros del santo Cristo del Valle, de Alonso Fernández de Ribera.¹⁰⁰⁷

Milagros del serafín, de don Alonso de Osuna, *Parte 2^a*, varios, y suelta en Valencia, y *Parte 41*, varios, impresa en Valencia.¹⁰⁰⁸

comedias sueltas, 25). Morley & Bruerton (*Cronología*, 513) do not believe that this uninspired play is Lope's. By Jerónimo Villaizán y Garcés?

1003 That is, in his *Cýthara de Apolo, loas y comedias diferentes* (Madrid, 1681), and in *Escogidas 41* ('Pamplona', 1675?). Also known as *y encantos de mar y amor*. There is a manuscript dated 1743 in the BMM. There were performances in 1672 (or 1674), and there was a performance in Córdoba in 1691. There were also performances in the palace by the companies of Manuel Vallejo and Manuel de Mosquera *et al.* in 1684; and performances by the company of Andrea de Salazar in the palace and in the Corral de la Cruz in 1695 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 591; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 163).

1004 *Escogidas 39* (Madrid, 1673). A duplicate entry.

1005 One of the issues of *Diferentes 27* ('Barcelona' [= Sevilla], 1633) (University of Pennsylvania copy) contains the play. In Lope's case, Morley & Bruerton find its 'autenticidad muy dudosa' (*Cronología*, 514). There are two seventeenth-century manuscripts in the BNE, one attributed to Tirso, and with the additional title of *y excelente portuguesa, Doña Beatriz de Silva* (16.435 & 16.402). There was a palace performance of *Milagro por los celos* by the company of Andrés de la Vega in 1627, either in Madrid or in the Pardo (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 230). A play with the title *La fundadora de la Santa Concepción o Vida y muerte de Doña Beatriz de Silva* (BNE autograph manuscript Res. 49), dated Toledo, 1664, and with *cenuras* of that year, is by Blas Fernández de Mesa, but appears to be partly based on *El milagro por los celos* (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 314–15).

1006 *Escogidas 10* (Madrid, 1658). Fajardo means it is also in 'Barcelona' 1633 (*Diferentes 27*, factitious, produced in Seville). Morley & Bruerton are doubtful that it is by Lope (*Cronología*, 515). This play is also attributed to 'un ingenio' and (as *Diablos son las mujeres*) to Pérez de Montalbán (see note 464). It has been attributed to Moreto with the title *Todo es enredos de amor*, which is listed below; see note 1508. A *comedia* of this name has been attributed to Diego de Figueroa y Córdoba. A play called *Los milagros del desprecio* was performed in 1632 by the company of Jerónima de Burgos (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 230).

1007 His only play. No copy recorded?

1008 The Vatican Library has a copy of *Diferentes 41* (Zaragoza, 1646) which includes this play. No Valencia edition is recorded. '*Parte 2^o*' may refer to a

Milagrosa elección de Pío V, de Moreto, *Parte 39*, varios, y suelta en Sevilla.¹⁰⁰⁹

Mira al fin, de Rosete, *Parte 33*, varios, del juego antiguo.¹⁰¹⁰

Mira al fin, de un ingenio, *Parte 28*, varios.¹⁰¹¹

Mirad a quién alabáis, de Lope, en su *Parte 16*.

Misas de San Vicente Ferrer, de Zárate, *Parte 23*, varios, y suelta en Valencia, en Sevilla.¹⁰¹²

Misma conciencia acusa, o Despertar a quien duerme, de Moreto, en su *Parte 1ª* y *Parte 7ª*, varios.¹⁰¹³

fraudulent *Escogidas 2*, composed of *sueeltas*, seen by La Barrera in the BNE (*Catálogo bibliográfico y biográfico*, 704–05), and containing this play. That volume has vanished; but the BNE has a *suelta* of this play (A–D4, T/19043). *Sueeltas* in the Bayerische Staatsbibliothek and the British Library match the description of the *suelta* in the BNE, but may differ.

1009 *Escogidas 39* (Madrid, 1673), in which it is indeed attributed to Moreto. ‘¿De Montalbán? ¿Godínez?’, suggests [moretianos.com](http://moretianos.com/atribuidas.php) (<<http://moretianos.com/atribuidas.php>> [accessed 29 November 2021]). A play of that name was performed at the palace by the company of Juan de Morales between 1622 and 1623 (Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 230). Moreto was not born until 1618. See also, for useful information, Varey & Shergold, *Comedias en Madrid: 1603–1709*, 164). The play was attributed to Pérez de Montalbán, with the title of *El cardenal Morón* (a manuscript [60.777] with that name, attributed to Montalbán, has survived in the BITB). It has also been ascribed to that playwright when titled *El premio de la humildad* (the latter title is separately listed below; see note 1214). See also the entry *Hijo de la piedra*, sometimes known as *Cardenal Morón* (where the play is attributed to Matos), and note 768.

1010 *Diferentes 33* (Valencia, 1642); the next entry relates to *Escogidas 28*, but the two record the same play.

1011 *Escogidas 28* (Madrid, 1667).

1012 Printed in *Escogidas 23* (Madrid, 1666). ‘[D]e Zárate’: that is, by Enríquez Gómez. The signed autograph manuscript survives (BMM, dated Seville, 10 March 1661) with the titles *El mayor prodigio y origen de las misas de San Vicente Ferrer*. Urzáiz Tortajada cites the variant title *El admirable mayor prodigio* (*Catálogo de autores teatrales del siglo XVII*, I, 301). The BMM manuscript has a *censura* of 1665; it also has later *censuras* (1688) by Juan de Vera Tassis and Pedro Francisco Lanini Sagredo.

1013 *Escogidas 7* (Madrid, 1654). By Moreto, says moretianos.com, but it is a rehash of Lope’s *Despertar a quien duerme* (see above, note 446) (<<http://moretianos.com/pormoreto.php>> [accessed 29 November 2021]). There was a palace performance of *La misma conciencia acusa* in 1680 by the company of Manuel Vallejo (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 164–65). For a modern edition, see Agustín Moreto, *La misma conciencia acusa*, ed. crítica, con prólogo & notas, de Elena Di Pinto & Tania de Miguel Magro, in Vol. II of *Comedias de Agustín Moreto. Primera parte de comedias*, dir. María Luisa Lobato, coord. Judith Farré Vidal (Kassel: Edition Reichenberger, 2010). For a discussion of this play, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 174–77.

Mitra y pluma en la cruz, de maestro Tomás Manuel de la Paz, *Parte 46*, varios.¹⁰¹⁴

Mocedad de Roldán, de Lope, en su *Parte 19*.

Mocedades de Bernardo del Carpio, de Lope, suelta en Valencia, en Sevilla, en Madrid.¹⁰¹⁵

Mocedades del Cid, burlesca, de Cáncer, *Parte 39*, varios, y suelta en Sevilla.¹⁰¹⁶

Mocedades del Cid, seria, de don Guillén de Castro, en su *Parte 1^a*.

Mocedades del duque de Osuna, de don Cristóbal Monroy y Silva, y suelta en Valencia, en Sevilla.

Molino, de Lope, en su *Parte 1^a*.¹⁰¹⁷

Monja alférez, de Montalbán, Fajardo, Df^s 58, y suelta en Sevilla.¹⁰¹⁸

1014 *Escogidas 46* (Madrid, 1679). Also known as *San Casiano*.

1015 And in *Diferentes 29* (Huesca, 1634). Also printed in *Escogidas 6* (Zaragoza, 1653). Morley & Bruerton seem doubtful that this play is by Lope; but, if it is Lope's, they date it 1599–1608 (*Cronología*, 515). Both the copy in *Diferentes 29* and the rare *suelta* (without imprint; but printed in Seville c.1632–1633 by Simón Faxardo), which is in Special Collections, Sydney Jones Library, University of Liverpool, attribute the play to Lope and tell us that the play was performed by the company of Roque de Figueroa (see Mackenzie, '*Comedia[s] de Lope Vol. II. A Unique Volume of Early comedias sueltas*', 21). A play called *Bernardo del Carpio* was performed at the palace in 1685(?) by the company of Eufrosia María; but it is unlikely to have been this play. There is a different play titled *Bernardo del Carpio en Francia*, attributed to Lope de Liaño, and praised by Montalbán, which is listed above by Fajardo (for more details, see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 68).

1016 *Escogidas 39* (Madrid, 1673). A burlesque version by Cáncer of Castro's famous drama (which is listed as the next item). Varey & Shergold believe that it could have been Cáncer's comic play (*El Cid*) which was performed at the palace in 1691 (30 December) by the company of Agustín Manuel as part of the palace's Christmas entertainments (for this and other useful suggestions, see their *Comedias en Madrid: 1603–1709*, 82). This play is also listed below as *Travesuras del Cid*, and incorrectly attributed to Moreto, see note 1536.

1017 (Zaragoza, 1604). Written between 1585–1595 (Morley & Bruerton, *Cronología*, 251). There is a manuscript in the Biblioteca del Palacio Real (II-464) (Urzáiz Tortajada (*Catálogo de autores teatrales del siglo XVII*, II, 672).

1018 The BNE has a *desglosada* (T/15035/17), fols 55–74 (I-K^s L⁴), which says 'Representòla Luysa de Robles'. Such a note suggests c.1630, and *DICAT* records Luisa de Robles as an *autora* (1626–1636); but this fragment does not fit in any surviving collection of plays (*DICAT: Diccionario biográfico de actores del teatro clásico español*, dir. Teresa Ferrer Valls [Kassel: Edition Reichenberger, 2008] [DVD-ROM]). Urzáiz Tortajada (*Catálogo de autores teatrales del siglo XVII*, II, 510), who dates the play c.1626, notes an early attribution of this play to Belmonte Bermúdez (in Castillo Solórzano, *Las aventuras del Bachiller Trapaza* [Valencia, 1634]).

Monstruo de la fortuna, de tres ingenios, y de Calderón la jornada 1^a, *Parte 7^a y 24*, varios, y suelta en Valencia, y en Madrid, León.¹⁰¹⁹

Monstruo de los jardines, o Aquiles, de Calderón, en su *Parte 4^a*, y suelta en Valencia, en Sevilla.¹⁰²⁰

Montaña de los ángeles, en el libro del *Coloquio y comedia del escándalo del mundo y prodigio del desierto*.¹⁰²¹

Montañesa de Asturias, de Luis Vélez, *Parte 30*, varios, y suelta en Valencia, en Sevilla, en Madrid.¹⁰²²

Montescos y Capuletes, y bandos de Verona, de Rojas, suelta en Madrid, León.¹⁰²³

1019 *Escogidas 24* (Madrid, 1666). The play with this title published in *Escogidas 7* (Madrid, 1654) and attributed to ‘tres ingenios’ is in fact Lope’s *La reina Juana de Nápoles* (see below, note 1299). Fajardo only names Calderón as author of Act I of this play by ‘tres ingenios’. The other acts are by Pérez de Montalbán (II) and Rojas (III). Rojas names himself as the author of Act III, at its end. La Barrera (*Catálogo biográfico y bibliográfico*, 343 & 565) says that there is a different play with the same titles which Rojas wrote together with Luis Vélez and Coello, and which was printed *suelta*, and he refers to Fajardo as having listed it as ‘anónimo’. But there is no evidence to date that such a play existed. In fact, Fajardo listed the same play twice, for he mistakenly believed that the play called *Felipa Catanea, o Lavandera de Nápoles, o El monstruo de la fortuna*, which he listed above, under ‘F’ (*Felipa Catanea* etc.) as by ‘tres ingenios’, was different (‘diversa’) from the one listed by him here under the title *Monstruo de la fortuna* by ‘tres ingenios’, one of them being, as he says, Calderón. Further information about this same play is to be found under *Felipa Catanea* (see note 643).

1020 There is a manuscript in the BNE (Res. 96) with corrections by Calderón. There is a note on the manuscript referring to a performance in Valencia which could have been in [?]1683. Elsewhere on this manuscript the date 1670 appears. The play was performed in Seville c.1668 by the company of Alonso Caballero (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 191). In 1684 and 1689 this play was performed at the palace by the company of Manuel Vallejo; there were other palace performances by the company of Damián Polope in 1692 and 1695 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 165).

1021 Not found. See entry under *Escándalo del mundo* (and see note 605).

1022 *Escogidas 30* (Madrid, 1668). Performed in Toledo by the company of Pedro Valdés in 1613 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 703). There is a modern critical edition: Luis Vélez de Guevara, *La montañesa de Asturias*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de Piedad Bolaños Donoso (Newark, NJ: Juan de la Cuesta, 2010).

1023 And also in Rojas’ *Segunda parte* (Madrid, 1645). There are three eighteenth-century manuscripts in the BMM (1-11-5). This play was first performed on 4 February 1640, to celebrate the inauguration of the theatre El Coliseo del Buen Retiro. This could well have been the play titled *Montescos y Capeletes* performed in the palace in 1679 by the companies of Matías de Castro and Antonio Escamilla. There were further performances in the palace by the company of Manuel de Mosquera in 1685 and 1687, and by the company of Simón Aguado in the Coliseo in 1687. In 1696, the company of Andrea de Salazar performed the play in the Corral de la Cruz (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 166). Also entered by Fajardo as *Bandos de Verona* (see above, and, for more information, note 171).

Morica garrida, de Villegas, *Parte 7^a*, varios.¹⁰²⁴

Morir a un tiempo y vivir, de Cabezas [*sic*], en su libro.¹⁰²⁵

Morir en cruz da la vida, o Vida de Dimas y Gestas (librero de la Red de San Luis, Moreno).¹⁰²⁶

Morir en la cruz con Cristo, en libro de autos del nacimiento.¹⁰²⁷

Morir pensando matar, de Rojas, *Parte 33*, varios, impresa en Valencia, y Fajardo, Df^s X.¹⁰²⁸

Mosquetero de Flandes, de don Francisco González Bustos, *Parte 36*, varios.

Moza de cántaro, de Lope, suelta en Valencia.¹⁰²⁹

Muchos aciertos de un yerro, de don José Figueroa, *Parte 22*, varios, y suelta en Valencia.¹⁰³⁰

Muchos indicios sin culpa, de Calderón, suelta.¹⁰³¹

Mudanza en el amor, de Montalbán, *Parte 45*, varios.¹⁰³²

1024 *Escogidas 7* (Madrid, 1654). This play was also known as *Los hermanos más amantes* and at times was attributed to Juan Bautista de Villegas, but he is not the only dramatist linked to a play with this or a similar title. See above *Hermanos amantes* and *Hermanos más amantes*, and notes 757 & 759.

1025 Juan Cabeza's *Primera parte de comedias* (Zaragoza, 1662). There is an eighteenth-century manuscript (BNE, 16.676).

1026 La Barrera lists this title (*Catálogo bibliográfico y biográfico*, 565), with no further details; however, the BNE has a seventeenth-century manuscript (16.462), titled as Fajardo describes, at the end of which we read 'es de Bernardo Ruiz de Ribera, notario público, vecino de la villa de Pedrezuela'. Perhaps he was the manuscript's owner. If he was the author, he wrote nothing else.

1027 By Juan de la Hoz y Mota. Also known as *San Dimas, el buen ladrón*. We have not traced the book referred to.

1028 *Diferentes 33* (Valencia, 1642). Raymond R. MacCurdy edited this play together with *La vida en el ataúd* in *Clásicos Castellanos* (Madrid: Espasa-Calpe, 1961) (see the useful 'Prólogo', ix–xl, [especially pp. xxviii–xl]). For more information and a discussion of this play, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 36–37, 41–44 & 57–60.

1029 In *Diferentes 'XXXXXVII'* (Valencia, 1646), a collection of *sueltas*: one copy of this volume survives, in the Biblioteca dell'Università, Bologna. The play was written c.1625, and adapted in 1632 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 672). There was a performance of this work in 1627 at the palace, in Madrid or the Pardo, by the company of Andrés de la Vega (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 231). An autograph of the late eighteenth-century *refundición* by Cándido María Trigueros of this play by Lope is in the BMP, Santander (M.D.116).

1030 *Escogidas 22* (Madrid, 1665).

1031 Vera Tassis lists this play as a *suelta*, and as apocryphal, in Don Pedro's *Verdadera quinta parte*, 5¶8^r. Cf. above *Los indicios sin culpa*, by Matos, in his *Primera parte de comedias* (Madrid, 1658). A play called *Muchos indicios sin culpa* was performed in 1635 by the company of Juan Martínez (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 231).

1032 Attributed to Montalbán under this title in *Escogidas 45* (Madrid, 1679), but as La Barrera points out (*Catálogo bibliográfico y biográfico*, 703), in various *sueltas*

- Mudanzas de la fortuna*, de Calderón, suelta en Valencia, en Sevilla.¹⁰³³
- Mudanzas de la fortuna, y firmezas del amor*, de Monroy, *Parte 41*, varios, antigua, y suelta en Madrid.¹⁰³⁴
- Mudanzas de la fortuna, y sucesos de don Beltrán de Aragón*, de Lope, en su *Parte 3ª*.
- Mudarse por mejorarse*, de Alarcón, en su *Parte 1ª*.
- Mudarse por mejorarse*, de Zárate, *Parte 19*, varios.¹⁰³⁵
- Muerte de Ajax y Telamón [sic]*, trágica, de Juan de la Cueva, en su parte.¹⁰³⁶
- Muerte de Baldovinos*, burlesca, de Cáncer, en sus *Obras*, y suelta en Valencia, en Madrid, León.¹⁰³⁷
- Muerte del rey don Sancho, y cerco (o reto) de Zamora por don Diego Ordóñez*, de Juan de la Cueva, en su parte.¹⁰³⁸
- Muertos vivos*, de Lope, en su *Parte 17*.
- Mujer contra el consejo*, de don Luis de Ulloa, suelta en Madrid, León.
- Mujer contra el consejo*, de Matos, Martínez, Zabaleta, *Parte 7ª*, varios, y suelta en Valencia.¹⁰³⁹
- Mujer de Peribáñez*, de Montalbán, suelta en Valencia, en Madrid, León.¹⁰⁴⁰

this play is attributed to Rojas as *La esmeralda del amor*. 'De autoría dudosa', say González Cañal, Cerezo Rubio & Vega García-Luengos, in *Bibliografía de Francisco de Rojas Zorrilla*, 203; but Vega García-Luengos has a different opinion elsewhere (see the entry under *Esmeralda del amor*, and note 619).

1033 Calderón listed this title as spurious in his *Cuarta parte* (1672), 2¶2^v. By Monroy? (See next entry.)

1034 *Diferentes 41* (Zaragoza, 1646). See also *Rigor de las desdichas*, and note 1336.

1035 That is, by Enríquez Gómez, in *Escogidas 19* (Madrid, 1663). Alarcón's play of the same name (see previous entry) is entered again below, as *Por mejoría*; see note 1202).

1036 Fajardo presumably means Cueva's tragedy *Ajax Telamón sobre las armas de Aquiles*, printed in Cueva's *Primera parte de las comedias y tragedias* (Sevilla, 1583). This play was performed in Seville by the company of Pedro de Saldaña (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 281).

1037 In *Delicias de la lengua castellana en las obras de D. Gerónimo Cáncer y Velasco* (Milan, 1655). This play, which was prohibited by the Inquisition, is a parody of Lope's *El marqués de Mantua* (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 216).

1038 Cueva's *Primera parte de las comedias y tragedias* (Sevilla, 1583). This play was performed in Seville by the company of Alonso Rodríguez (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 281).

1039 *Escogidas 7* (Madrid, 1654). The first Act is by Matos, the second is by Martínez and the third is by Zabaleta. La Barrera (*Catálogo bibliográfico y biográfico*, 411) suggests that the previous entry might also concern this text.

1040 Usually attributed to 'tres ingenios'. The attribution to Montalbán is regarded as ill-founded. There is a seventeenth-century manuscript in the BNE (16.322) and another later one in the BMM (126-12). A play with this title was performed in Seville in 1643 by the company of Manuel Vallejo. The play was apparently still being performed in 1684 and possibly also in 1689 and 1695 (Varey & Shergold, *Comedias en Madrid: 1603-1709*, 185). There is a modern edition: '*La mujer de Peribáñez*'. *Comedia famosa de tres ingenios*, edición de Seminario, dirigida &

Mujer por fuerza, de Tirso, en su *Parte 2ª*.

Mujer que manda en casa, de Tirso, en su *Parte 4ª*.

Mujer, ángel y milagro, de Villarroel, suelta en Madrid, en S^a ?? ¹⁰⁴¹

Mujer, llora, y vencerás, de Calderón, en su *Parte 5ª* y *Parte 17*, varios, y suelta en Valencia, en Sevilla, en Madrid. ¹⁰⁴²

Mujeres cuando quieren, de Calderón, Fajardo, Df^s XL. ¹⁰⁴³

Mujeres sin hombres, de Lope, en su *Parte 16*.

Muñecas de Marcela, de Cubillo, en sus *Obras*. ¹⁰⁴⁴

Murmuraciones de la aldea, de Rojas. ¹⁰⁴⁵

prologada por José Manuel García Lamas, M^a de los Hitos Hurtado Muñoz & Felipe B. Pedraza Jiménez (Ocaña: Centro de Estudios sobre la Mesa de Ocaña/Instituto Provincial de Investigaciones y Estudios Toledanos, 1985). The play is discussed by Mackenzie, *La escuela de Calderón*, 37–39; she finds it very inferior to Lope's play.

1041 By Nicolás de Villarroel. The last two words, both abbreviations (probably a place and a bookseller), have been altered, and it is hard to tell the original from the alteration. Perhaps it was Ln, altered to Znz [*sic*, Sanz]. Perhaps 'Sevilla' was intended. The play is sometimes called *Ángel, milagro y mujer*, of which there is a manuscript, with *censura* of 1698, in the BMM (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 718).

1042 *Escogidas 17* (Madrid, 1662). There is a seventeenth-century manuscript copy in the BNE (16.619). There were performances at the palace: in 1660 by the companies of Juan de la Calle and Sebastián de Prado, with assistance from the company of Pedro de la Rosa; in 1681 by the company of Manuel Vallejo; twice in 1686 by the company of Manuel de Mosquera (once in the Salón dorado and once in the Coliseo); in 1693 by the company of Damián Polope; in 1695 by the company of Carlos Vallejo; [?Carlos] Vallejo's company also performed the play in 1695 and 1696 in the Corral de la Cruz (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 167).

1043 Vera Tassis lists this play as a *suelta*, but describes it as apocryphal, in Don Pedro's *Verdadera quinta parte*, 5¶8^r. The play's true (?early seventeenth-century) author is unknown. This *comedia de capa y espada* has been preserved in two different *sueeltas* attributing it to Calderón, both in the BNE (T-55360-50; T-55269-22); the first of these *sueeltas* appears to have been printed in Seville in the late seventeenth century (see Vega García-Luengos, 'Treinta comedias desconocidas', 64, and his 'El Calderón apócrifo', 894). A play called *Comedia de las mujeres* was performed in the Buen Retiro in 1637 by the company of Tomás Fernández (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 221).

1044 Printed in Cubillo de Aragón's *El enano de las musas* (Madrid, 1654). This play was written c.1635–1636, and, as Cubillo tells us in *El enano*, it was performed by the company of Tomás Fernández ('Representòla Tomás Fernández'). The edition and study of Valbuena Prat is still extremely useful to scholars: Álvaro Cubillo de Aragón, *Las muñecas de Marcela. El señor de Noches Buenas*, [ed.,] intro., textos & notas de Ángel Valbuena Prat, *Los Clásicos Olvidados* (Madrid: CIAP [Compañía Ibero-Americana de Publicaciones], 1928), 1–118 & 229–31. See also Ann L. Mackenzie, 'Álvaro Cubillo de Aragón, A Playwright in the School of Calderón', in *Calderón 1600–1681: Quatercentenary Studies in Memory of John E. Varey*, ed. Mackenzie, 265–87 (pp. 277–78); and Shirley B. Whitaker, *The Dramatic Works of Álvaro Cubillo de Aragón* (Chapel Hill: Univ. of North Carolina, Dept of Romance Languages, 1975), 115–20.

1045 This play has apparently not survived.

Muros de Jericó, de don Sebastián de Olivares, *Parte 32*, varios.¹⁰⁴⁶

Muzárabes de Toledo, de Juan Hidalgo, *Parte 38*, varios.¹⁰⁴⁷

N

Nacimiento de Cristo, de Lope, en su *Parte 24* impresa en Zaragoza, 1641.¹⁰⁴⁸

Nacimiento de Cristo, zarzuela, de Diamante, en su *Parte 2^a*.

Nacimiento de la mejor, en *Autos* de José Valdivieso [*sic*], Fajardo.¹⁰⁴⁹

Nacimiento de Montesinos, de don Guillén de Castro, en su *Parte 1^a*.

Nacimiento de Ursón y Valentín, de Lope, en su *Parte 1^a* antigua, Fajardo.¹⁰⁵⁰

Nacimiento del alba, de Lope, en su *Parte 26* extravagante, y suelta en Valencia.¹⁰⁵¹

Nadie fie en lo que ve, porque se engañan los ojos, de Lope, en su *Parte 5^a* impresa en Sevilla, Fajardo.¹⁰⁵²

1046 *Escogidas 32* (Madrid, 1669).

1047 *Escogidas 38* (Madrid, 1672).

1048 In his *Venticuatro parte perfeta* (Zaragoza, 1641). Apparently a genuine play by Lope, say Morley & Bruerton. They list another possible Lope play, *El nacimiento de Christo Nuestro Señor, con La vuelta de Egipto* (suelta [Valencia, 1613], Valencia University Library), which is an entirely different work and which they think could be *El nacimiento* mentioned in Lope's *El peregrino en su patria*. If by Lope, this play was written c.1597–1600 (*Cronología*, 517–18).

1049 Printed in Valdivielso's *Doze actos sacramentales y dos comedias divinas* (Toledo, 1622).

1050 In Lope's *Las comedias (Parte 1)* (Zaragoza, 1604). Also known as *Nacimiento de Ursón y Valentín, reyes de Francia*. Written c.1588–1595, say Morley & Bruerton (*Cronología*, 44). There is a manuscript in the library of the Biblioteca del Palacio Real (II-464) (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 673).

1051 In the lost *Diferentes 26* (Zaragoza, 1645), and in Osuna 131, where it is also attributed to Lope; the edition from Osuna 131 is preserved in the BNE, T-55358(14) (see Vega García-Luengos, 'Los tomos perdidos de comedias raras', 118). Several *sueltas* survive. Cobbled together from Lope's *La madre de la mejor* and his *auto La concepción de Nuestra Señora*, say Morley & Bruerton (*Cronología*, 518). A play called *El nacimiento del alba* was performed at the palace in 1630 by the company of Manuel de Vallejo (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 231).

1052 Although Fajardo apparently owned this *parte*, it has not survived. The play appears in Lope's *Parte veynte y cinco* (extravagante) (Zaragoza, 1631). Also known as *Cómo se engañan los ojos, y el engaño en el anillo* (see the entry under this title, and note 322); and sometimes it is known as *También se engaña la vista* (see that entry, and note 1490). Morley & Bruerton say this play is not by Lope (*Cronología*, 434–35). Probably it is by Juan Bautista de Villegas. A play called *Cómo se engañan los ojos* was performed before the Queen by the company of Álvaro de Olmedo in 1622, and was performed at the palace by the company of Juan de Villegas in 1623 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 221; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 84–85). A play titled *Cómo se engañan los ojos* was in the repertoire of the company of Juan

Nadie fie su secreto, de Calderón, en su *Parte 9^a*.

Nadie se atreva al honor, de don Ambrosio de Cuenca.

Nadie se conoce, de Lope, en su *Parte 22* antigua impresa en Madrid, 1635, Fajardo.¹⁰⁵³

Narciso en su opinión, de don Guillén de Castro, en su *Parte 2^a*.

Nardo Antonio, bandolero, de Lope, en su *Parte 5^a* impresa en Sevilla, Fajardo.¹⁰⁵⁴

Naufragio prodigioso de Manuel de Sousa, y príncipe trocado, de Lope, en comedias de Sevilla.¹⁰⁵⁵

Necedad del discreto, de Lope, en su *Parte 25*.¹⁰⁵⁶

Negra por el honor, de Moreto, *Parte 30*, varios, y suelta en Sevilla.¹⁰⁵⁷

Negro de cuerpo blanco, de un ingenio, suelta en Valencia.¹⁰⁵⁸

de Acacio in 1627 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 722).

1053 The *Ventidós parte perfeta* (Madrid, 1635).

1054 There is no surviving *Parte 5^a* of Seville, but the play appeared in *Parte XXV* (extravagante) (Zaragoza 1631), and Osuna 131. See Vega García-Luengos, 'Los tomos perdidos de comedias raras', 116, who has not (yet) definitely located the surviving copy of this play from Osuna 131. However, we know that copy attributed the play to Lope and that the same copy recorded the fact that the play was performed by [?Antonio de] Prado. In 1628 this work was in the repertoire of the company of Jerónimo de Amella, where it was attributed to Mira (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 448). It is by someone other than Lope, say Morley & Bruerton (*Cronología*, 518–19). Germán Vega García-Luengos ('Los tomos perdidos de comedias raras') believes that Mira is the true author of the play. This view is accepted by Agustín de la Granja; for there is a modern critical edition of Antonio Mira de Amescua, *Nardo Antonio, bandolero*, intro., ed. & notas por Antonio Cruz Casado, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. X (Granada: Univ. de Granada/Diputación de Granada, 2010), 455–546.

1055 Osuna 132 (*Comedias de Lope, Parte 23*). Could be Lope's, say Morley & Bruerton (*Cronología*, 453). A play in two parts called *El bravo Don Manuel* formed part of the repertoire of Pedro de Valdés in 1615 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 660).

1056 *Parte veinticinco perfeta* (Zaragoza, 1647). There is a seventeenth-century manuscript in the BNE (17.039), titled *La necesidad en el discreto*, attributed to Calderón who denied the play was his. Morley & Bruerton say the text in this manuscript attributed to Calderón is different from the play called *La necesidad del discreto* in Lope's *Parte 25 perfeta* (Zaragoza, 1647), which they believe could well be by Lope and written c.1613 (*Cronología*, 519–20). Apparently, a *comedia* with this title formed part of a group of plays by Lope which were in the repertoire of Pedro de Valdés in Seville in 1615 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 673).

1057 *Escogidas 30* (Madrid, 1668). Kennedy (*The Dramatic Art of Moreto*, 148) says this play is not by Moreto.

1058 This play has been attributed to Marcelo Antonio de Ayala y Guzmán and to Francisco de Leiva Ramírez de Arellano. There is an eighteenth-century manuscript (BNE, 15.676) attributed to Ayala y Guzmán. Julio Mathías (*Un dramaturgo del siglo*

Negro del mejor [sic], de Diamante, suelta en Valencia, en Sevilla, en Madrid.¹⁰⁵⁹

Negro del mejor amo, San Benito de Palermo, de Mira de Amescua, *Parte 4^a*, varios, antigua.¹⁰⁶⁰

Negro más prodigioso, de Diamante, en su [*Parte*] 2^a, y suelta en Valencia, en Sevilla, en Madrid.

Ni Amor se libra de amor, de Calderón, en su *Parte 3^a*.¹⁰⁶¹

Nieto de su padre, de don Guillén [de] Castro, *Parte X^a* de varios.¹⁰⁶²

XVII, 151–52) finds this play characteristic of Leiva as regards style, structure and versification. There was a performance of *El negro del cuerpo blanco* in the Corral de la Cruz by the company of Cárdenas in 1696 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 169).

1059 A confusion involving Diamante's play *El negro más prodigioso* and *El negro del mejor amo*? See the next two entries.

1060 Fajardo means *Escogidas 4* (Madrid, 1653). This text, titled *Negro del mejor amo, San Benito de Palermo*, though it is attributed to Mira de Amescua in *Escogidas 4*, and by Fajardo here, is said sometimes to be the same work as Luis Vélez's *El negro del serafín*, which has no entry in Fajardo. There is a manuscript of that title by Luis Vélez in the BNE (17.317), with a *licencia* by Juan Navarro de Espinosa, dated 1643. Luis Vélez could have written a different play from that attributed to Mira, though on the same subject. Vélez's play is believed to be a *refundición* of Lope's play on that same topic, which is entered below by Fajardo as *Santo negro Rosambuco, San Benito de Palermo*; see note 1418. Morley & Bruerton say that Lope's *El santo negro Rosambuco* was written before 1607 (*Cronología*, 393). It seems likely therefore that it was this play by Lope, called *El negro santo*, which was staged in Salamanca in 1606 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 680). Lope's *El negro del mejor amo, Antiobo de Cerdeña* (discussed in Morley & Bruerton, *Cronología*, 264–65) is a different play on a different subject. For more information on the play listed here, and ascribed to Mira by Fajardo, see the latter's entry below for the same play, again attributed to Mira, titled *San Benito de Palermo, o Negro de mejor amo*; and note 1362.

There is a modern edition of Luis Vélez de Guevara, *El negro del Serafín*, ed. crítica & anotada de C. George Peale & Javier J. González Martínez (Newark, NJ: Juan de la Cuesta, 2012).

1061 In Calderón's *Tercera parte* (Madrid, 1664). Also known as *Psquis y Cupido*. There is a late seventeenth-century manuscript in the BNE (16.587). This play was performed in the Buen Retiro in 1662 by the company of Sebastián de Prado. It was also performed in the Buen Retiro by the companies of Manuel Vallejo and José de Prado in 1679. There were palace performances in 1687 by the company of Simón Aguado and in 1693 by the company of Agustín Manuel in the Coliseo (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 194–95). On this play, see María Victoria Cueto Hernández, 'Resonancias tenebristas en la zarzuela calderoniana *Ni amor se libra de amor*: una reflexión textual, escénica y musical', *Anuario Calderoniano*, 15 (2022), 75–109.

1062 *Escogidas 10* (Madrid, 1658). There was a play of that name performed by the company of Juan de Villegas in 1623 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 231). This is a different work from the *zarzuela El nieto de su padre* by Agustín Manuel de Castilla performed by the company of

Niña de Gómez Arias, de Calderón, en su *Parte 4^a*, y suelta en Valencia, en Sevilla, en Madrid.

Niña de Gómez Arias, de un ingenio.¹⁰⁶³

Niña de plata, de Lope, en su *Parte 9^a*.

Niñez [sic, Niñeces] de Roldán, de José Rojo y don Francisco Villegas, *Parte 33*, varios.

Niñez de San Isidro, de Lope, en las fiestas de la canonización del santo, impresas 1622.¹⁰⁶⁴

Niñezas [sic, Niñez] del Padre Rojas, de Lope, *Parte 18*, varios.¹⁰⁶⁵

Niñezas de David [sic, Niñeces y primer triunfo de David], de Manuel de Vargas, *Parte 2^a*, varios, y *Parte 38*, varios.¹⁰⁶⁶

Niño inocente de La Guardia, de Lope, en su *Parte 8^a*.¹⁰⁶⁷

Agustín Manuel in Madrid in 1676, and of which there is a manuscript, dated Barcelona 1686, in the Biblioteca Palatina de Parma (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 170).

1063 Presumably the version on which Calderón's play of the same name is based (see previous entry). This play was written by Luis Vélez de Guevara c.1608–1644, and is not otherwise listed by Fajardo. Vélez's play was performed by the company of Heredia and was also performed in Seville in 1660 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 703). It was Calderón's *La niñez de Gómez Arias*, of which there is a late seventeenth-century manuscript (BNE, 17.056), that was performed at the Corral de la Cruz in 1674 by the company of Simón Aguado; also at the palace in 1683 by the company of Matías de Castro; at the palace in 1688 by the company of Agustín Manuel; and again in the Corral de la Cruz in 1696, by the company of Andrea Salazar (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 170). For a discussion of the relationship between Calderón's drama and its source-play with the same title, see Sloman, *The Dramatic Craftsmanship of Calderón*, Chapter VI, 'La niña de Gómez Arias', 159–87. There is a modern critical edition of Luis Vélez de Guevara, *La niña de Gómez Arias*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de María M. Carrión (Newark, NJ: Juan de la Cuesta, 2015).

1064 Published in the *Relación de las fiestas ... en la canonización de ... San Isidro* (1622); so too was *La juventud de San Isidro* (see above, note 838).

1065 *Escogidas 18* (Madrid, 1662). There is a signed autograph manuscript (with the subtitle *Primera parte de su vida*), dated 4 January 1625 (BNE, Res. 248), which has a *licencia* for performance by Pedro de Vargas Machuca, dated 2 February 1625. There is also a seventeenth-century manuscript copy (BNE, 15.030).

1066 In the fraudulent *Escogidas 2* (see La Barrera, *Catálogo bibliográfico y biográfico*, 704–05); and in *Escogidas 38* (Madrid, 1672). The author was apparently Manuel Antonio de Vargas, who also wrote, in collaboration with Cáncer and Belmonte, the better known play *A un tiempo rey y vasallo*: see entry above, and note 13.

1067 Written c.1603. There is a manuscript in the BNE (14.978), titled *El santo niño de la Guardia, segundo Cristo*, which has a *censura* dated Málaga, 7 January 1638 and *aprobaciones* dated 1640. Morley & Bruerton suggest the play was written c.1603 (*Cronología*, 368–69). There is also a manuscript in the Biblioteca Palatina de Parma (CC*28032/29). The play was performed by the company of Pedro de la Rosa in 1637 as *El niño de la Guardia* (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 231). There was a performance in the Corral del

- Niño pastor*, de Lope, en libro de autos.¹⁰⁶⁸
- No amar la mayor fineza*, de Zabaleta, *Parte 23*, varios.¹⁰⁶⁹
- No aspirar a merecer*, de Diamante, en su *Parte 1ª*.
- No cabe más en amor, ni [hay] amor firme sin celos*, de don Francisco Carbonell.¹⁰⁷⁰
- No es amor como se pinta*, de tres ingenios, *Parte 16*, varios, y suelta en Valencia.¹⁰⁷¹
- No está en matar el vencer*, de Matos, *Parte 30*, varios.
- No guardas tú tu secreto*, de Calderón, *Parte 2ª*, varios (la verdadera *Parte 2ª*), Faxardo Df^s X.¹⁰⁷²
- No habrá mal donde hay mujeres [sic, mujer]*, de don Antonio Agrati [*sic*, Grati] y Álava, y suelta en Valencia, en Madrid, León.
- No hay amar como fingir*, del maestro León, *Parte 35*, varios; o *Locura, muerte y pobreza*.
- No hay amigo para amigo*, de Rojas, en su *Parte 1ª*, y suelta en Valencia, en Sevilla, en Madrid.¹⁰⁷³
- No hay amor donde hay agravio*, de don Antonio de Mendoza, en sus obras, y en libro *Flor de comedias*.¹⁰⁷⁴

Príncipe in 1660 by the company of Pedro de la Rosa (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 170–71). There is a modern critical edition: Lope de Vega, *El niño inocente de La Guardia*, a critical & annotated ed. with an introductory study by Anthony J. Farrell (London: Tamesis, 1985).

1068 In Lope's *Fiestas del santísimo sacramento* (Zaragoza, 1644): an *auto*.

1069 *Escogidas 23* (Madrid, 1666). This play was first performed in 1660 in the Corral de la Cruz by the company of Vallejo; the play was sparsely attended (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 171).

1070 His only play?

1071 *Escogidas 16* (Madrid, 1662); 'tres ingenios' unidentified; another *suelta* attributes the play to 'Ulloa' (Luis de Ulloa y Pereira?; or Gonzalo Ulloa y Sandoval?).

1072 *Escogidas 2* (Madrid, 1652). Alias *Nadie fie su secreto* (listed above); not in Calderón's Marañón or Veragua lists, perhaps because it is an early draft of *Basta callar* or of *Amigo, amante y leal* (see entries above, and notes 77 & 179).

1073 *Primera parte* (Madrid, 1640). Also called, *o las cañas se vuelven lanzas*. There are seventeenth-century manuscripts in the BNE (14.912 & 16.632). The manuscript 14.912, copied in 1674, has a *censura* dated 1684 by Lanini, recommending its performance in Madrid, which was agreed by the *fiscal* Fermín de Sarasa. The manuscript 16.632 was copied in 1663 in Paris by Juan Rodríguez Cavanazón. The play was performed at the palace before the King and Queen in 1636 by the companies of Pedro de la Rosa and Tomás Fernández, and in 1637 by the company of Tomás Fernández (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 231). For a modern edition, see Francisco de Rojas Zorrilla, *No hay amigo para amigo*, ed. crítica, prólogo & notas de Rafael González Cañal, in Francisco de Rojas Zorrilla, *Obras completas. Primera parte de comedias*, ed. crítica & anotada, dir. Felipe B. Pedraza Jiménez & Rafael González Cañal, 3 vols (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2007–2011), I (2007), coord. Elena E. Marcello, 21–143.

1074 Fajardo means the play is in Hurtado de Mendoza's *El Fénix castellano* (Lisboa, 1690), and also in *Flor de las mejores doce comedias de los mayores*

- No hay bien sin ajeno daño*, de don Antonio Sigler de Huerta, en libro *Flor de comedias*, y suelta en Sevilla.¹⁰⁷⁵
- No hay burlas con el amor*, de Calderón, en su *Parte 5ª*, y suelta en Sevilla, en Madrid, León. Es *La crianza de amor*.¹⁰⁷⁶
- No hay burlas con las mujeres, y casarse por vengarse*, de Mira de Amescua, *Parte 5ª*, varios, y suelta en Valencia.¹⁰⁷⁷
- No hay castigo contra amor*, de Cabezas [sic], en su libro.¹⁰⁷⁸
- No hay contra el amor encantos*, suelta en Sevilla.¹⁰⁷⁹
- No hay contra el amor poder*, de don Juan Vélez, *Parte 25*, varios.¹⁰⁸⁰
- No hay contra el amor [sic] poder*, de Enríquez Gómez, *Parte 2ª*, varios, antigua, y la verdadera *Parte 2ª*.¹⁰⁸¹
- No hay contra el honor poder*, de Enríquez Gómez, *Parte 1ª* [sic] varios, antigua.¹⁰⁸²

ingenios de España (Madrid, 1652). This is one of Hurtado's early plays and may have been written in collaboration. Also known as *No hay celos donde hay oprobio*. There are manuscripts with varying titles in the Sedó Collection, in the BITB (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 369).

1075 As in the previous entry, *Flor de las mejores doce comedias* (1652).

1076 Not quite: the play appeared in the pirate editions of his *Quinta parte* (1677) as *La crítica del amor*, and, with the correct title, in the *Verdadera quinta parte* (1682). It was written and first performed in 1635. There were performances in 1660 by the company of Jerónimo Vallejo in the Corral de la Cruz, and in 1696 by the company of Vallejo in the Corral del Príncipe (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 172). For useful information on date, textual history and an analysis, as well as an edition and translation, see Pedro Calderón de la Barca, *Love Is No Laughing Matter (No hay burlas con el amor)*, trans., with an intro. & commentary, by Don Cruickshank & Seán Page (Warminster: Aris & Phillips, 1986).

1077 *Escogidas 5* (Madrid, 1653). Not to be confused with Rojas Zorrilla's *Casarse por vengarse*, performed in 1636 (for Rojas' play, see entry above and note 254). For a modern critical edition, see Antonio Mira de Amescua, *No hay burlas con las mujeres*, intro., ed. & notas por Juan M. Villanueva Fernández, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. VIII (Granada: Univ. de Granada/Diputación de Granada, 2008), 381–490.

1078 Juan Cabeza's *Primera parte de comedias* (Zaragoza, 1662).

1079 By Juan Vélez de Guevara, or 'tres ingenios'. There is a manuscript in the Österreichische Nationalbibliothek, Vienna (Cod. Vindob.13.172). Evidently it was printed *suelta* in Seville, as by 'tres ingenios' (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 696).

1080 *Escogidas 25* (Madrid, 1666). Seemingly, this play by Juan Vélez was printed *suelta* as by Luis Vélez (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 696).

1081 This entry and the next are on different pages in Fajardo's original, which may have contributed to his error. The play in *Escogidas 2* (Madrid, 1652) is Enríquez Gómez's *No hay contra el honor poder*, of which several seventeenth-century manuscripts have survived in the BNE (17.304 *et al.*). See next entry, and note 1082.

1082 Effectively a duplicate entry, except that Enríquez Gómez's play *No hay contra el honor poder* is equated or confused with Juan Vélez de Guevara's title

No hay contra lealtad cautelas, de don Francisco de Leiva y Ramírez, *Parte 40*, varios, y suelta en Sevilla, en Madrid, León.¹⁰⁸³

No hay contra un padre razón, de don Francisco de Leiva, impresa en Sevilla (Ceferino).¹⁰⁸⁴

No hay cosa buena por fuerza, suelta en Madrid, Sanz.¹⁰⁸⁵

No hay cosa como callar, de Calderón, en su *Parte 7ª*, y *Parte 17*, varios, y suelta en Madrid, León.¹⁰⁸⁶

No hay culpa donde hay amor, de don Juan de Vega Beltrán.¹⁰⁸⁷

No hay dicha ni desdicha hasta la muerte, suelta en Valencia.¹⁰⁸⁸

No hay duelo entre dos amigos, de Rojas, suelta en Valencia.

No hay gusto como la honra, de don Fernando Vera y Mendoza, *Parte 31*, varios.

No hay mal que por bien no venga, de Alarcón, *Parte 4ª*, varios; o *Don Domingo de don Blas*.¹⁰⁸⁹

No hay contra el amor poder in the previous entry. These texts are completely different; neither play appeared in *Escogidas 1*. There is a seventeenth-century manuscript in the BNE of Enríquez Gómez's play (17.304), which also possesses two other late seventeenth-century manuscripts of the same play (15.180 & 15.584). A play called *No hay poder contra el honor* (quite possibly Enríquez Gómez's drama) was performed at the palace by the company of Roque de Figueroa in 1635 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 231–32).

1083 *Escogidas 40* (Madrid, 1675). There was a palace performance by Damián Polop y Valdés in 1681, and a performance in the Corral del Príncipe by the company of Andrea Salazar in 1696 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 173).

1084 A signed autograph manuscript survives (Málaga, 13 April 1673) (BNE, 15.280), with *licencias* dated 1683 (Burgos) and 1685 (Madrid). See María Elena Garcés Molina, '*No hay contra un padre razón*, de Francisco de Leiva', Tesis doctoral (Universidad de Málaga, 2001).

1085 'De un ingenio'. Author is unidentified.

1086 In *Escogidas 17* (Madrid, 1662).

1087 In *Diferentes XXXXXVII [sic]* (Valencia, 1646), which is a collection of *suestras*: one copy survives, in the Biblioteca dell'Università, Bologna.

1088 The BNE's manuscript (Res.76) is a part autograph and is signed by Mira (20 July 1628); there is an additional BNE manuscript dated 1685 (14.920); but some *suestras* attribute the play incorrectly to Rojas (see the entry above, *Hasta la muerte no hay dicha*, and note 744). There is a modern critical edition: Antonio Mira de Amescua, *No hay dicha ni desdicha hasta la muerte*, intro., ed. & notas por Marco Presotto, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. IX (Granada: Univ. de Granada/Diputación de Granada, 2009), 569–686.

1089 *Escogidas 4* (Madrid, 1653), titled *No hay mal que por bien no venga*, and correctly attributed to Alarcón. There is a manuscript of this play in the Vatican Library (Barberini Latini, Codex 3484). The play, as Fajardo says, is also called *Don Domingo de don Blas*. There is a second part or continuation also by Alarcón called *Segunda parte del acomodado de Don Domingo de don Blas*, a *suelta* copy of which (originally part of the Osuna Collection), printed in the first half of the

No hay peor sordo, de Tirso, en su *Parte 3ª*.

No hay reinar como vivir, de Mira de Amescua, *Parte 13*, varios.¹⁰⁹⁰

No hay ser padre, siendo rey, de Rojas, en su *Parte 1ª*, y suelta en Valencia, en Sevilla, en Madrid.¹⁰⁹¹

No hay vida como la honra, de Lope, Fajardo, Df^s X.¹⁰⁹²

seventeenth century, and attributed to Juan Rodríguez [sic] de Alarcón y Mendoza, was found in the BNE by Germán Vega García-Luengos. See his 'Treinta comedias desconocidas', item 26, p. 72; see also his 'Alarcón y el sorprendente retorno de don Domingo de Don Blas. Tesis e hipótesis ante el hallazgo de una comedia perdida', in *El escritor y la escena II. Actas del II Congreso de la Asociación Internacional de Teatro Español y Novohispano de los Siglos de Oro (17–20 de marzo de 1993, Ciudad Juárez)*, ed. Ysla Campbell (México D.F.: Univ. Autónoma de Ciudad Juárez, 1994), 13–36. A *comedia burlesca* titled *Don Domingo de don Blas* was performed at the palace by the company of Manuel de Mosquera in 1687—presumably a burlesque of Alarcón's original. Antonio de Zamora wrote a different play also called *Don Domingo de don Blas, o no hay mal que por bien no venga*, which was the play that was performed at the palace in 1706 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 101).

1090 *Escogidas 13* (Madrid, 1660). There was a palace performance of this play in 1625 by the company of Andrés de la Vega (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 232). A document has been located which mentions a performance of this title in Valencia, but attributed to Rojas Zorrilla. See Esquerdo Sivera, 'Posible autoría en las comedias representadas en Valencia entre 1601 y 1679', 232. There is a modern critical edition: Antonio Mira de Amescua, *No hay reinar como vivir*, intro., ed. & notas por Lola Josa, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. IV (Granada: Univ. de Granada/Diputación de Granada, 2004), 241–326.

1091 *Primera parte* (Madrid, 1640). There are two seventeenth-century manuscripts in the BNE (15.550 & 15.758). The manuscript 15.758 is a copy dated 1635 and made by Martínez de Mora, which lacks Act III. This manuscript contains a correction by Francisco de Rojas who deletes the name of Calderón that had been incorrectly inserted and replaced it with his own. This play was first performed at the palace on 1 January 1635 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 570). The play was staged in 1660 in the Corral de la Cruz by the company of Vallejo (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 173). For more information on this play as performed by the *autor* Antonio de Prado, see Lobato, 'Puesta en escena de Rojas Zorrilla (1630–1648)', 23–24. For a modern edition of Rojas' play, see Francisco de Rojas Zorrilla, *No hay ser padre siendo rey*, ed. crítica, prólogo & notas de Enrico Di Pastena, in his *Obras completas. Primera parte de comedias*, ed. crítica & anotada, dir. Felipe B. Pedraza Jiménez & Rafael González Cañal, 3 vols (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2007–2011), I (2007), coord. Elena E. Marcello, 145–276. For more information and a discussion of *No hay ser padre siendo rey*, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 52–56.

1092 This is a burlesque version of the play with the same title (listed below) by Pérez de Montalbán, of which there is a BNE manuscript (15.308), and which was performed at the palace c.1627 by the company of Roque de Figueroa (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 232). The BNE also has a manuscript (15.295) of this burlesque version, using the same 'honra' title of the original serious play, but using as a second title *No hay*

No hay vida como la honra, de Montalbán, en su libro *Para todos*, y suelta en Valencia, en Sevilla, en Madrid.

No intente el que no es dichoso, de Rojas.¹⁰⁹³

No le arriendo la ganancia, en el libro *Deleitar aprovechando*.¹⁰⁹⁴

No puede ser, de Moreto, en su *Parte 2ª*, *Parte 14* y *41*, varios, y suelta en Valencia, en Sevilla, en Madrid.¹⁰⁹⁵

No se pierden las finezas, de don Andrés Baeza, *Parte XI*, varios, y suelta en Sevilla.¹⁰⁹⁶

No siempre lo peor es cierto, de Calderón, en su *Parte 8ª*, y *Parte 2ª* [sic, for 1ª], varios, y suelta en Valencia, en Sevilla, en Madrid.¹⁰⁹⁷

vida como la olla; the closing line of this burlesque version also says ‘no ay vida como la olla’. Apparently, no printed version of this burlesque play survives. There is a *comedia* called *La olla podrida* or *La olla podrida de amor*, of unknown authorship, which was acquired for performance in Seville in 1637 by Tomás Fernández, and his company is known to have performed *La olla podrida* at the palace in Madrid in 1636 (see Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 232; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 109). But there may be no connection between that play and the burlesque play *No hay vida como la honra* listed here. The (burlesque) play *No hay vida como la honra*, attributed by Fajardo to Lope, is not considered by Morley & Bruerton in their *Cronología*.

1093 Rojas’ authorship is doubtful: there is a *suelta* attributed to Rojas in the BNE (T-55329-27) located by Germán Vega García-Luengos; there are copies of the same *suelta* in the BITB (58158 & 57094). That *suelta* is imprintless, but it was probably printed in Seville by Francisco de Lyra c.1635 (see Vega García-Luengos, ‘Cómo Calderón desplazó a Lope de los aposentos: un episodio temprano de ediciones espúreas’, 372).

1094 That is, by Tirso, but an *auto*, not a *comedia*.

1095 *Escogidas 14* (Madrid, 1661) and *Escogidas 41* (‘Pamplona’, 1675?). That is, Moreto’s *No puede ser guardar una mujer*, but all three sources cited here give the short version of the title. There is a manuscript copy in the BNE, dated 1699 (15.643). Palace performances took place: in 1680 by the company of Manuel Vallejo; in 1682 by that of Simón Aguado; again by the company of Manuel Vallejo in 1684; and by that of Agustín Manuel in 1695 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 174. For more on this play, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 114–19 & 130–36. For a scholarly edition, see Agustín Moreto, *No puede ser el guardar una mujer*, ed. crítica, con prólogo & notas, de María Luisa Lobato, in Vol. V of *Comedias de Agustín Moreto. Segunda parte de comedias*, dir. María Luisa Lobato, coord. Marcella Trambaioli (Kassel: Edition Reichenberger, 2016).

1096 *Escogidas 11* (Madrid, 1658). There is a manuscript copy in the BNE (15.096), with *aprobaciones* by Cañizares, dated 1741.

1097 *Escogidas 1* (Madrid, 1652), where it has the title *Nunca lo peor es cierto*. It was performed under this alternative title at the palace in 1682 by the company of Simón Aguado. The play was performed again at the palace in April and in August 1686 by the company of Rosendo López, and by the company of María Navarro in 1692 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 174). For a translation of *No siempre lo peor es cierto* into English verse, see *The Worst Is Not*

- No son todos ruiseñores*, de Lope, en su *Parte 22* antigua, y suelta en Sevilla.¹⁰⁹⁸
Noble siempre es valiente, suelta en Valencia.¹⁰⁹⁹
Noche de San Juan, de Lope, en su *Parte 21*.¹¹⁰⁰
Noche toledana, de Lope, en su *Parte 3^a*.
Nombre para la tierra y la vida para el cielo, de Medrano (librero de la Red de San Luis, Moreno).
Novios de Hornachuelos, de Lope.¹¹⁰¹
Nuera humilde, de Gaspar de Aguilar, libro antiguo, y parte 1^a de los valencianos.¹¹⁰²
Nuestra Señora de Atocha, de Rojas, en su *Parte 2^a*.

Always Certain, in *Four Comedies by Pedro Calderón de la Barca*, trans., with intros & notes, by Muir & Mackenzie; see pp. 137–99, 285–88.

1098 In his *Ventidós parte perfeta* (Madrid, 1635). There are two different *sueeltas* in the BMP, Santander (printed in Seville by Francisco de Leefdael [undated]), which attribute the play to Calderón (see Vega García-Luengos, 'Lope de Vega en la Biblioteca de Menéndez Pelayo: copias antiguas de sus obras dramáticas', 299). Given the in-text references to contemporary royal events, this play must have been written c.1630 (Morley & Bruerton, *Cronología*, 99).

1099 *Alias Vida y muerte del Cid* or *El noble Martín Peláez*, by Antonio Enriquez Gómez. There is an autograph manuscript in the BNE, 17.229, dated 15 April 1660, giving the playwright's name as 'Fernando de Zárate' (i.e., Enriquez Gómez). A play called *Martín Peláez* was in the repertoire of the theatre director Juan de Acacio in 1627 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 301). For more information, see the entry for *Martín Peláez*, and note 927.

1100 Performed by the company of Cristóbal de Avendaño in 1631 before the King and Queen, and in the house of the Conde-Duque de Olivares; and performed by the same company at the palace in 1632 (payment was made in Valencia) (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 673; Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 231).

1101 This play formed part of Osuna 133. There is an early *suelta*, attributed to Lope, evidently printed in Seville by Francisco de Lyra 1632–1634, and mentioning that it was performed by the company of Tomás Fernández (BNE, T-55351[20]); see Vega García-Luengos, 'Los tomos perdidos de comedias raras', 120, who is convinced that the play is by Luis Vélez. The BNE has two manuscripts which, in fact, attribute the play to Luis Vélez de Guevara: manuscript 15.429, dated 1627; and manuscript 16.652, dated 1629, which has *licencias* for performance in Valencia, apparently by the company of Bartolomé Romero. Morley & Bruerton consider that the play 'puede ser de Vélez de Guevara' (*Cronología*, 522–23). See also Forrest Eugene Spencer & Rudolph Schevill, *The Dramatic Works of Luis Vélez de Guevara* (Berkeley: Univ. of California Press, 1937), 79–81.

1102 That is, *Doze comedias famosas, de quatro poetas naturales de la insigne y coronada ciudad de Valencia* (Valencia, 1608). We have not identified the 'libro antiguo' that Fajardo mentions. There is an early nineteenth-century manuscript (BNE, 18.073). The play, which was written in the late sixteenth century, was sometimes titled and performed (e.g., in Salamanca by the company of Diego López de Alcaraz) as *La nuera perseguida* (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 48).

Nuestra Señora de la Almudena, de Calderón, suelta, primera y segunda parte.¹¹⁰³

Nuestra Señora de la Aurora, de Moreto, en su *Parte 3ª* de Madrid y de Valencia.¹¹⁰⁴

Nuestra Señora de la Luz, de don Francisco Salgado, *Parte 29*, varios, antigua.

Nuestra Señora de la Mar, y conquista de Almería, de don Juan Antonio Benavides, suelta en Madrid.¹¹⁰⁵

Nuestra Señora de la Regla, de don Ambrosio de Cuenca, *Parte 27*, varios.¹¹⁰⁶

Nuestra Señora de la Victoria, y restauración de Málaga, de Leiva, *Parte 43*, varios.¹¹⁰⁷

Nuestra Señora de las Nieves, o El diciembre por agosto.¹¹⁰⁸

Nuestra Señora de los Remedios, de Calderón, suelta.¹¹⁰⁹

Nuestra Señora de los Reyes, o La mejor luz de Sevilla, de don Jerónimo de Quiroga, suelta en Valencia.¹¹¹⁰

1103 In Calderón's Marañón and Veragua lists, but both parts are lost.

1104 The same play as *La virgen de la Aurora*, by Moreto and Cáncer (*Escogidas 34* [Madrid, 1670]), with the same opening and closing lines; moretianos.com classifies it as a work of collaboration (<<http://moretianos.com/encolaboracion.php>> [accessed 29 November 2021]). A play called *Nuestra Señora de la Aurora* was performed (by a company not documented) at the palace in 1650 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 174–75). Kennedy believes it was the joint work of Cáncer and Moreto, and that Moreto was only responsible for the last part of Act I and the first half of Act II (*The Dramatic Art of Moreto*, 136). Fajardo lists this play again with the title *Virgen de la Aurora*, and this time as by Moreto and Cáncer (see that entry and note 1635).

1105 Nothing certain is known about this author; there is also a Juan de Benavides.

1106 *Escogidas 27* (Madrid, 1667). This play is also called *La Fénix de Andalucía*. There is a manuscript with both titles in the BMM. See Félix del Buey Pérez, '*La estrella de Europa y Fénix de África*'. *Comedia inédita del maestro Antonio Fajardo y Acevedo* (Granada: Provincia Franciscana de Granada, 1989); for this book, subtitled *La leyenda de la Virgen de Regla en el teatro barroco*, has, in an Appendix, an edition of *Nuestra Señora de la Regla, la milgrosa africana*, by Ambrosio de Cuenca (see pp. 435–512).

1107 *Escogidas 43* (Madrid, 1678). Performed in Seville in 1672 by the company of Bernardo de la Vega (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 393).

1108 Printed in *Escogidas 16* (Madrid, 1662), this play is by Juan Vélez de Guevara. It was performed before the King and Queen in 1637 by the company of Tomás Fernández (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 223). See above, under *Diciembre por agosto*, and note 476).

1109 In his Marañón and Veragua lists, but now lost.

1110 This should probably be attributed to Jerónimo Guedeja y Quiroga.

Nuestra Señora del Pilar, de Villaviciosa, Matos, Moreto, *Parte 5ª*, varios, y suelta en Valencia, en Madrid, León.¹¹¹¹

Nuestra Señora del Rosario, de Pedro Herrera [*sic*, Herrero], natural de Villena.¹¹¹²

Nueva ira de Dios, de don Jerónimo Villanueva.¹¹¹³

Nueva ira de Dios, y Tamerlán de Persia, de Luis Vélez, *Parte 33*, varios, antigua, suelta en Valencia, en Sevilla, en Madrid.¹¹¹⁴

Nueva legisladora y triunfo de la cruz, de fray Francisco Guadarrama.¹¹¹⁵

Nueva maravilla de la gracia, Juana de Jesús María, de don Pedro Lanini Sagredo, *Parte 43*, varios, pero borrada.¹¹¹⁶

1111 *Escogidas 5* (Madrid, 1653). Listed by moretianos.com as a work of collaboration (<<http://moretianos.com/encolaboracion.php>> [accessed 29 November 2021]). Moreto wrote Act III. There are seventeenth-century manuscripts, attributed to Villaviciosa, Matos and Moreto, in the BNE (15.363 & 16.475).

1112 Full title *Nuestra Señora del Rosario, y enemiga de su sangre, o el premio de la virtud*, also entered under *Enemiga de su sangre* (q.v. & note 576).

1113 Alias *El villano gran señor y gran Tamorlán de Persia*, by Rojas (I), Villanueva (II) and Gabriel de Roa (III). There is a manuscript in the BNE (14.997) dated 1635. The play was performed at the palace in that same year by the company of Juan Martínez (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 572; Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 238). The critical edition of this play by Boyd Ross Ewing Jr (Doctoral dissertation [Cornell University, 1932]) appears never to have been published.

1114 Fajardo's entry mistakenly gives the protagonist's name as *Tarmolan*; the second part of the title more usually reads , *y gran Tamerlán de Persia*. In *Diferentes 33* (Valencia, 1642), the play is incorrectly attributed to Lope. It is possible that Luis Vélez wrote this play in collaboration with Rojas and Antonio Coello. If so, the play titled simply *El Tamerlán* in the records, which was performed at the palace in 1635, might have been this one listed by Fajardo as by Luis Vélez, rather than the play above, and described at note 1113.

1115 Printed in Jaén (Pedro de la Cuesta, 1628) (there is a copy in the Library of the Hispanic Society of America). The play, on a colonial topic, was apparently also written in Jaén, c.1623. A second part is promised but evidently never written. (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 355).

1116 Fajardo means by 'borrada' that it was banned by the Inquisition after it was printed. The copy of *Escogidas 43* (Madrid, 1678) digitized by the BNE shows no signs of this (T-i. 119 <43>). However, in another copy of *Escogidas 43*, in the BNE (T.i.16) the text of this play has been completely excised. Interestingly, in yet another copy of *Escogidas 43* in the BNE (R2269), while the title of the play is excised from the Table of Contents, the text of the *comedia* itself is still in the volume, which also carries the information, in a seventeenth-century hand, on p. 346, that 'está vedada, y no se puede leer, ni imprimir'. For more on this play, including comments on its content, and on why it might have been considered unsuitable not only for performance but to be read, see Ann L. Mackenzie, 'The comedias of Don Pedro Francisco Lanini Sagredo (?1640-?1715)', in *The Eighteenth Century in Spain. Essays in Honour of I. L. McClelland*, ed., with an intro., by Ann L. Mackenzie, *BHS*, LXVIII:1 (1991), 139-51 (see pp. 141, & n. 21, & 145-46).

Nueva victoria del marqués de Santa Cruz [see below, *Victoria del marqués de Santa Cruz*].

Nuevo espejo en la corte, Nuestra Señora de Belén (librero de la Red de San Luis, Moreno).¹¹¹⁷

Nuevo jardín de las Hespérides, traducida de italiano en español en Viena 1672.¹¹¹⁸

Nuevo mundo descubierto por Colón, de Lope, en su *Parte 4^a*.

Nuevo mundo en Castilla, de Matos, *Parte 37*, varios.¹¹¹⁹

Nuevo Olimpo, de don Gabriel Bocángel, fiesta a los años de la reina doña Mariana de Austria.¹¹²⁰

Numancia destruida, de Rojas.

Nunca mucho cuesta [*sic, costó*] *poco*, de Lope, en su *Parte 22*.¹¹²¹

Nuncio falso de Portugal, de tres ingenios, *Parte 36*, varios; diferente de la del *Falso nuncio* de Cañizares.¹¹²²

1117 This play is by Lanini Sagredo. The play's full title is *El nuevo espejo de la corte e ignorada profecía de Nuestra Señora de Belén*. There is a partial (?late seventeenth-century) autograph manuscript (BNE, 16.685); and another manuscript, dated 1713, is preserved in Parma (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 387).

1118 And it was printed in Vienna in 1672 by Mateo Cosmerovio. There is only one copy of this *suelta* known to have survived (BNE, T/8947). The author and translator are not named. The play was performed in 1672 for the birthday of Margarita, daughter of Felipe IV who had married the Emperor Leopold I in 1666.

1119 In *Escogidas 37* (Madrid, 1670). This play is a *refundición* of Lope's *Las Batuecas del duque de Alba*; and is probably the play by Hoz y Mota called *El descubrimiento de las Batuecas* (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 430).

1120 The undated *suelta* printed by Diego Díaz de la Carrera was licensed on 16 January 1649 (BNE, R/711). There is a manuscript in the BL (Egerton 1.890). This *zarzuela* was performed at the palace, most successfully, on 21 December 1648 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 169).

1121 In *Diferentes 22* (Zaragoza, 1630). This title is also an alternative one for Ruiz de Alarcón's *Los pechos privilegiados*. There is a manuscript with *licencia* dated 1643, in the BNE (16.665). The play (titled *Nunca mucho cuesta poco*) was performed in the palace at least twice in 1625 by the company of Andrés de la Vega (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 232); 1625 is likely for the year in which it was written. Morley & Bruerton mention evidence against Lope's authorship (*Cronología*, 524).

1122 Born in 1676, Cañizares could not have written the play printed in *Escogidas 36* (Madrid, 1671). There is a late seventeenth-century manuscript in the BNE (17.003) attributed to Cañizares which is titled *Falso nuncio de Portugal*. A play with that title was listed above by Fajardo as by Cañizares. A play titled *El nuncio fingido* performed at the palace by the company of Andrés de la Vega in 1625 might have been the play attributed to 'tres ingenios' here (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 232).

O

O el fraile ha de ser ladrón, o el ladrón ha de ser fraile, de Godínez, suelta en Valencia, en Madrid, León.

Obediencia laureada, y Carlos V de Hungría, de Lope, en su *Parte 6^a*, suelta en Valencia.¹¹²³

Obligación a las mujeres, de Luis Vélez, *Parte 2^a*, varios, y verdadera antigua buena.¹¹²⁴

Obligación a las mujeres, y duquesa de Sajonia, de Luis Vélez. Mala, y suelta en Valencia.

Obligados y ofendidos, de Rojas, en su *Parte 1^a*, y suelta en Valencia, en Madrid, León.¹¹²⁵

Obligar con el agravio, de don Francisco de Vitoria, *Parte 4^a*, varios.

1123 Lope's *Sexta parte* (Madrid, 1615). The second title sometimes reads , y *primer Carlos de Ungria*. There is a seventeenth-century manuscript in the BNE (16.871). This play was written c.1604–1606 for the company of Riquelme (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 674; Morley & Bruerton, *Cronología*, 370–71).

1124 In *Escogidas 2* (Madrid, 1652) and titled *Obligación a las mujeres*; printed, with minor variants, and again as by Luis Vélez, with the title *Cumplir dos obligaciones* in *Escogidas 7* (Madrid, 1654); it is listed above by Fajardo under that title (see note 386); it is also listed as *Duquesa de Sajonia* (see note 535). There is a seventeenth-century manuscript, titled *Cumplir dos obligaciones* (BNE, 15.768); and there is a manuscript in the Universitätsbibliothek Freiburg, which evidently came from the library of Salvá. The revision has the title *Cumplir dos obligaciones y duquesa de Sajonia*, and survives as a *suelta* of Valencia, 1768 (but Fajardo must have seen an earlier edition). This entry and the next refer to 'good' and 'bad' versions of the text (so do the entries above listed under *Cumplir con dos obligaciones*). See Spencer & Schevill, *The Dramatic Works of Luis Vélez de Guevara*, 82–93, who largely agree with Fajardo's evaluation. There was a performance of *La duquesa de Sajonia* at the palace in 1682 by the company of Matías de Castro (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 105).

1125 In Rojas' *Primera parte* (Madrid, 1640). The play is also known as *El gorrón de Salamanca*. There are two seventeenth-century manuscripts in the BNE (16.043 & 17.078). The manuscript 16.043 has a note referring to a performance in Granada in 1662 and *aprobaciones* dated Madrid, 1669. It was performed at the palace in 1636 by the company of Antonio de Prado (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 232). This play was performed at the Coliseo by the company of Manuel de Mosquera in 1686, and in 1688 at the palace by the company of Simón Aguado (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 175–76). For a modern critical edition: Francisco de Rojas Zorrilla, *Obligados y ofendidos*, ed. crítica, prólogo & notas de José Ignacio González Hurtado, Juan José Pastor Comín & Francisco J. Vaquero, in Francisco de Rojas Zorrilla, *Obras completas. Primera parte de comedias*, II, coord. Juan José Pastor Comín (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2009). For commentary on *Obligados y ofendidos*, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 86–90.

Obligar ofendiendo, de don Juan [de] Maravillavisencio [sic, Mesa Villavicencio], suelta en Valencia.

Obra del pecador, comedia del nacimiento, del licenciado Juan Caxesi, en libro de autos del nacimiento.¹¹²⁶

Obrar bien, que Dios es Dios, de Calderón, suelta.¹¹²⁷

Obras son amores, de Lope, en su *Parte XI*.

Ocasión hace al ladrón, de Matos, *Parte 27*, varios, y suelta en Valencia, en Sevilla.¹¹²⁸

Ocasión hace al ladrón, de Moreto, en su *Parte 3ª*, y suelta en Madrid, León.¹¹²⁹

Ocasión perdida, de Lope, en su *Parte 2ª*.

Octava maravilla, de Lope, en su *Parte Xª*.

Ofender con las finezas, de Villaizán, *Parte 30*, varios, antigua, y suelta en Valencia.¹¹³⁰

Ofensa y venganza en el retrato, de don Juan Antonio [de] Mójica, *Parte 2ª*, varios, y suelta en Valencia; y *Parte 17*, varios.¹¹³¹

Ofensor de sí mismo, de Monroy, suelta en Sevilla.

1126 Juan Caxesi de Fuentes is noticed by La Barrera (*Catálogo bibliográfico y biográfico*, 84) and Urzáiz Tortajada (*Catálogo de autores teatrales del siglo XVII*, I, 243–44) as having a play with this title, but the text is lost, and the book remains unidentified. Cf. Bartolomé Aparicio, *Obra del santísimo nacimiento de Nuestro Señor Jesu Christo, llamado del pecador* (Sevilla: Fernando de Lara, 1611), a playlet of ten 4° leaves (BNE, R/12224). This item, if it is the one listed here, hardly qualifies even as an *auto*, and there is no evidence that it formed part of a book.

1127 Vera Tassis lists the play as a *suelta*, and describes it as apocryphal, in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^r. A *suelta* of this play may no longer exist. The title of the 'play' which the characters in Calderón's *El gran teatro del mundo* are supposedly performing is *Obrar bien, que Dios es Dios*. There is a seventeenth-century manuscript of a play with this title in the BNE (17.060), attributed to Montalbán; but originally this manuscript had ascribed the play to Bances Candamo (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 192).

1128 *Escogidas 27* (Madrid, 1667, in which this work is attributed to Matos, though on the contents page it says that it is really 'de Moreto'); moretianos.com suggests that Matos is the author (see next entry), and notes that much of the text is lifted from Tirso's *La villana de Vallecas* (<<http://moretianos.com/atribuidas.php>> [29 November 2021]).

1129 The texts of this play, published in Moreto's *Tercera parte* and in *Escogidas 27* (Madrid, 1667) as by Matos, have the same opening and closing lines.

1130 *Diferentes 30* (Zaragoza, 1636). There is a manuscript, BNE, 15.793. The play was performed in the Alcázar Real in 1632 by the company of Manuel de Vallejo, whose company repeated the performance in 1633 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 232).

1131 In the fraudulent *Escogidas 2* (see La Barrera, *Catálogo bibliográfico y biográfico*, 704–05), and in *Escogidas 17* (Madrid, 1662). There is a *suelta* of *Ofensa y venganza en el retrato* in Parma (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 454).

- Olimpa y Vireno***, de Montalbán, en su *Parte 1ª*, y *Parte 29*, varios, y suelta en Valencia, en Madrid, León.¹¹³²
- Olvidar amando***, de don Francisco Bernardo Quiroga, *Parte 38*, varios, y suelta en Sevilla. Es la misma que ***Desposado por fuerza***, de Belmonte.¹¹³³
- Ollero de Ocaña***, de Luis Vélez, suelta en Valencia, en Madrid, León.
- Oponerse a las estrellas***, de Matos, Martínez, Moreto, *Parte 5ª*, varios.¹¹³⁴
- Oráculo de Buto***, en la segunda parte de *Soledad entretenida*, por Jerónimo [sic, Juan] de Barrionuevo, fol. 44.¹¹³⁵
- Origen de Nuestra Señora de las Angustias, y rebelión de los moriscos***, de don Antonio Fajardo y Acevedo, *Parte 40*, varios.¹¹³⁶
- Osar morir da la vida***, de Zabaleta, *Parte Xª*, varios, y suelta en Valencia.¹¹³⁷
- Otro demonio tenemos, o Encantos de Merlín***, de Luis Vélez.¹¹³⁸

1132 Fajardo means *Diferentes 29* (Valencia, 1636). This play was performed in 1633 by the company of Roque de Figueroa, and by the company of Juan Martínez in 1635 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 232). A performance of *Olimpa y Vireno* also took place in the palace in 1681, by the company of Jerónimo García (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 177). There is a different and anonymous play called *El imposible vencido, y historia de Olimpa y Vireno*, of which there is a BNE seventeenth-century manuscript of Acts II and III (17.450²¹).

1133 *Escogidas 38* (Madrid, 1672). The text published under Belmonte Bermúdez's name in *Diferentes 41* (Zaragoza, 1646) has the same opening and closing lines as *Olvidar amando*. See the entry above for *Desposado por fuerza*, and note 447.

1134 *Escogidas 5* (Madrid, 1653); the authorship is accepted by moretianos.com (<<http://moretianos.com/encolaboracion.php>> [accessed 29 November 2021]). There is a seventeenth-century manuscript (BNE, 16.030), which attributes this play to Matos, Martínez and Moreto. There was a palace performance of this play by the company of Simón Aguado in 1682, and another in 1684 by the company of Eufrosia María (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 177).

1135 Juan de Barrionuevo y Moya (Valencia, 1644). This entry is squeezed in between two others.

1136 *Escogidas 40* (Madrid, 1675).

1137 *Escogidas 10* (Madrid, 1658). There is a seventeenth-century manuscript (BNE, 14.822).

1138 Rey de Artieda is credited with the title *Los encantos de Merlín*, but that play is lost. Vélez's is called *El embuste acreditado y el disparate creído* in *Escogidas 5* (Madrid, 1653), and *El disparate creído* in *Escogidas 34* (Madrid, 1670), in which it is ascribed to Zabaleta. There is a print copy of the play, attributed to 'tres ingenios', called *Otro demonio tenemos* in the Biblioteca Palatina de Parma (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 701). The closing line of *El embuste acreditado* is 'otro demonio tenemos'. There appears to be some doubt about Vélez's authorship. Fajardo has already listed this play as *El disparate creído*, and attributed it to Zabaleta (see above, and note 489). There is also an entry at *El embuste acreditado*, etc., ascribing it to Luis Vélez; and see note 546. See Spencer & Schevill, *The Dramatic Works of Luis Vélez de Guevara*, 46–49.

P

Paces de los reyes, y judía de Toledo, de Lope, en su *Parte 7^a*.

Paciencia de Job, de Calderón, suelta.¹¹³⁹

Paciencia en los trabajos, de Godínez, *Parte 18*, varios.¹¹⁴⁰

Padrastro y las hixassas [sic, Padrazo y las hijazas], de Barbadillo, en su libro *Curial del Parnaso* en 8^o folio.¹¹⁴¹

Padre de su enemigo, de Juan de Villegas, *Parte 47*, varios, de Valencia.¹¹⁴²

Padrino desposado, de Lope, en su *Parte 2^a*.

Padrino desposado, o Argelán, rey de Alcalá (librero de la Red de San Luis, Moreno).¹¹⁴³

Pagar en propia moneda, de Castro.¹¹⁴⁴

1139 Calderón rejected this title in his *Quarta parte* (1672), 2¶2^v. An early *suelta* of this play, attributed to Calderón, was located by Germán Vega García-Luengos in the BNE. This *suelta* (T-55310-10) was evidently printed in Seville by Manuel de Sande c.1627–1629. As described by Vega García-Luengos, this *suelta* is not a print of the same play as Godínez's *Los trabajos de Job* (the same play as the next entry, titled *Paciencia en los trabajos*; see note 1140), and appears to pre-date it. Vega García-Luengos believes that this early *suelta* 'pone ante el investigador el texto de una de las comedias que mayor interés suscitan entre la serie de apócrifos calderonianos' (see Vega García-Luengos, 'Treinta comedias desconocidas', 64–65; see also his 'El Calderón apócrifo', 894–95; and his 'Cómo Calderón desplazó a Lope', 376).

A play called *La paciencia de Job* was performed in Lima in 1625; and a play called *La comedia de Job* was performed in Lima in 1639 by the company of Francisco Hurtado. Either or both of these plays could have been by Godínez. This play-title was one of several works by Godínez in the repertoire of Alonso Olmedo, and stolen from him in 1637. A play simply titled *Job* was performed at the palace in Madrid in 1650; and a play called *El segundo de Job* was staged at the palace in 1681, by the company of Manuel Vallejo. Music for *Los trabajos de Job* has been preserved in the BMM. See Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 343; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 138 & 216. There are separate entries below for *Los trabajos de Job*, one title attributed to Godínez and the other to Lope (see notes 1520 & 1521).

1140 *Escogidas 18* (Madrid, 1662). Alias *Los trabajos de Job*; see the entry below, and notes 1520 & 1521. See also, for relevant information, the entry above for *La paciencia de Job*, and note 1139.

1141 *El curial del Parnaso* is by Matías de los Reyes; Fajardo means Salas Barbadillo's *Coronas del Parnaso y platos de las musas* (Madrid, 1635). Salas Barbadillo calls it a 'comedia antigua' and explains that it is an *entremés*.

1142 Fajardo means *Diferentes 43*, but Zaragoza, 1650; since the Valencia edition of 1660 is lost. A play of this title was in the repertoire of the company of Juan de Acacio in 1627 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 723).

1143 By Lope, in his *Segunda parte* (1609); this entry is presumably for the same play as the previous one. Medel lists *Argelán, rey de Alcalá* and *El padrino desposado* separately (*Índice general*, ed. Hill, 156 & 222). Fajardo has already listed this play as *Argelán, rey de Alcalá*, in each case citing both its titles; see note 146.

1144 Attributed to Guillén de Castro, but this attribution has been questioned.

Paje de don Álvaro, de Calderón, suelta.¹¹⁴⁵

Palabra en la mujer, de Calderón, suelta, y Fajardo, D^{fs} XI.¹¹⁴⁶

Palabra vengada, de Zárata, *Parte 44*, varios.¹¹⁴⁷

Palabras y plumas, de Tirso, en su *Parte 1^a*.

Palacio confuso, de Lope, en *Parte 24* antigua, Fajardo.¹¹⁴⁸

Palacio confuso, de Mira de Amescua, *Parte 28*, varios.¹¹⁴⁹

1145 Vera Tassis lists this play as a *suelta*, and as apocryphal, in *Don Pedro's Verdadera quinta parte* (1682), 5¶8^r. Also called *El Lucero de Castilla* and *La Luna de Aragón*. There is a seventeenth-century manuscript in the BNE (16.687) with the main title of *El privado perseguido* (other titles are mentioned). This manuscript attributes the play to Luis Vélez de Guevara. Another eighteenth-century manuscript (BNE, 14.865) attributes the play to Calderón. This play is also listed by Fajardo under *Lucero de Castilla*; see note 895. For comments on the relationship of this play to *El privado perseguido* (Luis Vélez), see Spencer & Schevill, *The Dramatic Works of Luis Vélez de Guevara*, 233. There is a modern edition: Luis Vélez de Guevara, *El Lucero de Castilla y Luna de Aragón*, con partitura de Antonio Guerrero (1752), ed. crítica & anotada de William R. Manson & C. George Peale, estudios introductorios de Javier J. González Martínez & Gareth A. Davies (Newark, NJ: Juan de la Cuesta, 2013).

1146 Calderón rejected this title in his *Quarta parte* (1672), 2¶2^v. The play is preserved in two different *sueeltas*, each attributing it to Calderón, in the BNE (T-55310-6; T-55310-5). The first *suelta* was probably printed by Francisco de Lyra c.1635; the other *suelta* is later. See Vega García-Luengos, 'Treinta comedias desconocidas', 65; and his 'El Calderón apócrifo', where he succinctly describes the play as '[c]omedia seria palatina de historia inventada'; and he is certain that this work 'está muy alejada en estilo y contenidos del quehacer de Calderón' (895). The true author is unknown (895).

1147 *Escogidas 44* (Madrid, 1678). Really by Lope and probably written in the late 1620s (Morley & Bruerton suggest the date 1628 (*Cronología*, 682)). On this play, see Carlos Romero Muñoz, 'Otra comedia para Lope: *La palabra vengada*. I. Las razones métricas', in *La festa teatrale ispanica. Atti del Convegno di Studi (Napoli 1-3 dicembre 1994)*, ed. Giovanni Battista De Cesare (Napoli: Dipartimento di Studi Letterari e Linguistici dell'Occidente, Istituto Universitario Orientale, 1995), 71-128.

1148 This play appeared as by Lope in *Diferentes 23* ('Valencia, 1629'), a volume composed of *sueeltas*, and in *Diferentes 18* (Huesca, 1634); but the author is evidently Mira (see the next entry), who is a much more likely author. '*Parte 24* antigua' (a description used by Fajardo elsewhere) is a mystery, unless it is an error for *Parte 23*. The *suelta* in *Diferentes 23*, a factitious volume of *sueeltas* probably printed by Simón Faxardo in Seville, c.1626-1628, seems to be this play's first edition (Cruickshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 238). Morley & Bruerton (*Cronología*, 524-25) say the work is definitely not Lope's.

1149 *Escogidas 28* (Madrid, 1667). This play was performed by Vallejo in the late 1620s (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 449). It was staged at the Corral de la Cruz by the company of Andrea de Salazar in 1696 (Varey & Shergold, *Comedias en Madrid: 1603-1709*, 179). For a modern critical edition: Antonio Mira de Amescua, *El palacio confuso*, intro., ed. & notas por Erasmo Hernández González, in Antonio Mira de Amescua, *Teatro completo*, ed.

Palacios de Galiana, de Lope, en su *Parte 23*.¹¹⁵⁰

Palmerín de Oliva, de Montalbán, *Parte 43*, varios, impresa en Valencia, y suelta en Valencia, en Sevilla, en Madrid, León.¹¹⁵¹

Para con todos hermanos [y amantes para nosotros], suelta en Sevilla.¹¹⁵²

Para vencer amor, querer vencerle, de Calderón, en su *Parte 2ª* y *Parte 7ª*, varios, y suelta en Valencia, en Sevilla, en Madrid.¹¹⁵³

Parecido, de Moreto, en su *Parte 2ª*, y suelta en Valencia, en Sevilla, en Madrid, y *Parte 23*, varios.¹¹⁵⁴

Paredes oyen, de Alarcón, en su *Parte 1ª*.

Pasar del arroyo, de Lope, en su *Parte 12*.¹¹⁵⁵

coordinada por Agustín de la Granja, Vol. II (Granada: Univ. de Granada/Diputación de Granada, 2002), 563–667.

1150 (Madrid, 1638). Written 1597–1602 (Morley & Bruerton, *Cronología*, 232).

1151 *Diferentes 43*, but Zaragoza: Juan de Ybar, 1650; since the Valencia edition of 1660 is lost. This play was performed in Valencia by the company of Romero in 1629 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 510). It was also performed several times in the Coliseo by the company of Manuel de Mosquera in 1686 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 180).

1152 Alias *Don Florisel de Niquea*, by Pérez de Montalbán, in his *Segundo tomo* (1638). It is also listed above under this title; and see note 499.

1153 Not in Calderón's *Parte 2ª*, but is in his *Sexta parte* (1683) and in *Escogidas 7* (Madrid, 1654). There is a seventeenth-century manuscript copy in the BNE (15.614). There were performances: at the palace by the company of Manuel de Mosquera in 1685, and by the company of Simón Aguado in 1687 in the palace and at the Coliseo, Buen Retiro; there was also a performance at the palace in 1697 by the company of Vallejo (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 180).

1154 *Escogidas 23* (Madrid, 1665), and listed by moretianos.com under this title (<<http://moretianos.com/pormoreto.php>> [accessed 29 November 2021]). Its relationship to *El parecido en la corte* has been disputed. There are five manuscripts in the BNE (16.605, 16.589, 15.492, 17.362 [which has the date 1691] & 16.423, which is the most interesting). The manuscript 16.423 has *censuras* of 1652, 1669 and 1683, and offers evidence that the play was performed in Madrid, in Sigüenza in 1670, and in Valencia in 1683. Varey & Shergold (*Comedias en Madrid: 1603–1709*, 180–81) document palace performances in 1681 by the company of Manuel Vallejo, and in 1687 by the company of Simón Aguado, including at the Coliseo. There were also performances at the Corral de la Cruz in 1695 by the company of Vallejo. For more information on this play's rich performance history in the seventeenth and eighteenth centuries, and for a discussion of the play, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 126–29, 132–33. For a modern edition, see Agustín Moreto, *El parecido*, ed. crítica, con prólogo & notas, de Luisa Rosselló Castillo, in Vol. VII of *Comedias de Agustín Moreto. Segunda parte de comedias*, dir. María Luisa Lobato, coord. Guillermo Sánchez-Ferrer (Kassel: Edition Reichenberger, 2018). See also Abraham Madroñal Durán, 'Diferencias en *El parecido* de Agustín Moreto', in *Moretiana. Adversa y próspera fortuna de Agustín Moreto*, ed. Lobato & Martínez Berbel, 141–54.

1155 Properly '*Al pasar ...*'. It is also listed above under this title: see *Al pasar del arroyo*, and note 40. The autograph manuscript exists (in the Ilchester collection),

Pasión vencida de afecto, de Diamante, en su *Parte 1ª*.

Pastor Fido, de Cristóbal Suárez de Figueroa, traduciéndolo en castellano del italiano, 1609, en Valencia, en casa de Pedro Patricio Moy [sic, Mey].¹¹⁵⁶

Pastor Fido, de Solís, Coello, Calderón, *Parte 8ª*, varios.¹¹⁵⁷

Pastoral de Jacinto, de Lope, en su *Parte 18*. Fue la comedia 1ª que escribió Lope, y hasta él ninguno la redujo a la moda de tres jornadas.¹¹⁵⁸

Pastores de Belén, en libro *Soledades de la vida*.¹¹⁵⁹

Patriarca don Juan de Ribera y arzobispo de Valencia [sic, *Gran patriarca de las Indias don Juan de Ribera, arzobispo de Valencia*], de Gaspar de Aguilar, parte 2ª de los valencianos.¹¹⁶⁰

Patrón de Salamanca, [San Juan de Sahagún,] con Monroyes y Manzanos, de Vera Villarroel, *Parte 46*, varios.¹¹⁶¹

Pechos privilegiados, de Alarcón, en su *Parte 2ª*.

Pedir con mal intento, de Calderón, *suelta*.¹¹⁶²

dated 23 January 1616: the list of actors who performed in it is the same as is found on the autograph manuscript of Lope's *El sembrar en buen tierra* (BL, Eg. 547), dated that same month and year (6 January 1616). The company who performed both plays is that of Hernán Sánchez de Vargas (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 652 & 680).

1156 Not an original work: a translation of Giovanni Battista Guarini's *Il pastor Fido*. For the creative drama on the topic, see the next entry.

1157 *Escogidas 8* (Madrid, 1657). Solís wrote Act I, Coello II and Calderón III. There are eighteenth-century manuscripts in the BNE (18.074 & 15.408). There are also manuscripts in the BMM (one with *censura* of 1783), and in the BPT and in the Library of the Hispanic Society of America. The work was performed in the Buen Retiro c.1651 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 612). There were performances at the palace by the company of Manuel Vallejo in 1676 and in the Buen Retiro by the company of Agustín Manuel in 1687; and there were further palace performances that same year, and also in 1691 by the company of Agustín Manuel (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 182). Francisco López Estrada is known for his researches and publications on the play: see, for example, his 'La recreación española de "Il Pastor Fido" de Guarini por los tres ingenios españoles Solís, Coello y Calderón de la Barca', in *Varia Bibliographica. Homenaje a José Simón Díaz* (Kassel: Edition Reichenberger, 1988), 419–27.

1158 Not Lope's first play: written 1595–1600, say Morley & Bruerton (*Cronología*, 228). Entered by Fajardo above, with the title *Jacintos, y celoso de sí mismo* (see note 821); and also entered under *Celoso de sí mismo* (see note 287).

1159 That is, Cristóbal Lozano, *Soledades de la vida y desengaños del mundo* (Madrid, 1663). The heading describes it as an 'acto' (i.e., *auto*), and indeed it has only one act.

1160 In the *Norte de la poesía española* (Valencia, 1616).

1161 *Escogidas 46* (Madrid, 1679). That is, Juan de Vera Tassis y Villarroel.

1162 Vera Tassis lists this play as a *suelta*, and as apocryphal, in *Don Pedro's Verdadera quinta parte* (1682), 5¶8^r. Vega García-Luengos has located in the BNE (T-55310-29) a single *suelta* or *desglosada*, attributed to Calderón, which is imprintless, but was printed in Seville in the early 1630s. This item is

- Pedir favor al contrario*, de Barrios, en su libro *Flor de Apolo*.¹¹⁶³
- Pedir justicia al culpado*, de don Antonio Martínez [de Meneses], *Parte 16*, varios.¹¹⁶⁴
- Pedro Carbonero*, de Lope, en su *Parte 14*.
- Pedro Urdimales [sic, de Urdemales]*, de Cervantes, en su parte.¹¹⁶⁵
- Pelear hasta morir*, de Rosete, *Parte 32*, varios.
- Peligrar en los remedios*, de Rojas, en su *Parte 1ª*, suelta en Valencia.¹¹⁶⁶
- Peligro en la amistad*, de Morales.¹¹⁶⁷
- Peligros de la ausencia*, de Lope, en su *Parte 24* impresa Zaragoza 1641.¹¹⁶⁸
- Peña de Francia*, de Lope, en comedias de Sevilla.¹¹⁶⁹

typographically as good as identical to several plays printed in *Diferentes 27* ('Barcelona' [=Sevilla], 1633)—items which were printed, according to Cruickshank, in or around 1630 by Manuel de Sande (Cruickshank, 'The First Edition of *El burlador de Sevilla*', 461–67). See also Vega García-Luengos, 'Cómo Calderón desplazó a Lope de los aposentos: un episodio temprano de ediciones espúreas', 436; his 'Treinta comedias desconocidas', 68, and his 'El Calderón apócrifo', 895–96. There is an early nineteenth-century manuscript of this play wrongly attributing it to Calderón (BNE, 16.036).

1163 Miguel de Barrios, *Flor de Apolo* (Brussels, 1665); the plays come at the end, with separate pagination and signatures, and not all copies include them.

1164 *Escogidas 16* (Madrid, 1662). Also known as *Juez y reo de su causa*. Esquermo Sivera has seen a document mentioning the play's performance in Valencia and attributing the play to Belmonte ('Posible autoría en las comedias representadas en Valencia entre 1601 y 1679', 233).

1165 That is, in his *Ocho comedias y ocho entremeses* (1615).

1166 In Rojas' *Primera parte* (Madrid, 1640), Rojas wrote this play in late 1634 for the *autor de comedias* Roque de Figueroa, whose company performed it at the palace in 1635. There is a manuscript in the BNE ([O]-Vitrinas. 4-6), much or all of it in Rojas' handwriting and with many changes by him, which says 'para Roque de Figueroa'. This manuscript, signed by Rojas, bears the date 9 December 1634 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 233; see also Lobato, 'Puesta en escena de Rojas Zorrilla [1630–1648]', 19–20). There is an anonymous burlesque play, *Peligrar en los remedios* (see the early eighteenth-century manuscript in the BNE, 3.672), which is a parody of Rojas' play. For a modern critical edition: Francisco de Rojas Zorrilla, *Peligrar en los remedios*, ed. crítica, prólogo & notas de Gemma Gómez Rubio, in Francisco de Rojas Zorrilla, *Obras completas. Primera parte de comedias*, II, coord. Juan José Pastor Comín (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2009).

1167 That is, Cristóbal de Morales y Guerrero.

1168 *Venticuatro parte perfeta* (Zaragoza, 1641). Probably by Lope, say Morley & Bruerton (*Cronología*, 530–31).

1169 Printed in Osuna 132, as *Nuestra Señora de la Peña de Francia*, in which the play was indeed attributed to Lope. But, this play is Tirso's *La Peña de Francia*, with variants, as Bonilla y San Martín demonstrates through textual comparisons in 'Sobre un tomo perdido de Lope de Vega', 5–7 [105–07]. In the same article, Bonilla y San Martín points out that this play has nothing of any significance to do with Lope's *El casamiento en la muerte*. See also Morley & Bruerton (*Cronología*, 523),

Peña de Francia, de Tirso, en su *Parte 4^a*.

Peor es urgallo, de Coello.¹¹⁷⁰

Peor está que estaba, de Calderón, en su *Parte 1^a*, y suelta en Sevilla, en Madrid, León.¹¹⁷¹

Perderse por no perderse, de don Álvaro Cubillo, *Parte 8^a*, varios.

Pérdida [sic, Perdición?] de España y descendencia de los Ceballos, de Lope.¹¹⁷²

Pérdida y restauración de la Bahía de Todos los Santos, de don Juan Antonio Correa, *Parte 33*, varios.¹¹⁷³

Perdón castiga más, de Calderón, suelta.¹¹⁷⁴

who agree with Bonilla y San Martín that this play is Tirso's *La peña de Francia* (see Fajardo's next entry).

1170 Survives only in manuscripts? There is a seventeenth-century manuscript in the BITB (82.637), and an eighteenth-century manuscript in the BNE (15.376).

1171 Calderón, *Primera parte* (Madrid, 1636). There is a manuscript copy in the BNE (16.953), dated 1657, written in Jaén, with *aprobaciones*. In a now lost *suelta* there was reference to this play having been written in 1630 and performed by the company of José de Salazar. There was a performance in the palace in 1682 by the company of Simón Aguado (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 192; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 183–84). For an English verse-translation, titled *From Bad to Worse*, with a discussion of this play, see *Four Comedies by Pedro Calderón de la Barca*, trans., with intros & notes, by Muir & Mackenzie, pp. 7–66 & 279–81.

1172 La Barrera lists *La perdición de España y descendencia de los Ceballos* as by Lope, *suelta* (*Catálogo bibliográfico y biográfico*, 431); but no surviving copy is recorded under either title. It does not appear to be listed in Medel's *Índice general*. A play called *La pérdida de España* was performed by the company of Pedro de Valdés before the Queen in 1622 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 233); but that play could have been *La pérdida de España y más injusta venganza* by Juan Velasco y Guzmán, of which there is a late seventeenth-century manuscript copy (BNE, 16.549) (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 184).

1173 In *Escogidas 33* (Madrid, 1670).

1174 Calderón rejected this title in his *Quarta parte* (1672), 2¶3^f. Germán Vega García-Luengos has located an early imprintless *suelta* of this play attributed to Calderón (BNE, T-55360-53), which, it is believed, was printed in Seville c.1635 by Francisco de Lyra (see his 'Cómo Calderón desplazó a Lope de los aposentos: un episodio temprano de ediciones espúreas', 371–72). There is an early nineteenth-century manuscript of this play (BNE, 16.0362) attributed to Calderón. Vega García-Luengos suggests that this could be an authentic, if early, Calderón play. See his 'Las credenciales calderonianas de otra comedia rechazada por Calderón: *El perdón castiga más*', in *El Siglo de Oro en escena: homenaje a Marc Vitse*, dir. Odette Gorsse & Frédéric Serralta (Toulouse: Presses Universitaires du Mirail/Paris: Consejería de Educación de la Embajada de España en Francia, 2006), 1053–69. See also Vega García-Luengos, 'Treinta comedias desconocidas', 68; and his 'El Calderón apócrifo', 896. A play titled *El perdón castigado* was performed at the palace by the company of Bartolomé Romero in 1637 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 233).

- Peregrino [sic, Peregrina] del cielo*, de Félix Persio [Bertiso].¹¹⁷⁵
- Perfecta casada, o Prudente, sabia y hermosa [sic, Perfecta casada, prudente, sabia y honrada]*, de Cubillo, y suelta en Valencia, en Sevilla, en Madrid, León.¹¹⁷⁶
- Perfecto caballero*, de don Guillén de Castro, en su *Parte 1^a*.¹¹⁷⁷
- Peribáñez y [el] comendador de Ocaña*, de Lope, en su *Parte 4^a*.
- Perico el de los palotes*, de tres ingenios, *Parte 46*, varios.¹¹⁷⁸
- Perla de Inglaterra, y peregrina de Hungría*, de un ingenio de Sevilla, y suelta en Valencia, en Sevilla, en Madrid.¹¹⁷⁹
- Perro del hortelano*, de Lope, en su *Parte XI*.
- Perseguida Amaltea*, de Tárrega, en libro antiguo y en parte 1^a de los valencianos.¹¹⁸⁰
- Perseguido*, de Lope, en su *Parte 1^a* y en comedias de Lisboa, impreso 1603, Fajardo.¹¹⁸¹
- Perseo [sic] y Tibalda [sic]*, de Pedro Álvaro [sic] de Ayllón, según *Biblioteca hispánica*, folio.¹¹⁸²
- Persiles y Sigismunda*, de Rojas, en su *Parte 1^a*, y *Parte 30*, varios, antigua, y *Parte 29*.¹¹⁸³

1175 Also listed by Medel (*Índice general*, ed. Hill, 86), but apparently lost.

1176 Fajardo has forgotten *Escogidas 12* (Madrid, 1658, and the reprints of 1659 and 1679). There are two seventeenth-century manuscripts in the BNE, 16.970 & 15.471. The manuscript 16.970 appears to have belonged to the company of Francisca López, and is dated 1668. A play called *La perfecta casada* was performed by the company of Alonso de Olmedo in 1636 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 233). This play is entered again below, as *Prudente, sabia y honrada*; see note 1269.

1177 And in *Doze comedias, las más grandiosas que hasta ahora han salido ... quarta parte* (Lisboa: Oficina Craesbeekiana, 1652).

1178 *Escogidas 46* (Madrid, 1679). The three *ingenios* have not been identified. Apparently this work could be an *entremés* rather than a *comedia* (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 112).

1179 Author unidentified. The play has been linked to 'un ingenio de la Universidad de Salamanca', and also to 'un ingenio de Sevilla' (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 112).

1180 In *Doze comedias famosas, de quatro poetas naturales de la insigne y coronada ciudad de Valencia* (Valencia, 1608). We have not traced the 'libro antiguo'.

1181 Alias *Carlos el perseguido*. Also entered by Fajardo under this title (see above, and note 246). Genuinely by Lope, and printed in *Seis comedias de Lope de Vega Carpio* (Lisboa, 1603). It was probably written before 1596 (Morley & Bruerton, *Cronología*, 229–30).

1182 Pedro Álvarez de Ayllón's *Comedia de Preteo y Tibaldo, llamada disputa y remedio de amor* (Toledo: Juan Ferrer, 1553) is a 4°. The second edition (Valladolid, s.a.) is an 8°. The errors Perseo and Tibalda are from Antonio, *Bibliotheca Hispana* (II, 169), who does not give the format of the first edition. Also listed below as *Proteo y Tibaldo*; see note 1266.

1183 *Diferentes 30* (Zaragoza, 1636) and *Escogidas 29* (Madrid, 1668). There is a seventeenth-century manuscript in the BNE (17.062). The play was performed

Piadoso aragonés, de Lope, en su *Parte 21*.

Piadoso veneciano, de Lope, en su *Parte 23*.

Pico y Canente, de Herrera y Ulloa [*sic*, by Luis de Ulloa y Pereira and Rodrigo Dávila].¹¹⁸⁴

Piedad ejecutada, de Lope, en su *Parte 18*.

Piedad en la justicia, de don Guillén de Castro, *Parte 26*, varios.¹¹⁸⁵

Piedra filosofal, de Candamo, suelta en Valencia, en Sevilla, en Madrid, León.

Pintor de su deshonra, de Calderón, en su *Parte 7^a*, y suelta en Valencia, en Sevilla, en Madrid.¹¹⁸⁶

Píramo y Tisbe, de Rosete, *Parte 29*, varios, antigua, Fajardo.¹¹⁸⁷

Platero del cielo, de don Antonio Martínez, *Parte 21*, varios, y suelta en Valencia; o *San Eloy*.

Playa de Sanlúcar, de Bartolomé Cortés, *Parte 40*, varios.

Playa de Sanlúcar, de Bartolomé Cortés, *Parte 40*, varios.¹¹⁸⁸

before the King and Queen at the Pardo in 1633 by the company of Luis López (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 233; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 571). For a modern critical edition: Francisco de Rojas Zorrilla, *Persiles y Segismunda*, ed. crítica, prólogo & notas de María Ángeles García García-Serrano, in Francisco de Rojas Zorrilla, *Obras completas. Primera parte de comedias*, II, coord. Juan José Pastor Comín (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2009).

1184 Printed in Madrid, possibly c.1653 (BNE, T/3916); though Urzáiz Tortajada refers to a *suelta* (Madrid, c.1656). Written in collaboration with Rodrigo Dávila, as Fajardo says. This play was performed at the palace in 1653 ((Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 639).

1185 *Escogidas 26* (Madrid, 1666). Also known as *La justicia en la piedad* (entered as such above) There is an early seventeenth-century manuscript in the BNE (16.031). Rojas Zorrilla was influenced by Castro's play for the subject of his *No hay ser padre siendo rey* (listed by Fajardo above; see note 1091).

1186 This play was also printed in *Diferentes 42* (Zaragoza, 1650). There is a seventeenth-century manuscript (BNE, 17.123); and there is another seventeenth-century manuscript copy in the BITB (82.631). This play was performed at the palace in 1650 (company not specified) (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 186). For an excellent edition, translation and study, see Pedro Calderón de la Barca, *The Painter of His Dishonour (El pintor de su deshonra)*, ed., with a trans. [& intro. & commentary] by A. K. G. Paterson (Warminster: Aris & Phillips, 1991).

1187 Fajardo means *Escogidas 29* (Madrid, 1668). This play is also called *Los dos amantes más finos*. There is a seventeenth-century (signed autograph) manuscript in the BNE (14.923), which shows that there are significant differences between the manuscript and the play's printed text. There is a modern edition: Pedro Rosete Niño, *Comedia famosa de Píramo y Tisbe*, estudio & ed. de Pedro Correa Rodríguez (Pamplona: EUNSA, 1977).

1188 In *Escogidas 40* (Madrid, 1675), where the title is *La playa de Sanlúcar*. The same entry is listed here twice by Fajardo. This play title is not only listed by Fajardo under 'Pl', but also below, strangely, under 'Ta'; in the latter case, the first word is undoubtedly 'Tacaya' (caused by a misreading?). According to La Barrera

Pleito del [sic, que tuvo el] diablo con el cura de Madrilejos, de Vélez, Rojas, Mira de Amescua, en libro *Flor de comedias*, y suelta en Valencia, en Madrid, León.¹¹⁸⁹

Pleito del demonio con la virgen, o Devoto de la Concepción, de tres ingenios, *Parte 6^a*, varios, y suelta en Valencia, en Sevilla, en Madrid.¹¹⁹⁰

Pleito por la honra, de Lope, suelta en Sevilla.¹¹⁹¹

Pleitos de Inglaterra, de Lope, en su *Parte 23*.

Pobreza estimada, de Lope, en su *Parte 18*.

Pobreza no es vileza, de Lope, en su *Parte 20*.

(*Catálogo bibliográfico y biográfico*, 103, 584), Medel and Huerta etc. list a play called *La tacaña de San Lúcar*. Medel (*Índice general*, ed. Hill, 249), as (?incorrectly) transcribed by John M. Hill, wrote *La tacala de San Lúcar*. But, all these variations most probably refer to the same play called *La playa de San Lúcar*.

1189 *Flor de las mejores doze comedias* (Madrid, 1652). This play, by Luis Vélez (I), Rojas (II) and Mira (III), was written c.1639. There was a palace performance in 1683, apparently with the title *El cura de Madrilejos*, by the company of Simón Aguado; and another performance took place in 1706 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 571; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 90). There are modern critical editions: Antonio Mira de Amescua, Luis Vélez de Guevara & Francisco de Rojas Zorrilla, *El pleito que tuvo el diablo con la cura de Madrilejos*, intro., ed. & notas por Abraham Madroñal Durán, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. VI (Granada: Univ. de Granada/Diputación de Granada, 2006); and Luis Vélez de Guevara, Francisco de Rojas Zorrilla & Antonio Mira de Amescua, *El pleito que puso al diablo el cura de Madrilejos*, ed. Piedad Bolaños Donoso, Abraham Madroñal & C. George Peale (Newark, NJ: Juan de la Cuesta, 2012).

1190 Printed in one of the versions of *Escogidas 6* ('Zaragoza, 1654'), composed of *sueeltas*. There is a seventeenth-century manuscript in the BNE (17.022). The closing line is 'perdonad a tres ingenios'; but despite this, Rojas has been suggested as sole author. Medel records '*Devoto de la concepción*' (*Índice general*, ed. Hill, 174), with no details. The titles for this play of *El devoto de la Virgen* and *El devoto de María* also exist. The drama is listed by Fajardo above as *Devoto de María*; see note 458. There was a performance of a play called *El devoto de la Virgen* at the palace by the company of Jerónimo García in 1681 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 98).

1191 In *Doze comedias nuevas de Lope de Vega Carpio y otros autores: segunda parte* (Barcelona: Jerónimo Margarit, 1630'). There is a seventeenth-century manuscript in the BNE (17.316). Also called , *o el valor de Fernandico*, it has been described as the 'segunda parte' of *La desdichada Estefanía*, the autograph manuscript of which (in the Real Academia Española) is dated 12 November 1604 (see Morley & Bruerton, *Cronología*, 85). That play is listed by Fajardo under the titles *Desdichada Estefanía, o Castros y Andrades*; see note 437. A play called *El pleito por la honra* was performed at the palace in 1636 by the company of Antonio de Prado (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 233). Morley & Bruerton are doubtful whether the text of this play could be by Lope (*Cronología*, 532–33).

Pobreza, amor y fortuna, de los Figueroas, *Parte 13*, varios, y suelta en Sevilla.¹¹⁹²

Pobrezas de Reinaldos, de Lope, en su *Parte 7^a*.

Poco aprovechan avisos cuando hay mala inclinación, de Matos, *Parte 14*, varios.¹¹⁹³

Pocos bastan si son buenos, y crisol de la lealtad, de Matos, *Parte 34*, varios.¹¹⁹⁴

Poder de la amistad, de Moreto, en su *Parte 1^a*, y suelta en Valencia, en Sevilla, en Madrid, León, y *Parte 7^a*, varios.¹¹⁹⁵

Poder vencido y amor premiado, de Lope, en su *Parte X^a*.

Poder y amor compitiendo, de don Juan de la Calle, *Parte 37*, varios.¹¹⁹⁶

Policiano y Filomena, trágica, según *Biblioteca hispánica*.¹¹⁹⁷

Polifemo y Circe, de Calderón, Mira de Amescua y Montalbán, *Parte 2^a*, varios, antigua.¹¹⁹⁸

1192 *Escogidas 13* (Madrid, 1660).

1193 *Escogidas 14* (Madrid, 1661).

1194 *Escogidas 34* (Madrid, 1670). This play was performed in Naples before the viceroy (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 430).

1195 *Escogidas 7* (Madrid, 1654). Also known as *La venganza sin castigo*. The BNE's manuscript VITR/7/4 is an autograph, dated Madrid 25 April 1652, Madrid, in Moreto's hand. This manuscript tells us that the play was sold to the company of Diego Osorio; it bears a *licencia* by Juan Navarro de Espinosa. The play was performed in the Corral de la Cruz by the company of Manuel Vallejo in 1673; there was a palace performance by the company of Matías de Castro, in 1682; and there were several performances in 1696 by the company of Vallejo in the Corral del Príncipe (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 187–88). This play was often performed in the second half of the seventeenth century (see, for information and commentary, Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 154–56). For a modern edition, see Agustín Moreto, *El poder de la amistad*, ed. crítica, con prólogo & notas de Miguel Zugasti, in Vol. III of *Comedias de Agustín Moreto. Primera parte de comedias*, dir. María Luisa Lobato, coord. Miguel Zugasti (Kassel: Edition Reichenberger, 2011). See also Miguel Zugasti, 'Vicisitudes de la escritura teatral en el Siglo de Oro: dramaturgos, censores, cómicos e impresores alrededor del texto de *El poder de la amistad, de Moreto*', in *Moretiana. Adversa y próspera fortuna de Agustín Moreto*, ed. Lobato & Martínez Berbel, 39–72.

1196 *Escogidas 37* (Madrid, 1671). Really by Francisco de la Calle? In the seventeenth-century manuscript copy (BNE, 14.642) of this play, the 'Juan' on the first page has been changed to 'Francisco', and the fifth-from-last line has been changed from 'jamás en Juan de la Calle' to 'jamás Francisco la Calle'. The signature (Francisco de la Calle) and date ('en sevilla a 28 de septhime [*sic*] de 1675') are in a different hand from that of the copyist.

1197 Sebastián Fernández, *Tragedia Policiana: en la qual se tractan los muy desdichados amores de Policiano y Philomena* (Medina del Campo, 1547).

1198 Written in 1630 by Mira, Montalbán and Calderón in order of acts (see BNE, autograph manuscript [Res. 83]). By '*Parte 2^a*' Fajardo could mean *Doze comedias las más grandiosas ... Segunda parte* (Lisboa, 1647); where it is titled *El Polyfemo* and attributed only to Calderón; but an 'alternative' *Escogidas 2*, which Fajardo had

Ponces de Barcelona, de Lope, en su *Parte 9^a*.

Póngale nombre el discreto, suelta en Sevilla.¹¹⁹⁹

Por el mal vecino [sic, me vino] el bien, de Montalbán.

Por el sótano y el torno, de Tirso, en su *Parte 2^a*.¹²⁰⁰

Por la puente, Juana, de Lope, en su *Parte 21* y *Parte 27* extravagante de Barcelona, impresa 1633.¹²⁰¹

Por mejoría, Parte 41, varios, impresa en Valencia, Fajardo.¹²⁰²

Por su rey y por su dama, de Candamo, *Parte 48*, varios, y es la misma que *El sitio de Amiens*, suelta en Madrid.¹²⁰³

seen (now lost), also included this play (La Barrera, *Catálogo bibliográfico y biográfico*, 704). This play was printed *suelta* as only by Montalbán. For a modern critical edition, see Antonio Mira de Amescua, Juan Pérez de Montalbán & Pedro Calderón de la Barca, *Polifemo y Circe*, intro., ed. & notas por Álvaro Ibáñez Chacón & Francisco José Sánchez García, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. VI (Granada: Univ. de Granada/Diputación de Granada, 2006), 543–656. See also Alejandra Ulla Lorenzo, ‘Sobre la reescritura de los finales en las comedias de Calderón: *Polifemo y Circe* (1630) y *El mayor encanto, amor* (1635 y 1668)’, in *Actas del VIII Congreso de la Asociación Internacional del Siglo de Oro (AISO). Santiago de Compostela, 7–11 de julio de 2008*, coord. Antonio Azaustre Galiana & Santiago Fernández Mosquera, 3 vols (Santiago de Compostela: Univ. de Santiago de Compostela, 2011), III, 485–96. See, for the same play, *Circe y Polifemo*, and note 307. See also the entry for Calderón’s *Mayor encanto amor* (adapted from this play), and note 959.

1199 Written by Francisco Gómez de Acosta, one of Fajardo’s contemporaries. The BNE has *seltas* printed by Francisco de Leefdael of Seville, which could be what Fajardo refers to here.

1200 Tirso said that only four plays in this volume were really his; this is generally reckoned to be one of them.

1201 Lope’s *Parte 21* is Madrid, 1635; the ‘Barcelona’ volume is factitious and includes *seltas*. This play is also in Osuna 133: see Vega García-Luengos, ‘Los tomos perdidos de comedias raras’, 118–19. There were performances of *Por la puente, Juana* at the palace in 1625, 1627 and 1634 (or possibly 1635) by the company of Andrés de la Vega (Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 234).

1202 Alias *Mudarse por mejorarse* or *Dejar dicha por más dicha*, by Ruiz de Alarcón, printed in his *Parte primera* (1628): also in *Diferentes 41* (Zaragoza, 1646). Alarcón’s play is separately listed as *Dejar dicha por más dicha* (see note 420); and it is also listed above as *Mudarse por mejorarse*. No Valencia edition is recorded. Zárate (= Enriquez Gómez) has a play with the title *Mudarse por mejorarse*, which is listed separately above (see note 1035). A play called *Por mejoría* has been attributed to Francisco de Guadarrama. For another play by him, see the entry above on *La nueva legisladora*, and note 1115.

1203 *Escogidas 48* (Madrid, 1704). It is also listed below by Fajardo under its second title (see note 1459). It has a third title: *Más es el ruido que las nueces*. There are several late seventeenth- or eighteenth-century manuscripts in the BNE (including 16.994, 15.124 and 16.637). The 16.637 manuscript is of an earlier and different play with the same titles *Por su rey y por su dama o Más el ruido que las nueces*: according to a note on that manuscript’s first page, that one is the first of two plays which Bances wrote on that same subject. Regarding both versions, see

Porceles de Murcia, de Lope, en su *Parte 7^a*.

Porcia y Tancredo, de don Luis de Ulloa, *Parte 43*, varios.¹²⁰⁴

Porfia hasta el temor, de Lope, en su *Parte 24* impresa en Madrid, que es la verdadera *Parte 24*, y en su *Parte 28* extravagante.¹²⁰⁵

Porfiando vence amor, de Calderón, suelta.¹²⁰⁶

Porfiando vence amor, de Lope, en *La Vega del Parnaso*, y en su *Parte 5^a* de Madrid.¹²⁰⁷

Porfiar hasta morir, de Lope, en su *Parte 23*.¹²⁰⁸

Portuguesa, y dicha del forastero, de Lope, *Parte 3^a*, varios.

Postrer godo de España, de Lope, en su *Parte 8^a*.¹²⁰⁹

Francisco Bances Candamo, *Theatro de los theatros de los passados y presentes siglos*, prólogo, ed. & notas de Duncan W. Moir (London: Tamesis Books, 1970), 'Prólogo', xxiii–xxiv. The second version was the one printed in *Escogidas 48*, and in Bances' *Poesías cómicas*, I (Madrid, 1722); and it was that version of the play which was performed before the King and Queen in the Retiro in 1685 by the companies of Manuel de Mosquera and Rosendo López (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 188–89).

1204 *Escogidas 43* (Madrid, 1678). The play was already printed in Madrid in 1662 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 639).

1205 The Pennsylvania copy of *Diferentes 23* ('Valencia: M. Sorolla, 1629'), a factitious volume of early *sueltas*, probably printed in Seville by Simón Faxardo c.1626–1628, includes this play, as does *Diferentes 28* (Huesca, 1634); but no surviving *Parte 24* does so. The *suelta* in *Diferentes 23* seems to be the first edition (Cruikshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 232–35: the title-page of this early *suelta*, attributing the play to Lope, is reproduced in this article at p. 233). There is a seventeenth-century manuscript in the BNE (15.443). The *sueltas* in both *Diferentes 23* and *Diferentes 28* say that Roque de Figueroa staged the play. An early *suelta* in Parma also tells us that this play was performed by Roque de Figueroa's company (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 676). Roque de Figueroa was active as an *autor de comedias* between 1623–1625. Morley & Bruerton cannot reconcile the play's versification with the alleged performance period. They say that Lope could not have written the play within that period: if Lope wrote this play, he would have done so much earlier—i.e., between 1595–1604 (*Cronología*, 533–54).

1206 Vera Tassis lists this as a *suelta*, and as apocryphal, in *Don Pedro's Verdadera quinta parte* (1682), 5¶8^r. Presumably the same text as the next item, by Lope.

1207 No *Lope Parte 5^a* of Madrid survives. This play was written by Lope in 1624–1626 (Morley & Bruerton, *Cronología*, 378–79). A play titled *Porfiando vence amor* was performed at the palace in 1636 by the company of Pedro de Ortégón (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 234).

1208 *Parte 23* (Madrid, 638). '[A]parentemente es de Lope', say Morley & Bruerton (*Cronología*, 535). There is a manuscript in the BL (Add. 33,479). *Porfiar hasta morir* was performed in 1636 by the company of Pedro de la Rosa (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 676).

1209 Also called *El último godo, o la destrucción de España*. Morley & Bruerton believe this play was written by Lope between 1599–1603, and possibly in 1599–1600 (*Cronología*, 265). The play was performed in Salamanca in 1605 (Urzáiz

Prado de Madrid y baile de la Capona, Barbadillo, en su libro *Corona [sic] del Parnaso*.¹²¹⁰

Prado de Valencia, de Tárrega, en libro antiguo y parte 1^a de los valencianos.¹²¹¹

Prados de León, de Lope, en su *Parte 16*.

Premiar al liberal [por rescatar su fortuna], suelta en Sevilla.¹²¹²

Premio añade el valor, de Calderón, suelta.¹²¹³

Premio de la hermosura, de Lope, en su *Parte 16*.

Premio de la humildad, de Montalbán.¹²¹⁴

Premio de las letras por Felipe II, de Damián Salustio de Poyo [*sic*, Salucio del Poyo], en libro de la Biblioteca Real, 1610 [*sic*].¹²¹⁵

Premio de las letras, de Lope, en su *Parte 5^a* antigua.¹²¹⁶

Premio del bien hablar, de Lope, en su *Parte 21*.¹²¹⁷

Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 676). See the entry below for *El último godo*, and note 1565.

1210 An *entremés* in Salas Barbadillo's *Coronas del Parnaso, y platos de las musas* (Madrid, 1635).

1211 In *Doze comedias famosas, de quatro poetas naturales de la insigne y coronada ciudad de Valencia* (Valencia, 1608). We have not traced the 'libro antiguo'.

1212 Attributed to Gabriel de Roa by La Barrera (*Catálogo bibliográfico y biográfico*, 329).

1213 Vera Tassis lists this text as a *suelta*, and as apocryphal, in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^r. The author is unknown. Listed by La Barrera (*Catálogo bibliográfico y biográfico*, 573) as already printed in 1682.

1214 Alias *El cardenal Morón*. It has been attributed to Montalbán, Moreto, Claramonte and Godínez. Perhaps the best case has been made for Montalbán. There is a manuscript, titled *El cardenal Morón*, attributed to Montalbán, in the BITB (60.777) on which it says 'Representòla Morales'. This play was indeed performed by the company of Juan de Morales, at the palace before the Queen, under the title *La milagrosa elección de Pío V*, in 1622–1623 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 506; Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 230; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 164). For more information, see above, *La milagrosa elección de Pío V*, and note 1009. See also the entry *Hijo de la piedra*, and note 768. A different play called *El premio de la humildad, y la traición castigada* survives in an eighteenth-century manuscript attributed to Vicente Eximénez y Lloris de la Torreta (BNE, 15.546).

1215 Included in *Flor de las comedias de España. Quinta parte* (Alcalá, 1615); the Biblioteca del Palacio Real still has this book (XIX/2007): 1615, not 1610.

1216 This is *El premio de las letras por Felipe II*, already listed above as by Damián Salucio del Poyo.

1217 In Lope de Vega, *Veinte y una parte verdadera de las comedias* (Madrid, 1635). Also known as *El premio del bien hablar y volver por las mujeres* in a 'relación de comedia', located in the BMP, Santander. This play was written 1624–1625 (Morley & Bruerton, *Cronología*, 70 & 98). A play titled *El premio en el bien hablar*, presumably this one, was performed by the company of Tomás Fernández in San Lorenzo el Real in or about 1625 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 234).

Premio en la misma pena, de Lope, en su *Parte 26* extravagante.¹²¹⁸

Premio en la misma pena, de Moreto, *Parte 30*, varios.¹²¹⁹

Premio en la tiranía, suelta en Sevilla.¹²²⁰

Presumida y [la] hermosa, de Zárate, *Parte 23* y *41*, varios, y suelta en Valencia, en Madrid, León.¹²²¹

Pretender con pobreza, de don Guillén de Castro, en su *Parte 2^a*, y suelta en Valencia.

Pretendiente al revés, de Tirso, en su *Parte 1^a*.

Pretensor de su madre, de Cabeza, en su libro impreso en Zaragoza, 1662.

Preteo y Tibaldo, see *Perseo [sic] y Tibalda [sic]* and *Proteo [sic] y Tibaldo*.

Primer conde de Flandes, de Zárate, *Parte 29*, varios, antigua, Fajardo.¹²²²

Primer condenado, de Godínez.¹²²³

1218 Zaragoza, 1645, now lost; but the play survives in *sueltas*. Also known as *La merced en el castigo* and *El dichoso en Zaragoza*. For more information, see the entries for these titles, and notes 999 & 474. See also the next item, and note 1219. Morley & Bruerton (*Cronología*, 511) do not believe this play is by Lope.

1219 *Escogidas 30* (Madrid, 1668). The same as the preceding. Not accepted as Moreto's by moretianos.com (<<http://moretianos.com/atribuidas.php>> [accessed 29 November 2021]). This play has also been attributed to Montalbán as *El dichoso en Zaragoza*. See above under this last title and note 474.

1220 Attributed to Francisco Valcárcel y Lugo. Samuel Pepys bought a *suelta* of this play when he was in Seville in 1683–1684, which includes a congratulatory poem. The Seville *suelta* bought by Pepys is imprintless; but it was printed by Juan Cabezas, c.1675–1678 (see Wilson & Cruickshank, *Samuel Pepys's Spanish Plays*, 124–25). The poem is omitted in the undated *suelta* in the BL (11728.a.32), printed in Valladolid by Alonso del Riego, n.d. [?1750].

1221 That is, by Enríquez Gómez: in *Escogidas 23* (Madrid, 1665) and *Escogidas 41* ('Pamplona', 1675?). This play was performed in the Buen Retiro in 1662 by the companies of Escamilla and Simón Aguado, with input from the companies of Alonso de Olmedo and Juan González (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 189). See Antonio Enríquez Gómez, *La presumida y la hermosa (Brains or Beauty)*, critical ed. & English adaptation by Glen F. Dille (San Antonio: Trinity U. P., 1988).

1222 *Escogidas 29* (Madrid, 1668), by Enríquez Gómez. There is a manuscript in the BNE (16.688), dated 1616. Mira has a play of the same title which, it is asserted by some, is almost the same as this one by Enríquez Gómez. There was a performance of this title in Salamanca in 1605 by the company of Diego López de Alcaraz. This is too early for the play to have been written by Enríquez Gómez. So perhaps this play is indeed by Mira? (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 302). For a modern critical edition, see Antonio Mira de Amescua, *El primer conde de Flandes*, intro., ed. & notas por Miguel Martínez Aguilar, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. I (Granada: Univ. de Granada/Diputación de Granada, 2001), 487–617.

1223 Thanks to Vega García-Luengos, we know that a *suelta* of this play still exists, located in the BNE, and that it was written c.1637–1638 and performed in Hita in 1640 (see his 'Treinta comedias desconocidas', 70–71).

Primer culpa del hombre, de Lope, en su *Parte 24* de Madrid.¹²²⁴

Primer rey de Castilla, de Lope, en su *Parte 17*.

Primera culpa del hombre, de Lope, en su *Parte 24* antigua.

Primera información, de Lope, en su *Parte 22* impresa en Madrid, 1635, Fajardo.

Primero [sic] Fajardo, de Lope, en su *Parte 7^a*.

Primero es la honra que el gusto, de Rojas, suelta en Valencia y Madrid, León.

Primero es la honra, de Moreto, en su *Parte 2^a*, y suelta en Valencia y Sevilla, y *Parte 17*, varios.¹²²⁵

Primero soy yo, de Calderón, en su *Parte 6^a*, y suelta en Madrid, León.¹²²⁶

Príncipe constante y mártir de Portugal, de Calderón, en su *Parte 1^a*, y suelta en Valencia, en Sevilla, en Madrid, León.¹²²⁷

1224 The same play is listed below as *Primera culpa del hombre*. Probably the earliest edition survives in the Pennsylvania copy of *Diferentes 23* ('Valencia: Miguel Sorolla, 1629') as *La creación del mundo y la primer culpa del hombre*. This early *suelta*, like others in that factitious volume, could well have been printed in Seville by Simón Faxardo c.1630 (see Cruickshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 238–39). There are other *suestas* of this play. But no Madrid edition of Lope's *Parte 24*—which may well have contained the same plays as *Diferentes 23*, and could have been a reprint or reissue of that volume—appears to have survived. Morley & Bruerton doubt whether this play is by Lope (*Cronología*, 440–41); but they may not have had access to the earliest *suelta* editions. This play was evidently performed by Vallejo (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 658). Luis Vélez de Guevara wrote a different play also called *La creación del mundo* of which there is a partial autograph in the BNE (15.047). A play called *La culpa del primer hombre*, performed at the palace by the company of Agustín Manuel in 1688, is unlikely to have been the play attributed to Lope here, though it could be a *refundición* of it (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 90).

1225 *Escogidas 17* (Madrid, 1662). Genuinely by Moreto, says moretianos.com (<<http://moretianos.com/pormoreto.php>> [accessed 29 November 2021]). There was a performance of this play at the Viennese court in 1673. For a modern edition, see Agustín Moreto, *Primero es la honra*, ed. crítica, con prólogo & notas, de Fernando Rodríguez-Gallego & Catalina Buezo Canalejo, in Vol. VI of *Comedias de Agustín Moreto. Segunda parte de comedias*, dir. María Luisa Lobato, coord. Javier Rubiera (Kassel: Edition Reichenberger, 2021), 1–226. See also Fernando Rodríguez-Gallego, 'Moreto reescribe a Guillén de Castro: de *Cuánto se estima el amor a Primero es la honra*', *Revista de Filología Española*, CII:1 (2022), 191–220.

1226 Calderón's *Sexta parte* (Madrid, 1683). There is a partial manuscript copy (Act I) (BNE, 17.448²²). The play was written c.1638. There were palace performances: in 1684 and 1685 by the company of Manuel Mosquera; and in 1687 by the company of Simón Aguado. In 1701 there was a performance by the company of Teresa de Robles and Manuel Villaflor (Ayuntamiento for the Consejo Real) (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 190).

1227 Calderón, *Primera parte* (Madrid, 1636). There is a seventeenth-century manuscript copy (for performance) in the BNE (15.159). The play was performed in 1629 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 193). This work was based on *La fortuna adversa del infante don Fernando de Portugal*,

Príncipe de la estrella, y castillo de la vida, de Martínez (I), Zabaleta (II), Suárez (III), *Parte 43*, varios.

Príncipe de los montes, de Montalbán, suelta en Valencia, en Sevilla, en Madrid.¹²²⁸

Príncipe de su estrella, en libro *Navidades [sic] de Zaragoza*.¹²²⁹

Príncipe despeñado, de Lope, en su *Parte 7^a*.¹²³⁰

Príncipe don Carlos, de Anciso [sic].¹²³¹

Príncipe don Carlos, de Lope, en parte que tiene Fajardo.¹²³²

attributed to Lope or Tárrega by Fajardo (listed above; see note 666). Lope's claim is very doubtful and Tárrega's is stronger. For a still illuminating study, see Sloman, *The Sources of Calderón's 'El príncipe constante'*, which includes 'a critical edition of its immediate source'—i.e., *La fortuna adversa del infante don Fernando de Portugal*: see Part II, 99–217. For a modern edition, see Pedro Calderón de la Barca, *El príncipe constante*, ed. crítica, con intro., de Isabel Hernando Morata (Madrid: Iberoamericana/Frankfurt am Main: Vervuert, 2015). See also Sloman, *The Dramatic Craftsmanship of Calderón*, Chapter VII, 'El príncipe constante', 188–216. Also relating to *El príncipe constante*: Fernando Rodríguez Mansilla, 'El esclavo de su esclavo de Mariana de Carvajal: fuentes literarias y reconfiguración de la lealtad en una novela corta del siglo XVII', in *Voces y espacios femeninos en el mundo hispánico (siglos XVI–XVII)*, coord. Cristina Taberero, *Hipogrifo. Revista de Literatura y Cultura del Siglo de Oro*, 9:1 (2021), 1011–26 (available at <<https://www.revistahipogrifo.com/index.php/hipogrifo/article/view/925>> [accessed 4 May 2023]).

1228 In Montalbán's *Primero tomo* (1635), and correctly attributed to him in *Diferentes 28* (Huesca, 1634). Also listed as *A lo hecho no hay remedio (q.v., and note 5)*. Some *sueltas* wrongly attribute this play to Calderón. Performed by the company of Bartolomé Romero in 1629; and there was another palace performance in 1634 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 511; Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 215).

1229 (Zaragoza: Juan de Ibar, 1654). By Matías de Aguirre del Pozo y Felizes (see the 'Introduction' above, and the entry for *Como se engaña el demonio*, and note 321; also the entry for *El engaño en el vestido*, and notes 587 & 588).

1230 This play is also included in Osuna 131 (in an early print which is preserved in the BNE, T-55357[2]; see Vega García-Luengos, 'Los tomos perdidos de comedias raras', 117). There is an autograph manuscript, dated 27 November 1602 (Library of the Real Academia Española). A play called *Las sierras de Peñale y el príncipe despeñado* was performed in Salamanca in 1606; it was also performed by the company of Granados (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 676).

1231 A later, fainter addition, squeezed in between the previous and following entries. 'Anciso' = Jiménez de Enciso.

1232 Apparently the only surviving print with an attribution of the title to Lope is a *suelta* in Vienna, pressmark *38.V.4. (Vol. 1, 8); it is an early print, which tells us that 'Representóla Olmedo'; and it was possibly printed in Seville by Simón Fajardo around 1630. The 'parte que tiene Fajardo' has not survived, and may have been a 'made-up' volume. There is also an imprintless *suelta* incorrectly attributing this play to Lope in the BMP, Santander (3.052-9) (see Vega García-Luengos, 'Lope de Vega en la Biblioteca de Menéndez Pelayo: copias antiguas de sus obras dramáticas', 299).

Príncipe don Carlos, de Montalbán, *Parte 28*, varios, suelta en Sevilla.¹²³³
Príncipe Escandemberg [*?sic, Escanderbey*], de Lope, en su *Parte 28*
 extravagante, Fajardo.¹²³⁴

1233 This is the first play in *Escogidas 28* (Madrid, 1667), where it is attributed to Pérez de Montalbán, and it had also appeared, described as [Part] 1, in *Diferentes 28* (Huesca, 1634) with his name (though this attribution carries a query, according to La Barrera, *Catálogo bibliográfico y biográfico*, 684). Cf. Fajardo's previous two entries of a play or plays with this same title; and notes 1231 & 1232. Two seventeenth-century manuscripts in the BNE (17.407 & 15.554) attribute the play to Enciso. There also exist unattributed manuscripts of this play in the BITB (one of which is a copy made from an earlier manuscript, dated 1632) and in Parma (BPP). It is worth mentioning that Part I of Montalbán's *El Segundo Séneca de España* (listed below by Fajardo; see note 1427) was printed in that playwright's *Para todos* (Madrid, 1632) with the second title of , y *Príncipe don Carlos*—an addition which might have helped to create confusion over the authorship of Enciso's play with that name. Esquerdo Sivera ('Posible autoría en las comedias representadas en Valencia entre 1601 y 1679', 234) has seen a document mentioning a performance of *El príncipe Don Carlos* in Valencia, with Mira named as its author. But Enciso has by far the best claim to this play. The *autor de comedias*, Jerónimo de Almella had a copy of Enciso's play in his repertoire in 1628. José de Cañizares also wrote a play titled *El príncipe Don Carlos*, of which the BNE has a partially autograph manuscript (16.684), possibly derived from the earlier work. For most of this information we are indebted to Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 378 & II, 511, 676–77.

1234 *Diferentes 28* (Huesca, 1634) attributes the play to Luis Vélez. The Zaragoza 1639 edition allegedly attributed the play to Lope, but that edition has vanished. *Escogidas 45* (Madrid, 1679) ascribes this work to Vélez in the text and to Belmonte Bermúdez in the *Tabla*. Not by Lope, say Morley & Bruerton (*Cronología*, 539). Vega García-Luengos has located in the BNE an early seventeenth-century *suelta*, probably printed in Seville, of a play titled *El genízaro de Albania* attributed to Luis Vélez. He identifies *El genízaro de Albania* (not listed by Fajardo) as a third play written by Luis Vélez about the 'Príncipe Escanderbey' (see Vega García-Luengos, 'Treinta comedias desconocidas', item 29, p. 74); but *El genízaro de Albania* was probably written first in the series (see also his article, 'Luis de Guevara en la maraña de comedias escanderbecas', 353–54). There is an early seventeenth-century manuscript titled *El príncipe esclavo* (see next entry) in the BITB (82.635) indicating that the play was performed by the company of Antonio de Prado; several *suelas* give this same information. A play called *Escanderbey, Pt II*, was indeed performed by the company of Antonio de Prado at the palace in 1629–1630 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 225).

There are modern editions of Vélez's plays on this subject. See Luis Vélez de Guevara, *Comedias escanderbecas: 'El Jenízaro de Albania', 'El príncipe esclavo, primera parte', 'El príncipe esclavo, segunda parte', 'El gran Jorge Castrioto y príncipe Escanderbey'*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de Germán Vega García-Luengos, apostillas temáticas de Mehmet Sait Şener (Newark, NJ: Juan de la Cuesta, 2019). There is a burlesque version of Vélez's play, titled *El Escanderbeg* (BNE, manuscript 17.102), possibly by Felipe López (for this, and other relevant information, see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 704). See also above, Fajardo's entry for *Gran Jorge Castrioto*, and note 710.

Príncipe esclavo, o Escandembarg [*?sic, Escanderbey*], de Luis Vélez, 1^a y 2^a parte, suelta en Valencia, en Madrid, León.¹²³⁵

Príncipe ignorante, de Lope.¹²³⁶

Príncipe perfecto, de Lope, en su *Parte 18*; parte segunda.

Príncipe perfecto, de Lope, en su *Parte XI*; parte primera.

Príncipe perseguido, de Belmonte, Martínez, Moreto, en libro *Mejor de los mejores*.¹²³⁷

Príncipe perseguido, de Montalbán, y suelta en Valencia, en Madrid.¹²³⁸

Príncipe prodigioso, de Matos y de Moreto, en libro *Mejor de los mejores*.¹²³⁹

Príncipe prodigioso, de Montalbán, suelta en Madrid, León.¹²⁴⁰

1235 *El príncipe Escanderbey* (Part I) was printed in *Diferentes 28* (Huesca, 1634). See the entry above, and note 1234; and see also at *Gran Jorge Castrioto*, and note 710.

1236 Author unknown, text lost, although there are *autos* with this title.

1237 (Alcalá, 1651). Accepted as a collaboration play by moretianos.com (<<http://moretianos.com/encolaboracion.php>> [accessed 29 November 2021]). See also next entry, and note 1238.

1238 Printed in *El mejor de los mejores* (Alcalá, 1651; Madrid, 1653) and in *Doze comedias las más grandiosas* (Lisboa, 1653), where it is variously ascribed to ‘tres autores’ and to Moreto. This play was incorrectly ascribed to Montalbán in *sueltas*. Really it is by Belmonte Bermúdez (I), Moreto (II) and Martínez de Meneses (III); see the previous entry. There is an autograph manuscript in the BNE (Res. 81) with *licencias* by Juan Navarro de Espinosa of 1645 and 1650. There is evidence of the play’s performance, titled *El perseguido*, by the company of Osorio in 1650 (Kennedy, *The Dramatic Art of Moreto*, 138). The play is also titled *El infeliz Juan Basilio*, *El tirano Galeazo* and *La inocencia perseguida y sagrado de Francisco*. There were performances at the palace in 1685 by the company of Eufrosia María (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 191–92). For more information, and an analysis of this drama, see Mackenzie, *La escuela de Calderón*, 43–44, 50–53. See also Beata Baczyńska, ‘La reescritura en colaboración: *El príncipe perseguido* de Luis Belmonte, Agustín Moreto y Antonio Martínez de Meneses frente a la comedia fuente *El gran duque de Moscovia y Emperador perseguido* de Lope de Vega’, in *Colaboración y reescritura de la literatura dramática en el Siglo de Oro*, ed. Lobato & Vara López, 779–805.

1239 In *El mejor de los mejores libro [sic] que ha salido de comedias nuevas* (Alcalá, 1651; Madrid, 1653), where it appears as *La defensa de la fe, y príncipe prodigioso*; and in *Doze comedias las más grandiosas* (Lisboa, 1653). In the list of contents of *El mejor de los mejores* (Alcalá, 1651) it says ‘[es de] D. Juan de Matos la mitad desde el principio de *La defensa de la fe y Príncipe prodigioso*, y la otra mitad [es] de D. Agustín Moreto’. This play is also listed as by Montalbán (see the next entry). The play (listed twice here) is also listed twice under *Defensor de la fe y príncipe prodigioso* (see above, and notes 413 & 414).

1240 Various attributed to Montalbán, Moreto, Matos, and to Matos and Moreto. Regarding the correct authorship, see the previous entry, and note 1239. The play titled *El príncipe prodigioso y defensor de la fe* is accepted by moretianos.com as a work of collaboration (<<http://moretianos.com/encolaboracion.php>> [accessed 29 November 2021]). This play is a *refundición* by Matos and Moreto of *El capitán*

Príncipe tirano, de Juan de la Cueva, en parte suya.¹²⁴¹

Príncipe vignador [sic, viñador], de Luis Vélez, *Parte 30*, varios.¹²⁴²

Príncipe villano, de Belmonte y [sic] Bermúdez, *Parte 14*, varios, y suelta en Valencia, en Madrid, Sanz.¹²⁴³

Príncipes de la Iglesia [San Pedro y San Pablo], de Monroy, y suelta en Valencia, en Sevilla, en Madrid, Sanz; y es la 2ª parte de la comedia de *Los tres portentos de Dios*.¹²⁴⁴

Príncipes en Tesalia, de Cabezas [sic], en su libro.¹²⁴⁵

Prisión sin culpa, de Lope, en su *Parte 8ª*.

Prisionero más valiente, de Monroy.¹²⁴⁶

prodigioso (not listed by Fajardo) which has been attributed to Luis Vélez. *El prodigioso príncipe transilvano*, probably by Luis Vélez, is a different play. There was a palace performance of *El príncipe prodigioso* by the company of Jerónimo García in 1681, and there was a performance at the Corral del Príncipe by the company of Mosquera in 1689. A performance of a play called *El prodigioso* in the Corral del Príncipe by the company of Andrea de Salazar in 1695 was probably also of *El príncipe prodigioso* by Matos and Moreto (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 192–93).

1241 In Cueva's *Primera parte de las comedias y tragedias* (Sevilla, 1583). There are two plays by Cueva with this title, one a comedy and the other a tragedy, which were performed in Seville in the late sixteenth century by the company of Pedro de Saldaña (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 281).

1242 *Escogidas 30* (Madrid, 1668). There is a seventeenth-century manuscript of this play by Luis Vélez (BNE, 15.316) mistakenly named *El príncipe podador*. There is a modern critical edition: Luis Vélez de Guevara, *El príncipe viñador*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de Juan Matas Caballero (Newark, NJ: Juan de la Cuesta, 2008).

1243 *Escogidas 14* (Madrid, 1661). Belmonte's authorship appears to be definite, even though in some versions of the play it is attributed to 'dos ingenios' (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 162).

1244 *Los tres portentos de Dios* is by Luis Vélez (see entry below and note 1549). Monroy's *Los príncipes de la Iglesia* appeared in one of the versions of *Escogidas 6* ('Zaragoza: herederos de Pedro Lanaja y Lamarca, 1653'), composed of *sueeltas* printed by Simón Faxardo of Seville, c.1635–1645. A play of this title was performed in Lima in 1637 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 458).

1245 Juan Cabeza, *Primera parte de comedias* (Zaragoza, 1662). This play is also called *Los príncipes de Tesalia y villano más dichoso*.

1246 In *Diferentes 42* (Zaragoza, 1650). Also known as *La batalla de Pavía, y prisión del rey Francisco* (see above under the first title; and note 187). It was probably written in the 1630s or 1640s. In 1674 the count Fernando Bonaventura (Graf Harrach) attended a performance of *La batalla de Pavía y prisión del rey Francisco* in the Corral de la Cruz on 27 January 1674, and reported in his diary that it was very well done (for this information and a brief commentary on the play, see Mackenzie, *La escuela de Calderón*, 110 & 123). There is a modern edition of Cristóbal de Monroy y Silva, *La batalla de Pavía y prisión del rey Francisco*, ed. crítica, studio introduttivo e commento di Paolo Pintacuda (Pisa: Univ. di Pavia/Edizioni ETS, 2002).

Privado perseguido, de Luis Vélez, en libro *Mejor de los mejores*.¹²⁴⁷

Privanza desleal y voluntad por la fama (librero de la Red de San Luis, Moreno).¹²⁴⁸

Privanza y caída de don Álvaro de Luna, de Damián Salustio [*sic*, Salucio], en *Parte 3^a* de Lope.¹²⁴⁹

Privar contra su gusto, de Tirso, en su *Parte 4^a*.

Privilegio de las mujeres, de Calderón.¹²⁵⁰

Privilegio de las mujeres, de Coello, Rojas y Luis Vélez.¹²⁵¹

Privilegio de las mujeres, de Montalbán, *Parte 30*, varios, antigua.¹²⁵²

Prodigio de Alemania, de Calderón, suelta.¹²⁵³

1247 (Alcalá, 1651). For further information, see the entry above for *Paje de don Álvaro*, and note 1145. The play is also listed under *Lucero de Castilla*; see note 895.

1248 Germán Vega García-Luengos located an early *suelta* of a play in the BNE with these titles, but which gives no author's name; this *suelta* could once have formed part of a volume of miscellaneous plays ('Treinta comedias desconocidas', 71–72). This *comedia de privanza* has been attributed to Quevedo; but Vega García-Luengos is not convinced by that attribution. See also Germán Vega García-Luengos, 'La privanza desleal y voluntad por la fama: el encuentro, al fin, con una comedia perdida atribuida a Francisco de Quevedo', *Manuscrpt.Cao*, 5 (1993), 109–21.

1249 (Madrid, 1613). Both parts are by Damián Salucio del Poyo. For insightful observations on this play and on others about Don Álvaro de Luna, see MacCurdy, *The Tragic Fall: Don Álvaro de Luna and Other Favorites*, Chapter V, 'The Don Álvaro de Luna Plays', 92–157.

1250 Printed in *Parte treynta, de comedias famosas de varios autores* (Zaragoza, 1636). See also the next two entries. The 'tres ingenios' responsible are usually reckoned to be Calderón (I), Pérez de Montalbán (II), Antonio Coello (III). Calderón used the plot and some of the lines in his *Las armas de la hermosura* (listed above; see note 148), and his involvement in this play is not in doubt; although Profeti believes that Pérez de Montalbán could be the play's sole author (*Per una bibliografía de J. Pérez de Montalbán*, 500–01). Vega García-Luengos, on the other hand, could not find evidence for the involvement of either Pérez de Montalbán or Coello ('Sobre la autoría de *El privilegio de las mujeres*', in 'Non omnis moriar'. *Estudios en memoria de Jesús Sepúlveda*, coord. Alonso Miguel & Díez Fernández, 317–36); see also Vega García-Luengos, 'Problemas de atribución y crítica textual en Rojas Zorrilla', 478–87. There was a performance of this play in a private house, Christmas, 1634 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 193 & 572). For a brief commentary on this play, see Mackenzie, *La escuela de Calderón*, 45–46; for an extensive study of the relationship between *El privilegio de las mujeres* and *Las armas de la hermosura*, the play which it inspired, see Sloman, *The Dramatic Craftsmanship of Calderón*, Chapter III, 'Las armas de la hermosura', 59–93.

1251 A *suelta* with this attribution does exist (BNE, T/55321-31): see González Cañal, Cerezo Rubio & Vega García-Luengos, *Bibliografía de Francisco de Rojas Zorrilla*, 343–45.

1252 See the entry two before this one (and note 1250).

1253 While the surviving early *suelta* (which is located in the BNE [T-55360-59]) attributes the play only to Calderón, there is evidence that he and Coello collaborated in it. See Vega García-Luengos, 'Calderón y la política internacional: las comedias sobre el héroe y traidor Wallenstein', in *Calderón de la Barca y la España*

Prodigio de Etopía [sic Etiopía], de Lope, suelta en Valencia, y en su *Parte 26* extravagante.¹²⁵⁴

Prodigio de los montes, en libro de cuatro comedias con autos sacramentales.¹²⁵⁵

Prodigio de Polonia, de Juan Delgado, *Parte 36*, varios.¹²⁵⁶

Prodigios de amor, de Barbadillo, en la parte 2ª del *Caballero puntual*.¹²⁵⁷

Prodigios de amor, de Villaviciosa, *Parte 31*, varios.¹²⁵⁸

del Barroco, coord. José Alcalá Zamora & Ernest Belenguer, 2 vols (Madrid: Centro de Estudios Políticos y Constitucionales/Sociedad Estatal España Nuevo Milenio, 2001), II, 793–827; see also his ‘El apócrifo Calderón’, for comments on this ‘comedia histórica de asunto rigurosamente contemporáneo’ (896–97). This critic believes that Calderón wrote Act I and Coello possibly Act II, while they may have written Act III together. There was a play (‘now lost; or is it an earlier version of this same play?’) called *El rey de Suecia* on the same topic, which was performed at the palace by Antonio de Prado on 1 February 1633 (see Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 236). The Florentine ambassador recalled having attended a performance of a play about Wallenstein by Calderón and Coello, given in El Pardo by the company of Antonio de Prado on that date. There is a reference, which could have been to this performance, or to another that took place around the same time, in Calderón’s *No hay burlas con el amor*, Act II, ll. 1231–32: ‘cuando / Prado hizo al rey de Suecia’ (see Calderón, *Love Is No Laughing Matter [No hay burlas con el amor]*, trans., with an intro. & commentary, by Cruickshank & Page, and note, at pp. 79–80; see also Mackenzie, *La escuela de Calderón*, 48 & 63). La Barrera cites another, anonymous, play called *La muerte del rey de Suecia* (*Catálogo bibliográfico y biográfico*, 566). There is a modern edition of Pedro Calderón de la Barca & Antonio Coello, *El prodigio de Alemania. Comedia famosa*, ed., con intro., de Antonio M. Rueda (Doral: Stockcero, 2013). See also Sofie Kluge, *Literature and Historiography in the Spanish Golden Age: The Poetics of History* (New York/Oxford: Routledge, 2021); see, for *El prodigio de Alemania*, the chapter on ‘Historical Drama’, 157–87.

1254 Printed, as Fajardo says, in Lope’s *Parte 26* extravagante (Zaragoza, 1645), now lost. But the play is also in Osuna 132 (*Comedias de Lope, Parte 23*; item 9), where it is attributed to Lope; and there are *sueñas* in the BNE, the BL and the Library of Lord Ilchester (see Bonilla y San Martín, ‘Sobre un tomo perdido de Lope de Vega’, 9 [109]. Morley & Bruerton (*Cronología*, 539–40) say the attribution to Lope is ‘muy dudosa’.

1255 In *Autos sacramentales con quatro comedias nuevas* (Madrid, 1655). The play is attributed to Guillén de Castro. Also listed by Fajardo elsewhere (see other entries for this play under *Bárbara de los montes*, and notes 174, 175 & 176. See also *Santa Bárbara*, and note 1406.

1256 *Escogidas 36* (Madrid, 1671). Also known as *El prodigio de Polonia, San Jacinto*. There is an eighteenth-century manuscript in Parma (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 285).

1257 In Alonso de Salas Barbadillo, *Segunda parte del caballero puntual* (Madrid, 1619). See the entry below, *Varios prodigios de amor*, and note 1585.

1258 The head-title in *Escogidas 31* (Madrid, 1669) attributes the play to Melchor de Valdés Villaviciosa, the running headlines to Melchor de Valdés Valdivieso, while the closing lines name ‘Don Melchor’; the BNE’s eighteenth-century manuscript 17.138 uses printed pages 319–42 from *Escogidas 31* (Madrid, 1669).

Prodigios de la vara, y capitán de Israel, de Mira de Amescua, *Parte 37*, varios.

Profeta falso Mahoma, de Rojas, en su *Parte 1ª*, y suelta en Valencia, en Sevilla, en Madrid, León.¹²⁵⁹

Profetisa Casandra y leño de Meleagro, de Pablo Polope [y Valdés], 1685.¹²⁶⁰

Progne y Filomena, de don Guillén de Castro, en su *Parte 1ª*.

Progne y Filomena, de Rojas, en su *Parte 1ª*, y suelta en Valencia, en Madrid, León.¹²⁶¹

1259 *Primera parte* (Madrid, 1640). Also known as *El falso profeta Mahoma*. The play attributed to Rojas and titled *La vida y muerte del falso profeta Mahoma* (not separately listed by Fajardo) is a different play from this one by Rojas here listed (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 572). Though attributed to Rojas, and printed in *Diferentes 33* (Valencia, 1642), that different play was in fact written by Mira de Amescua (see González Cañal, Cerezo Rubio & Vega García-Luengos, *Bibliografía de Francisco de Rojas Zorrilla*, item 801, pp. 409–10). The play listed here was performed, titled *El profeta falso*, at the palace in 1635 by the company of Roque de Figueroa (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 235). There was a performance of *El profeta falso Mahoma* at the palace in 1685 by the company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 193).

There is a modern critical edition of Rojas' play: Francisco de Rojas Zorrilla, *El profeta falso Mahoma*, ed. crítica, prólogo & notas de José Cano Navarro, in Francisco de Rojas Zorrilla, *Obras completas. Primera parte de comedias*, III, coord. Gemma Gómez Rubio (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2011). Josep M. Solà-Solé discusses 'Los Mahomas de Rojas Zorrilla', in his *Sobre árabes, judíos y musulmanes y su impacto en la lengua y literatura españolas* (Barcelona: Puvill, 1983), 105–28, especially pp. 105–06; and he notes that Rojas' play *El profeta falso Mahoma* was placed on the Index in 1776 (p. 117). Lanini wrote a play called *El falso profeta Mahoma* of which there is a manuscript in the BMM with *censuras* of 1755 and 1762. Lanini's work is possibly a *refundición* of Rojas' drama (see Mackenzie, 'Don Pedro Francisco Lanini Sagredo [?1640–?1715]', 121). There is a modern edition of Antonio Mira de Amescua, *La vida y muerte del falso profeta Mahoma*, intro., ed. & notas por Agustín de la Granja, forthcoming in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. XIII (Granada: Univ. de Granada/Diputación de Granada), available online: *Vida y muerte del falso profeta Mahoma*, ed. Agustín de la Granja (texto formato PDF) (Alicante: Biblioteca Virtual Miguel de Cervantes, 2014), <<https://www.cervantesvirtual.com/nd/ark:/59851/bmcjx056>> (accessed 31 May 2023).

1260 This work was probably printed in Madrid in 1685, at the time when it was written and first performed. The BPT has a copy. There is also an autograph manuscript in Parma (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 521).

1261 In Rojas' *Primera parte* (Madrid, 1640). Guillén de Castro (*Primera parte* [Valencia, 1618]) has a play with the same title (see previous entry), of which there appears to be an early manuscript (BNE, 14.640). It seems more likely that the various performances of *Progne y Filomena* at the palace in 1636 and 1637 were all of Rojas' play. These performances were: in 1636 by Tomás Fernández, then by Pedro

- Pronóstico de Cádiz*, de don Alonso de Osuna, *Parte 31*, varios.¹²⁶²
Próspera fortuna de Ruy López Dávalos el Bueno, de Damián Salustio [sic, Salucio], en *Parte 3ª* de Lope.¹²⁶³
Próspera fortuna del caballero del Espiritu Santo, del licenciado Juan Grajales, en *Parte 3ª* de Lope.¹²⁶⁴
Próspera y adversa fortuna de Duarte Pacheco, parte 1ª y 2ª, de Jacinto Cordero.¹²⁶⁵
Proteo y Tibaldo, de Luis Hurtado, según *Biblioteca hispánica*.¹²⁶⁶
Prudencia en el castigo, de Rojas, *Parte 44*, varios.¹²⁶⁷
Prudencia en la mujer, de Tirso, Faxardo, Dif^s 3, y en su *Parte 3ª*.
Prudente Abigail, de Calderón, suelta en Valencia, en Sevilla.¹²⁶⁸

de la Rosa and again by Tomás Fernández possibly in cooperation with Pedro de la Rosa; in 1637 by Pedro de la Rosa in the Pardo, and then by Tomás Fernández in the Retiro (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 235). There was also a performance of, presumably, Rojas' play in 1681 at the palace by the company of Damián de Polop y Valdés (Varey & Shergold, *Comedias en Madrid: 1603-1709*, 194). For a discussion of Rojas' play and further information on the performances that took place in the late seventeenth and eighteenth centuries in Madrid, Valladolid, Valencia etc., see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 67-72. For a modern critical edition, see Francisco de Rojas Zorrilla, *Progne y Filomena*, ed. crítica, prólogo & notas de Juan José Pastor Comín, in Francisco de Rojas Zorrilla, *Obras completas. Primera parte de comedias*, III, coord. Gemma Gómez Rubio (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2011).

1262 *Escogidas 31* (Madrid, 1669).

1263 (Madrid, 1613). This volume also contains *La adversa fortuna* ... There is a seventeenth-century manuscript of *La próspera fortuna* in the BNE (16.567). The *Adversa fortuna*—of which there is a late seventeenth-century manuscript in Parma, wrongly attributed to Lope—was performed in Sonseca in 1605 by the company of Gaspar de Porras (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 595).

1264 (Madrid, 1613). The other part of this work is titled *La adversa fortuna* ... There is a manuscript in Parma (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 353).

1265 In his *Seis comedias famosas* (Lisboa, 1630). There is an autograph manuscript of Part I (BNE, 16.978). Part I, the *Adversa fortuna*, was performed by Salazar Mahoma (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 267).

1266 By his own account (in the prologue) Luis Hurtado completed and corrected Pedro Álvarez de Ayllón's *Comedia de Proteo y Tibaldo, llamada disputa y remedio de amor* (Toledo: Juan Ferrer, 1553), which is already recorded as *Perseo [sic] y Tibalda [sic]* (q.v., & note 1182).

1267 *Escogidas 44* (Madrid, 1678). Doubtful Rojas. A *suelta* (BL) attributes it to Lope (in error, say Morley & Bruerton, *Cronología*, 542-43).

1268 Vera Tassis lists this play as a *suelta*, and as apocryphal, in Don Pedro's *Verdadera quinta parte* (1682), 5¶7^r; it is possibly the play by Enríquez Gómez with that title (correctly listed in the next entry). Bernardo de Cárdenas wrote an *auto* with the same title.

Prudente Abigail, de Enríquez Gómez, en su libro *Academias reales* [*sic, morales*], suelta en Madrid, León.

Prudente, sabia y honrada, de Cubillo, *Parte 12*, varios.¹²⁶⁹

Prueba [*sic, Pruebas*] *de honor y amistad*, de Calderón, suelta.¹²⁷⁰

Prueba de las promesas, de Alarcón, en su *Parte 2ª*.

Prueba de los ingenios, de Lope, en su *Parte 9ª*.

Puente de Amantible [*sic, Mantible*], de Calderón, en su *Parte 1ª*, y suelta en Sevilla, en Madrid, León.¹²⁷¹

Puerta macarena, primera y segunda parte, de Montalbán, y suelta en Valencia, en Sevilla, en Madrid, León.¹²⁷²

Pulida sayaguesa, de Calderón, suelta.¹²⁷³

Purgatorio de San Patricio, de Calderón, en su *Parte 1ª*, y suelta en Valencia, en Sevilla, en Madrid.¹²⁷⁴

1269 Already entered as *Perfecta casada* (see above, and note 1176).

1270 Vera Tassis lists this work as a *suelta*, and as apocryphal, in *Don Pedro's Verdadera quinta parte* (1682), 5¶8^f. Usually attributed to Diego Muxet de Solís.

1271 In Calderón's *Primera parte* (Madrid, 1636). There is an early *suelta* (imprintless, but Cruickshank believes it was printed in Seville c.1626 by Simón Faxardo), in which the drama is attributed to Lope de Vega; the *suelta* is in the BL, 11728.h.21/2. That BL *suelta* almost certainly antedates the work's publication in Calderón's *Primera parte* of 1636 (see Cruickshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 249, n. 44). The play was performed at the palace by the company of Roque de Figueroa in 1630 (Shergold & Varey, 'Some Early Calderón Dates', 283–84). For a recent edition, see Pedro Calderón de la Barca, *La puente de Mantible*, ed. crítica, con intro., de Fernando Rodríguez-Gallego & Adrián J. Sáez (Madrid: Iberoamericana/Frankfurt am Main: Vervuert, 2016).

1272 There are various seventeenth-century manuscripts in the BNE: a manuscript of both parts (16.972) is titled *Las Macarenas*, and dated 1631; and there are other BNE manuscripts of both parts (15.456 & 15.457) dated Madrid, 1663. The BNE also has a manuscript of Part I only, dated 1677 (16.550); and a manuscript of Part II only (16.545), dated Valladolid, 1675. There are eighteenth-century manuscripts of both parts in the BMM; Part II has a *censura* of 1755. The *primera parte* of this play was performed in Lima in 1634 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 512). There was a performance of Part I at the palace in 1687 by the company of Simón Aguado (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 195).

1273 Vera Tassis lists this work as a manuscript, and as apocryphal, in *Don Pedro's Verdadera quinta parte* (1682), 5¶8^r. An anonymous manuscript with the title *La bella sayaguesa* has survived in Parma (Restori, 'La collezione CC* IV. 28033 della Biblioteca Palatina-Parmese', 125–26), but no *suelta* is recorded. The author is unknown.

1274 Calderón, *Primera parte* (Madrid, 1636). The BNE has a supposedly autograph manuscript (Res. 89)—which is not, in fact, an autograph (DWC)—which has a *licencia* for performance in Valencia in 1640; there is another *licencia* on this manuscript by Juan Navarro de Espinosa, for performance in Madrid in 1652. The play actually dates from 1627–1628. There was a palace performance of a play called *San Patricio* (probably Calderón's) in 1683 by the company of Matías

Púrpura de la rosa, de Calderón, en su *Parte 3^a*.¹²⁷⁵

Púsoseme el sol, saliome la luna, de Lope, en su *Parte 26* extravagante, suelta en Valencia.¹²⁷⁶

Q

Qué dirán, de Lope, en su *Parte 24*, y *Parte 26* extravagante, de Zaragoza.¹²⁷⁷

de Castro (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 211). For a modern critical edition, see Pedro Calderón de la Barca, *El purgatorio de San Patricio*, ed., with an intro. & notes, by J. M. Ruano de la Haza (Liverpool: Liverpool U. P., 1988), see pp. 20–22 etc.

1275 *Tercera parte* (Madrid, 1664). There are various interesting manuscripts: in the Bodleian Library, Oxford (Add. A. 143); in the BPT (R [Ms.] 3918), which is a fragment; and in the Biblioteca Nacional de Lima (C1.469), in which is preserved the music for the performance that took place in Lima in 1701. This opera was first performed in the Retiro in 1660. There was another palace performance by the company of Manuel Vallejo in 1679, for the first wedding of Carlos II. There were other performances at the palace: by the company of Manuel Vallejo in 1680; by the companies of Agustín Manuel and Damián Polope in 1690 (to celebrate the King's second nuptials), and again by these companies in 1694 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 194; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 196). See the edition of Pedro Calderón de la Barca, *La púrpura de la rosa*, ed. del texto de Calderón y de la música de Torrejón, comentados & anotados por Ángeles Cardona, Don Cruickshank and Martin Cunningham (Kassel: Edition Reichenberger, 1990).

1276 *Parte 26* extravagante (Zaragoza, 1645), but untraced. Also printed, and attributed to Lope, in *Diferentes 29* (Huesca, 1634). The title often adds *Santa Teodora*. Morley & Bruerton are doubtful that this play is by Lope (*Cronología*, 543–44). There is an early seventeenth-century *suelta* (without imprint; but printed in Seville by Simón Faxardo, c.1632–1633) titled *Púsoseme el sol, saliome la luna*, also attributed to Lope, which is in the Special Collections of Liverpool University's Sydney Jones Library; for more information, see Mackenzie, 'Comedia [s] de Lope Vol. II. A Unique Volume of Early comedias sueltas', 19. There are two seventeenth-century manuscripts in the BNE, the first (16.986), being attributed to Andrés de Claramonte, with *ensuras* in Zaragoza in 1655; the second manuscript (14.955) is attributed to Lope. The play has been ascribed, with more reason, to Andrés de Claramonte. We know, from a note on the BNE's manuscript, 16.986, that there was a first performance of the play in Alcaraz on 15 July 1642 by the company of Alonso Caballero (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 257). For a modern edition of the play, see Andrés de Claramonte, *Púsoseme el sol, saliome la luna*, ed., intro. & notas de Alfredo Rodríguez López-Vázquez (Kassel: Edition Reichenberger, 1985).

La adúltera penitente by Matos, Cáncer and Moreto is sometimes regarded as an adaptation of *Púsoseme el sol, saliome la luna* (see the entry for *La adúltera penitente*, and note 24; this play is also listed as *Santa Teodora*, see note 1414).

1277 *Parte 26* means the lost *Diferentes 26* (Zaragoza, 1645), that contained the play, which is in fact by Matías de los Reyes. This play, which was printed in Jaén in 1629, is usually known as *Donaires de Pedro Corchuelo, y el qué dirán*. It was

- Qué dirán, y donaires de Pedro Corchuelo**, de Matías de los Reyes.
¿Qué es la ciencia de reinar?, de don García de Aznar Vélez, *Parte 48*,
 varios.¹²⁷⁸
- Querer la propia desdicha**, de Lope, en su *Parte 15*, y suelta en Valencia.
Querer más y sufrir menos, de Lope (librero de la Red de San Luis, Moreno).¹²⁷⁹
Querer por hacer querer, de Cabezas [sic], en su libro.
Querer por solo querer, de don Antonio [Hurtado] de Mendoza, en sus
 obras, y *Parte 31*, varios.¹²⁸⁰
- Quererse sin declararse**, *Parte 21*, varios, de don Fernando de Zárata [i.e.,
 Enríquez Gómez].
- Quien ama no haga fieros**, de Lope, en su *Parte 18*.
Quien bien ama tarde olvida, de Lope, en su *Parte 22*.¹²⁸¹
Quien calla, otorga, de Calderón, suelta en Valencia, en Sevilla.¹²⁸²
Quien da luego da dos veces, de Tirso.¹²⁸³
¿Quién engaña más a quien?, o [sic] de Alarcón, *Parte 45*, varios, y suelta
 en Sevilla.¹²⁸⁴

performed by Ramírez (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 549). See next entry; see also the entry above, *Donaires de Pedro Corchuelo*, and note 506.

1278 Apparently a pseudonym for Andrés González de Barcia. The drama is in *Escogidas 48* (Madrid, 1704). This work is also known as *La ciencia de reinar*. It was performed in Brazil (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 149).

1279 In *Diferentes 29* (Huesca, 1634) and Osuna 131, where there is another copy of the same edition (BNE, T-55358[28]); see Vega García-Luengos, 'Los tomos perdidos de comedias raras', 118. Morley & Bruerton doubt whether this play could be by Lope in its present state (*Cronología*, 545).

1280 Fajardo probably means the author's *El fénix castellano* (Lisboa, 1690). *Parte 31* is *Escogidas 31* (Madrid, 1669). There were earlier *sueeltas*. There is an eighteenth-century manuscript (BNE, 3.661). This work was first performed in Aranjuez in 1622: 'se trata, mas bien una *invención*, un espectáculo teatral palaciego en el que llegaron a representar las meninas del rey' (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 369).

1281 (Zaragoza, 1630). There are manuscripts in the BNE and Parma: one (BNE, 15.702) is dated 1624. Morley & Bruerton doubt if it is by Lope in its present state (*Cronología*, 545–46).

1282 Vera Tassis lists this play as a *suelta*, and as apocryphal, in *Don Pedro's Verdadera quinta parte* (1682), 5¶8^v. By Tirso? It seems to offer a second part to Tirso's *El castigo del pensequé*. This work has also been attributed to Jiménez de Enciso.

1283 Germán Vega García-Luengos has located an early *suelta* of *Quien da luego da dos veces*, attributed to Tirso, in the BNE (T-55290-3). This *suelta* is imprintless; but it was probably printed in Seville by Francisco de Lyra c.1635 (see Vega García-Luengos, 'Cómo Calderón desplazó a Lope de los aposentos: un episodio temprano de ediciones espúreas', 372; see also his 'Tirso en *sueeltas*', 187–88).

1284 *Escogidas 45* (Madrid, 1679). Alarcón's authorship is uncertain. This play is a *refundición* of Alarcón's *El desdichado en fingir* (entered above), which was written 1621–1625.

¿Quién es quien premia al amor?, o Reina cristiana [sic, Cristina], de Candamo, suelta en Valencia, en Sevilla, en Madrid, Sanz.¹²⁸⁵

Quien habla más obra menos, de Zárate, *Parte 44*, varios, y suelta en Sevilla, en Madrid, León.

Quien habló pagó, de Tirso, en su *Parte 2^a*.

Quien mal anda en mal acaba, de Alarcón.¹²⁸⁶

Quien más no puede, de Lope, en su *Parte 17*.

Quien no cae no se levanta, de Tirso, en su *Parte 5^a*.

Quien priva, aconseje bien, de Alarcón.¹²⁸⁷

Quien todo lo quiere, de Lope, en su *Parte 22* impresa en Madrid, 1635, Fajardo.¹²⁸⁸

Quinta de Florencia, de Lope, en su *Parte 2^a*.

R

Ramilletes de Madrid, de Lope, en su *Parte XI*.¹²⁸⁹

Ramírez de Arellano, de Lope, en su *Parte 24* impresa en Zaragoza.

1285 Also printed in Bances Candamo's *Poesías cómicas*, I (Madrid, 1722). Listed again by Fajardo as *Reina cristiana [sic, Cristina]*; see note 1297. The exact date of composition of this play is unknown, and some scholars have assumed a date c.1690–1695. But, according to Urzáiz Tortajada, it was performed at court in 1687 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 152). For more information and a study, see Mackenzie, *La escuela de Calderón*, 115 & 123; and Ann L. Mackenzie, 'Dos comedias tratando de la reina Cristina de Suecia: *Afectos de odio y amor* por Calderón y *Quién es quien premia al amor* por Bances Candamo', in *Hacia Calderón. Cuarto Coloquio Anglogermano. Wolfenbüttel 1975*, ed. Hans Flasche, Karl-Hermann Körner & Hans Mattauch (Berlin/New York: Walter de Gruyter, 1979), 56–70.

1286 The BNE has a *suelta* by Leefdael (T/6213). Also known as *Los dos locos amantes*, this play was written c.1600.

1287 In his *Parte segunda* (Barcelona, 1634). Also known as *Ganar amigos* (and entered above as such), and sometimes called *Amor, pleito y desafío*—not to be confused with Lope's play of that title which is listed above (see note 112). Alarcón's play, *Ganar amigos*, was apparently printed with the title *Amor, pleito y desafío* in Lope's *Parte 24* (Zaragoza, 1632) [no copy traced]. A play titled *Ganar amigos* was performed at the palace before the Queen in 1622 by the company of Alonso de Olmedo. The play called *Pleito y desafío*, performed at the palace before the Queen between 1622 and 1623 by the company of Pedro de Valdés, was probably Lope's *Amor, pleito y desafío*; but it could have been the same play as Alarcón's *Ganar amigos* (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 226 & 233; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 21–22 & 187).

1288 In the *Ventidós parte perfeta* (Madrid, 1635). There is a seventeenth-century manuscript in the BNE (16.798). The play was written c.1620 (Morley & Bruerton, *Cronología*, 95).

1289 Alias *Dos estrellas trocadas* (and entered under that title; see note 520).

Rayo de Andalucía, de Cubillo, parte 1ª y 2ª, y suelta en Sevilla, en Madrid, Sanz.¹²⁹⁰

Rayo de Cataluña, o Prodigio de Aragón, de don Francisco Serrano Carimo.¹²⁹¹

Razón busca venganza, de don Manuel Morchón, *Parte 9ª*, varios.

Razón hace dichosos, de Martínez, Zabaleta, Cáncer, *Parte 21*, varios.¹²⁹²

Razón vence al poder, de Matos, *Parte 29*, varios, antigua, Fajardo.¹²⁹³

Rebelde al beneficio, de don Tomás Osorio, *Parte 4ª*, varios.¹²⁹⁴

Recibimiento del rey de Portugal al Archiduque, de dos jornadas (Ceferino).¹²⁹⁵

Redentor cautivo, de Matos, Villaviciosa, *Parte 23*, varios, y suelta en Valencia, en Madrid, León.¹²⁹⁶

1290 In Cubillo de Aragón's *El enano de las musas* (Madrid, 1654). Also known as *El genízaro de España* (under which title it is also listed by Fajardo; see note 699) and as *El más valiente andaluz*. There is an early *suelta* of Part I (without imprint; but printed in Seville by Francisco de Lyra, c.1632–1634), titled *Rayo de Andalucía, y Genízaro de España* correctly attributed to Cubillo, which is in Special Collections at Liverpool University's Sydney Jones Library. For more information, see Mackenzie, *Comedia[s] de Lope Vol. II. A Unique Volume of Early comedias sueltas*, 31. Both parts were written before 1632, for they are mentioned in Montalbán's *Para todos*. There are two seventeenth-century manuscripts of Part I in the BNE: one of them is dated 1667 (17.208); the other manuscript (16.555) might be an autograph.

Both parts/plays (as indicated in Cubillo's *El enano de las musas*) were first performed by the company of Alonso de Olmedo. Both parts were performed at the palace (Buen Retiro) by the company of José de Prado in 1680, under the title *Los Mudarras*. They were staged at the palace again in 1684 by the company of Manuel de Mosquera. They were performed, once more at the palace, under the title *El rayo de Andalucía*, in 1691, by the company of Agustín Manuel (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 166–67 & 197). Shirley B. Whitaker gives an analysis of both these dramas, of which the first was apparently influenced by Lope's *El bastardo Mudarra* (see *The Dramatic Works of Álvaro Cubillo de Aragón*, Chapter II, 43–56).

1291 His name appears in this form in a *suelta* of his play *El valor todo lo allana*, but catalogues give his maternal surname as Carcimo. See the entry below for *El valor todo lo allana*, and note 1579.

1292 *Escogidas 21* (Madrid, 1663). Written by Martínez (I), Zabaleta (II) and Cáncer (III). There was a palace performance in 1687 by the company of Agustín Manuel (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 197).

1293 Despite the reference to 'antigua', this *parte* is *Escogidas 29* (Madrid, 1668).

1294 *Escogidas 4* (Madrid, 1653). This play is *Lo que le toca al valor y el príncipe de Orange*. Tomás de Osorio is not the dramatist responsible; he was an actor who performed in the play, which has been attributed to Mira de Amescua. See the entry for this play above, titled *Ingrato a quien le hizo bien*, and note 812; and see, too, for the same work, *Lo que le toca al valor*, and note 890.

1295 Listed by La Barrera (*Catálogo bibliográfico y biográfico*, 577); but no details are given.

1296 *Escogidas 23* (Madrid, 1665).

- Reina cristiana [sic, Cristina]*, de Candamo, suelta.¹²⁹⁷
Reina de las flores (librero de la Red de San Luis, Moreno).¹²⁹⁸
Reina de los reyes, de Tirso, en su *Parte 2^a*.
Reina Diana [sic, Juana] de Nápoles, de Lope, en su *Parte 6^a*.¹²⁹⁹
Reina en el Buen Retiro, de don Antonio Martínez [de Meneses], *Parte 19*, varios.
Reina María Estuarda, de Diamante, en su *Parte 2^a*, y suelta en Madrid, León.¹³⁰⁰
Reina más desdichada, y parto de las montañas, de Cabeza, en su libro.¹³⁰¹
Reina Sabá, de Calderón, Fajardo, Dfs 5.¹³⁰²

1297 Francisco Bances Candamo, *Poesías cómicas*, I (Madrid, 1722). Already listed under *¿Quién es quien premia al amor?* See above, and note 1285.

1298 By Jacinto Herrera; it was printed in Brussels in 1643. This play was performed at the palace in Brussels in or about 1643, together with its *loa* and *entremés*—all written by Herrera (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 363).

1299 Sometimes titled *La reina Juana de Nápoles y marido bien ahorcado*. It is dated by Morley & Bruerton (*Cronología*, 389) as c.1597–1603. This play was published in *Escogidas 7* (Madrid, 1654) wrongly attributed to ‘tres ingenios’ and under the incorrect title of *El monstruo de la fortuna*, a different play, which was indeed written by ‘tres ingenios’; and which was, in fact, printed in *Escogidas 24* (Madrid, 1666). For more information, see above *Felipa Catanea*, note 643 and *El monstruo de la fortuna*, note 1019.

1300 Diamante, *Comedias ... Segunda parte* (Madrid, 1674). It was also known (when printed *suelta*) as *Las religiosas constancias en las bárbaras tragedias*. This drama was first performed in the palace in 1660 by the company of Diego Osorio (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 198). A play titled *La tragedia de la reina de Escocia* was performed by the company of Antonio de Prado in the palace as early as 1628 (see Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 239). This earlier drama could have been the now lost work by Manuel de Gallegos, written c.1628, which Diamante might have utilized as a source. For a modern edition, see *A Critical Edition of Juan Bautista Diamante’s ‘La reina María Estuarda’*, ed. Michael G. Paulson & Tamara Alvarez-Detrell (Potomac: Scripta Humanistica, 1989). See also Ann L. Mackenzie ‘The “Deadly Relationship” of Elizabeth I and Mary Queen of Scots Dramatized for the Spanish Stage: Diamante’s *La reina María Estuarda* and Cañizares’ [?] *Lo que va de cetro a cetro, y crueldad de Inglaterra*’, in *Studies for I. L. McClelland*, ed. David T. Gies, *Dieciocho. Hispanic Enlightenment Aesthetics and Literary Theory*, IX:1–2 (1986), 201–18; and Michael G. Paulson, *The Queens’ Encounter: The Mary Stuart Anachronism in Dramas by Diamante, Boursault, Schiller and Donizetti* (New York etc.: Peter Lang, 1987).

1301 Juan Cabeza, *Primera parte de comedias* (Zaragoza, 1662).

1302 This may be *La sibila de Oriente* (in which the Queen of Sheba is the female protagonist), printed in Calderón’s *Verdadera quinta parte* (1682), although not listed by him in his Marañón or Veragua lists. See also the entry *Gran reina de Sabá*, and note 712.

Reinar después de morir, de Luis Vélez, y suelta en Valencia, en Sevilla, en Madrid.¹³⁰³

Reinar no es la mayor suerte, de un ingenio, *Parte 27*, varios.¹³⁰⁴

Reinar para morir, de Montalbán, Fajardo, Df^{cs} 60, y libro *Para todos*.¹³⁰⁵

Reinar por obedecer, de Diamante, Villaviciosa, Matos, *Parte 8^a*, varios.¹³⁰⁶

Remedio de [sic, en] la desdicha, de Lope, en su *Parte 13*.

Remedio en el peligro, de Diamante, en su *Parte 1^a*.

Remedio, industria y valor, de Montalbán.

Rendirse a la obligación, de los Figueroas, *Parte 34*, varios, y suelta en Valencia, en Sevilla, en Madrid.¹³⁰⁷

Renegada de Valladolid, de Belmonte Bermúdez, *Parte 1^a*, varios, y suelta en Valencia, en Madrid, León.¹³⁰⁸

1303 *Reinar después de morir* by Luis Vélez de Guevara was printed in *Doze comedias las más grandiosas que hasta ahora han salido de los mejores, y más insignes poetas. Quarta parte* (Lisboa, 1652). *Reinar después de morir* was performed at the palace by the company of Adrián López in 1653 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 236). It was staged at the palace by the company of Jerónimo García with the alternative title *La garza de Portugal* in 1680. Another performance took place under that title by the company of Cárdenas in the Corral de la Cruz in 1696. There was evidently also a performance in Segovia with that alternative title (see Varey & Shergold, *Comedias de Madrid: 1603–1709*, 122; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 704). For a modern critical edition, see Luis Vélez de Guevara, *Reinar después de morir*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de Donald R. Larson (Newark, NJ: Juan de la Cuesta, 2008). For an English translation into verse, see Luis Vélez de Guevara, *Inés Reigned in Death*, trans. Joseph R. Jones & Kenneth Muir (Lexington, KY: The Windell Press, 1988).

1304 *Escogidas 27* (Madrid, 1667); the author is unknown.

1305 Not in Montalbán's *Para todos*; the play survives in *sueltas*.

1306 This play is in *Escogidas 8* (Madrid, 1657). The playwrights responsible were indeed Diamante (I), Villaviciosa (II) and Matos (III).

1307 Printed in *Escogidas 34* (Madrid, 1670).

1308 Printed in *Escogidas 1* (Madrid, 1652). This play also has the title *La cautiva de Valladolid*. It is usually attributed to Belmonte (I), Moreto (II) and Martínez (III). There are three seventeenth-century manuscripts in the BNE (17.014, 16.808 & 17.331). The manuscript 17.331 has changes to the original text apparently made by Belmonte, especially to Act I. Accepted by moretianos.com as a collaboration by Belmonte with Moreto and Martínez de Meneses (<<http://moretianos.com/encolaboracion.php>> [accessed 30 November 2021]). There were performances of this play at the palace: in 1681 by the company of Jerónimo García; in 1686 by the companies of Manuel de Mosquera and Rosendo López; and in 1687 by the company of Agustín Manuel de Castilla. There is a *comedia burlesca*, which is a parody of the play by Belmonte *et al.*, titled *La renegada de Valladolid*, and also known as *La cautiva de Valladolid* and as *La restauración de España*. Of this burlesque play there is a late seventeenth-century manuscript in the BNE (17.192), attributed to Francisco Antonio de Monteser, Antonio de Solís and Diego de Silva, and which records that it was written for performance at the Buen Retiro in 1655

Renegado del cielo, de Morales, suelta en Valencia, en Madrid, León.¹³⁰⁹

Renegado Zanaga [sic, Zenaga], del licenciado Bernardo [sic, Bernardino] Rodríguez, suelta en Valencia, en Sevilla, en Madrid, León.¹³¹⁰

Renegado, rey y mártir, de don Cristóbal Morales, suelta en Valencia, en Madrid, León.

República al revés, de Tirso, en su *Parte 5ª*.

Respecto en la ausencia, de Gaspar de Ávila, *Parte 4ª*, varios, antigua.¹³¹¹

Respuesta está en la mano, de Calderón, suelta en Sevilla.¹³¹²

Restauración de Buda, de Candamo, suelta en Valencia.¹³¹³

(see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 199; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 461–63 [p. 462]). About this burlesque play, see Frédéric Serralta, ‘Une tradition littéraire: *La renegada de Valladolid*. Étude et édition critique de la *comedia* burlesque de Monteser, Solís, et Silva’, Doctoral dissertation (Université de Toulouse, 1968).

1309 Cristóbal de Morales y Guerrero. This play was performed in Seville in 1641 by the company of Los Cobaleda (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 466).

1310 Printed, and attributed to the *licenciado* Bernardino Rodríguez in *Doce comedias de varios autores [...]* (‘Tortosa [Sevilla]: Francisco Murtorell [sic, ? Martorell], 1638’), which La Barrera says contains only one play by Lope (*Catálogo bibliográfico y biográfico*, 427 & 707). See Moll, ‘*La Tercera parte de las comedias de Lope de Vega y otros autores, falsificación sevillana*’, 625. This play is also titled *El segundo Job de Argel*, according to La Barrera (331); but Varey & Shergold say that *El renegado Zenaga* is a completely different play. If so, then the play titled *El segundo Job*, which was performed at the palace in 1681 by the company of Manuel Vallejo, was not this drama by Rodríguez (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 216).

1311 Fajardo means that it was printed in *Escogidas 4* (Madrid, 1653).

1312 Calderón rejected this title in his *Quarta parte* (1672), 2¶2v. Its author is unknown.

1313 Fajardo seems not to have seen two Madrid *sueltas*: one (the more modest), printed by Antonio Román for Sebastián de Armendariz, 1686; the de luxe version omits the printer’s name. Later, this play was published in Bances’ *Poesías cómicas*, I (Madrid, 1722); so, after Fajardo completed his *Índice*. There is a manuscript in the BMM, 1-141-6, where there is also an interesting *suelta* (no place, no date) with a reference to a performance before Their Majesties in the Real Palacio del Retiro; this *suelta* has a much later *censura* inserted on it in manuscript, and dated 1774. The royal performance [*estreno*], under the title *El sitio de Buda*, took place on 15 November 1686 in the Retiro (evidently in the Coliseo) by the companies of Rosendo López and Manuel de Mosquera. Sometimes it was called *El sitio y toma de Buda*. There were other performances in December 1686 in the Buen Retiro (in the Coliseo) by the same two companies of López and Mosquera (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 200–01; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 152). This play is different from the play by Bances called *El invicto Luis de Baden y primer triunfo de Austria* (BNE, eighteenth-century manuscript 15.977); although Luis de Baden figures in both dramas.

Restauración de España, de Luis Vélez, suelta en Valencia.¹³¹⁴

Resucitar con el agua, o *San Pedro Manara* [*sic*, *Mazara*], de tres ingenios, *Parte 26*, varios. De don José Ruiz, don Jacinto Herrera [*sic*, *Hurtado*] de Mendoza y don Pedro Lanini, Valencia.¹³¹⁵

Retraído, de don Juan de Jáuregui, en libro antiguo, Fajardo.¹³¹⁶

Retrato en la venera, suelta en Sevilla.¹³¹⁷

Rey Ángel, de Calderón, *suelta*.¹³¹⁸

Rey Bamba, de Lope, en su *Parte 1^a*, con su vida y muerte.¹³¹⁹

1314 Alias *El alba y el sol*. There are two manuscripts in the BNE, one dated 1709 (16.821) and the other (16.060) with a *censura* by Cañizares, dated 1728. There are also two manuscripts in the BMM (1-5-4), one dated 1761. Urzáiz Tortajada (*Catálogo de autores teatrales del siglo XVII*, II, 699) mentions a performance at the palace in 1675 by the company of Simón Aguado. There were other performances at the palace by the company of Simón Aguado in 1688, and there was a performance by the company of Juan Bautista Chavarría in 1707 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 51).

1315 In *Escogidas 26* (Madrid, 1666). Fajardo added the last sentence, giving the authors' names, further up in his manuscript, where there was space. Varey & Shergold (*Comedias en Madrid: 1603–1709*, 199) did Fajardo an injustice in thinking that this last sentence about the authors was consciously (though incorrectly) meant by Fajardo to be applied to his entry about *La renegada de Valladolid* by Belmonte, Moreto and Martínez (see above, and note 1308). 'Valencia' presumably means a *suelta* printed from there.

1316 Alias *Comedia famosa de don Claudio*. The BNE has a *suelta* (T/12527) (Barcelona, 1635); This play was once thought to have been written by Quevedo. But it is a satire by Juan de Jáuregui of Quevedo and his *La cuna y la sepultura*, a homily on the fleeting nature of life and the need to prepare for death (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 375). *El retraído* was performed at the palace by the company of Tomás Fernández in 1637 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 236).

1317 Author unknown.

1318 Vera Tassis lists this item as a *suelta*, and as apocryphal, in Calderón's *Verdadera quinta parte* (1682), 5¶8^r. This religious play has indeed survived as a seventeenth-century *suelta*, printed in Seville, of which there are two copies in the BNE (T-15038-9 & T-15270-21). See Vega García-Luengos, 'El Calderón apócrifo', 897. This work has also been attributed to Mira de Amescua. According to Vega García-Luengos (897) this is not the same work as Juan Antonio de Mójica's *El demonio en la mujer y el rey ángel de Sicilia*, though both plays deal with the same subject (see above under this title, and also the entry under *Diablo de Palermo*; and see notes 428 & 462). The latter is a play in two parts; and of both parts there is a seventeenth-century, possibly autograph, manuscript titled *El rey ángel de de Sicilia, Príncipe demonio y Diablo de Palermo*, attributed to [Juan] Antonio de Mójica (BNE, 17.270). A play called *El rey ángel* was performed by the company of Cristóbal Avendaño before the Queen in 1622 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 236; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 202; see also Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 454).

1319 Also known as *La vida y muerte del rey Bamba*; written 1597–1598 (Morley & Bruerton, *Cronología*, 223). A play called *El rey Bamba* was performed in either 1629

Rey don Alfonso de [la] mano horadada, burlesca, de un ingenio, *Parte 18*, varios, y suelta en Valencia.¹³²⁰

Rey don Alfonso de [la] mano horadada, seria, o *Conquista de Toledo*.¹³²¹

Rey don Alonso el Bueno, de Lanini Sagredo, *Parte 40*, varios, y suelta en Valencia; *Batalla de las Navas de Tolosa*.¹³²²

Rey don Pedro en Madrid, o Infanzón de Illescas, de Calderón, en su *Parte 5ª*.¹³²³

or 1630–1631 by the company of Antonio de Prado (Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 236).

1320 The full title given in *Escogidas 18* (Madrid, 1661) is *Los disparates del rey don Alfonso, el de la mano horadada* where it is noted as being by ‘un ingenio’ in the play itself; but it is attributed in ‘la tabla’ to Luis Vélez. The eighteenth-century manuscript (BNE, 15.853), ascribed to ‘un ingenio de esta corte’, is of this play. There is a *suelta* with this title attributed to Cáncer. Perhaps Cáncer was involved, with Luis Vélez, in this *comedia burlesca*? Urzáiz Tortajada (*Catálogo de autores teatrales del siglo XVII*, II, 705) mentions a performance of this play in 1686 before the King and Queen ‘en la villa de la Torre de Esteban Hambrán’. There is a modern study and edition: ‘*El rey don Alfonso, el de la mano horadada*’. Anónimo [*comedia burlesca*; estudio & edición de] Carlos Mata Induráin (Pamplona: Univ. de Navarra/Madrid: Iberoamericana/Frankfurt am Main: Vervuert, 1998).

1321 The BNE’s late seventeenth-century manuscript (16.586) of *La conquista de Toledo (y rey Alfonso el Sexto)* claims to have been written by eight *ingenios*, unnamed, ‘en tres horas’.

1322 *Escogidas 40* (Madrid, 1675). There are two eighteenth-century manuscripts in the BMM with *censuras*; and the BL has a manuscript copy dated 1733 (Add. 10.333^[1]). The drama was performed in the palace in 1691 by the company of Agustín Manuel (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 203). Fajardo also lists this play under *Batalla de las Navas*; see note 186.

1323 In the fraudulent *Quinta parte* of 1677. Not by Calderón; Vera Tassis lists this play as a *suelta*, apocryphal, in Don Pedro’s *Verdadera quinta parte* (1682), 5¶7^v. It has also been attributed to Lope, Tirso and to Claramonte. In a manuscript (BNE, 16.639), which has *licencias* dated Zaragoza, 1626, it is attributed to Lope. A manuscript in the BMM (1-39-4) attributes the play to Claramonte. Morley & Bruerton (*Cronología*, 482–83) dismiss Lope’s authorship of *El infanzón de Illescas, o el rey don Pedro en Madrid*. Fajardo has entered the same play above under *Infanzón de Illescas* (see note 809). There were performances of *El rey don Pedro en Madrid* at the Corral del Príncipe in 1696, by the company of Andrea de Salazar. For this and other information and insights concerning the drama, see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 203–04. There is an unpublished doctoral dissertation by Sister Rosario María Asturias, ‘A Critical Edition and Study of the Play *El Rey Don Pedro en Madrid y el Infanzón de Illescas*’ (University of Southern California, 1963). For a published modern edition, see Lope de Vega [attr.], *El rey don Pedro en Madrid y Infanzón de Illescas*, ed. Bingham Kirby (cited in full at note 809). Moreto adapted the original play to create his *El valiente justiciero y richombre de Alcalá* (see the entry below, and note 1570). For still valuable commentary on the treatment of King Pedro I [el Cruel] of Castile in Golden-Age drama, see Frances Exum, *The Metamorphosis of Lope de Vega’s King Pedro* (Madrid: Plaza Mayor Scholar, 1974).

Rey don Sebastián, de Lope, en su *Parte XI* antigua.¹³²⁴

Rey don Sebastián, de Villegas, *Parte 19*, varios.¹³²⁵

Rey Enrique el enfermo, de seis ingenios, *Parte 9^a*, varios, y suelta en Valencia, en Sevilla, en Madrid, León.¹³²⁶

1324 In Lope's *Oncena parte* (Madrid, 1618). Also entered under *Tragedia del rey don Sebastián*; see note 1525.

1325 In *Escogidas 19* (Madrid, 1663). *El rey don Sebastián (y portugués más heroico)* is usually ascribed to Francisco de Villegas, as it is in that volume; but it is sometimes attributed to Juan Bautista Villegas, in favour of whom is the fact that a play with this title was performed in Salamanca as early as 1606 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 723). There is a seventeenth-century manuscript titled *La jornada del rey don Sebastián en África* (BNE, 15.291), which is sometimes regarded as anonymous, but has been linked to Luis Vélez (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 702). A play titled *La jornada del rey don Sebastián* is sometimes attributed to Vicente Macareñas (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 426).

1326 *Escogidas 9* (Madrid, 1657). This *parte* does indeed contain a play titled *El rey Enrique el Enfermo* and that play is attributed there, as here, to 'seis ingenios' who are named in the 'Tabla de las comedias'. But the play actually written by these 'seis ingenios' is not the one in *Escogidas 9*. It is a different though identically titled, *El Rey Don Enrique el Enfermo*, which has survived in a manuscript copy (BNE, 15.543), made in Zaragoza in 1689, with *censuras* of 1703; the BNE has two other late seventeenth-century manuscripts of that same play (17.219 and 17.336). The 'seis ingenios' named on the manuscripts as the play's authors are: Zabaleta, Martínez de Meneses, Rosete, Villaviciosa, Cáncer and Moreto: it was duly accepted by moretianos.com as a collaboration play in which Moreto took part (<<http://moretianos.com/encolaboracion.php>> [accessed 30 November 2021]). The play was so popular it was performed by the company of Rosa for more than a week in 1655, as reported by Jerónimo de Barrionuevo in his *Avisos* (1654–1658) (quoted by Mackenzie, *La escuela de Calderón*, 49; see also p. 65, note 63). This collaboration play continued to be popular into the late seventeenth century and beyond. There were, e.g., performances of it at the palace in 1684 by the company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 204–05).

Despite being attributed to 'seis ingenios', the play published in *Escogidas 9* (Madrid, 1657) is a different *Rey Don Enrique el Enfermo* entirely, which in its final lines lets us know that it was written by a single playwright—'un toledano'. This play was probably written earlier (in the 1630s?) than the collaboration drama with the same title. As Ruth Lee Kennedy suggested, the 'toledano' could have been Rojas Zorrilla (see her 'Concerning Seven Manuscripts Linked with Moreto's Name', *Hispanic Review*, III [1935], 295–316 [p. 311]). The *sueltas* which Fajardo refers to may be *sueltas* of this play by 'un toledano', published in *Escogidas 9* (Madrid, 1657).

There could be a third play called *El rey don Enrique el Tercero, llamado el Enfermo* attributed to José de Cañizares, of which a number of late eighteenth-century *sueltas* have survived: e.g., the *suelta* printed in Valencia (Viuda Orga, 1768); and the *suelta* printed in Salamanca (no date or printer given). Varey & Shergold believe that this third play exists (*Comedias en Madrid: 1603–1709*, 205). It is noteworthy, however, that the first and last lines of the play attributed to Cañizares are the same as those which begin and end the play by Zabaleta and his

Rey más arrepentido, de Godínez.¹³²⁷

Rey naciendo mujer, de Luis Vélez.

Rey Seleuco, de Camões, en lengua portuguesa, en sus *Rimas*, parte en verso y parte en prosa.¹³²⁸

Rey sin reino, de Lope, en su *Parte 20*.

Reyes magos, de Calderón, *suelta*.¹³²⁹

Rica hembra de Galicia, de Moreto.¹³³⁰

Rico avariento, en libro de comedias con autos.¹³³¹

Riesgos de [sic, omit de] amor y amistad, de Juan Vélez, *Parte 37*, varios.¹³³²

Riesgos que tiene un coche, de Calderón, entre las sueltas.¹³³³

five companions preserved in the BNE's manuscript 15.543. Cañizares liked to reshape plays by earlier dramatists. So a more detailed comparison of the manuscript play in the BNE with the text of one or more of the *sueltas* of the drama ascribed to Cañizares would be needed, in order to determine beyond doubt whether three, or only two different plays have survived with their titles and content focused on 'El rey Enrique el Enfermo'.

1327 Alias *Las lágrimas de David*, which Fajardo has already listed (see above, and notes 845 & 846).

1328 It appears, for example, in Camões' *Rimas* (Lisboa, 1663).

1329 Vera Tassis lists this play as manuscript, and as apocryphal, in Calderón's *Verdadera quinta parte* (1682), 5¶8^v. The author is unknown.

1330 A lost play, unless it is *La lindona de Galicia* which may be by Montalbán, and which was published *suelta* as by Montalbán or by Lope. The BNE has a *suelta* of *La lindona de Galicia* attributed to Lope, and possesses an eighteenth-century manuscript copy which is also attributed to Lope (14.834¹³). There is a manuscript in the BMM (122-21) which attributes it to Montalbán. Morley & Bruerton do not altogether rule out Lope as its author; if the work is by Lope, they believe it could have been written c.1631–1635 (*Cronología*, 494). *La lindona de Galicia* was performed by the company of Andrea Salazar in the Corral de la Cruz in 1696 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 145).

1331 *Autos sacramentales, con quatro comedias nuevas [...]. Primera parte* (Madrid, 1655); by Mira. Fajardo gives *El rico avariento* as an alternative title for Mira's *Vida y muerte de San Lázaro* (see that title entered below, and note 1629), which was printed in *Escogidas 9* (Madrid, 1657). The title has been attributed to Lope and was mentioned in his *Peregrino* (1604), but is not considered by Morley & Bruerton in their *Cronología*. This play was also attributed to Tirso (*Tanto es lo de más como lo de menos, y rico avariento*). A play titled *El rico avariento* was performed at the palace by the company of Fernán Sánchez de Vargas in 1623 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 236). There was also a performance of *El rico avariento* in the palace in 1688 by the company of Simón Aguado (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 205).

1332 *Escogidas 37* (Madrid, 1671).

1333 Vera Tassis lists this title as apocryphal in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^r. See the next entry.

- Riesgos que tiene un coche*, de don Antonio de Mendoza, *Parte 4^a*, varios.¹³³⁴
- Riesgos y alivios de un manto*, suelta en Valencia, en Sevilla.¹³³⁵
- Rigor de las desdichas*, de Calderón, *Parte 20*, varios, y suelta en Valencia, en Sevilla.¹³³⁶
- Rigor en la inocencia*, de Montalbán, suelta en Valencia.¹³³⁷
- Roberto el diablo, o Loco en la penitencia*, de un ingenio, *Parte XI*, varios, y suelta en Valencia, en Madrid, León.¹³³⁸
- Robo de Diana [sic, Dina]*, de Lope, en su *Parte 23*.¹³³⁹
- Robo de Elena*, de Monroy, y suelta en Valencia, en Sevilla, en Madrid, Sanz.¹³⁴⁰
- Robo de las sabinas*, de don Juan Coello Arias, *Parte XI*, varios.¹³⁴¹

1334 *Escogidas 4* (Madrid, 1653). Correctly attributed here to Antonio Hurtado de Mendoza, and it was written early in his career (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 370).

1335 This play has been attributed to Matos (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 431).

1336 In *Escogidas 20* (Madrid, 1663) which calls this play *El rigor de las desdichas, y mudanzas de fortuna*, and says, in the *Tabla*: 'Dice de Calderón.—No es suya. Se ignora su autor'. Calderón rejected this title in his *Quarta parte* (1672), 2¶2v. The play has been attributed to Quevedo. There is a *comedia* with this title (printed Madrid, 1757) in the BPT, which has the subtitle *Mudanzas de la fortuna* (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 528). There is a (different?) play by Monroy with this latter title, which Fajardo has listed (see *Mudanzas de la fortuna, y firmezas del amor*, and note 1034). Fajardo lists above Lope's *Mudanzas de [la] fortuna, y sucesos de don Beltrán de Aragón*, which Morley & Bruerton date as c.1597–1608 (*Cronología*, 365).

1337 Printed as *suelta*, as Fajardo says. The play has the additional or alternative title *Privarse de privar* (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 512).

1338 The play in *Escogidas 11* (Madrid, 1659) is titled *El loco en la penitencia, y tirano más impropio*, with no author given. It is possibly by Francisco Viceno (perhaps a pseudonym for Francisco Bueno?). Fajardo also lists this play under *Loco en la penitencia* etc. (for more information, see this entry and note 892).

1339 *Parte 23* (Madrid, 1638). The play was written between 1615–1622; 'Es de Lope', say Morley & Bruerton (*Cronología*, 549–50).

1340 See under *Destrucción de Troya*, and note 456.

1341 *Escogidas 11* (Madrid, 1659), where it is attributed to Juan Coello. There is a manuscript in the BMM, dated 1763. Written in collaboration by Juan Coello, Antonio Coello and Rojas Zorrilla, this play was staged at the palace, with the title of *Las Sabinas*, in 1637 by the company of Tomás Fernández (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 237). There was also a performance in 1658, in the *corrales de comedias*, by the company of Pedro de la Rosa. The play was performed at the palace in 1685 by the company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 206–07). For a relevant discussion of this collaborative drama, see Rafael González Cañal, 'La colaboración de Rojas con los hermanos Coello en *El robo de las*

Robo de Proserpina, o Sentencia de Júpiter, fiesta real (librero de la Red de San Luis, Moreno).¹³⁴²

Roca del honor, de Calderón, suelta.¹³⁴³

Roello [sic, Rollo] de Écija, de Calderón, suelta.¹³⁴⁴

Roma abrasada, de Lope, en su *Parte 20*.

Romera de Santiago, de Tirso, *Parte 33*, varios, y suelta en Valencia.¹³⁴⁵

Rosa de Alejandría, de Luis Vélez, *Parte 2^a*, varios (la verdadera *Parte 2^a*); o **Santa Caterina**.¹³⁴⁶

Rosa de Alejandría, la más nueva, de Rosete, *Parte 24*, varios, y suelta en Valencia, en Madrid, León.¹³⁴⁷

Rueda de la fortuna, de Lope, en su *Parte 4^a* antigua.¹³⁴⁸

sabinas’, in *La comedia escrita en colaboración en el teatro del Siglo de Oro*, ed. Matas Caballero, 113–23.

1342 Its author is unknown.

1343 Calderón rejected this title in his *Quarta parte* (1672), 2¶2v. Its author is unknown.

1344 Calderón rejected this title in his *Quarta parte* (1672), 2¶2v. Vega García-Luengos has located a seventeenth-century *suelta* of this play printed in Seville, of which there is a copy in the BNE (T-55360-52), and another copy in the BPR (VIII-17152-5). This play, Vega García-Luengos informs us, is a Spanish historical drama of the type known as *comedia de moros y cristianos*, and it features a number of well-known historical figures including Juan de Austria, the Duque de Sessa and the Marqués de los Vélez (, ‘El Calderón apócrifo’, 897–98). Its author is unknown.

1345 *Escogidas 33* (Madrid, 1670). There is an eighteenth-century manuscript copy in the BNE (15.100), which may be a *refundición* by Luis Vélez of Tirso’s play; or so says Durán (Paz y Méliá, *Catálogo de las piezas de teatro*, I, 483). There are also manuscripts in the BMM and the Biblioteca Palatina de Parma. The play was performed at the palace by the company of [Manuel de] Vallejo between 1622 and 1623. It was performed at the palace again in 1630 or 1631 by the company of Manuel de Vallejo (Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 236; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 206–07).

1346 *Escogidas 2* (Madrid, 1652). A play called *La rosa de Alejandría* was performed in 1641 in Seville by the company of Manuel Vallejo (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 705); but it could have been Rosete’s play (see next entry). There is a modern critical edition: Luis Vélez de Guevara, *La rosa de Alejandría*, ed. crítica de William R. Manson & C. George Peale, estudio introductorio de María Elisa Domínguez de Paz (Newark, NJ: Juan de la Cuesta, 2018).

1347 *Escogidas 24* (Madrid, 1666). Also known as *Santa Catalina*, referred to as ‘*la más nueva*’, to distinguish it from Luis Vélez’s play (see the previous item). There is a manuscript (BNE, 14.986) with *licencias* for performance from Lanini and others, dated 1684. This manuscript is titled *Santa Catalina, virgen, mártir y doctora*, and is wrongly attributed on the front page to Cañizares, who wrote a different play on the same subject.

1348 In *Flor de las comedias de España. Quinta parte* (Alcalá, 1615)—i.e., not in Lope’s *Quarta parte* of 1614. The play is Mira de Amescua’s in any case (see next entry).

Rueda de la fortuna, de Mira de Amescua, en libro de la Biblioteca Real impresa en Alcalá, 1615.¹³⁴⁹

Rufián dichoso, de Cervantes, en su parte.¹³⁵⁰

Ruiseñor de Sevilla, de Lope, en su *Parte 17*.

Rústico del cielo, de Lope, en su *Parte 18*.

S

Saber del mal y del bien, de Calderón, en su *Parte 1ª*, y suelta en Valencia, en Madrid, León.¹³⁵¹

Saber desmentir sospechas, de Calderón, *Parte 20*, varios.¹³⁵²

Saber por no saber, y vida de San Julián, de Lope, en su *Parte 23*.¹³⁵³

Saber puede dañar, de Lope, en su *Parte 23*.¹³⁵⁴

Sabio en su retiro, de Matos, *Parte 33*, varios, y suelta en Valencia, en Sevilla, en Madrid, León; o *Juan Labrador*.

1349 *Flor de las comedias de España. Quinta parte* (Alcalá, 1615); the Biblioteca del Real Palacio still has this book (XIX/2007). This play was performed in Granada in 1602, and in Toledo in 1604 by the company of Juan de Morales. Lope mentions this *comedia* in his own play *Virtud, pobreza y mujer* as a 'comedia famosa' composed by Mira (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 450). There is a modern critical edition: Antonio Mira de Amescua, *La rueda de la Fortuna*, intro., ed. & notas por Ana María Martín Contreras & Agustín de la Granja, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. XII (Granada: Univ. de Granada/Diputación de Granada, 2012), 489–630.

1350 That is, in Cervantes *Ocho comedias y ocho entremeses* (1615).

1351 Calderón, *Primera parte* (Madrid, 1636). This play was performed in the Pardo by the company of Roque de Figueroa in 1628, though in the theatre document it appears as *Saber del bien y del mal* (Shergold & Varey, 'Some Early Calderón Dates', 284). There is a modern edition: Pedro Calderón de la Barca, *Saber del mal y el bien*, ed., con intro., de Victoriano Roncero López (Madrid: Iberoamericana/Frankfurt am Main: Vervuert, 2019).

1352 *Escogidas 20* (Madrid, 1663). Calderón rejected this title in his *Quarta parte* (1672), 2¶2v. The author is unknown.

1353 *Parte 23* (Madrid, 1638). There is in the BNE a late seventeenth-century manuscript (17.058) titled *San Julián de Alcalá de Henares, o El saber por no saber*. It is also known as *La vida de San Julián, lego de Alcalá*; and it is attributed to Lope. In its present form, 'no parece de Lope', say Morley & Bruerton (*Cronología*, 550–51). This play is listed by Fajardo again below, as *San Julián* (see note 1387). A play called *San Julián* was performed at the palace by the company of Tomás Fernández in 1636 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 237). Luis Vélez wrote a no doubt quite different play called *El lego de Alcalá*, also listed by Fajardo (see entry above, and note 856), which was printed in *Escogidas 4* (Madrid, 1653).

1354 There is a *desglosada* from Lope's *Parte veinte y tres de las comedias* (Madrid, 1638), in the BMP, Santander (33.889). The play was written c.1620–1625, and the versification fits that of Lope, say Morley & Bruerton (*Cronología*, 551–52).

- Saco de Amberes*, de Calderón, suelta.¹³⁵⁵
Saco de Roma, y muerte de Borbón, de Juan de la Cueva, en su parte.¹³⁵⁶
Sacrificio de Efigenia, de Calderón, suelta.¹³⁵⁷
Salvaje, de Joaquín Romero de Céspedes [*sic*], en libro de sus obras.¹³⁵⁸
San Alejo, suelta en Valencia.¹³⁵⁹
San Antonio Abad, de Zárate, *Parte 30*, varios.¹³⁶⁰
San Antonio de Padua, de Montalbán, suelta en Madrid, León.¹³⁶¹
San Bartolomé en Armenia, de Monroy y Silva.
San Benito de Palermo, o Negro de mejor amo, de Mira de Amescua.¹³⁶²

1355 Calderón rejected this title in his *Quarta parte* (1672), 2¶3r. Its authorship is uncertain, although a note written on the copy of a seventeenth-century *suelta* of the play in the Institut del Teatre (BITB, 59095), printed in Seville, and attributed to Calderón, claims it for Rojas Zorrilla. Another *suelta*, possibly seventeenth- or early eighteenth-century also attributes this play to Calderón. Not the same *suelta* as is in the BITB (e.g., it ends differently), this print was in what used to be called the Biblioteca Provincial de Toledo; it is now in the Biblioteca Regional de Castilla-La Mancha, Toledo: see item 1-862(8). Vega García-Luengos ('El Calderón apócrifo', 898), believes that this play could have been written in collaboration. See also González Cañal, Cerezo Rubio & Vega García-Luengos, *Bibliografía de Francisco de Rojas Zorrilla*, 371–72). For a discussion of the play and its authorship, see Ann L. Mackenzie, 'El saco de Amberes, comedia falsamente atribuida a Calderón. ¿Es de Rojas Zorrilla?', in *Hacia Calderón. Sexto Coloquio Anglogermano. Würzburg 1981*, ed. Hans Flasche, con Pedro Juan-Tous (Wiesbaden: Franz Steiner Verlag, 1983), 151–68.

1356 In Cueva's *Primera parte de las comedias y tragedias* (Sevilla, 1583). This play was performed in Seville by the company of Alonso Rodríguez (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 281).

1357 Not in Calderón's Veragua or Marañón lists; Vera Tassis lists it as his, in manuscript, in the *Verdadera quinta parte* (1682), 5¶8^v. The text is evidently lost.

1358 Joaquín Romero de Cepeda (not Céspedes), *Obras en verso* (Sevilla, 1582), includes this play. See also note 124.

1359 Possibly Moreto's *La vida de San Alejo* (see below, and note 1621); or perhaps it is Diego Calleja's *El peregrino en su patria, San Alejo*. Another possibility is the *San Alejo* of López de Úbeda and Cornejo de Rojas, a copy of which was recorded in 1952 (see Bataillon & Cantíe, 'Un recueil de "seltas"', 407–08).

1360 That is, by Enríquez Gómez, in *Escogidas 30* (Madrid, 1668).

1361 Alias *El divino portugués* (*q.v.*; see note 492). There are two versions: Dixon (in his 'Juan Pérez de Montalbán's *Segundo tomo*', 105) suggests that both cannot be Montalbán's.

1362 This play is already entered as *Negro del mejor amo*; see above, and note 1060. Vélez's play, apparently a different work, though on the same subject, is a *refundición* of Lope's *El santo negro Rosambuco*. A play titled *El negro santo* (probably Lope's) was performed in Salamanca in 1606. Morley & Bruerton say that Lope's *El santo negro Rosambuco* was written before 1607 (*Cronología*, 393). Lope's play is entered below by Fajardo as *Santo negro Rosambuco, San Benito de Palermo*; see note 1418. For relevant information about Mira's play, and those by Lope and Vélez on the same subject, see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 448, 680 & 703. There is a modern critical edition of Mira's work: Antonio Mira de Amescua, *El negro del mejor amo*, intro., ed. & notas por José Luis Suárez García & Antonio

*San Cipriano, o Mágico prodigioso.*¹³⁶³

*San Cosme y Damián.*¹³⁶⁴

San Cristóbal, o Gigante cananeo, o Mejor [sic, Mayor] vasallo del mejor señor, de Monroy.¹³⁶⁵

San Diego de Alcalá, de Lope, *Parte 3ª*, varios, y suelta en Valencia.¹³⁶⁶

*San Epifanio, o Mejor criado de Dios, o Pasma de Alejandria.*¹³⁶⁷

San Estacio, de don Antonio Martínez.

San Estanislao, obispo de Crobia [sic], de Zárate, *Parte 15*, varios.¹³⁶⁸

San Eustaquio, o Cazador más dichoso, de Muxet y [sic, de] Solís, en su libro.¹³⁶⁹

San Felipe Neri, de don Juan de Velasco.¹³⁷⁰

San Francisco de Asís, suelta en Valencia.¹³⁷¹

Muñoz, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. X (Granada: Univ. de Granada/Diputación de Granada, 2010), 547–668.

1363 Already listed twice, under *Mágico prodigioso* (Calderón). See above, notes 904 & 905.

1364 Already listed under *Médicos divinos, y luceros de la Iglesia* (see note 977).

1365 Already listed under *Gigante cananeo*. There is a manuscript in the BNE (15.220), dated Seville, 1658.

1366 *Escogidas 3* (Madrid, 1653). Written in 1614. A play with this title was on the list of plays by Lope which Pedro de Valdés intended to perform in Seville in Spring 1615 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 679).

1367 La Barrera (*Catálogo bibliográfico y biográfico*, 24) attributes this work, in two parts, to a Don Pedro de Barcia.

1368 That is, by Enríquez Gómez. St Stanislaus was Bishop of Krakow (Cracovia), but Crobia is the reading in *Escogidas 15* (Madrid, 1661).

1369 Published in Diego Muxet de Solís' *Comedias humanas y divinas* (Brussels, 1624). This play is also listed above as *El cazador más dichoso* (see note 269). There are, however, several plays about the life of San Eustaquio: e.g., there is a play in two parts called *San Eustachlo*, dated 1624 (?possibly Muxet's); and there is also a play by Martínez de Meneses called *San Estacio*, which may be the play in the BNE's seventeenth-century manuscript called *Vida y persecuciones de San Estacio* (14.641). There is a possible autograph manuscript (of Martínez's play) in Parma. Antonio Folch de Cardona evidently wrote, in the late seventeenth or early eighteenth century, an (unpublished) play called *Vencer al fuego es vencer, San Eustaquio*. A drama called *San Eustaquio* was performed in 1707 by the company of Blas Polope. See Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 425; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 210.

1370 Not traced under this title. Also known by the titles *La rama del mejor árbol* and *El santo del oratorio*. The author is apparently Juan Velasco y de la Cueva, Conde de Siruela (b.1608); none of his plays appears to have survived.

1371 Possibly Juan Francisco Manuel's *San Francisco de Asís, o el menor de los menores*, alias *Los tres mayores prodigios del humano serafín* (see also below, note 1547). A play called *Los tres mayores prodigios* was performed at the palace in 1676 by Manuel Vallejo and Antonio Escamilla; it was evidently performed again, in the Buen Retiro, by the companies of Simón Aguado and Agustín Manuel in 1687 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 231). But, the play performed on these occasions may not be this one; for there are other plays with similar

San Francisco de Borja, de Calderón, suelta.¹³⁷²

San Francisco de Borja, de Calleja, *Parte 43*, varios, y suelta en Madrid, León. Con título *El fénix de España, San Francisco*, León.¹³⁷³

San Francisco de Borja, del Maestro León, *Parte 42*, varios.¹³⁷⁴

San Francisco de Paula, o Divino calabrés, en el libro *Certamen de la soledad*.¹³⁷⁵

San Francisco Javier, y el sol del oriente, del licenciado don Diego Calleja, suelta.

San Franco de Sena, de Moreto, *Parte 1^a*, varios, y suelta en Valencia, en Sevilla, en Madrid, León.¹³⁷⁶

titles by Calderón and Fernández de León. See Calderón's *Los tres mayores prodigios*, and note 1546.

1372 *San Francisco de Borja* appears in Calderón's Veragua and Marañón lists, but is lost; unless the manuscript of *El gran duque de Gandía* discovered in Czechoslovakia is this play; most experts are unconvinced that it is. Calderón's play was imitated by Diego Calleja in *El Fénix de España, San Francisco de Borja* (see next entry, and note 1373; see also above, *Fénix de España*, and notes 646 & 647). Pedro Fomperosa also imitated or adapted Calderón's work in his *San Francisco de Borja, duque de Gandía*. See Václav Černý, 'Un drame inconnu de Calderón, nouvellement découvert en Bohême', in *Acta Musei Nationalis Pragae*, Serie C, VI:1-2 (1961), 75-100. See, too, the modern edition: Pedro Calderón de la Barca, *El gran duque de Gandía*, presentación de Guillermo Díaz-Plaja (Madrid: Ediciones Guadarrama, 1969), based on the edition first edited, introduced and annotated by Václav Černý, and published through the Czech Academy of Sciences in Prague in 1963.

1373 *Escogidas 43* (Madrid, 1678). Performed in 1671 in the Colegio Imperial because of the canonization of this saint (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 211-12). A play titled *San Francisco*, and performed in the Corral de la Cruz in 1660 by the company of Pedro de la Rosa, may or may not be this play. It could, e.g., be the play recorded in the next entry (Varey & Shergold, *Comedias en Madrid: 1603-1709*, 210).

1374 *Escogidas 42* (Madrid, 1676). This play, here attributed to Melchor Fernández de León, could be the one written by Padre Fomporosa in 1671 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 313).

1375 Already listed under *Divino calabrés*; see note 490. The play is by Matos and Avellaneda.

1376 *Escogidas 1* (Madrid, 1652). It is also known as *El lego del Carmen* (see under this title, and note 857). Genuinely by Moreto, says moretianos.com (<<http://moretianos.com/pormoreto.php>> [accessed 30 November 2021]). The play was probably written in 1652 'cuando se instituyó en Madrid el culto a ese santo' (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 472). For a modern edition of this play, see Agustín Moreto, *El lego del Carmen, San Franco de Sena*, ed. crítica, con prólogo & notas, de Marco Pannarale, in Vol. IV of *Comedias de Agustín Moreto. Primera parte de comedias*, dir. María Luisa Lobato, coord. Javier Rubiera (Kassel: Edition Reichenberger, 2010).

Lope wrote at least one play about the same saint, c.1605, called *El hermano Francisco*, also known as *El rústico del cielo* (see entry above) and sometimes, evidently, as *El lego del Carmen*. There were various performances of Lope's play by the company of Gaspar de Porras in the period 1605-1606, three of them in

- San Froilán*, de un ingenio, *Parte 19*, varios; o *Segundo Moisés*, Fajardo, dice de Matos, y Moreno, de Moreto.¹³⁷⁷
- San Gaetano*, de seis ingenios, suelta en Madrid, Sanz.¹³⁷⁸
- San Ginés, o Mejor representante*, de Cáncer, Rosete, Martínez, *Parte 29*, varios, antigua.¹³⁷⁹
- San Guillermo, o A fuerzas [sic] de armas el cielo*.¹³⁸⁰
- San Hermenegildo*, de sor Juana de la Cruz, en su *Parte 2ª*.¹³⁸¹
- San Ildefonso, o Capellán de la Virgen*, de Lope, en su *Parte 18*.
- San Isidro [labrador] de Madrid*, de Lope, en su *Parte 7ª*, y *Parte 28*, varios.¹³⁸²

Salamanca. A play titled *El lego del Carmen* was performed in Lima in 1616, and is the one which is known to have been first staged by the company of Gaspar de Porrás in Spain several years previously; so it must also have been Lope's play. The play called *San Francisco de Sena* performed at the palace by the company of Manuel de Vallejo in 1631 was probably also Lope's work (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 229; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 665).

1377 *Escogidas 19* (Madrid, 1663). It is also known as *El segundo Moisés*. Presumably Fajardo means that in his copy the play is attributed to Matos, while the bookseller Moreno has an edition with an attribution to Moreto. Composed by Matos and Moreto, says moretianos.com (<<http://moretianos.com/atribuidas.php>> [accessed 30 November 2021]).

1378 Printed in *Escogidas 38* (Madrid, 1672). Fajardo means the *Vida y muerte de San Cayetano*, by Villaviciosa, Diamante, Avellaneda, Matos, Arce and Moreto. The play is accepted as a collaboration involving Moreto by moretianos.com (<<http://moretianos.com/encolaboracion.php>> [accessed 30 November 2021]). It was first performed in the Corral del Príncipe in 1655. Barrionuevo in his *Avisos* (30-10-1655) refers to it as a play 'con grandes tramoyas y aparatos'. He says the performance was delayed because of the intervention of the Inquisition, but after the required cuts to the text were made, and because '[I]a reina se muere por verla', the play was indeed performed before large crowds (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 474). Fajardo also listed this play, below, as *Vida y muerte de San Gaetano*.

1379 *Escogidas 29* (Madrid, 1668). The play is already listed under *Mejor representante, San Ginés* (see note 989); and it is also known as *Hacer su papel de veras*. A play called *San Ginés* was performed in Seville in 1644 by the company of Antonio de Rueda (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 424). This work was derived from Lope's *Lo fingido verdadero* (see entry above).

1380 Already listed under *A fuerza de armas al cielo*; see note 1.

1381 It is Sor Juana's *El mártir del sacramento, san Hermenegildo*; but it is an *auto*, not a play.

1382 *Escogidas 28* (Madrid, 1667). There is an eighteenth-century manuscript in the BNE (17.267). This play was probably written between 1604–1606 (Morley & Bruerton, *Cronología*, 391–82). A play with this title was performed in Lima in 1609. Cáncer collaborated with Rosete and a third unknown dramatist in a play titled *San Isidro Labrador*, possibly derived from Lope's original (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 216).

San Jorge, o Católico perseo, o Mártir valiente de Roma, de Arboleda [sic, Arboreda].

San José, o Mejor esposo, de don Guillén de Castro, en su *Parte 2ª*.¹³⁸³

San Juan Bautista, suelta en Sevilla.¹³⁸⁴

San Juan Bueno, primera y segunda parte, del capitán sⁿ [sic, dⁿ, i.e., don] Francisco de Llanos y Valdés, *Parte 20*, varios.¹³⁸⁵

San Juan Capistrano, o Sentencia contra sí, o Húngaro más valiente, de Montalbán.¹³⁸⁶

San Julián, o Saber por no saber, de Lope, en su *Parte 22* [sic].¹³⁸⁷

San Lucas, pintor, de Zárata, y suelta en Valencia, en Sevilla, en Madrid, León.¹³⁸⁸

San Luis Beltrán, de Moreto, *Parte 26*, varios.¹³⁸⁹

1383 Already listed by Fajardo as *Mejor esposo, San José*. There is a manuscript, attributed to Guillén de Castro, in the BNE (16.830) with a *censura*, dated Valencia, 1641.

1384 Also known as *La sirena del Jordán* (by Monroy?). The play is listed again by Fajardo with this title (see note 1458). In the BNE there is an early seventeenth-century manuscript (15.243) titled *El lucero del sol, San Juan Bautista*. The latter is a different play, the author of which is uncertain; though La Barrera suggests Sebastián Francisco de Medrano (*Catálogo bibliográfico y biográfico*, 243–44); and Urzáiz attributes to that playwright a drama, printed in his *Favores de las musas*, *Parte primera* (Milan, 1631), called *El lucero eclipsado, San Juan Bautista* (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 436).

1385 Printed, both parts, in *Escogidas 20* (Madrid, 1663). Alias *El hijo de la virtud* (listed above, note 769). These plays were performed in Lima in 1666, with *loas*, *bailes* and *entremeses* (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 414).

1386 '[D]eve essere considerata di Montalbán' says Profeti (*Per una bibliografia di J. Pérez de Montalbán*, 502); but some have argued for Gaspar de Ávila as author, possibly through a confusion with Ávila's *La sentencia sin firma* (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 512).

1387 In Lope's *Parte 23* (Madrid, 1638), not his *Parte 22*. Already listed under *Saber por no saber* (for more information, see note 1353).

1388 It is indeed by Enríquez Gómez, and is already listed under *Médico pintor, San Lucas* (see above, note 976). There is a late seventeenth-century manuscript in the BITB (Vitr.A.Est.5-11) with the title *El gran médico y pintor, San Lucas Evangelista*, which has *censuras* by Hoz y Mota and Cañizares, dated 1708 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 301).

1389 *Escogidas 26* (Madrid, 1666); but this play is by Gaspar de Aguilar, says moretianos.com (<<http://moretianos.com/atribuidas.php>> [accessed 30 November 2021]). It is also called *Vida y muerte del sabio fray Luis Beltrán*. The play was evidently written to commemorate the beatification of fray Luis Beltrán. It was first performed in Valencia in 1608 by the company of Juan de Morales (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 48).

San Mateo de [sic, en] Etiopía, de Godínez, *Parte 28*, varios, y suelta en Sevilla.¹³⁹⁰

San Miguel, de Cubillo, en sus obras.¹³⁹¹

San Nicolás de Bari, primera y segunda parte, de un ingenio.¹³⁹²

San Nicolás [de] Tolentino, de Lope, en su *Parte 24* impresa Zaragoza, 1641.¹³⁹³

San Nicolás Tolentino, de don Antonio Gati [*sic*, Grati], con título *El hijo del Águila*.¹³⁹⁴

San Norberto, o Apóstol de Alemania.¹³⁹⁵

San Pascual Bailón, suelta en Valencia.¹³⁹⁶

San Pedro de Alcántara, de Montalbán, en su *Parte 1ª*.¹³⁹⁷

San Pedro de Arbués, de don Fernando [*sic*, Francisco] de la Torre, *Parte 24*, varios.¹³⁹⁸

1390 *Escogidas 28* (Madrid, 1667). There is a manuscript in the BNE (15.701, dated 1635). The play was performed in Seville in 1642 by the company of Bartolomé Romero (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 342).

1391 Printed in Cubillo de Aragón's *El enano de las musas* (Madrid, 1654), as *Los triunfos de San Miguel*. See the entry below, and note 1558.

1392 Also known as *San Nicolás de Bari, obispo de Mira*. The author is unknown. There was a performance of *San Nicolás de Bari* in the palace in 1685 by the company of Eufrosia María (Varey & Shergold, *Comedias en Madrid: 1603-1709*, 211).

1393 That is, the *Venticuatro parte perfeta* (Zaragoza, 1641). There is a modern edition of Lope's play: Lope de Vega, *San Nicolás de Tolentino*, ed. & estudio crítico de Roy Norton (Kassel: Edition Reichenberger, 2016).

1394 Already recorded under *Hijo del águila* (see note 773).

1395 This *comedia de santos* was printed *suelta* according to La Barrera (*Catálogo bibliográfico y biográfico*, 201). There is an unattributed manuscript of this play in the BMM. Also titled *El segundo San Pablo*, this play was written in 1715 by Lanini Sagredo, for we know he received payment for it in that year (see Cristóbal Pérez Pastor, 'Noticias y documentos relativos a varios escritores españoles de los siglos XVI, XVII y XVIII', *Memorias de la Real Academia Española*, X [1910], 9-307 [p. 229]). Possibly the last work Lanini wrote (see Mackenzie, 'Don Pedro Francisco Lanini Sagredo [?1640-?1715]', 114).

1396 Written to celebrate that saint's day in Valencia in 1691, and printed in that same year. Attributed to Ginés Campillo de Baile, with the full title *El mejor padre descalzo, San Pascual Bailón* (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 213).

1397 There is a seventeenth-century manuscript of Montalbán's play in the BNE (17.128) and another in the BMM (66-13). It is also known as *El hijo del serafín*, under which title it is already recorded by Fajardo. *San Pedro de Alcántara* was performed at the palace in 1634 by the company of Tomás Fernández, and in 1653 by that of Adrián López (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 237; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 509).

1398 *Escogidas 24* (Madrid, 1666).

San Pedro Nolasco, de Lope, *Parte 22* antigua.¹³⁹⁹

San Pedro y San Pablo, o El vaso y la piedra, de Zárata, *Parte 29*, varios, antigua.¹⁴⁰⁰

San Ramón, o Santo sin nacer, o Mártir sin morir, de Mira de Amescua, *Parte 32*, varios, antigua.¹⁴⁰¹

San Vicente Ferrer, o Apóstol de Valencia.¹⁴⁰²

San Vicente mártir, patrón de Valencia [sic, Triunfante martirio y gloriosa muerte de San Vicente, hijo de Huesca y patrón de Valencia], de Turria [sic, Ricardo de Turia], parte segunda de los valencianos.¹⁴⁰³

Sancha la bermeja, de Belmonte.¹⁴⁰⁴

Sangre real de los montañeses de Navarra, de Tárrega, parte 1ª de los valencianos.¹⁴⁰⁵

1399 He must mean the *Ventidós parte perfeta* (Madrid, 1635), in which the play is titled *La vida de San Pedro Nolasco*. There is an eighteenth-century manuscript so titled, and attributed to Lope, in the BNE (14.834). There was a performance in Valencia of a play called *San Pedro Nolasco* at which, however, it was attributed to Mira (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 450). So, if the play staged there was wrongly attributed to Mira, since it is known that Lope's play was written for first performance in 1629, the performance in Valencia could not have taken place before that year. See Fajardo's other entry under *Vida de San Pedro Nolasco*, and, for more information, note 1622.

1400 That is, by Enriquez Gómez, and printed in *Escogidas 29* (Madrid, 1668). Also listed by Fajardo as *El vaso y la piedra*; see note 1586.

1401 *Diferentes 32* (Zaragoza, 1640), where it appears as *El santo sin nacer, y mártir sin morir*. Sometimes called *San Ramón Nonato*, and *Antes santo que nacido*. There is an eighteenth-century manuscript, attributed to Mira (BNE, 14.834¹⁰). The play is attributed to Fray Remón in an edition which appeared in Tortosa, in 1638; but this may be the result of a confusion over the play's subject and one of its titles (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 450). There is a play by Nicolás de Villarroel called *Antes santo que nacido, San Ramón Non[n]ato* (BNE has a manuscript copy dated 1735: 16.371; BMM has a manuscript dated 1724, which may have been influenced by Mira's play, though it has many differences). There is a modern critical edition: Antonio Mira de Amescua, *El santo sin nacer y mártir sin morir*, intro., ed. & notas por Carmen C. López Carmona & Aurelio Valladares Reguero, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. III (Granada: Univ. de Granada/Diputación de Granada, 2003), 599–707.

1402 Already entered under *Apóstol de Valencia* (see above and note 137).

1403 Printed in the *Norte de la poesía española* (Valencia, 1616).

1404 This pseudo-historical play was believed to be lost, until a seventeenth-century *suelta* was discovered in the BNE by Germán Vega García-Luengos (for its description, see his 'Treinta comedias desconocidas', 60).

1405 In *Doze comedias famosas, de quatro poetas naturales de la insigne y coronada ciudad de Valencia* (Valencia, 1608). There is a manuscript dated 1600 in the BNE (4.117) with a text much shorter than, and with changes not found in the 1608 edition. The actor Luis de Vergara acquired the rights to this play c.1595–1598 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 624).

Santa Bárbara, o Prodigio de los montes y mártir del cielo, en el libro de Valdés, 1655.¹⁴⁰⁶

Santa Isabel, reina de Portugal, de Rojas, en su *Parte 1ª*.¹⁴⁰⁷

Santa Juana, primera y segunda parte, de Tirso, en su *Parte 5ª*, y suelta en Valencia.

Santa Juliana, de Diamante, en su *Parte 1ª*.

Santa Justa, o Casamiento con Cristo.¹⁴⁰⁸

Santa Liga, de Lope, en su *Parte 15*.

Santa Madrona, o Viuda tirana, Parte 31, varios, antigua.¹⁴⁰⁹

Santa Margarita, de Enciso, *Parte 33*, varios, antigua.

Santa Margarita, de Tárrega, en parte 1ª de los valencianos, y *Parte 33*, varios, impresa en Valencia.¹⁴¹⁰

Santa María del Monte, y convento de San Juan, de Diamante, en su *Parte 1ª*.

1406 Germán Vega García-Luengos has discovered in the BNE a very interesting seventeenth-century *suelta* titled *La Bárbara de los montes*, which is the same play as is ascribed to Guillén de Castro, with the title *El prodigio de los montes*, in *Autos sacramentales, con quatro comedias nuevas. Primera parte* (Madrid, 1655). Juan de Valdés was the 'publisher' (see Vega García-Luengos, 'Treinta comedias desconocidas', item 17, p. 68). What is specially noteworthy about this *suelta* is, as Vega García-Luengos records, that it says this play (the same one as has more usually been ascribed to Guillén de Castro) was written by Calderón in collaboration with Tomé de Miranda: 'la primera jornada de Tomé de Miranda, y las dos de D. Pedro Calderón'. Tomé de Miranda was known as a printer active in Seville in the 1660s and 1670s, who published plays by Calderón and other dramatists; but nothing is known of him as a playwright (if he ever was one). His collaboration in this play seems unlikely. The work is already listed by Fajardo under *Bárbara de los montes* and *Prodigio de los montes* (see the entries above, and notes 174, 175, 176 & 1255).

1407 And printed in *Diferentes 31* (Barcelona, 1638). The BNE has a seventeenth-century manuscript (16.458) and an eighteenth-century manuscript (15.598). This play by Rojas was performed at the palace in 1635 by the company of Juan Martínez (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 237). There is a modern critical edition: Francisco de Rojas Zorrilla, *Santa Isabel, reina de Portugal*, ed. crítica, prólogo & notas de Elena Arenas, in Francisco de Rojas Zorrilla, *Obras completas. Primera parte de comedias*, III, coord. Gemma Gómez Rubio (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2011).

1408 Perhaps *El casamiento por Cristo*, attributed to Lope in a seventeenth-century manuscript in the BNE (16.862); this is not Lope's play, say Morley & Bruerton (*Cronología*, 429).

1409 *Diferentes 31* (Barcelona, 1638); the author is not named. The play is already listed under *Conquista de Barcelona*; see note 348.

1410 No play by Tárrega with this title survives, in *Doze comedias famosas, de quatro poetas naturales de la insigne y coronada ciudad de Valencia*, or anywhere else. The reference to *Parte 33* is to Jiménez de Enciso's play printed in *Diferentes 33* (Valencia, 1642), and applies to the previous entry on *Santa Margarita*.

- Santa María Magdalena de Pacis [sic, de Pazzi]*, de Diamante, en su *Parte 1ª*.
- Santa Olalla de Mérida*, de don Francisco González Bustos, *Parte 22*, varios.¹⁴¹¹
- Santa Pelagia*, de Zárate, *Parte 44*, varios; o *Loca del cielo*.¹⁴¹²
- Santa Rosa de Viterbo, o Columna de la Iglesia*, de don Juan Francisco Manuel.
- Santa Rosa*, de Moreto, en su *Parte 2ª*, y *Parte 36*, varios, y suelta en Valencia, en Madrid, León.¹⁴¹³
- Santa Susana*, de Luis Vélez.
- Santa Teodora*, es la misma que *Adúltera penitente*, de tres ingenios, *Parte 9ª*, varios.¹⁴¹⁴
- Santa Teresa de Jesús*, de Diamante, en su *Parte 2ª*.
- Santiago el verde*, de Lope, en su *Parte 13*.
- Santo [y] sastre, San Homo Bono*, de Tirso, en su *Parte 4ª*.
- Santo Cristo de Cabrilla*, de Moreto, *Parte 34*, varios.¹⁴¹⁵
- Santo Domingo en Soriano*, de Montalbán, suelta en Valencia, en Madrid, León.¹⁴¹⁶
- Santo monje cautivo*, en la segunda parte de *Soledad entretenida* por Juan de Barrionuevo, fol. 79.¹⁴¹⁷

1411 *Escogidas 22* (Madrid, 1665). There is a seventeenth-century manuscript (BNE, 17.063), which was used for performance by the company of Juan Antonio Matías, ‘autor de S. Mag.’ (Paz y Méliá, *Catálogo de las piezas de teatro*, I, 502).

1412 That is, by Enríquez Gómez, in *Escogidas 44* (Madrid, 1678). The drama is also known as *La margarita de los cielos y más firme penitencia*. There is a manuscript copy with these titles dated 1705 in the BNE (17.166). This play was performed in Seville in 1643 by the company of Antriago (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 302).

1413 This is Moreto’s *Santa Rosa del Perú*. Act III was composed by Lanini, according to *Escogidas 36* (Madrid, 1671); moretianos.com explains that Moreto had written only two acts when he died in October 1669 (<<http://moretianos.com/encolaboracion.php>> [accessed 30 November 2021]). There were twelve performances in the Corral de la Cruz by the company of [?Carlos] Vallejo in 1696 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 214).

1414 *Escogidas 9* (Madrid, 1657). Attributed to Cáncer, Matos and Moreto; it is already listed under *Adúltera penitente* (see this entry, and for more information, note 24).

1415 *Escogidas 34* (Madrid, 1670). There is a seventeenth-century manuscript (BNE, 15.547). It is already listed as *El Cristo de los milagros* (see note 368); accepted by moretianos.com (<<http://moretianos.com/pormoreto.php>> [accessed 30 November 2021]).

1416 This drama was written between 1629–1631. There is a manuscript in the BMM (66-15) titled *Ángel Custodio* which may be an eighteenth-century reworking of this play (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 512).

1417 (Valencia: Bernardo Nogués, 1644). This entry was apparently added later.

Santo negro Rosambuco, San Benito de Palermo, de Lope, en su *Parte 3ª*.¹⁴¹⁸

Santo Tomás de Villanueva, de Diamante, *Parte 23*, varios, y suelta en Valencia.¹⁴¹⁹

Sastre del Campillo, de Candamo, suelta en Valencia, en Madrid.

Sastre del Campillo, de Lope, en su *Parte 27* extravagante (librero de la Red de San Luis, Moreno), impresa Barcelona, 1633.¹⁴²⁰

Satisfacer callando, de Moreto, *Parte 37*, varios, y suelta en Valencia; otra de Lope del mismo título.¹⁴²¹

1418 The Madrid 1613 edition gives the title as *El santo negro Rosambuco, de la ciudad de Palermo*. It is also called *Vida y muerte del santo negro llamado San Benedito de Palermo*. A play titled *El negro santo* was performed in Salamanca in 1606 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 680). Morley & Bruerton say that this genuine play by Lope was written before 1607 (*Cronología*, 393). For more on plays dealing with this subject, see above, *Negro del mejor amo, San Benito de Palermo*, and note 1060; also, *San Benito de Palermo* o *Negro de mejor amo*, and note 1362.

1419 *Escogidas 23* (Madrid, 1665). A play with this title was performed several times in 1659 by the company of Pedro de la Rosa in the Corral de la Cruz (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 215; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 288).

1420 That is, *Diferentes 27* ('Barcelona' [= Sevilla], 1633); this edition records that the play was performed by the company of Manuel Vallejo. The play is also in Osuna 133 (where the same mistaken attribution to Lope is made; and the same information is given that 'Representòla Manuel Vallejo' [BNE, R-232244-4]) (see Vega García-Luengos, 'Los tomos perdidos de comedias raras', 121). A signed autograph manuscript (dated 1 August 1624) of Belmonte Bermúdez's play survives (BNE, Res. 115), with *licencias* of 1624, [?]1626 and 1631. There is a modern edition of Luis de Belmonte Bermúdez, *El sastrer del Campillo*, [ed.], intro. & notas de Frederick A. de Armas (Valencia: Estudios de Hispanófila, 1975).

Bances Candamo's play *El sastrer del Campillo* (see previous entry), which is a *refundición* of Belmonte's play, was printed *suelta*, with the alternative title *Duelos de honor y celos*, in the late seventeenth century in Madrid, and no doubt also in Valencia as Fajardo records. It was posthumously published in Bances' *Poesías cómicas*, II (Madrid, 1722). The BNE has two manuscripts of Bances' play—one late seventeenth-century (16.988) and the other eighteenth-century (16.429). Bances' *comedia* was performed at the palace in 1691 by the company of Agustín Manuel (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 215).

1421 *Escogidas 37* (Madrid, 1666) as by Moreto. This play had previously been printed as by Lope in *Escogidas 6* (Zaragoza, 1653). The play, titled *Los hermanos encontrados*, is in Moreto's *Tercera parte* (Madrid, 1681). *Los hermanos encontrados*, or *Satisfacer callando, y princesa de los montes* are all variant versions of one play. It is listed above by Fajardo as *Hermanos encontrados* (see note 758). There is an early seventeenth-century *suelta*—without imprint, but printed by Andrés Grande in Seville, c.1626–1629—attributing this play to Lope. This *suelta*, titled *El satisfacer callando, y princesa de los montes*, is in the Special Collections of Liverpool University's Sydney Jones Library (see Mackenzie, 'Comedia[s] de Lope Vol. II. A Unique Volume of Early comedias sueltas', 18–19). There are three manuscript copies in the BNE (17.199, 17.006 and 16.623), two of

Secretario de sí mismo, de Lope, en su *Parte 6^a*.

Secreto a voces, de Calderón, en su *Parte 6^a*, suelta en Valencia, en Sevilla, en Madrid.¹⁴²²

Secreto entre dos amigos, de Moreto, en su *Parte 3^a*.¹⁴²³

which ascribe the play to Moreto: one (16.623) is dated 1700, the others are probably earlier. Morley & Bruerton are doubtful of Lope's authorship of this play but consider that it could be a *refundición* of an original work by Lope which is no longer available (*Cronología*, 554–55). A play with the title *Satisfacer callando* was performed by the company of Juan de Acacio in 1627 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 680). Fernando Rodríguez-Gallego, in 'Otra comedia del Siglo de Oro en busca de autor: *Satisfacer callando* o *Los hermanos encontrados*', *Studia Aurea*, 10 (2016), 393–410, convincingly rejects Lope and Moreto as authors. He rules out Moreto (b. 1618), in particular, because the play existed as early as 1627.

1422 Fajardo was unaware of the first edition of *Secreto a voces*, in *Diferentes 42* (Zaragoza, 1650), and of the second edition, which is a de luxe *suelta* printed in Vienna by Cosmerovio [Matthäus Cosmerovius] (1671). The BNE has an autograph manuscript (Res. 117) with a *licencia* of 1642. There is also a partial manuscript in the Library of the Hispanic Society of America, dated 1668 (B2616). The play was performed at the court in Vienna in 1671 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 194); the *loa* and *entremeses* etc., staged as part of this event, have survived, also the music. There were a number of palace performances in Madrid: in 1682 by the company of Simón Aguado; in 1684 and 1685 by the company of Manuel de Mosquera; in 1687 by the company of Simón Aguado; and in 1692 by the company of Damián Polop (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 215). There is a modern edition: Pedro Calderón de la Barca, *El secreto a voces*, ed. crítica, con intro., de Wolfram Aichinger, Simon Kroll & Fernando Rodríguez-Gallego (Kassel: Edition Reichenberger, 2015). See also José María Viña Liste, 'La edición vienesa de *El secreto a voces* de Calderón (1671) y su valor textual', in 'Et amicitia et magisterio'. *Estudios en honor de José Manuel González Herrán*, ed. Santiago Díaz Lage et al. (Alicante: Biblioteca Virtual Miguel de Cervantes, 2022), 801–19; available at <<https://www.cervantesvirtual.com/nd/ark:/59851/bmc1055473>> (accessed 4 May 2023). For a verse-translation into English of this play (as *The Secret Spoken Aloud*), and a discussion of it, see *Four Comedies by Pedro Calderón de la Barca*, trans., intros & notes by Muir & Mackenzie, 67–135 & 282–84.

1423 In Moreto's *Tercera parte* (Madrid, 1681). This play is also known as *El galán secreto* and was published with this title as by Mira in *Escogidas 34* (Madrid, 1670). It has been suggested that this work could be the lost play by Montalbán called *Cállate y callemos* (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 446–47 & 506). See Fajardo's entry for *Cállate y callemos*, and note 237. Fajardo lists *El galán secreto* separately, attributed to Mira; see note 687. The play is by Mira, says moretianos.com (<<http://moretianos.com/atribuidas.php>> [accessed 30 November 2021]). There is a manuscript of *El galán secreto* in the BMM (33-20). There was a performance at the Pardo of a play with the title *El galán secreto* in 1633 by the company of Manuel Vallejo (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 226).

Segunda Celestina, de Salazar, en su parte, y suelta en Valencia, en Sevilla, en Madrid, León.¹⁴²⁴

Segunda Magdalena y sirena de Nápoles, de Rojas, Fajardo, Df^s 58, y suelta en Valencia.¹⁴²⁵

Segundo Escipión, de Calderón, en su *Parte 7^a*.¹⁴²⁶

Segundo Séneca de España, de Montalbán, en su libro *Para todos*, y suelta en Madrid, León, y su segunda parte en la *Parte 2^a* de Montalbán.¹⁴²⁷

1424 That is, it was published in Salazar's *Cýthara de Apolo, loas y comedias diferentes* (Madrid, 1681). This play is also called *El encanto es la hermosura* (see the entry above, and note 568) and *El hechizo sin hechizo*. The play was begun by Salazar y Torres in 1675, but he died; so it was completed by Juan de Vera Tassis (who wrote most of Act III). Then, Sor Juana Inés de la Cruz apparently gave it a different ending, and that version was published *suelta* under the title *La segunda Celestina* (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 591). The play, under the title *Celestina*, was performed in 1696 in the Buen Retiro by the company of Carlos Vallejo (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 216).

1425 Rojas' authorship is uncertain. A play called *La serena [sic sirena] de Nápoles* was performed at Aranjuez by the company of Juan de Morales in [c.May] 1625 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 238). Rojas would only have been seventeen then. It is always possible that there were different plays with this title; but it is unlikely that Rojas composed this one.

1426 Calderón's *Septima parte* (Madrid, 1683). There is a manuscript copy dated 1678 (BNE, 17.111), and there is another manuscript in Paris (Bibliothèque de l' Arsenal 8.311). The *Gaceta de Madrid* (9 November 1677) records a performance at the palace, attended by Carlos II, of 'la Comedia belicosa, y Moral de *El Segundo Scipion*, Obra de el Fenix de los Ingenios y Luzero mayor de la Poesía Española, Don Pedro Calderón' (Coe, *Carteleras madrileñas [1677–1792, 1819]*, 13). There were performances at the palace: by the company of Manuel de Mosquera in 1685; the company of Agustín Manuel in 1690; and the companies of Agustín Manuel and Damián Polope in 1693 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 216). See also, for further relevant information on the play's performance history, Alejandra Ulla Lorenzo, 'Calderón vuelve a la Corte: estreno y fortuna escénica de *El segundo Escipión*', *Anuario Calderoniano*, 15 (2022), 361–84.

1427 Montalbán, *Para todos* (Madrid, 1632) and *Segundo tomo* (Madrid, 1638). Part I is attributed (wrongly) to Gaspar de Ávila in *Diferentes 25* (Zaragoza, 1632). Part I of this work was probably written by Montalbán between 1625 and 1628; Part II (in his *Segundo tomo*) was written between 1630 and 1635. Montalbán's first play about *Segundo Séneca de España* was given the additional title of *y Príncipe don Carlos* in *Para todos*. This may have contributed to confusión over the authorship of Jiménez de Enciso's *El príncipe don Carlos*, which was sometimes incorrectly attributed to Montalbán or even to Lope. Fajardo has listed above three entries for a play or plays called *Príncipe don Carlos*, ascribed in turn to Anciso (i.e., Jiménez de Enciso), Lope and Montalbán (see also notes 1231, 1232 and especially 1233). The second part of Montalbán's work was printed *suelta* with the title *Dichos y sentencias de don Felipe Segundo el Prudente* (for this and more information, see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 511–12).

Selva confusa, de Lope, en su *Parte 23* extravagante impresa Barcelona 1633, Fajardo.¹⁴²⁸

Selva de amor y celos, de Rojas, *Parte 32*, varios.¹⁴²⁹

Selvas y bosques de amor, de Lope, en su *Parte 24*.¹⁴³⁰

Sembrar en buena tierra, de Lope, en su *Parte X^a*.

Semejante a sí mismo, de Alarcón, en su *Parte 1^a*.

Séneca y Nerón, de Calderón, *Parte 18*, varios, suelta en Valencia.¹⁴³¹

Sentencia sin firma, o San Juan Capistrán, de Gaspar de Ávila, *Parte 2^a* [*sic Escogidas 2* (Madrid, 1652)], varios, antigua y la verdadera.

1428 Fajardo seems to mean *Diferentes 27* ('Barcelona', 1633), a factitious volume of *sueltas* which includes this title attributed to Lope. This play also formed part of Osuna 133 (see the BNE *suelta* attributed to Lope, which gives the information that 'Representóla Manuel Vallejo [R-23244-6]) (Vega García-Luengos, 'Los tomos perdidos de comedias raras', 122). Morley & Bruerton (*Cronología*, 555-57) believed this to be a play by the young Calderón. The play is indeed Calderón's (the BNE's manuscript Res. 75 is his autograph). The play was performed at the palace by the company of Juan Acacio on 21 July 1623. Two months or so earlier, on 7 May 1623, a play titled *Selvas y bosques de amor* (possibly an earlier version of *La selva confusa*) had been performed by the company of Manuel Vallejo. Vallejo's company had staged perhaps the same version before the Queen between 5 October 1622 and 8 February 1623, called *Las selvas de amor* (see Shergold & Varey, 'Some Early Calderón Dates', 284-85). See also the entry below for *Selvas y bosques de amor*, and note 1430. For an interesting article on the possibility that Calderón himself made revisions to his own early version of *La selva confusa* (which are reflected in the text found in *Diferentes 27* ['Barcelona', 1633]), see Albert E. Sloman, 'La selva confusa Restored to Calderón', *Hispanic Review*, XX:2 (1952), 134-48. For a modern edition, see Pedro Calderón de la Barca, *La selva confusa*, ed. crítica & adaptación de Erik Coenen (Kassel: Edition Reichenberger, 2011).

1429 In *Escogidas 32* (Madrid, 1669). Not all critics accept the attribution to Rojas. This could have been the play which was performed at court in 1636 by the company of Pedro de Ortegón, under the title *La selva de amor* (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 237).

1430 *Diferentes 24* (Zaragoza, 1632). The same play as Calderón's *La selva confusa*, slightly altered. There is a manuscript in Parma. A play titled *Selvas y bosques de amor* was performed in 1623 by the company of Manuel Vallejo. It is noteworthy that between 1622 and 1623 the company of Vallejo performed at the palace a play called *Las selvas de amor*, perhaps the same play as *Selvas y bosques de amor* (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 237; and see also Shergold & Varey, 'Some Early Calderón Dates', 284). In 1627, *Selvas y bosques de amor* was in the repertoire of the company of Juan de Acacio (the same company which had performed *La selva confusa* in 1623) (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 680). See the entry above for *Selva confusa*, and note 1428.

1431 *Escogidas 18* (Madrid, 1662). Calderón rejected this title in his *Quarta parte* (1672), 2¶2^v. The play's author is unknown. There is, or was, a *suelta* of *Séneca y Nerón* in Parma (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 123).

Señor de noches buenas, o Don Enrique del Rincón, de don Antonio de Mendoza, en libro *Flor de comedias*, y Fajardo D^o 52, y suelta en Valencia.¹⁴³²

Señor don Juan de Austria, de Montalbán, en su *Parte 1^a*.¹⁴³³

Señora y la criada, de Calderón, *Parte 46*, varios, y suelta en Sevilla, en Madrid, León.¹⁴³⁴

Sepulcro de Santiago, y sagrada cruz de Oviedo.¹⁴³⁵

Ser prudente y ser sufrido, de Montalbán.¹⁴³⁶

Será lo que Dios quisiere, de Lanini Sagredo, *Parte 42*, varios.¹⁴³⁷

1432 Cubillo de Aragón included *El señor de noches buenas* in his *El enano de las musas* (Madrid, 1654). The play figures as Hurtado de Mendoza's in *Flor de las mejores doce comedias de los mayores ingenios de España* (Madrid, 1652). There is a BNE manuscript (17.301), with *censuras* dated 1658 attributing it to that playwright. One of these *censuras* is by Juan Navarro de Espinosa who, among other comments, says: 'Esta gran comedia es de aquel gran cortesano y palaciego, D. Antonio de Mendoza'. But Cubillo's complaints about the false attribution, and the fact that he claimed the play as his just two years after the attribution to Hurtado de Mendoza was made in *Flor de las mejores doce comedias*, strongly suggest that the play is indeed Cubillo's work (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 276). As indicated in *El enano de las musas*, the play was first performed in Granada, by the company of Bartolomé Romero; it was then performed in Madrid in 1634 and again in 1635 by the company of Roque de Figueroa (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 237). For modern editions, see Álvaro Cubillo de Aragón, *Las muñecas de Marcela. El señor de Noches Buenas*, [ed.] intro., textos & notas de Valbuena Prat, 119–227 & 230–31; Álvaro Cubillo de Aragón, *El señor de Noches Buenas*, ed., con intro., de Francisco Domínguez Matito, in *Comedias de Álvaro Cubillo de Aragón*, ed. Domínguez Matito *et al.*, Vol. I (2020).

1433 The first part of this play was printed in Montalbán's *Primero tomo* (Madrid, 1635). A play titled *Don Juan de Austria* was performed before the King and Queen in 1628 by the company of Roque de Figueroa (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 224).

1434 *Escogidas 46* (Madrid, 1679). Also known as *El acaso y el error*. In the BNE (15.106 and 16.760) there are two eighteenth-century manuscripts with the title *El acaso y el error*, and attributed to Calderón. There is a seventeenth-century manuscript in Parma (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 179). The play was first performed in 1635 as *La señora y la criada* by the company of Roque de Figueroa (Shergold & Varey, 'Some Early Calderón Dates', 285). Apparently, this play has sometimes, incorrectly, been attributed to Rojas Zorrilla.

1435 This drama is by Hoz y Mota; alias *La acción más noble y guerrera del rey don Alfonso el Casto*. There is an eighteenth-century manuscript in the BMM (S-8). The play was first performed in Madrid in 1708 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 366).

1436 This work was printed *suelta* in Seville c.1700 in his name; but the play is not universally accepted as by Montalbán (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 512).

1437 *Escogidas 42* (Madrid, 1676). There is an autograph manuscript, with many changes, and a *censura* by Juan de Rueda y Cuevas and *aprobación* for performance by Francisco de Avellaneda, both dated 1675 (BNE, 16.034). On the front of the

Serafin humano, de Lope, en su *Parte 19*.

Serrana de la Vera, de Lope, en su *Parte 7^a*.¹⁴³⁸

Serrana de Tormes, de Lope, en su *Parte 16*.

Servir a buenos, de Lope, en su *Parte 23* impresa Zaragoza 1641.¹⁴³⁹

Servir a señor discreto, de Lope, en su *Parte XI* antigua, Fajardo.

Servir con mala estrella, de Lope, en su *Parte 6^a*.

Servir para merecer, de Diamante, *Parte 12*, varios, y suelta en Madrid, León.¹⁴⁴⁰

Servir sin lisonja, de Gaspar de Ávila, *Parte 16*, varios.

Severo juez de amor, del doctor Mariano Seriol.¹⁴⁴¹

Si no vieran las mujeres, de Lope, en su *Parte 5^a*, y en libro *Vega del Parnaso*.¹⁴⁴²

manuscript it says, in a late seventeenth-century hand, 'De tres ingenios'. If this information is true, Lanini's collaborators are unknown. It was performed as a new play in the Corral del Príncipe in 1675 by the companies of Simón Aguado and Manuel Vallejo (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 217). *Será lo que Dios quiere* is a *refundición* of Godínez's *Ha de ser lo que Dios quiera* (see Fajardo's entry for that play, and note 731).

1438 Lope's play with this name was composed between 1595 and 1598 (Morley & Bruerton, *Cronología*, 222–23). Luis Vélez's autograph manuscript of his play with the same title, *La serrana de la Vera*, is in the BNE (Res. 101), dedicated to the actress Juseba Vaca (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 705). Luis Vélez wrote this play in 1613 for the company of Juan de Morales. So it seems likely that the play with this title performed at the palace by the company of Juan de Morales in 1623 was the play by Luis Vélez (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 238). There are modern critical editions of this play: Luis Vélez de Guevara, *La serrana de la Vera*, estudio & ed. de Enrique Rodríguez Cepeda (Madrid: Ediciones Alcalá, 1967); Luis Vélez de Guevara, *La serrana de la Vera*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de James A. Parr & Lourdes Albuixech (Newark, NJ: Juan de la Cuesta, 2002).

1439 This *comedia* was in fact printed in the *Venticuatro parte perfeta* (Zaragoza: Pedro Vergés, 1641). The play was written between 1620–1625 (Morley & Bruerton, *Cronología*, 557–58).

1440 *Escogidas 12* (Madrid, 1658). There was a palace performance of *Servir para merecer* in 1659 by the company of Diego Osorio (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 218).

1441 Possibly by [Dr Mariano] Ceriol, as Fajardo has it. Medel (*Índice general*, ed. Hill, 245) also lists this play as by Dr Mariano Seriol. La Barrera lists Seriol, and credits him with two plays, one of them this play, which he describes as a 'comedia de capa y espada'. La Barrera quotes at length from the prologue to Seriol's other play *De empeños de amor*, or *Amor es desempeño mejor*, and reveals interesting things about the career of this almost unknown playwright (*Catálogo bibliográfico y biográfico*, 368–69).

1442 Not in the *Parte 5* of Alcalá, 1615. It was, however, printed in Lope's *La Vega del Parnaso* (Madrid, 1637). In the BMM there is a manuscript (64-12) with a *licencia* by Cañizares dated 1725. The play was written c.1631–1632 (Morley & Bruerton, *Cronología*, 395–96); Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*,

- Sibila del oriente*, de Calderón, en su *Parte 5ª*, y suelta en Madrid, León.¹⁴⁴³
Siempre ayuda la verdad, de Tirso, en su *Parte 2ª*.¹⁴⁴⁴
Sierras de Guadalupe, de Lope.¹⁴⁴⁵
Siete durmientes, de Moreto, *Parte 19*, varios.¹⁴⁴⁶
Siete estrellas de Francia, o *San Bruno*, de Belmonte, *Parte 21*, varios, y suelta en Sevilla.¹⁴⁴⁷
Siete infantes de Lara, burlesca, de Cáncer, y de don Juan Vélez, en libro *Mejor de los mejores*.¹⁴⁴⁸

II, 681). A play titled *Si no vieran las mujeres* was performed by the company of Francisco López in Aranjuez in 1633; and at the palace by the company of Juan Martínez in 1635 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 238).

1443 In his *Verdadera quinta parte* (1682).

1444 This play is in the problematic *Segunda parte* (Madrid, 1635); so Tirso's authorship is doubtful. There is a play with this title performed by the company of Juan Bautista Valenciano before the King in 1623; it was composed by Belmonte and Alarcón, and Tirso could have been involved (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 630; Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 238).

1445 Included in Osuna 131 (see Vega García-Luengos, 'Los tomos perdidos de comedias raras', 117–18). There is a manuscript copy in Parma. The play was written before 1 March 1624. Morley & Bruerton doubt whether it is by Lope (*Cronología*, 558–59). See also Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 681.

1446 *Escogidas 19* (Madrid, 1663). Genuinely by Moreto, says moretianos.com (<<http://moretianos.com/pormoreto.php> [accessed 30 November 2021]). There are eighteenth-century manuscripts, under various titles, in the BNE (15.103), in the BMM, with *censura* of 1781, and in the BL. *Los siete durmientes* was performed at the Pardo in 1651 by the company of Antonio García de Prado and in the Corral del Príncipe in 1696 by the company of Andrea de Salazar (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 219). For a modern edition, see Agustín Moreto, *Los siete durmientes; La Virgen de la Aurora*, ed. crítica de Miriam Martínez Gutiérrez & Zaida Vila Carneiro, prólogo de María Luisa Lobato, in Vol. IX of *Comedias de Agustín Moreto. Tercera parte de comedias*, dir. María Luisa Lobato, coord. Gaston Gilabert (Kassel: Edition Reichenberger, 2023). For other titles, and more information about this play, see *Más dichosos hermanos*, and note 935.

1447 *Escogidas 21* (Madrid, 1663). There was a performance of a play called *San Bruno* in the palace before the Queen in 1622–1623 by the company of Cristóbal de Avendaño (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 237). However, the play performed on that occasion might have been Tirso's *El mayor desengaño*, which was printed in his *Primera parte* (Madrid, 1627) [Fajardo says 'Sevilla, 1626']. Belmonte could have adapted Tirso's play to compose his *Siete estrellas de Francia*, c.1640 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 209).

1448 *El mejor de los mejores libro [sic] que ha salido de comedias nuevas* (Alcalá, 1651). The play was also published in *Escogidas 45* (Madrid, 1679). It is also known as *La traición en propia sangre, y siete infantes de Lara* and *La traición contra su sangre*. There are manuscripts in the BNE (17.322¹⁹) and in the Biblioteca del Palacio Real (II-1148). This play was performed before the King in 1650 (Urzáiz

Siete infantes de Lara, de Lope, en su *Parte 4^a* antigua, Fajardo.¹⁴⁴⁹

Siete infantes de Lara, trágica, de Juan de la Cueva, en su parte, y en el libro *Flor de comedias*.¹⁴⁵⁰

Siete infantes de Lara, trágica, en lenguaje antiguo, de Hurtado de Guadajara [*sic*], en libro de la Biblioteca Real.¹⁴⁵¹

Silencio agradecido.¹⁴⁵²

Silva Natalicia.¹⁴⁵³

Silla de San Pedro, de don Antonio Martínez, *Parte XI*, varios.¹⁴⁵⁴

Silla de San Pedro, o Atila, azote de Dios, de Luis Vélez.

Sin honra no hay amistad, de Rojas, en su *Parte 2^a* y *Parte 41*, varios, impresa en Valencia.¹⁴⁵⁵

Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 216). The drama titled *El traidor contra su sangre*, performed in 1658 by the company of Francisco de la Calle in the Corral del Principe, and which was performed at the palace in 1683 by the company of Matías de Castro, was probably the play by Matos (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 228; and see the entry *Traidor contra su sangre*, and note 1532). This burlesque play is entered again below as *Traición contra su sangre*; and is sometimes titled *Traición en propia sangre* (see note 1528).

1449 This is Lope's *El bastardo Mudarra* (= *Los siete infantes de Lara*), which was printed in his *Parte 24* (1641), and not in his *Quarta parte* (Madrid, 1614). Fajardo's '*Parte 4^a* antigua' is untraced. The autograph manuscript of this drama, dated 27 April 1612, is in the library of the Real Academia Española (Morley & Bruerton, *Cronología*, 90).

1450 '[S]u parte' is Cueva's *Primera parte de comedias y tragedias* (Sevilla, 1583). Cueva's tragedy was performed in Seville by Alonso Rodríguez (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 281). The *Siete infantes de Lara* tragedy (1586; see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I 372), which is printed in the book Fajardo calls '*Flor de comedias*', is, however, Hurtado de Velarde's work (see next item, and note 1451).

1451 The author is Alonso Hurtado de Velarde, although he came from Guadalajara; his play is in the *Flor de las comedias de España. Quinta parte* (Alcalá, 1615), a volume which the Biblioteca del Palacio Real still has (XIX/2007).

1452 This play has been attributed to Lope, and to Francisco Toribio Jiménez who compiled the volume *Diferentes 31* (Barcelona, 1638) in which this play appeared. Morley & Bruerton say it could be by Lope (*Cronología*, 559–60). This appears to be the same play incorrectly ascribed to Calderón under the title *La duquesa Rosimunda*, which, with this title, was performed at the palace in 1679 by the companies of Antonio Escamilla and Matías de Castro (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 106). See the entry for *Duquesa Rosimunda*, and note 536.

1453 Author unknown.

1454 *Escogidas 11* (Madrid, 1659).

1455 In *Diferentes 41* (Zaragoza [not Valencia], 1646); also in Rojas Zorrilla, *Segunda parte* (Madrid, 1645). There is a modern critical edition: Francisco de Rojas Zorrilla, *Sin honra no hay amistad*, ed. crítica, prólogo & notas de María José Casado, in Francisco de Rojas Zorrilla, *Obras completas. Segunda parte de comedias*, I [IV], coord. Milagros Rodríguez Cáceres (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2012). See also Mackenzie, *Francisco de Rojas Zorrilla y*

Sin honra no hay valentía, de Moreto, *Parte 25*, varios, y suelta en Valencia, en Sevilla, en Madrid, León, y en su *Parte 3ª* impresa en Valencia.¹⁴⁵⁶

Sirena de Trinacria, de don Diego de Córdoba y Figueroa, *Parte 44*, varios, y suelta en Sevilla.¹⁴⁵⁷

Sirena del Jordán, San Juan Bautista, de Monroy, *Parte 45*, varios, y suelta en Madrid, Sanz.¹⁴⁵⁸

Sitio de Amiens, o Por su rey y por su dama, de Candamo, suelta en Madrid.¹⁴⁵⁹

Sitio de Betulia, de un ingenio, *Parte 36*, varios.¹⁴⁶⁰

Sitio de Bredá, de Calderón, en su *Parte 1ª*, y *Parte 28*, varios.¹⁴⁶¹

Agustín Moreto, 83–86. This play of Rojas is thought to have influenced Moreto in his *El desdén con el desdén*.

1456 *Escogidas 25* (Madrid, 1666). Kennedy, *The Dramatic Art of Moreto*, discounts Moreto's authorship: 'I can find no trace of Moreto in the comedy' (149). It is listed by moretianos.com as merely attributed to Moreto (<<http://moretianos.com/atribuidas.php>> [accessed 30 November 2021]). The play has also been attributed to Lope in a *suelta* (Valencia, 1765); but Morley & Bruerton discount Lope's authorship (*Cronología*, 560).

1457 *Escogidas 44* (Madrid, 1678).

1458 *Escogidas 45* (Madrid, 1679). There is a seventeenth-century manuscript with this title attributed to Monroy in the BNE (18.704). The play *San Juan Bautista* performed in 1696 in the Corral del Príncipe, by the company of Vallejo, is this one by Monroy (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 211). Already listed under *San Juan Bautista* (see above, and, for more information, note 1384).

1459 Already listed under *Por su rey y por su dama* (see above, and, for more information, note 1203).

1460 *Escogidas 36* (Madrid, 1671). The author is unknown.

1461 *Escogidas 28* (Madrid, 1667). There is a manuscript copy, attributed to Calderón, dated 1632, made by Diego Martínez de Mora (BNE, 14.052). This play was written in 1625 to celebrate the famous event; and Calderón complained in its concluding lines about the restrictions which that obligation placed on him:

Y con esto se da fin
al sitio, donde no puede
mostrarse más quien ha escrito
obligado a tantas leyes.

Even though Calderón was not wholly content with the play he had written, it influenced Velázquez, as Elliott recorded, to produce his masterpiece *La rendición de Breda* (see J. H. Elliott, 'Power and Propaganda in the Spain of Philip IV', in his *Spain and Its World 1500–1700* [New Haven/London: Yale U. P., 1989], 162–88 [p. 184]). The play belonged to the company of Juan de Acacio in 1627. Apparently, in Valencia there was a performance of the drama at which the author was incorrectly named as Mira de Amescua (Esquerdo Sivera, 'Posible autoría en las comedias representadas en Valencia entre 1601 y 1679', 236). See also Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 195). For a modern edition, see Pedro Calderón de la Barca, *El sitio de Bredá*, ed. crítica, con intro. & notas, de Johanna Rudolphine Schrek (The Hague: G. B. Van Goor Zonen's, 1957).

Sitio de Ceuta, de don Antonio Flores, primera y segunda parte, y suelta en Valencia, en Sevilla, en Madrid, León.¹⁴⁶²

Sitio de Olivenza, de un ingenio, *Parte 35*, varios.¹⁴⁶³

Sitio de Viena del año 1683, de Pablo Polope, primera y segunda parte.¹⁴⁶⁴

Sitio de Viena, de don Pedro de Arce, primera y segunda parte.

Sitio y toma de Namur, de Lanini Sagredo.¹⁴⁶⁵

Soberbia de Nembrot, de Enríquez Gómez, suelta en Sevilla.¹⁴⁶⁶

Socorro de los mantos, de don Carlos de Arellano, *Parte 31*, varios, y suelta en Valencia, en Sevilla, en Madrid, León.¹⁴⁶⁷

1462 The BNE has several copies of a *suelta* of Part I of *El sitio de Ceuta*, including one printed in *Jardín ameno de varias y hermosas flores*, 23 (Madrid, 1704).

1463 *Escogidas 35* (Madrid, 1670–1671). ‘De un ingenio de esta Corte’. The author is unknown.

1464 Both *partes* were printed as *seltas* in 1684 in Madrid by Francisco Sanz (La Barrera, *Catálogo bibliográfico y biográfico*, 513). There are also *seltas* of both parts, printed in Lisbon in 1684 by Miguel Deslandes. The work’s second title is *y Conquista de Estrigonia*. There are late seventeenth-century manuscripts of both parts, titled *El sitio y socorro de Viena por el Gran Visir*, in the BNE (17.021 & 15.522). The manuscript 17.021 refers to a performance to celebrate the birthday of the Queen Mother, Mariana de Austria, on 22 December 1683. Part I and Part II were also performed at court on 23 and 27 December 1683 by the companies of Francisca Bezón and Manuel Vallejo, and again in or about late January 1684 by the same companies, but this time in the Corral del Príncipe. There was another performance at the palace in April 1684 by the company of Manuel Vallejo. We have relied, for the information given here, on Varey & Shergold, *Comedias en Madrid: 1603–1709*, 220. Fajardo attributes this two-part work to Pablo Polope; but it is probably the same two-part work on this subject written by Pedro de Arce (see Fajardo’s next entry). See J. E. Varey, ‘An Additional Note on Pedro de Arce’, in *Theatrum Mundi Hispanicum. Festschrift Charles Vincent Aubrun*, ed. Sebastian Neumeister & Karl-Ludwig Selig, *Iberoromania*, 23 (1986), 204–09.

1465 Printed *suelta*. The BNE has an autograph manuscript (18.317), with a *censura*, seemingly by Calderón, dated 1675. *El sitio* [or *El cerco*] y *toma de Namur* was first performed on 7 December 1695 by the company of Andrea de Salazar in the Corral del Príncipe and there were nine successive performances staged there until 15 December of that year. There was another performance in 1696 (the document of that year confirms that Lanini Sagredo is the play’s author) by the same company of Andrea de Salazar, but at the palace (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 81; Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 388).

1466 Printed *suelta*, as Fajardo says. This play is known also as *La soberbia de Nembrot y primer rey del mundo*. There is a seventeenth-century manuscript in the BNE (16.850) attributed to Enríquez Gómez. It is ascribed to Lope in a manuscript copy (made by F. Martínez de Mora) belonging to Lord Holland, which is dated 5 August 1635, and which indicates that the play was in the repertoire of the company of [?Antonio de] Prado. See Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 302.

1467 *Escogidas 31* (Madrid, 1669). The play is attributed to Carlos de Arellano in this edition but there is a query at his name in the table of contents: ‘dice.—Es de Leyva Ramírez de Arellano?’. Perhaps it is by Francisco de Leiva y Ramírez de Arellano in whose name it was also published.

Socorro de Viena, suelta en Valencia.¹⁴⁶⁸

Sol a medianoche, y las estrellas a mediodía, de Villegas, *Parte 7^a*, varios, y suelta en Valencia.

Sol de la sierra, de Diamante, en su *Parte 1^a*.

Sol de oriente, San Basilio Magno, de Lanini Sagredo, suelta en Valencia.

Sol obediente al hombre, de don García Aznar Vélez, *Parte 48*, varios, y suelta en Madrid.¹⁴⁶⁹

Sol parado, y ascendencia de los maestros de Santiago, de Lope, en su *Parte 17*.

Soldadesca, de Bartolomé Torres Naharro, en su *Propalladia*.¹⁴⁷⁰

Soldado amante, de Lope, en su *Parte 17*.

Soldado más herido, y vivo después de muerto, de don Pedro Estenoz y Losada, *Parte 24*, varios, y suelta en Madrid, León (o **San Sebastián**).¹⁴⁷¹

Solo [el] piadoso es mi hijo, de Matos, Villaviciosa, Avellaneda, *Parte 24*, varios, y suelta en Sevilla, en Madrid, León.¹⁴⁷²

Solo en Dios la confianza, de Rosete, *Parte 16*, varios.¹⁴⁷³

Sordo y el montañés, de don Melchor Fernández de León, *Parte 44*, varios, y suelta en Valencia.¹⁴⁷⁴

Sordo y el montañés, de Rojas, Fajardo, Df^s 7, y suelta en Madrid, León.¹⁴⁷⁵

1468 Probably *El sitio y socorro de Viena* (= *El sitio de Viena*). See the entries above, and note 1464.

1469 *Escogidas 48* (Madrid, 1674). Apparently a pseudonym for Andrés González de Barcia.

1470 This play was first published 1517; other references in the *Índice* suggest that Fajardo used the 1573 edition of the *Propalladia* (Madrid, Pierres Cosin). This play is thought to have been written c.1509–1510.

1471 In *Escogidas 24* (Madrid, 1666). ?Pedro de Estenoz y Lodosa. A play called *San Sebastián* was performed in Seville in 1642 by the company of Manuel Vallejo (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 307).

1472 *Escogidas 24* (Madrid, 1666). This play might have been printed under the title *Peste de Milán*. First performed in Madrid, 21 September 1661 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 431).

1473 *Escogidas 16* (Madrid, 1662). There is a manuscript (BNE, 14.904), with an *aprobación* by Lanini and another one by Juan de Vera Tassis, both written in 1689. Their *aprobaciones* are very interesting, for they compare the manuscript with the play's printed text, and though the performance is allowed, they find the manuscript to be textually corrupt and morally objectionable. The play was performed in Seville in 1643 by the company of Manuel Vallejo. It was also performed by the company of Antonio de Escamilla at the Corral de la Cruz in 1661 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 579; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 221).

1474 *Escogidas 44* (Madrid, 1678). This play is sometimes incorrectly attributed to Rojas. See the next item.

1475 The play is really by Melchor Fernández de León (see previous entry).

Sortija de Florencia, de don Sebastián Villanueva, *Parte 17*, y suelta en Sevilla, en Madrid, León.¹⁴⁷⁶

Sortija del olvido, de Lope, en su *Parte 12*.

Sucesos de tres horas, de don Luis de Oviedo, *Parte 26*, varios.

Sucesos del príncipe Lisardo, o Donaires de Mengo, de Calderón, suelta.¹⁴⁷⁷

Sucesos en [sic, de] Orán por el marqués de Ardales, de Luis Vélez, *Parte 27*, varios.¹⁴⁷⁸

Suerte sin esperanza, de Gaspar de Aguilar, en parte 2^a de los valencianos.¹⁴⁷⁹

Suertes trocadas, y torneo venturoso, de Tárrega, en libro antiguo y parte 1^a de los valencianos.¹⁴⁸⁰

Sufrimiento premiado, de Montalbán, en su *Parte 2^a*.¹⁴⁸¹

Sufrir más por querer más, de Villaizán, suelta en Madrid, León.¹⁴⁸²

Sufrir más por querer menos, de don Rodrigo Enríquez, *Parte X^a*, varios.

1476 *Escogidas 17* (Madrid, 1662). This play should have been attributed here to Sebastián [Rodríguez] de Villaviciosa, as it says in *Escogidas 17*.

1477 Listed by Vera Tassis as a *suelta*, and as not by Calderón, in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^r. Morley & Bruerton say the versification indicates the play could be Lope's, and, if it was his, it was written 1612–1618 (*Cronología*, 561).

1478 *Escogidas 27* (Madrid, 1667). There is an eighteenth-century manuscript in the BNE (14.863). There is a modern critical edition: Luis Vélez de Guevara, *Los sucesos en Orán por el Marqués de Ardales*, ed. crítica & anotada de William R. Manson & C. George Peale, estudios introductorios de Melveena McKendrick & Javier J. González (Newark, NJ: Juan de la Cuesta, 2007).

1479 In the *Norte de la poesía española* (Valencia, 1616).

1480 In *Doze comedias famosas, de quatro poetas naturales de la insigne y coronada ciudad de Valencia* (Valencia, 1608). We have not identified the 'libro antiguo'.

1481 Despite its publication in Montalbán's *Segundo tomo* (Madrid, 1638), Morley & Bruerton believe that this is an early play by Lope (*Cronología*, 562–63). Dixon has argued cogently that this play is indeed Lope's: see *El sufrimiento premiado*, comedia famosa atribuida en esta edición, por primera vez, a Lope de Vega Carpio, ed., con intro. & notas, de Victor F. Dixon (London: Tamesis, 1967). A play titled *El sufrimiento premiado* was in the repertoire of Roque de Figueroa on 1 March 1624 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 512). For another modern edition, see Juan Pérez de Montalbán, [Lope de Vega y Carpio], *El sufrimiento premiado*, ed. Mónica García Quintero, in Juan Pérez de Montalbán, *Segundo tomo de comedias*, dir. Claudia Demattè, Vol. IV (Kassel: Edition Reichenberger, 2022).

1482 First printed in *Diferentes 25* (Zaragoza, 1632). There is a manuscript in the BNE (3.773), with information about the popularity of this play, and about Villaizán's rivalry with Montalbán (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 715–16). This play was performed at the palace by the company of Bartolomé Romero in 1637 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 238).

Sufrir más por valer más, de don Jerónimo de la Cruz, *Parte 31*, varios, y suelta en Valencia.¹⁴⁸³

Sutil maragna [sic, maraña], o Amigos parecidos (librero de la Red de San Luis, Moreno).¹⁴⁸⁴

T

También da amor libertad, de don Antonio Martínez, *Parte 17*, varios, y suelta en Valencia.

También hay amor sin celos, de Cabezas [sic], en su libro.¹⁴⁸⁵

También hay duelo en las damas, de Calderón, en su *Parte 3ª*, y suelta en Sevilla.¹⁴⁸⁶

También hay piedad con celos, de don García Anzar [sic, Aznar] Vélez, *Parte 48*, varios, y suelta en Madrid.¹⁴⁸⁷

También la afrenta es veneno, de Luis Vélez, Coello, Rojas, y suelta en Valencia, en Madrid, León.¹⁴⁸⁸

1483 *Escogidas 31* (Madrid, 1669). Originally 'querer más'; 'querer' deleted. The playwright is also known as Jerónimo de la Cruz y Mendoza. This play has also been linked to Antonio Hurtado de Mendoza and to Sor Juana Inés de la Cruz.

1484 An early seventeenth-century manuscript (15.049) in the BNE gives the title as *La sutil maraña de los dos fieles y parecidos amigos, Luis y Alejandro*, and other titles besides. The author is unidentified.

1485 Juan Cabeza, *Primera parte de comedias* (Zaragoza, 1662). In this edition of the play at least, the title is given as *También hay sin amor celos*.

1486 Calderón, *Tercera parte* (Madrid, 1664). There is a seventeenth-century manuscript in the BNE (16.939). This play was performed in Seville in 1673 by the company of Bernardo de la Vega (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 195). There was a performance of this play at the palace in 1680 by the company of Jerónimo García, and another in 1682 by the company of Matías de Castro. In 1686 the company of Rosendo López performed the play in the Corral del Príncipe and in the palace. In 1692 María Navarro's company performed it at the palace. In 1695 Damián Polope y Valdés performed the play at the Corral de la Cruz and at the palace; and in that same year Andrea de Salazar's company staged it at the Corral del Príncipe. In 1696 the company of Juan de Cárdenas performed the play in the Corral de la Cruz (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 222).

1487 *Escogidas 48* (Madrid, 1704). Apparently a pseudonym for Andrés González de Barcia.

1488 Printed in *Doze comedias las más famosas de los mejores, y más insignes poetas. Primera parte* (Cologne, 1697); and there are various other *sueltas* (see, for details, González Cañal, Cerezo Rubio & Vega García-Luengos, *Bibliografía de Francisco de Rojas Zorrilla*, 382–86). For many years the only readily available text of this play was that included in *Comedias escogidas de don Francisco de Rojas Zorrilla*, ed. Ramón de Mesonero Romanos, BAE LIV (Madrid: M. Rivadeneira/RAE, 1861), 585–602. But, thanks to the Project of the Instituto Almagro de Teatro Clásico, directed by Felipe B. Pedraza Jiménez and Rafael González Cañal, the *Obras completas* of Francisco de Rojas Zorrilla are being

También se ama en el abismo, de Salazar, en su parte, y *Parte 38 y 41*, varios, y suelta en Valencia, en Sevilla, en Madrid.¹⁴⁸⁹

También se engaña la vista, de Lope, en su *Parte 5ª* antigua; o *Nadie fie en lo que ve*.¹⁴⁹⁰

También tiene el sol menguante, de tres ingenios, *Parte 24*, varios, y suelta en Madrid, León.¹⁴⁹¹

edited and annotated, and many of Rojas' plays are now published, or are being so; these are scheduled to include the plays Rojas wrote in collaboration with others. For a discussion of this play, see Mackenzie, *La escuela de Calderón*, 41–43, and especially Ann L. Mackenzie, 'Vélez de Guevara As Dramatic Collaborator, with Specific Reference to *También la afrenta es veneno* (I. Vélez, II. Coello, III. Rojas Zorrilla)', in *Antigüedad y actualidad de Luis Vélez de Guevara: estudios críticos*, ed. C. George Peale *et al.* (Amsterdam/Philadelphia: John Benjamins Publishing Co., 1983), 182–202.

1489 That is, in his *Cýthara de Apolo, loas y comedias diferentes* (Madrid, 1681); and *Escogidas 38* (Madrid, 1672) and *Escogidas 41* ('Pamplona', 1675?). This work was evidently written in 1670 to celebrate the birthday of Carlos II. Apparently, after Salazar's death, José Ortí y Moles added a third act to the play for a performance in the Alcázar of Valencia in 1680. This *zarzuela* was performed at the palace in September 1686 by the companies of Manuel de Mosquera and Rosendo López, and in that same year it was staged again in the palace by the company of Manuel de Mosquera. In 1691 the company of Damián Polope staged this work in the Buen Retiro; and in 1695 there was a palace performance by the companies of Agustín Manuel and Damián Polope. That same year the play was performed in the Corral del Príncipe by the company of Carlos Vallejo (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 222).

1490 The play appeared in Lope's *Parte XXV* (extravagante) (Zaragoza, 1631), but what '*Parte 5ª* antigua' means is unclear. This work is probably by Juan Bautista de Villegas. It is already listed by Fajardo under *Cómo se engañan los ojos* (*q.v.*, and note 322). For more information on the play's performance history etc., see also *Nadie fie en lo que ve*, and note 1052.

1491 The end of the text in *Escogidas 24* (Madrid, 1666) refers to 'dos plumas', usually considered to be Luis Vélez and Rojas. There is a seventeenth-century manuscript of *También tiene el sol menguante* (BNE, 15.568), attributed to Luis Vélez; but Rojas is named in the final lines. This manuscript has interesting *censuras* of 1655, one of them by Juan Navarro de Espinosa, another by Antonio de Nanclares refusing permission for the play to be performed in its present state ('como está hoy'). The censors required deletions to be made, out of respect for the descendants of Don Bernardo de Cabrera, and for other lines to be inserted. As a result, the historical execution of Don Bernardo de Cabrera, which had provided the ending to the original text, was avoided; and as modified by the censors, the ending allowed Don Bernardo to continue living. So, instead of its original tragic conclusion, the drama was given 'un nuevo desenlace feliz, no solo nada histórico sino totalmente diferente de la conclusión creada y deseada por sus autores' (Mackenzie, *La escuela de Calderón*, 142). The BNE also has an eighteenth-century manuscript (17.043) of the play by Vélez and Rojas, but which incorrectly proclaims it to be 'La nueva. De Mota' (José de la Mota y Silva? Hoz y Mota?), as well as, confusingly, referring to its authors (as does Fajardo here) as 'tres ingenios'. The confusion over authorship on this eighteenth-century manuscript may have arisen

Tan largo me lo fiáis, de Calderón (librero de la Red de San Luis, Moreno).¹⁴⁹²

Tanto es lo de más como lo [de] menos, de Tirso, en su *Parte 1^a*; o *San Lázaro*.

Tanto hagas cuanto pagues, de Lope.¹⁴⁹³

because there exists an adaptation of *También tiene el sol menguante*, possibly by Hoz. This revision survives in a manuscript in the BMM (1-15-4), with a *censura* dated 1766, and is titled *Como la luna creciente, también tiene el sol menguante*, and has the alternative title *No hay privanza sin envidia, ni felicidad sin riesgo*.

También tiene el sol menguante by Vélez and Rojas is itself an adaptation of the two-part work *Próspera y adversa fortuna de don Bernardo de Cabrera*, sometimes attributed to Lope but now generally believed to be by Mira de Amescua (see above *Adversa fortuna de don Bernardo de Cabrera* and note 26). There was a performance of *También tiene el sol menguante* by the company of Manuel Vallejo in the Corral de la Cruz in 1673, and another at the palace in 1685 by the company of Manuel de Mosquera (see Varey & Shergold, *Comedias en Madrid: 1603-1709*, 223). For more on this play, see the doctoral dissertation by James Stone Rambo, 'An Annotated Critical Edition of *También tiene el sol menguante*, by Luis Vélez de Guevara and Francisco de Rojas Zorrilla' (University of New Mexico, 1972). See also Spencer & Schevill, *The Dramatic Works of Luis Vélez de Guevara*, 346-48.

1492 This work is not by Calderón. It is a rehash of *El burlador de Sevilla*, perhaps by Claramonte or by an actor. Vega García-Luengos has located an early *suelta* of *Tan largo me lo fiáis*, attributed to Calderón, imprintless, but probably printed in Seville by Francisco de Lyra c.1635. There are two copies of this *suelta* (55101 & 56993), which were once in the Sedó Collection, now in the BITB (see Vega García-Luengos, 'Cómo Calderón desplazó a Lope de los aposentos: un episodio temprano de ediciones espúreas', 371-72; and his 'Tirso en sueltas', 189-90). See also Cruickshank, 'Some Notes on the Printing of Plays in Seventeenth-Century Seville', 231 & 251, where a reproduction can be found of the title-page of this early *suelta* of *Tan largo me fiáis* (250-51). Cruickshank suggests that the fact that *El burlador de Sevilla* was published in Seville in 1630, and that *Tan largo me fiáis* was printed there some five years later seems to indicate that *Tan largo* is a reworking of *El burlador*, derived from a printed copy (252). For modern editions of this version, see: Pedro Calderón de la Barca [sic], *Tan largo me lo fiáis*, intro., texto, anotaciones críticas & epílogo de Xavier A. Fernández (Madrid: [Revista 'Estudios'], 1967); and Andrés de Claramonte, *Tan largo me lo fiáis*, estudio & reconstrucción del texto por Alfredo Rodríguez López-Vázquez (Kassel: Edition Reichenberger, 1990). See, too, the entry for *El burlador de Sevilla*, and note 210.

1493 This play has been attributed to Moreto (incorrectly) and to Rojas, as well as to Lope. Morley & Bruerton (*Cronología*, 563-64) do not consider it to be Lope's work. There is an early seventeenth-century *suelta* of this work (without imprint, but printed in Seville by Francisco de Lyra, c.1632) attributed to Lope, in the Special Collections of Liverpool University's Sydney Jones Library (see Mackenzie, 'Comedia[s] de Lope Vol. II. A Unique Volume of Early comedias sueltas', 28-29). An early and imprintless *suelta* in the Biblioteca del Palacio Real (VIII-17146-3) also carries Lope's name. This play figures too in the 'made-up' volume that is Lope's *Parte veynte y cinco* ('extravagante') (Zaragoza: Pedro Vergés, 1631). This drama, but with the title *La traición vengada*, was also included, without justification, in Moreto's *Tercera parte* (Madrid, 1681); see Fajardo's entry below, with this title, and note 1531. The play was also printed *suelta* with the title *No hay plazo que no*

Teágenes y Clariquea, de Montalbán, en su *Parte 2ª*, y suelta en Valencia.¹⁴⁹⁴

Tejedor de Segovia, de Alarcón, en su *Parte 2ª*.¹⁴⁹⁵

Tejedor de Segovia, de Calderón, suelta en Valencia, en Sevilla, en Madrid, primera y segunda parte.¹⁴⁹⁶

Tellos de Meneses, de Lope, en su *Parte 21*, y la segunda parte es la comedia de *Valor, fortuna y lealtad*.¹⁴⁹⁷

llegue, ni deuda que no se pague under the name of Jacinto Cordero. The Liverpool University *suelta* of *Tanto hagas, cuanto pagues* gives the information: ‘Representòla Tomás Fernández’; and it is indeed documented that Tomás Fernández staged a play with this title in (?late) 1625 at San Lorenzo el Real (see Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 238).

1494 Already entered under *Hijos de la fortuna* (see the first entry under that name) There are two plays with these same two titles: one by Calderón (published in his *Tercera parte* [Madrid, 1664]); another attributed to Montalbán. This one listed here appears to be the play by or attributed to Montalbán, printed in his *Segundo tomo* (Madrid, 1638). There is a manuscript under this title attributed to Calderón in the BNE (17.351); and another manuscript, dated 1751, is in the BMM. There was a palace performance of *Teágenes y Clariquea* by the company of Antonio de Prado in 1633 (Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 238–39); this play was written around that year. There were performances of a play titled *Los hijos de la fortuna* at the palace: in 1681 by the companies of Jerónimo García and Manuel Vallejo; in 1687 by the companies of Simón Aguado and Agustín Manuel; and in 1693 by the company of Agustín Manuel (Varey & Shergold, *Comedias en Madrid: 1603-1709*, 132).

1495 Only the second part of the play appears in Alarcón’s *Parte segunda* (Barcelona, 1634). The first part may not be his. Part I of this play was printed *suelta*. Both parts were performed at the palace in 1684 (Part I on 29 August and Part II on 3 September) by the company of Eufrosia María. In 1692 the company of Damián Polop performed Part I on 13 January and Part II on 15 February, in the palace (Cuarto de la Reina) (see Varey & Shergold, *Comedias en Madrid: 1603-1709*, 223–24).

1496 Calderón rejected this title in his *Quarta parte* (1672), 2¶2^v; see the previous entry.

1497 While Part I appeared (as Fajardo says) in Lope’s *Veinte y una parte* (Madrid, 1635), Part II was printed in *seltas*. *Valor, fortuna y lealtad* is recorded as ‘de Lope’ in Medel (*Índice general*, ed. Hill, 255). It is listed below under that title; see note 1580. There was some doubt about Lope’s authorship of Part II; but Morley & Bruerton came to the conclusion that it was authentic (see *Cronología*, 564–65). *La segunda parte de los Téllez* was performed by the company of Antonio de Prado in 1628, or 1629, or 1630 (Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 239). Both parts of *Los Tellos de Meneses* were performed at the palace by the company of Jerónimo García in 1680, on 12 and 19 May respectively. Both parts were performed at the palace in 1685, with the title *Los Tellos*, by the company of Eufrosia María: Part I on 11 February, and Part II on 18 February (see Varey & Shergold, *Comedias en Madrid: 1603-1709*, 224). Among the other titles sometimes used for these plays are *Valor, lealtad y ventura de los Tellos de Meneses* and *Valor, lealtad y fortunas de los Tellos de Meneses*.

Templarios, de Montalbán, en su *Parte 1^a*.¹⁴⁹⁸

Templo de Palas, de don Francisco Avellaneda, impresa Nápoles, suelta en Valencia.¹⁴⁹⁹

Templo de Salomón, de Lope, Fajardo, Df.^s.¹⁵⁰⁰

Tercera de sí misma, de Calderón, *Parte 8^a*, varios.¹⁵⁰¹

Tercero de su afrenta, de don Antonio Martínez, *Parte 15*, varios, y suelta en Valencia, en Sevilla.¹⁵⁰²

Tercero de su afrenta, de Rojas, suelta en Madrid, León.

Testigo contra sí, de Lope, en su *Parte 6^a*.

Testimonio vengado, de Lope, en su *Parte 1^a*.

Tetis y Peleo, de don José Bolea, *Parte 29*, varios, antigua, Fajardo.¹⁵⁰³

Tetis y Peleo, de Salazar, en su parte.¹⁵⁰⁴

1498 A play titled *Los templarios* was performed by the company of Manuel Vallejo in 1630 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 239).

1499 (Naples: Girolamo Fasulo, 1675). This *zarzuela* was performed at court in 1675 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 141). See D. W. Cruickshank, 'Una carta casi desconocida de Calderón de la Barca, y *El templo de Palas* de Francisco de Avellaneda', *Anuario Calderoniano*, vol. extra 1 (2013), 83–96.

1500 Presumably Cubillo's *El mejor rey del mundo, y templo de Salomón*. See above, and, for more information, note 990.

1501 *Escogidas 8* (1657) where it was attributed to Calderón. Calderón rejected this title in his *Quarta parte* (1672), 2¶3^r. It is by Mira. There is a manuscript copy of *La tercera de sí misma*, dated 1626, made by a certain 'Juan Calderón' in the BNE (17.149) which attributes the play to Mira. La Barrera mistakenly believed that *La tercera de sí misma* by Mira was the same play as Mira's *Amor, ingenio y mujer* (*Catálogo bibliográfico y biográfico*, 259). But these are two different plays by Mira. *La tercera de sí misma* was performed at the palace in 1627 by the company of Roque [de Figueroa] (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 239). There is a modern critical edition: Antonio Mira de Amescua, *La tercera de sí misma*, intro., ed. & notas por Agustín de la Granja, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. IV (Granada: Univ. de Granada/Diputación de Granada, 2004), 431–564.

1502 *Escogidas 15* (Madrid, 1661). Presumably the next entry is a misattribution to Rojas of this same play. Martínez may have had one or more collaborators in this play; for there was evidently a performance in Valencia which attributed it to Rosete; though this name may be a misreading of 'Rojas' (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 425).

1503 *Escogidas 29* (Madrid, 1668). There is a manuscript in the BMM. This is a different play from the next entry. This play was evidently performed at court c.1660 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 170). A play with this title was staged at the palace in 1684 by the companies of Manuel de Mosquera and Eufrosia María (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 225); but that performance might have been of Salazar's play (see next item).

1504 That is, in Salazar's *Cýthara de Apolo, loas y comedias diferentes* (Madrid, 1681). There is a manuscript copy in the Bibliothèque de l' Arsenal, Paris (8.326). This work was performed at the palace on 22 December 1671 (Urzáiz Tortajada,

- Tía de la menor*, de Matos, en su parte, y suelta en Valencia.¹⁵⁰⁵
Tinelaria, de Bartolomé de Torres Naharro, en su *Propalladia*.¹⁵⁰⁶
Tirano castigado, de Diamante, *Parte 36*, varios.
Tirano castigado, de Lope, en su *Parte 4^a*.
Todo cabe en lo posible, de don Fernando de Ávila, *Parte 26*, varios.¹⁵⁰⁷
Todo es dar en una cosa, de Tirso, en su *Parte 4^a*.
Todo es enredos amor, de Moreto, suelta en Madrid, León, y en su *Parte 3^a* impresa en Valencia.¹⁵⁰⁸
Todo es enredos amor, Júpiter y Amfitreón [*sic, Amor es todo invención, Júpiter y Anfitríón*], de Cañizares, suelta.¹⁵⁰⁹
Todo es industrias amor, de Monroy.¹⁵¹⁰
Todo es ventura, de Alarcón, en su *Parte 1^a*.

Catálogo de autores teatrales del siglo XVII, II, 592; Varey & Shergold, *Comedias en Madrid: 1603–1709*, 225). Records show that there was a performance of *Tetis y Peleo* in Zaragoza in 1672 by the company of Magdalena López. The *autora* and her company were allowed to impose an ‘aumento de entrada’ on spectators wishing to see this play, ‘en consideración del grande gasto que han tenido en la inventiva y fabricación de las tramoyas que han hecho para la representación de la “comedia de Tetis y Peleo” ’ (see San Vicente, ‘Algunos documentos más para la historia del teatro en Zaragoza en el siglo XVII’, 39). For other possible performances of this play, see the previous entry, and note 1503.

1505 Matos, *Primera parte* (Madrid, 1658). This play is sometimes called *Allá se verá*, a title also associated with Rosete: there is a seventeenth-century manuscript in the BNE (16.764), which attributes this play to Rosete. We have not compared the manuscript *Allá se verá* with the text of *La tía de la menor* in Matos’ *Primera parte*; so we cannot comment if one play is involved here, or two different plays sharing the same title. This work was performed in Valencia (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 430 & 578).

1506 First published 1517; other references in the *Índice* suggest that Fajardo used the 1573 edition of the *Propalladia* (Madrid, Pierres Cosin). This play was written ?1516.

1507 *Escogidas 26* (Madrid, 1666). Sometimes called *Todo cabe en lo imposible*. The author appears to be Fernando de Ávila y Sotomayor. *Todo cabe en lo imposible* was performed at the Buen Retiro in 1663 by the companies of Antonio Escamilla and Jusepe Carrillo (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 226).

1508 There are apparently four versions of Moreto’s *Tercera parte*, all factitious, all containing this play; but *moretianos.com* lists it as by Diego de Figueroa y Córdoba (<<http://moretianos.com/atribuidas.php>> [accessed 30 November 2021]). See also *Diablos son las mujeres*, attributed to Montalbán (see note 464), and *Milagros del desprecio*, attributed to Lope (see note 1006).

1509 Apparently added later. Perhaps there was a confusion with the play titled *Todo es enredos amor*, listed above, although the two titles are eight lines apart in Fajardo’s original. This play was performed in the Buen Retiro in 1721 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 220).

1510 Alias *Celos, industria y amor*. A manuscript (BNE, 15.517), partly in Monroy’s hand, was licensed for performance in 1640 by Juan Navarro de Espinosa (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 456).

Todo lo vence [el] amor, de Zamora, año 1707, al nacimiento del príncipe de Asturias.¹⁵¹¹

Todo sucede al revés, de Rosete; es segunda parte de *Los Médicis de Florencia*.¹⁵¹²

Toma de Buda, de Candamo, suelta en Madrid, León.¹⁵¹³

Toma de Sevilla por el santo rey don Fernando, de Morales.¹⁵¹⁴

Toquera vizcaína, de Montalbán, en su *Parte 1^a* y *Parte 29*, varios, y suelta en Sevilla.¹⁵¹⁵

1511 Printed in Zamora's *Comedias nuevas*, I (Madrid, 1722). There is a BNE manuscript (14.771) dated 30 September 1741, which contains, among other plays by Zamora, his *Todo lo vence el amor*. The *Gaceta de Madrid* (22 November 1707) confirms that Zamora's *Todo lo vence el amor* was performed before Their Majesties on 17 November 1707 in the Coliseo, to celebrate the birth of the Prince of Asturias, 'aviendo estado sus Magestades muy divertidos las tres horas que duró' (see Coe, *Carteleras madrileñas [1677-1792, 1819]*, 16-17). Other records show that there were earlier performances of Zamora's play at the palace in January and February 1697 by the companies of Carlos Vallejo and Juan de Cárdenas. Varey & Shergold suggest that the performances in 1697 were of an earlier version of the same work, which was no doubt elaborated upon in 1707 to mark the birth of the Crown Prince (see their *Comedias en Madrid: 1603-1709*, 226-27).

1512 Rosete's *Todo sucede al revés*, according to La Barrera (*Catálogo bibliográfico y biográfico*, 708), was printed in *Doze comedias las más famosas que asta aora han salido ...* (Lisboa, 1649). *Los Médicis de Florencia* is by Jiménez de Enciso (see under *Médicis de Florencia* and note 973). There is an anonymous early eighteenth-century manuscript in the BNE (14.897), titled *No hay contra la razón fuerza, o todo sucede al revés*. There is also an eighteenth-century manuscript in the BMM (1-49-27). Rosete's play *Todo sucede al revés* was performed at the palace in 1686 by the company of Rosendo López (see Varey & Shergold, *Comedias en Madrid: 1603-1709*, 227). There may be reason to suppose that Calderón's *Peor está que estaba* (listed above; see note 1171) was derived to some degree from a play called *Todo sucede al revés*.

1513 Could this be a confusion with Bances Candamo's *La restauración de Buda*? (see the entry above, and note 1313). Or the title here could refer to Manuel Vidal i Salvador's *La toma de Buda por el duque de Lorena*, of which there is an eighteenth-century manuscript (BMM, T-68-10), with *aprobaciones*, one by Cañizares dated January 1779.

1514 Alias *Mentir con honra, y conquista de Sevilla por San Fernando* by Cristóbal de Morales. There is an eighteenth-century manuscript in the BNE (17.150) with the titles *Mentir con honra, e historia de la conquista de Sevilla, por el Santo Rey D. Fernando*, described as a 'primera parte', and attributed to Cristóbal de Morales (Paz y Méliá, *Catálogo de las piezas de teatro*, I, 353). A play titled *El santo rey don Fernando* was performed in Seville by the company of Manuel Vallejo in 1642 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 465).

1515 In *Diferentes 29* (Valencia, 1636). A play called *La toquera vizcaína* was written c.1628 for the company of Bartolomé Romero, according to Urzáiz Tortajada (*Catálogo de autores teatrales del siglo XVII*, II, 513). But, a play called *La vizcaína*, possibly this one, was performed at the palace as early as 1623 by the company of Antonio de Prado, and again in 1637 by the company of Alonso de

Torneos de Aragón, de Lope, en su *Parte 4^a*.

Torre de Florisbella, de don Antonio [sic] de Castillo Solórzano, en libro de 8^o folio *Sala de recreación*.¹⁵¹⁶

Torre del orbe, de Rosete.¹⁵¹⁷

Trabajos de David y finezas de Micol, de Lozano, en libro *Soledades de la vida*.¹⁵¹⁸

Trabajos de Jacob, de Lope, en su *Parte 22* antigua, 1633; o *Sueños hay que verdades son*.¹⁵¹⁹

Trabajos de Job, y prueba de la paciencia, de Godínez, *Parte 6^a*, varios, y suelta en Valencia, en Madrid, León.¹⁵²⁰

Trabajos de Job, y prueba de la paciencia, de Lope, en su *Parte 22* [sic] antigua.¹⁵²¹

Trabajos de Tobías, de Rojas, en su *Parte 2^a*, y *Parte 33*, varios, impresa en Valencia.¹⁵²²

Olmedo in the Retiro (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 240).

1516 Alonso de Castillo Solórzano, *Sala de recreación* (Zaragoza, 1649) includes the play and is an 8^o.

1517 Alias *La gran torre del orbe, Amadís de Grecia* (see above, note 718). It was performed at the palace by the company of Antonio de Prado in 1634 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 239).

1518 That is, in Cristóbal Lozano, *Soledades de la vida y desengaños del mundo* (Madrid, 1663).

1519 The *Ventidós parte perfeta* (Madrid: Viuda de Juan González) is dated 1635, not 1633. There is a seventeenth-century manuscript with both titles, attributed to Lope (BNE, 17.342). Morley & Bruerton believe that the play was written between 1620 and 1630 (*Cronología*, 398–99).

1520 Three of the four versions of *Escogidas 6* contain this work. There is also an early seventeenth-century *suelta* of this play in the BNE, attributed to Godínez, and titled *El provecho para el hombre y la honra para Dios* (see Vega García-Luengos, 'Treinta comedias desconocidas', item 21, p. 71; Cruickshank, 'The Problem of the *Sexta parte de comedias escogidas*', 92, 98 & 104). See also above, the entries for *Paciencia de Job* and *Paciencia en los trabajos*, and notes 1139 & 1140. A *comedia* called *La paciencia de Job* was staged in Lima in 1625. The play listed here was probably part of the repertoire of Alonso de Olmedo, who had a play about Job and other plays by Godínez stolen from him in 1637. The company of Francisco Hurtado performed *La comedia de Job* in Lima in 1639 which could have been Godínez's play. A play called *Job* was performed at the palace in 1650; and a play called *El segundo Job* was staged at the palace in 1681, by the company of Manuel Vallejo (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 138 & 216; see also Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 343).

1521 Just four lines previously Fajardo had listed *Los trabajos de Jacob* as in Lope's '*Parte 22* antigua'. *Los trabajos de Job* appears in *Diferentes 31* (Barcelona, 1638), but while no author's name is given there, the text is that usually attributed to Godínez (see above, note 1520).

1522 This play by Rojas, of which he wrote two versions, is the first play in *Diferentes 33* (Valencia, 1642), that contains the second version, 'la nueva'. There is a manuscript copy, also of 'la nueva', done by Matías de Morales, in the BNE

Trabajos de Ulises, de Luis Belmonte, *Parte 45* y *Parte 41*, varios, impresa en Valencia.¹⁵²³

Tragedia del duque de Braganza, de Cubillo, en sus obras.¹⁵²⁴

Tragedia del rey don Sebastián, de Lope, Fajardo Df^s XI.¹⁵²⁵

Tragedia más lastimosa de amor, de Coello, en libro *Mejor de los mejores*.¹⁵²⁶

Tragedia por los celos, de Lope, en su *Parte 24* [sic] antigua, Fajardo.¹⁵²⁷

(16.674), dated 24 April 1712. Lope's play called *Historia de Tobías* (see the entry above) is a different work. The older version of Rojas' play survives in a number of eighteenth-century *sueltas*, of which there are copies in the libraries of the Real Academia Española, of Cambridge University and of the University of Pennsylvania etc. There is an interesting seventeenth-century *suelta* (without imprint) described by Wilson and Cruickshank, in *Samuel Pepys's Spanish Plays*; they judge that this *suelta*, which offers the version known as 'la nueva', was printed in Seville by Tomé de Dios Miranda, c.1675 (168–70). A play titled *Tobías*, probably this one, was performed at the palace by the company of Matías de Castro in 1683 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 226). There is a modern critical edition: Francisco de Rojas Zorrilla, *Los trabajos de Tobías*, ed. crítica, prólogo & notas de Susana García López, in Francisco de Rojas Zorrilla, *Obras completas. Segunda parte de comedias*, II [V], coord. Elena E. Marcello (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2014).

1523 This the third play in *Escogidas 45* (Madrid, 1679), and the second play in *Diferentes 41* (Zaragoza, 1646): not Valencia.

1524 This is the last play in *El enano de las musas* (Madrid, 1654). As mentioned in that volume ('representòla Bartolomé Romero'), the *Tragedia del duque de Braganza* was first performed by the company of Bartolomé Romero (presumably in the early 1640s). For commentary on this tragedy, see Mackenzie, 'Álvaro Cubillo de Aragón, A Playwright in the School of Calderón', 274–76 & 283–87.

1525 In Lope's *Oncena parte* (Madrid, 1618). See above, *Rey don Sebastián* and note 1324; see also the entry *Bautismo del rey de Marruecos*, and note 192. See Morley & Bruerton, *Cronología*, 233–35.

1526 *El mejor de los mejores libro* [sic] *que ha salido de comedias nuevas* (Alcalá, 1651; Madrid, 1653). This work is already listed under *Conde de Sex* (for more information, see above, note 333). See, on this play, Antonio Coello, 'El conde de Sex'. *A Critical Edition and Study*, ed. Donald E. Schmiedel (New York: Plaza Mayor, 1972). For more discussion of this drama, see Mackenzie, *La escuela de Calderón*, 108–09, and especially Ann L. Mackenzie, 'Antonio Coello como discípulo y colaborador de Calderón', in *Calderón desde el 2000. Simposio Internacional Complutense*, ed. José María Díez Borque (Madrid: Ollero & Ramos Editores, 2001), 37–59 (pp. 43–51). See also MacCurdy, *The Tragic Fall: Don Álvaro de Luna and Other Favorites*, Chapter IX, 'The Earl of Essex: Antonio Coello, *El conde de Sex*', 220–29).

1527 Pennsylvania University Library has a volume of *sueltas* claiming to be Lope's *Parte 23* ('Valencia, 1629'). This factitious volume, also known as *Diferentes 23*, contains in reality *sueltas* printed in Seville probably by Simón Faxardo c.1626–1628. The *suelta* of *Tragedia por los celos*, which this volume includes, attributes this drama to Lope, but it is really by Guillén de Castro. There is a manuscript copy in the BNE (17.330), with *licencias* (1628), which was made in 1627, and is a copy taken from the 1622 original manuscript; for it says at the end

Traición bien acertada, de Lope, en su *Parte 1ª*.

Traición busca el castigo, de Rojas, en su *Parte 1ª*.

Traición contra su [sic, en propia] sangre, burlesca, de un ingenio, *Parte 45*, varios.¹⁵²⁸

Traición en propia sangre, del maestro Ribera, *Parte 31*, varios.¹⁵²⁹

Traición vengada, de Montalbán.¹⁵³⁰

Traición vengada, de Moreto, en su *Parte 3ª*, y es la misma que *Tanto has, cuanto pagues*.¹⁵³¹

Traidor contra su sangre, de Matos, en su parte, y suelta en Valencia, en Madrid, León.¹⁵³²

‘acabóla don Guillén de Castro a 24 de diciembre de 1622, para Antonio de Prado’ (Cruikshank, ‘Some Notes on the Printing of Plays in Seventeenth-Century Seville’, 238).

Another early *suelta* of this work (without imprint, but printed in Seville c.1627–1629 by Manuel de Sande), which is possibly the first edition, is part of a factitious volume of *seltas* held in Special Collections at Liverpool University’s Sydney Jones Library. This *suelta*, which correctly attributes the play to Guillén de Castro, says ‘Representòla Avendaño’; the same information is also provided by the different *suelta* in *Diferentes 23*. That *autor de comedias* died in 1634; so it is likely that the performances of *La tragedia por los celos* staged by Avendaño’s company took place between 1627 and 1634 (see Mackenzie, ‘Comedia[s] de Lope Vol. II. A Unique Volume of Early comedias sueltas’, 31–32). It is also known that the drama was performed at the palace by the company of Juan de Salazar in 1627 (Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 239). There is a modern edition: Guillén de Castro [y Bellvis], *La tragedia por los celos*, ed., after a 17th-century ‘suelta’, with an intro., variants & notes, by Hymen Alpern (Paris: Champion, 1926).

1528 This play was printed in *El mejor de los mejores libro [sic] que ha salido de comedias nuevas* (Alcalá, 1651), as well as in *Escogidas 45* (Madrid, 1679). Despite the ‘de un ingenio’, this is apparently *Los siete infantes de Lara* (= *La traición en propia sangre*), a burlesque by Juan Vélez and Cáncer. There is a BNE manuscript (17.322¹⁹); and another manuscript is in the Biblioteca del Palacio Real (II-1148). For more information, see the entry below for *Siete infantes de Lara, burlesca*, and note 1448.

1529 It is by padre maestro fray Diego de Ribera, in *Escogidas 31* (Madrid, 1669).

1530 Alias *El valor perseguido*, and it is attributed to Lope in Osuna 132: Morley & Bruerton are not convinced that it is Lope’s (*Cronología*, 570–71). La Barrera believes that the play attributed to Montalbán with these titles is different from the play attributed to Lope or Moreto (see *Catálogo bibliográfico y biográfico*, 268; and also Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 513). See Irving A. Leonard, ‘Montalbán’s *El valor perseguido* and the Mexican Inquisition, 1682’, *Hispanic Review*, 11:1 (1943), 47–56. This play is also entered by Fajardo under *Valor perseguido y traición vengada*; for further information, see note 1578. See, too, the next entry for *Traición vengada*, and note 1531.

1531 (Madrid, 1681); moretianos.com does not accept this play as Moreto’s (<<http://moretianos.com/atribuidas.php>> [accessed 1 December 2021]). See also under *Tanto has, cuanto pagues* (note 1493), which has been attributed to Lope: Morley & Bruerton (*Cronología*, 564) are not convinced.

1532 In Matos’ *Primera parte de comedias* (Madrid, 1658). It was probably Matos’ drama with this title which was performed in 1658 in the Corral del Príncipe by the

Trampa adelante, de Moreto, en su *Parte 1ª*, y suelta en Madrid, León.

Trato muda costumbre, de Lope, en su *Parte 28* extravagante, Faxardo.¹⁵³³

Trato muda costumbre, de Mendoza, en sus obras y *Parte 1ª*, varios, y suelta en Valencia, en Madrid, León.¹⁵³⁴

Travesuras de Pantoja, de Moreto, *Parte 19*, varios, y suelta en Valencia, en Sevilla, en Madrid, Sanz, y en su *Parte 3ª* de valencianos.¹⁵³⁵

Travesuras del Cid, burlesca, de Moreto, en su *Parte 3ª*.¹⁵³⁶

Travesuras son valor, o Don Sancho el malo, de tres ingenios, *Parte 8ª*, varios, y suelta en Valencia, en Madrid, León.¹⁵³⁷

company of Francisco de la Calle, and which was performed in 1683 by the company of Matías de Castro (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 228).

1533 La Barrera's description (*Catálogo bibliográfico y biográfico*, 683) of *Diferentes 28* (Zaragoza, 1639 [Lope's *Parte 28* extravagante (Zaragoza, 1639)]) includes this play; but no copies survive. Probably the same play (misattributed) as is in the next entry.

1534 In *Diferentes 30* (Zaragoza, 1636), with the title *El marido hace mujer*, and attributed to 'Mendoza'. It is also attributed to him in *Escogidas 1* (Madrid, 1652); and the play is printed in Antonio Hurtado de Mendoza's *El fénix castellano* (Lisboa, 1690). There is a manuscript in the BL (Add. Ms. 10.334, dated 1692). This play was first performed in 1633 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 229). Other performances took place at the palace in 1635 and 1636 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 369). The same *comedia* is listed by Fajardo as *El marido hace mujer* (see above, and note 919).

1535 Presumably he means 'de Valencia': Moreto's *Tercera parte*, printed by Benito Macé of Valencia in 1676, includes this play; it is also printed as by Moreto, and titled *Las travesuras del valiente Pantoja*, in *Escogidas 19* (Madrid, 1663). This work is sometimes called *El valiente Pantoja*. Vega García-Luengos discovered in the BNE an early seventeenth-century *suelta* of this play, probably printed in Seville, titled *El valiente Pantoja*, and ascribed to 'Fernando de Zárate' ('Treinta comedias desconocidas', 69); moretianos.com says this play is indeed by Enriquez Gómez (<<http://moretianos.com/atribuidas.php>> [accessed 1 December 2021]). See the entry below for *El valiente Pantoja*, and note 1574).

1536 (Madrid, 1681). This *comedia burlesca* is by Cáncer, says moretianos.com (<<http://moretianos.com/atribuidas.php>> [accessed 1 December 2021]). Also called *Las mocedades del Cid* (see above for this entry, attributed to Cáncer; and see note 1016).

1537 Printed in *Escogidas 8* (Madrid, 1657) as anonymous, but with the information: 'Es de Moreto y otros dos ingenios'. One of the 'tres ingenios' could have been Matos. This play is sometimes called *El ejemplo en el castigo*. There is an early eighteenth-century manuscript in the BNE (16.463) attributed to 'tres ingenios'. Another eighteenth-century manuscript in the BNE (16.914) is of a different, later version attributed to Moreto, which appeared also as a *suelta* in one of several factitious *Tercera parte* volumes of Moreto's plays (Valencia, ? 1676 or 1703); the precise date of the *suelta* of this later version is unknown, for it is not individually dated. Kennedy (*The Dramatic Art of Moreto*, 141–42) does not believe that Moreto was responsible for the earlier version of *Travesuras*

Tres afectos de amor, de Calderón, en su *Parte 8ª*, y *Parte 13*, varios, y suelta en Valencia, en Madrid, León.¹⁵³⁸

Tres blasones de España, de Rojas, en su *Parte 2ª*; o *Cerco de Calahorra*, o *San Emerico y Celedonio*.¹⁵³⁹

Tres coronaciones del emperador Carlos V, de Zárata, *Parte 40*, varios.¹⁵⁴⁰

Tres diamantes, de Lope, en su *Parte 2ª*.

Tres diamantes en uno, suelta en Valencia.¹⁵⁴¹

Tres edades de España, de Calderón, entre las sueltas.¹⁵⁴²

son valor (in *Escogidas 8*, and BNE Ms. 16.463), though she thinks he might have had a hand in the later work; but Moreto's involvement in the later version remains uncertain. The company of Pedro de Valdés performed a play called *A Don Sancho el malo* at the palace before the Queen in 1622–1623 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 215). A play with this title was in the repertoire of Juan de Acacio in 1627 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 473). There were also performances of *Travesuras son valor* at the palace by the company of Manuel Vallejo in 1680 and by that of Ángela de León in 1687 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 229).

1538 *Escogidas 13* (Madrid, 1660). Also called *Tres afectos de amor, piedad, desmayo y valor*. This play was performed in the Retiro by the companies of Bartolomé Romero and Diego Osorio in 1658; there were other palace performances: by the company of Matías de Castro in the Retiro in 1683, by the company of Damián Polope y Valdés in 1692, and by the company of Agustín Manuel in 1694 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 229–30).

1539 Rojas Zorrilla, *Segunda parte* (Madrid, 1645). It was written in collaboration with Antonio Coello (I); Acts II and III are by Rojas. There is an eighteenth-century manuscript (BNE, 16.734). It is also called *Antes de nacer muriendo*. There are differing opinions as to whether this play is a youthful or mature work by both playwrights (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 572). There is a modern critical edition: Francisco de Rojas Zorrilla & Antonio Coello y Ochoa, *Los tres blasones de España*, ed. crítica, prólogo & notas de Santiago Talavera Cuesta, in Francisco de Rojas Zorrilla, *Obras completas. Segunda parte de comedias*, III [VI], coord. Milagros Rodríguez Cáceres (Cuenca: Ediciones de la Univ. de Castilla-La Mancha, 2017).

1540 *Escogidas 40* (Madrid, 1675); it is by Enríquez Gómez.

1541 If this is not a confused version of the previous title (Lope's *Los tres diamantes*, written between 1599–1603; see Morley & Bruerton, *Cronología*, 50, its author is unknown. Moll mentions a *suelta* titled *Los tres diamantes en uno* (Moll, 'Comedias sueltas no identificadas', 307). Lope's play was performed by the company of Gaspar de Porras; there was also a performance in Salamanca in 1604 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 682).

1542 Listed by Vera Tassis as spurious in Don Pedro's *Verdadera quinta parte* (1682), 5¶8^r; but it is the authentic *Origen, pérdida y restauración de la Virgen del Sagrario* (in Calderón's *Segunda parte* [Madrid, 1637]). See Vega García-Luengos, 'Treinta comedias desconocidas', 66–67, who describes two early *seltas* or *desglosadas* of this play in the BNE, titled *Las tres edades de España*, and attributed to Calderón. This drama, of which there is a BNE manuscript (17.152, dated 1771), was performed as *Nuestra Señora del Sagrario* in Esquivias in 1629.

Tres edades del mundo, de Luis Vélez, *Parte 38*, varios, y suelta en Valencia, en Sevilla.¹⁵⁴³

Tres justicias en una, de Calderón, [*Parte*] 15, varios, y suelta en Valencia, en Madrid, León.¹⁵⁴⁴

Tres mayores imperios, el cielo, el mar, el abismo, de Pablo Polope.¹⁵⁴⁵

Tres mayores prodigios, de Calderón, en su *Parte* [2^a].¹⁵⁴⁶

Tres mayores prodigios del humano serafín, de don Juan Francisco Manuel.¹⁵⁴⁷

Another likely performance, with the title *Las tres edades*, is documented: it was by the company of Pedro de la Rosa in the Corral de la Cruz in 1657 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 230). See also the entry for *Virgen del Sagrario*, and note 1639.

1543 *Escogidas 38* (Madrid, 1672). The performance of a play titled *Las tres edades* in the Corral de la Cruz in 1657 by the company of Pedro de la Rosa (mentioned in the previous note, 1542) could have been this play by Luis Vélez, rather than Calderón's *Las tres edades de España* (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 230).

1544 *Escogidas 15* (Madrid, 1661). Regarded by some scholars as 'de dudosa autenticidad' (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 195).

1545 Or Pablo Polop (y Valdés). The BNE has two *suestras* (T/9272 and T/20592), perhaps of 1687, and a manuscript fair copy dated 1687 (14.940³¹); the BITB (Sedó Collection) has an early *suelta* (Madrid, n.d.). There was a performance of this drama before Their Majesties on 25 August 1687 in the Coliseo of the Buen Retiro by the companies of Simón Aguado and Agustín Manuel; there were repeat performances in the Coliseo in October of that same year (the companies responsible are not named) (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 230).

1546 Calderón, *Segunda parte* (Madrid, 1637). There is a manuscript in the BNE (16.641), with *licencias* dated 1669; and there is an eighteenth-century manuscript in the BMM. There is also an eighteenth-century manuscript of a *zarzuela* called *Los tres mayores prodigios*, quite possibly an unrelated work, in the Biblioteca Palatina de Parma. Sometimes this play listed here by Fajardo has the longer title *Los tres mayores prodigios de África, de Europa y Asia*. The play was performed at court (in the Buen Retiro palace) in 1636 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 195). There were other performances, in 1676 and 1687, of a play called *Los tres mayores prodigios* that might be this play by Calderón, but could be the play listed in the next entry, which is by Juan Francisco Manuel. For details of these later performances, see the next entry below, and note 1547.

1547 Sometimes shortened to *Tres mayores prodigios*; sometimes recorded as *San Francisco de Asís*, who is the protagonist; and sometimes called *El menor de los menores* (see the entry under *San Francisco de Asís*, and note 1371). It could have been this play which was performed at the palace by the companies of Manuel Vallejo and Antonio Escamilla in 1676 (unless it was Calderón's play with the same name; see above, and note 1546); and the same could be said about the performance in 1687 of *Los tres mayores prodigios* by the companies of Simón Aguado and Agustín Manuel in the Buen Retiro (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 231). There is another play with a very similar title: *Los tres mayores prodigios en tres distintas edades, y origen carmelitano*, written by Melchor Fernández de León (Urzáiz Tortajada, *Catálogo de autores teatrales del*

Tres mujeres en una, Parte 32, varios, antigua.¹⁵⁴⁸

Tres noches de la quinta, de don Francisco [*sic*, Fernando] de la Torre Farfán.

Tres portentos de Dios, de Luis Vélez, y es la primera parte de la comedia de *Los príncipes de la Iglesia*.¹⁵⁴⁹

Tres primeros misterios, o Adoración de los reyes.¹⁵⁵⁰

Tres señores del mundo, de Luis Belmonte, Parte 3^a, varios; o *Triunvirato de Roma*.

Tres soles de Madrid, suelta en Sevilla.¹⁵⁵¹

Triunfo de la humildad, y soberbia abatida, de Lope.¹⁵⁵²

Triunfo de la lealtad, de un ingenio.

Triunfo de la paz y el tiempo, de Diamante en su Parte 1^a.¹⁵⁵³

Triunfo y venganza de amor, de Salazar, en su parte.¹⁵⁵⁴

siglo XVII, I, 313). It is possible, therefore, that it was Fernández de León's play that was performed on one or more of these documented occasions.

1548 *Diferentes 32* (Zaragoza, 1640); by Alonso de Remón, written c.1609. There is a seventeenth-century manuscript in the BNE (14.896).

1549 Printed *suelta* in Seville (no date). Permission to perform *Los tres portentos de Dios* of Luis Vélez was sought by the company of Francisco de la Calle in Valladolid in 1654 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 706). There is a modern critical edition: Luis Vélez de Guevara, *Los tres portentos de Dios*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de Alfredo Rodríguez López-Vázquez (Newark, NJ: Juan de la Cuesta, 2011). The play titled *Los príncipes de la Iglesia, San Pedro y San Pablo* is by Monroy (see entry above, and note 1244).

1550 Part of a trilogy attributed to Lope: the others are *La adoración de los reyes* and *La huida a Egipto*, neither of which is listed by Fajardo, apart from the reference here to *Adoración de los reyes*. Not considered by Morley & Bruerton in their *Cronología*; and this work is of very doubtful authenticity.

1551 Alias *Dejar un reino por otro, y mártires de Madrid* (see that entry above, and note 421). This play is apparently by Monroy. For the complex history of this and related plays, see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 458–59.

1552 In Lope's *Décima parte* (Madrid, 1618). Alias *La humildad y la soberbia* (see above, and note 797). Dated by Morley & Bruerton as c.1612–1614 (*Cronología*, 342). The play was performed by the company of Pedro de Valdés in 1614 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 666).

1553 Diamante, *Comedias [Parte 1^a]* (Madrid, 1670). There is a part manuscript, part printed copy in the BNE (15.194). This play was first performed in 1659 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 288). It was performed many times in the Buen Retiro (mainly in the Coliseo), with the title *El triunfo de la paz*, during May 1686 by the company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 232).

1554 That is, in Salazar's *Cýthara de Apolo, loas y comedias diferentes* (Madrid, 1681). There is a seventeenth-century manuscript of a play titled *Sin armas vence el amor, o El mayor triunfo de amor (Triunfo y venganza de amor)* in the BNE (15.083); but this manuscript may not be Salazar's play. However, there is a manuscript of Salazar's play in the BMM titled *El mayor triunfo de amor*. This work was possibly written c.1674 in collaboration with Vera Tassis y Villarroel; it

- Triunfos de amor y fortuna*, de Solís, en su *Parte*, y *Parte 13* y *47*, varios.¹⁵⁵⁵
- Triunfos de José*, de Calderón, entre las sueltas.¹⁵⁵⁶
- Triunfos de la verdad*, en libro *Deleitar aprovechando*.¹⁵⁵⁷
- Triunfos de San Miguel*, de Cubillo, en sus obras.¹⁵⁵⁸
- Triunfos de Felipe V, y efectos del rey Jacobo*, de don Bernardo de Arteaga, Fajardo, Df^s 9.¹⁵⁵⁹
- Trofea*, de Bartolomé Torres Naharro, en su *Propalladia*.¹⁵⁶⁰
- Trompeta del juicio*, de don Gabriel Corral, *Parte 31*, varios.¹⁵⁶¹
- Troyanas, vel [sic] tragedia de Séneca*, de José González de Salas, según *Biblioteca hispánica*.¹⁵⁶²
- Turno vencido*, de don Guillén de Castro.

is also possible that the latter revised Salazar's play after his death in 1675 and turned it into a *zarzuela*; it was perhaps first staged in that form in 1684. There was a performance of a play titled *El mayor triunfo de amor* at the palace in 1679 by the company of Manuel Vallejo, and another performance in 1684 at the palace by the company of Manuel de Mosquera. For information given here, and more on the performances in 1679 and 1684, see Varey & Shergold, *Comedias en Madrid: 1603-1709*, 158. See also above, the title listed by Fajardo as *Más triunfo el amor rendido*, and note 949.

1555 '[S]u *Parte*' is *Comedias de D. Antonio de Solís* (Madrid, 1681); and it was printed, too, in *Escogidas 13* (Madrid, 1660), and in *Escogidas 47* (Madrid, 1681). There is a late seventeenth-century manuscript in the BNE (16.298). The play was performed in the Coliseo in the Buen Retiro in 1658, to celebrate the birth of Prince Felipe Próspero. There was a performance in 1690 by the company of Agustín Manuel and Damián Polope in the Coliseo (see Varey & Shergold, *Comedias en Madrid: 1603-1709*, 232-33).

1556 Calderón rejected this title in his *Quarta parte* (1672), 2^q2^v. At least two *suelta* editions of this biblical play have survived in the BNE (T-55305-7 & T-55308-17). There is also a copy (possibly identical to one or other of the two BNE editions) in the ONB in Vienna. See Vega García-Luengos, 'El Calderón apócrifo', 898-99; he points out that this play 'falta tensión dramática' and that '[a] lo largo de la obra hay diferentes momentos en que se señala cómo José prefigura a Jesucristo' (898).

1557 That is, by Tirso, in his *Deleitar aprovechando* (editions of 1635 and 1677).

1558 In Cubillo de Aragón's *El enano de las musas* (Madrid, 1654). Also listed by Fajardo as *San Miguel* (see note 1391).

1559 There is a *suelta* of this work, printed in Madrid, 1708 (BNE, T/12593).

1560 First published 1517; other references suggest that Fajardo used the 1573 edition of *Propalladia* (Madrid, Pierres Cosin). This play was written ?1514.

1561 *Escogidas 31* (Madrid, 1669). There are two seventeenth-century manuscripts (BNE, 16.810 and 17.051²). This play could have been written by Gabriel Corral in collaboration with Rojas Zorrilla; but that is by no means certain (see González Cañal, Cerezo Rubio & Vega García-Luengos, *Bibliografía de Francisco de Rojas Zorrilla*, 403-05).

1562 José Antonio González de Salas, *Las troyanas, tragedia latina de L. Anneo Seneca* (Madrid, 1633); no copy survives of this (?)translation of Seneca's tragedy; but it was recorded by Antonio in *Bibliotheca Hispana* (I, 615).

Tutor, de Juan de la Cueva, en su parte.¹⁵⁶³

Tuzaní de las Alpujarras, de Calderón, en su *Parte 9^a*; es la misma de *Amar después de la muerte*, y esta es la buena.¹⁵⁶⁴

U

Último godó, de Lope, en su *Parte 25*; o *Rey don Rodrigo*.¹⁵⁶⁵

Un bobo hace ciento, de Solís, en su parte, y *Parte 37* y *47*, varios, y suelta en Valencia, en Sevilla, en Madrid, León.¹⁵⁶⁶

Un castigo en tres venganzas, de Calderón, suelta en Sevilla.¹⁵⁶⁷

Un gusto trae mil disgustos, de Montalbán, *Parte 29*, varios.¹⁵⁶⁸

Ursón y Valentín, hijos del rey de Francia, de Lope, en su *Parte 1^a*; o nacimiento de ellos.

V

Valeroso español, y primero de su casa, Fernán Cortés, de Gaspar de Ávila, *Parte 30*, varios.

Valiente Campuzano, suelta en Valencia, en Madrid, Sanz, de don Fernando de Zárate, *Parte 14*.¹⁵⁶⁹

1563 In Cueva's *Primera parte de comedias y tragedias* (Sevilla, 1583). *El tutor* was performed in Seville by the company of Pedro de Saldaña (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 281).

1564 First published in the pirate edition of Calderón's *Quinta parte* ('Barcelona: Antonio la Cavallería', 1677). Calderón's first choice for the title was apparently *El Tuzaní de las Alpujarras*. Also listed under *Amar después de la muerte* (see note 63). The play was performed in Madrid in 1659 by the companies of Prado and Calle (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 180).

1565 Lope's *El postrer godó de España* (printed in his *Parte 8* of 1617), which is listed above, is the same play as *El último godó* listed here; see note 1209.

1566 '[S]u parte' is *Comedias de D. Antonio de Solís* (Madrid, 1681); and the play was also included in *Escogidas 37* (Madrid, 1671), and in *Escogidas 47* (Madrid, 1681). *Un bobo hace ciento* was performed before the King and Queen in 1656. There were evidently earlier performances in 1652 or 1653, also before the King and Queen, with Juan Rana and Bernarda Ramírez playing principal roles (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 611 & 613). For a modern edition of Solís' plays, see *Comedias de Antonio de Solís*, ed. crítica por Manuela Sánchez Regueira, 2 vols (Madrid: Instituto de Miguel de Cervantes de Filología Hispánica, CSIC, 1984). See also Frédéric Serralta, *Antonio de Solís et la 'comedia' d'intrigue* (Toulouse: France-Ibérie Recherche, Univ. de Toulouse-Le Mirail, 1987).

1567 Also recorded under *De un castigo tres venganzas* (see above, and note 408).

1568 *Diferentes 29* (Huesca, 1634). It is thought to have been written between 1621–1625 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 509).

1569 *Escogidas 14* (Madrid, 1660); apparently Enríquez Gómez's first play using his pseudonym Fernando de Zárate. The play was performed in the Corral de la Cruz in 1660 by the company of Jerónimo Vallejo with the title *Campuzano*.

Valiente Céspedes, de Lope, en su *Parte 20*.

Valiente justiciero, de Moreto, en su *Parte 2ª* y *Parte 9ª*, varios, y suelta en Valencia, en Sevilla, en Madrid, León; o *Rey don Pedro el Cruel*.¹⁵⁷⁰

Valiente más dichoso, de Montalbán, en su *Parte 2ª*; o *Don Pedro Guiral*, o *Martín de Guadiro*.¹⁵⁷¹

Valiente nazareno, de Montalbán, en su *Parte 2ª*.¹⁵⁷²

Valiente negro en Flandes, de Claramonte, *Parte 2ª*, varios, y suelta en Valencia, en Madrid.¹⁵⁷³

Other palace performances of *El valiente Campuzano* took place by the company of Martín de Mendoza in 1680. In 1695 a play called *Campuzano y Catujo* (probably *El valiente Campuzano*) was staged by Vallejo at the Corral de la Cruz (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 73 & 234).

1570 *Escogidas 9* (Madrid, 1657). Also called *El ricohombre de Alcalá* and *Rey valiente y justiciero*. There are manuscripts in the BNE: 14.828 (eighteenth-century, incomplete); and 16.391 (seventeenth-century). The source of this drama by Moreto is *El Rey don Pedro en Madrid*, variously attributed to Lope, Tirso, Calderón or Claramonte (see below, and note 1323). There were performances in the palace by, respectively, the companies of Simón Aguado (1674), Jerónimo García (1680) and Simón Aguado (1683). There were also performances in Valladolid in 1682, 1688 and 1696. For a modern edition, see Agustín Moreto, *El valiente justiciero o El ricohombre de Alcalá*, ed. crítica, con prólogo & notas, de Alfredo Hermenegildo, in Vol. VIII of *Comedias de Agustín Moreto. Segunda parte de comedias*, dir. & coord. María Luisa Lobato (Kassel: Edition Reichenberger, 2013). For detailed information and commentary on Moreto's *El valiente justiciero*, see Mackenzie, *Francisco de Rojas Zorrilla y Agustín Moreto*, 195–206).

1571 In Montalbán's *Segundo tomo* (Madrid, 1638). This play was performed in 1633 by the company of Manuel Vallejo (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 513). A play titled *El valiente más dichoso* was performed at the palace in 1687 by the company of Agustín Manuel (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 234).

1572 *El valiente nazareno*, *Sansón* has already been listed by Fajardo under *Divino nazareno Sansón* (see note 491). A play called *Sansón* was performed at the palace in 1685 by the company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 212). Possibly that play was Pérez de Montalbán's; but it could well have been Diamante's *El valor no tiene edad y Sansón de Extremadura* (see this entry, and note 1577).

1573 *Diferentes 31* (Barcelona, 1638) contains Part I of this work. The fake *Escogidas 2* (described by La Barrera, *Catálogo bibliográfico y biográfico*, 704–05) appears to have included this play; Fajardo consulted this volume, or one similar. The first part of the play was performed in 1637; the second part was apparently staged in Murcia as early as 1612 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 258). There were performances in Havana in 1938, which illuminated racial dynamics at that time. A critical edition with translation has just become available: see Andrés de Claramonte, *El valiente negro en Flandes/The Valiant Black Man in Flanders*, ed. & trans., with intro. & notes, & appendix containing alternative scenes and related historical documents, by Baltasar Fra-Molinero, Manuel Olmedo Gobante & Nelson López (Liverpool: Liverpool U. P., 2023).

Valiente Pantoja, suelta en Sevilla.¹⁵⁷⁴

Valiente sevillano Pedro Lobón, de Enciso, *Parte 33*, varios, antigua; tiene primera y segunda parte.¹⁵⁷⁵

Valor contra fortuna, de don Andrés Baeza, *Parte XI*, varios, y suelta en Valencia, en Madrid, León.¹⁵⁷⁶

Valor de las mujeres, de Lope, en su *Parte 18*.

Valor no tiene edad, de Diamante, *Parte 48*, varios; o *Diego García de Paredes*.¹⁵⁷⁷

Valor perseguido y traición vengada, de Montalbán.¹⁵⁷⁸

Valor todo lo allana, de Francisco Carimo.¹⁵⁷⁹

Valor, beldad y afición, de don Manuel Gallegos, Fajardo, Df^s X.

Valor, fortuna y lealtad, de Lope, suelta en Valencia, en Madrid, León.¹⁵⁸⁰

1574 *Escogidas 19* (Madrid, 1663) includes *Las travesuras del valiente Pantoja*, ascribed to Moreto; but a *suelta* exists of the same play with a different title and attribution. Vega García-Luengos ('Treinta comedias desconocidas', 69) discovered in the BNE an early *suelta*, probably printed in Seville, as Fajardo indicates, which is titled, as here, *El valiente Pantoja*, and is attributed to 'Fernando de Zárate' [i.e., Enriquez Gómez]. See also Fajardo's entry under *Travesuras de Pantoja*, and note 1535.

1575 *Diferentes 33* (Valencia, 1642). This play was performed in Seville in 1642 by the company of Bartolomé Romero (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 378).

1576 *Escogidas 11* (Madrid, 1659).

1577 *Escogidas 48* (Madrid, 1704). There are several seventeenth- and eighteenth-century manuscripts of Diamante's play in the BNE. The most interesting of these manuscripts are: the manuscript copy dated Toledo, 15 March 1685 (16.547); and the manuscript copy made from the original by Juan de España in 1684, and with *censuras* of 1685 (16.945). Also known as [y] *Sansón de Extremadura*, or *Diego de Paredes*, or *El gran capitán Paredes*. See above for *Diego García de Paredes*, and note 478. For an earlier play probably by Belmonte, which is a likely source of Diamante's version, and is sometimes called *Darles con la entretenida*, see, with that title, the entry above, and note 395. There was a palace performance in 1685 by Manuel de Mosquera of a play called *Sansón*, probably Diamante's *El valor no tiene edad*, which was performed at the Coliseo the following year (1686) by the same company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 212 & 235).

1578 Already listed under *Traición vengada* (q.v., and, for further information, note 1530). Morley & Bruerton cite Osuna 132 (*Comedias de Lope, Parte 23 [tomo colecticio]*) as having an edition of this play, attributed to Lope (*Cronología*, 570–71). See also Bonilla y San Martín, 'Sobre un tomo perdido de Lope de Vega', 9 [109]; he calls it '[c]omedia interesante, que se consideraba perdida' (9 [109]).

1579 A *suelta* in the Bayerische Staatsbibliothek (4 P.o.hisp.53 b#Beibd.10) gives the author's name as Francisco Serrano Carimo; but this may be a mistake for Carcimo. See also *El rayo de Cataluña*, and note 1291.

1580 It is 'de Lope' in Medel (*Índice general*, ed. Hill, 255). No text was traced by various scholars who searched for it. According to Fajardo, however, this was the title given to the second part of Lope's *Los Tellos de Meneses*. Morley & Bruerton (*Cronología*, 564) give *Valor, lealtad y fortuna de los Tellos de Meneses* as an

- Vaquero de Granada*, de Diamante, *Parte 26*, varios.¹⁵⁸¹
Vaquero de Morana, de Lope, en su *Parte 8^a*.¹⁵⁸²
Vaquero de Morana, de Lope, en su *Parte 8^a*.
Vaquero emperador, o Tarmelán [sic] de Persia, de tres ingenios, Matos, Diamante y don Andrés Gil Enríquez, *Parte 39*, varios.¹⁵⁸³
Vargas de Castilla, de Lope, en su *Parte 27* extravagante, Fajardo, impresa en Barcelona 1633.¹⁵⁸⁴
Varios prodigios de amor, de Rojas, *Parte 42*, varios.¹⁵⁸⁵
Varona castellana, de Lope, en su *Parte 9^a*.
Vaso y la piedra, de Zárata, *Parte 29*, varios, antigua, Fajardo.¹⁵⁸⁶
Vellocino de oro, de Lope, en su *Parte 19*.
Venatoria, Góngora, en sus obras.¹⁵⁸⁷
Vencedor de sí mismo, de Cubillo.
Vencer a Marte sin Marte, dícese ser de padre Fomperosa, jesuita, y suelta en Valencia.¹⁵⁸⁸

alternative or second title for Lope's play. See the entry for *Tellos de Meneses* above, and note 1497).

1581 *Escogidas 26* (Madrid, 1666). There is a BNE manuscript (17.308) dated 1662. A play with this title was performed in Seville in 1641 by the company of Lorenzo Hurtado; given Diamante's presumed date of birth (1625), this is unlikely to have been his work (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 288).

1582 Listed twice under *Vaquero de Morana*. It was written c.1599–1603 (Morley & Bruerton *Cronología*, 52). This play, under the title given here, was performed at the palace by the company of Roque de Figueroa in 1634 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 239).

1583 *Escogidas 39* (Madrid, 1673). There is an autograph manuscript in the BNE (Res.129): Act I is signed by Matos and has a *censura* of 1672. Act II was written by Diamante and Act III by Andrés Gil Enríquez.

1584 In *Diferentes 27* ('Barcelona', 1633), which is a factitious volume of *sueñas*, in reality printed in Seville. This play, attributed to Lope, and with the information 'Representóla Antonio de Prado', also formed part of Osuna 133 (BNE, R-23244-8; see Vega García-Luengos, 'Los tomos perdidos de comedias raras', 123). The play's versification does not fit Lope's, according to Morley & Bruerton (*Cronología*, 571–72).

1585 In *Escogidas 42* (Madrid, 1676), attributed to Rojas Zorrilla. But this play is by Salas Barbadillo: it is included in the second part of his novel *El cauallero puntual* (Madrid, 1619), with the title *Los prodigios de amor*. See above *Prodigios de amor*, and note 1257.

1586 *Escogidas 29* (Madrid, 1668); by Enríquez Gómez. Also recorded as *San Pedro y San Pablo, o El vaso y la piedra* (see above, and note 1400).

1587 Unfinished; printed in the various editions of Góngora's *Todas las obras*—e.g., as the last ítem in the 1654 edition, the one cited in Fajardo's bibliography.

1588 Also called *Cadmo y Armonía*. It is really by Fomperosa. There is with this title an eighteenth-century manuscript attributed to 'un ingenio de esta corte' (BNE, 15.251), which is in the form of a *zarzuela*. According to Urzáiz Tortajada, there is also another manuscript (BNE, 17.288) titled *Vencer a Marte sin Marte, o Cadmo y Armonía*, attributed to Fomperosa. This work was performed before the King and Queen by the students of the Colegio Imperial de Madrid to celebrate

- Vencerse es mayor valor*, de Calderón, suelta en Sevilla, en Madrid, León.¹⁵⁸⁹
Vencerse es mayor valor, de los Figueroas, *Parte XI*, varios, y suelta en Valencia.¹⁵⁹⁰
Vencimiento de Turno, de Calderón, *Parte 12*, varios.¹⁵⁹¹
Veneno en la guinarda [sic, guirnalda], y la triaca en la fuente, de don Melchor Fernández de León, *Parte 46*, varios.¹⁵⁹²
Veneno para sí, de un ingenio, *Parte 39*, varios.¹⁵⁹³
Venga lo que viniere, de Villaizán, *Parte 29*, varios.¹⁵⁹⁴
Vengada antes de [que] ofendida, de don Jerónimo de Cifuentes, *Parte 12*, varios.¹⁵⁹⁵
Vengadora de las mujeres, de Lope, en su *Parte 15*.
Venganza de la duquesa Amalfi, de Diego Muxet y [sic, de] Solís, en su libro.¹⁵⁹⁶
Venganza de Tamar, de Tirso, en su *Parte 3ª*.
Venganza en el despeño, o Alfonso rey de Navarra, de Matos, *Parte 34*, varios.¹⁵⁹⁷

the marriage of Carlos II with María Luisa de Borbón in 1681 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 324). It was printed shortly afterwards (there is a copy in the BNE, T/24100).

1589 Listed by Vera Tassis as spurious, in Calderón's *Verdadera quinta parte* (1682), 5¶8^r. This play is by the brothers Figueroa y Córdoba (see next item).

1590 *Escogidas 11* (Madrid, 1659). The BNE has a seventeenth-century manuscript (15.674). This play was performed at the Buen Retiro in 1688 by the company of Manuel de Mosquera (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 236).

1591 *Escogidas 12* (Madrid, 1658). Calderón rejected this title in his *Quarta parte* (1672), 2¶3^r. It is by Antonio Manuel del Campo, and is sometimes called *El Turno vencido*. The title *El turno vencido* by Guillén de Castro (listed above by Fajardo) is a different play.

1592 *Escogidas 46* (Madrid, 1679).

1593 *Escogidas 39* (Madrid, 1673), attributed to 'un ingenio de esta corte'. Diamante's autograph manuscript of this play, dated 1 August 1653 (BNE, 18.316), survives. *Escogidas 39* contains a revised text done by Diamante himself, says Urzáiz Tortajada (*Catálogo de autores teatrales del siglo XVII*, I, 288). See also Mackenzie: 'Diamante terminó *El veneno para sí*, en su versión original, en 1653 [...]. Años después Diamante refundió su comedia juvenil, convirtiéndola en una interpretación más verosímil del carácter y reinado de Alejo IV, emperador de Bizancio' (*La escuela de Calderón*, 24, note 1). There was a performance of this play at the palace in 1680 by Martín de Mendoza (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 237).

1594 *Diferentes 29* (Valencia, 1636). There is an autograph manuscript dated 1624 in Parma (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 116).

1595 *Escogidas 12* (Madrid, 1658).

1596 In Muxet's *Comedias humanas y divinas* (Brussels, 1624). The play's other title is *La más dichosa venganza* (see that entry, and note 932).

1597 *Escogidas 34* (Madrid, 1670). Also called *Tirano de Navarra*. See above *Alfonso, rey de Navarra*, and note 47.

Venganza honrosa, de Gaspar de Aguilar, en libro de la Biblioteca Real impreso en Alcalá 1615.¹⁵⁹⁸

Venganza honrosa, de Lope, en su *Parte 4^a*.¹⁵⁹⁹

Venganza venturosa, de Lope, en su *Parte X^a*.

Venganza y el amor, de don Diego Villegas [de la Cruz y Berrio].¹⁶⁰⁰

Venganzas hay, si hay injurias, de Alfonso de Batres, según *Biblioteca hispánica*.¹⁶⁰¹

Venir el amor al mundo, de don Melchor Fernández de León, *Parte 48*, varios, y suelta en Sevilla.¹⁶⁰²

Ventura de la fea, de Lope, en su *Parte 26* extravagante.¹⁶⁰³

1598 In *Flor de las comedias de España, de diferentes autores. Quinta parte* (Alcalá, 1615); still in the Biblioteca del Palacio Real (XIX/2007). In *Escogidas 37* (Madrid, 1671) it was published as by 'Fernando de Zárate' and with the title *La desgracia venturosa*. There is a seventeenth-century manuscript (BNE, 18.354) attributed to Gaspar de Aguilar, and titled *La venganza honrosa*. See above, *La desgracia venturosa*, and note 442.

1599 Not in Lope's *Quarta parte* of 1614: is this a conflation of the previous entry and the next one? Morley & Bruerton believe that Lope's *La venganza venturosa* was written c.1610–1613 (*Cronología*, 403–04).

1600 This play was performed at the palace by the company of Manuel de Vallejo in 1623 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 240).

1601 The BNE has the autograph manuscript of this play (Res. 127), with a *licencia* dated 13 July 1632 by Vargas Machuca. 'Alphonsus de Batres' is not listed in Nicolás Antonio's *Bibliotheca Hispana*.

1602 *Escogidas 48* (Madrid, 1704). There are manuscripts in the BNE (14.950 and 18.331), the latter dated 1680. The play's alternative title is *y labrar flechas contra sí*. There is also a manuscript in the BMM (1-9-3). This *zarzuela* was performed at the palace in 1679, together with Calderón's *El hijo del Sol, Faetón* (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 313). There were subsequent palace performances: in 1680 by the company of Jerónimo García; and in 1689 by the company of Manuel de Mosquera. The latter company also performed the play at the Corral del Príncipe that same year. In 1694 there was a performance at the Pardo by the company of Damián Polope. The company of Carlos Vallejo staged this work at the palace in 1697; and there was probably more than one palace performance by the company of Juan de Cárdenas in 1698. Later that year, the same company performed this *zarzuela* in Toledo, at the Casa del Campo (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 237–38).

1603 Printed in the now lost *Diferentes 26* (Zaragoza, 1645). Few *sueeltas* of this play still exist. There is an early *suelta* (imprintless; but printed in Seville by Andrés Grande c.1626–1629), which is attributed to Lope, and is preserved in Special Collections in Liverpool University's Sydney Jones Library (L57.13). There is also an incomplete *suelta* in the BL (11728.h.5[14]). The 'Liverpool' *suelta* (says DWC) is a complete version of the incomplete BL *suelta* (see Mackenzie, 'Comedia [s] de Lope Vol. II. A Unique Volume of Early comedias sueltas', 21–22). There is a manuscript in the BMM (2.172-16) which is dated 1805, and two other nineteenth-century manuscripts (BMM, 89-8); there is also a nineteenth-century manuscript in the BITB (61.239).

La ventura de la fea is not by Lope in its present state, say Morley & Bruerton

Ventura en [sic, con] el nombre, de Tirso, *Parte 27*, varios.

Ventura en la desgracia, de Lope, *Parte 28*, varios.¹⁶⁰⁴

Ventura sin buscalla, de Lope, en su *Parte 20*.

Ventura te dé Dios, hijo, de Tirso, en su *Parte 3ª*.

Venturas [sic, Ventura] en el engaño, de Montalbán, suelta en Valencia.¹⁶⁰⁵

Venturoso por fuerza, de Calderón, suelta.¹⁶⁰⁶

Ver y creer, de Matos; es la segunda parte de *Reinar después de morir*, y suelta en Sevilla, en Madrid, León.¹⁶⁰⁷

Ver y no creer, de Lope, en su *Parte 24*.¹⁶⁰⁸

Verdad averiguada, y engañoso casamiento, de don Guillén de Castro, en su *Parte 2ª*.

Verdad en el engaño, de don Juan Vélez, Cáncer, Moreto, *Parte 17*, varios.¹⁶⁰⁹

(*Cronología*, 577). Urzáiz Tortajada (*Catálogo de autores teatrales del siglo XVII*, II, 683) believes that Mira de Amescua is the true author. Mira's claim to the play is strengthened by the final lines of the 'Liverpool' *suelta* which refer to Lisardo, a known pseudonym of Mira: 'Y en esto acaba Lisardo / la ventura de la Fea'. Mira's authorship can be taken as confirmed. For a modern edition, see Antonio Mira de Amescua, *La ventura de la fea*, intro., ed. & notas de Pedro Correa, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. IV (Granada: Univ de Granada/Diputación de Granada, 2004), 565–666.

1604 *Escogidas 28* (Madrid, 1667). If by Lope, this play has been altered, say Morley & Bruerton; if by Lope, it would have been written c.1610 (*Cronología*, 577).

1605 It was printed *suelta*. There is a manuscript in the BNE (16.654), dated Barcelona, 9 May 1630. Montalbán's authorship may or may not be correct; but he has a stronger claim than Alonso Remón, suggested by Paz y Méliá, *Catálogo de las piezas de teatro*, I, 564 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 513–14).

1606 It was printed *suelta* (by 1672), and attributed to Calderón. Vera Tassis listed it as spurious, in Calderón's *Verdadera quinta parte* (1682), 5¶8^r. The author is unknown (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 130).

1607 It was printed *suelta*. It is also known as *El rey don Pedro de Portugal y doña Inés de Castro*. There are several manuscripts in the BNE: 17.108, dated 1699; 16.829; and an early eighteenth-century manuscript (15.154). The manuscript 16.829, which carries the title[s] *Ver y creer o el rey don Pedro en Lisboa*, describes its text as 'Segunda parte de *Reinar después de morir*, o *Doña Inés de Castro* (a reference to Luis Vélez's play; see the entry above, and note 1303). There was a performance of Matos' *Ver y creer* in the Corral de la Cruz by Vallejo in 1696 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 238).

1608 In *Diferentes 24* (Zaragoza, 1633). There is an anonymous manuscript (BNE, 14.895), dated 1619. This play could be by Lope, say Morley & Bruerton; if his, it was written c.1599–1603 (*Cronología*, 578–80).

1609 In *Escogidas 17* (Madrid, 1662); but the third author is Martínez de Meneses, not Moreto. The play was performed c.1649 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 697).

- Verdad sospechosa*, de Alarcón, en su *Parte 2^a*.¹⁶¹⁰
Verdad sospechosa, o El mentiroso, de Lope, en su *Parte 22* de Madrid.¹⁶¹¹
Verdadero amante, de Lope, en su *Parte 14*.
Verdades venturosas, del licenciado Juan Bautista.¹⁶¹²
Verdugo de Málaga, de Luis Vélez, *Parte 16*, varios.
Vergonzoso en palacio, de Tirso, en el libro de *Los cigarrales*.¹⁶¹³
Verse y tenerse por muertos, de don Juan Manuel Freire Andrade, *Parte 34*, varios, y suelta en Sevilla, en Madrid, León.¹⁶¹⁴
Vicio en los extremos, de don Guillén de Castro, en su *Parte 2^a*.
Victoria de [sic, del] amor, de don Manuel Morchón, *Parte 9^a*, varios.
Victoria de Francia y España [sic, España y Francia], en el libro *Curial del Parnaso*, de Barbadillo.¹⁶¹⁵
Victoria de Fuenterrabía, de Calderón, entre las sueltas.¹⁶¹⁶
Victoria de la honra, de Lope, en su *Parte 21*.¹⁶¹⁷
Victoria de Nordlingen, de don Alonso [de] Castillo Solórzano, *Parte 28*, varios, y suelta en Sevilla.¹⁶¹⁸
Victoria del marqués de Santa Cruz, de Lope, en su *Parte 25*.¹⁶¹⁹

1610 By Ruiz de Alarcón, in his *Parte segunda* (Barcelona, 1634). There is an eighteenth-century manuscript in the BNE (15.646) incorrectly attributed to Lope with the title *El mentiroso* (see next item, and note 1611). The play was written c.1620. With the title *El mentiroso* it was performed at the palace by the company of Fernán Sánchez de Vargas in 1623 (Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 230). *La verdad sospechosa* was in the repertoire of Roque de Figueroa in 1624 (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 584). See the entry for *El examen de maridos* (note 636).

1611 Not in Lope's *Ventidós parte perfeta* (Madrid, 1635), but it is in *Diferentes 22* (Zaragoza, 1630). The play is Ruiz de Alarcón's (see previous entry and note 1610).

1612 Apparently by Juan Bautista de Villegas.

1613 In Tirso's *Cigarrales de Toledo* (Madrid, 1624).

1614 *Escogidas 34* (Madrid, 1670). This play was sometimes incorrectly attributed to Rojas (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 327).

1615 In Salas Barbadillo's *Coronas del Parnaso y platos de las musas* (Madrid, 1635). According to La Barrera, this work impressed as an 'ingenioso drama semicaballeresco, de magia, escrito y dispuesto para ser representado a los reyes en la Casa de Campo; ejecutado por *personas todas principales y criados de la Reina*. Se suspendió por la pérdida del Brasil' (*Catálogo bibliográfico y biográfico*, 358, note 1).

1616 Calderón rejected this title in his *Quarta parte* (1672), 2¶2^v. The author is unknown.

1617 In Lope's *Veinte y una parte verdadera* (Madrid, 1635). It is also in Osuna 132 (*Comedias de Lope, Parte 23*), item 10, as a *desglosada* from that *Parte 21* where it is correctly attributed to Lope (see Bonilla y San Martín, 'Sobre un tomo perdido de Lope de Vega', 9 [109]). This play was written between 1609–1612 (Morley & Bruerton, *Cronología*, 404–05).

1618 In *Escogidas 28* (Madrid, 1667). It is also known as *El infante en Alemania*.

1619 Properly *La nueva victoria del ...* (Zaragoza, 1647). Fajardo also entered it under that title, but without providing any other information. Written c.1604.

Victoria por el amor, del alférez Jacinto Cordero, *Parte 28*, varios, y suelta en Sevilla.¹⁶²⁰

Vida de San Alejo, de Moreto, *Parte X^a*, varios, suelta en Madrid.¹⁶²¹

Vida de San Pedro Nolasco, de Lope, en su *Parte 22* impresa en Madrid 1635.¹⁶²²

Vida en el ataúd, de Rojas, *Parte 32*, varios, y suelta en Valencia.¹⁶²³

Vida es sueño, de Calderón, en su *Parte 1^a*, suelta en Valencia, en Sevilla, en Madrid.¹⁶²⁴

Morley & Bruerton do not doubt this play is by Lope, but are sceptical about the overall authenticity of the surviving texts (*Cronología*, 85).

1620 In *Escogidas 28* (Madrid, 1667). Sometimes confused with the different play by Manuel Morchón, called *La victoria del amor* (see above).

1621 In *Escogidas 10* (Madrid, 1668). Genuinely by Moreto, says moretianos.com (<<http://moretianos.com/pormoreto.php>> [accessed 1 December 2021]). A drama called *San Alejo* is listed by Fajardo above (see note 1359). A play titled *San Alejo* was performed more than once by the company of Diego Osorio in the Corral del Príncipe in early 1657 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 208–09).

1622 In Lope's *Ventidós parte perfeta* (Madrid, 1635). There is an eighteenth-century manuscript under this title (BNE, 14.834). The play was written in 1629 (Morley & Bruerton, *Cronología*, 70), to celebrate the saint's feast day. See also above, *San Pedro Nolasco* and note 1399.

1623 In *Escogidas 32* (Madrid, 1669). There is a useful modern edition of this play: Francisco de Rojas Zorrilla, *'Morir pensando matar' y 'La vida en el ataúd'*, ed., prólogo & notas de Raymond R. MacCurdy, Clásicos Castellanos (Madrid: Espasa-Calpe, 1961); see, for this play, 'Prólogo', xli–li (for *Morir pensando matar*, see note 1028).

1624 In Calderón's *Primera parte* (Madrid, 1636); and *Diferentes 30* (Zaragoza, 1636). In the University of Liverpool's Sydney Jones Library (Special Collections) there is a factitious volume of twenty-one early imprintless *sueltas* of Golden-Age plays (L57:13), one of which—as first discovered by Ann L. Mackenzie in the late 1980s—is a unique early *suelta* of *La vida es sueño*, attributing the play to 'Lope de Vega' (see her 'Comedia[s] de Lope Vol. II. A Unique Volume of Early comedias sueltas', 25–26). This *suelta* was revealed by Cruickshank to have been printed in Seville by Francisco de Lyra, c.1632–1634. This means that this 'Liverpool' *suelta*, as Germán Vega García-Luengos points out, is 'la primera edición datable de esta obra maestra del teatro áureo' ('Cómo Calderón desplazó a Lope de los aposentos: un episodio temprano de ediciones espúreas', 371).

The same 'Liverpool' *suelta* records that *La vida es sueño* was performed by the company of Cristóbal de Avendaño ('Representòla Cristóbal de Avendaño')—a fact which proves that *La vida es sueño*, in its first version, was written before 1634; for Avendaño died in that year. The new evidence provided by the 'Liverpool' *suelta* supports Ruano de la Haza's well-argued case for concluding that *La vida es sueño* was written several years earlier than had been supposed—and quite probably by or even before 1630. See *La primera versión de 'La vida es sueño', de Calderón*, ed. crítica, intro. & notas de J. M. Ruano de la Haza (Liverpool: Liverpool U. P., 1992); see 'Introducción', 17–125 (especialmente p. 44). In the same Introduction, Ruano confirms the textual importance of the 'Liverpool' *suelta*, which, despite its closeness to the Zaragoza version, 'no comparte un ascendiente conjuntivo inmediato ni con la familia de las sueltas británicas ni con M'; therefore, 'aun perteneciendo a la familia de Z, [...], no puede ser ni su

Vida es sueño, zarzuela a los pogresos [sic] de las armas de Estaramberg y Stanope, año 1710, suelta en Madrid, al vuelo.¹⁶²⁵

Vida y muerte de Hércules, de Tirso, en su *Parte 5^a*.¹⁶²⁶

Vida y muerte de Herodes, de Tirso, en su *Parte 5^a*.

Vida y muerte de la monja de Portugal, de Mira de Amescua, *Parte 33*, varios.¹⁶²⁷

ascendiente ni su descendiente'. In other words, the text of the 'Liverpool' *suelta* (Sevilla: Francisco de Lyra, c.1632-1634) is independently derived from a (?now lost) ancestor common to itself and to the Zaragoza version (see *La primera versión*, 'Introducción': the section titled '*La suelta de Liverpool: LIV*', 98-102 [especialmente p. 102]). In regard to the printing of *La vida es sueño*, see also Germán Vega García-Luengos, 'La presencia de Calderón en las imprentas y librerías del Antiguo Régimen: *La vida es sueño*', in *Calderón entre veras y burlas. Actas de las II y III Jornadas de Teatro Clásico de la Universidad de La Rioja (7, 8 y 9 de abril de 1999 y 17, 18 y 19 de mayo de 2000)*, coord. Julián Bravo Vega & Francisco Domínguez Matito (Logroño: Univ. de La Rioja, 2002), 91-114.

There is a *loa*, in a nineteenth-century manuscript, written for the *comedia*, *La vida es sueño*, in the BITB (46.648) (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 98). A palace performance of *La vida es sueño* by the company of Manuel Vallejo took place in 1684 (Varey & Shergold, *Comedias en Madrid: 1603-1709*, 239-40). For information on performances of *La vida es sueño* during the eighteenth century and into the early nineteenth century, see Mackenzie, *La escuela de Calderón*, 49-53.

For a still thought-provoking discussion of the relationship between *La vida es sueño* and its suggested source-drama, see Sloman, *The Dramatic Craftsmanship of Calderón*, Chapter IX, '*La vida es sueño*', 250-77. And, especially for its Introduction (ix-xxxix), see also Don Pedro Calderón de la Barca, *La vida es sueño*, ed., with intro. & notes, by Albert E. Sloman (Manchester: Manchester U. P., 1961). See, too, *La segunda versión de 'La vida es sueño', de Calderón*, ed., intro. & notas de Germán Vega García-Luengos, Don W. Cruickshank & J. M. Ruano de la Haza (Liverpool: Liverpool U. P., 2000); and the Critical Guide by Paul Lewis-Smith, *Calderón de la Barca: 'La vida es sueño'* (London: Grant & Cutler, 1998). A new book is due to be published: Eduardo Paredes Ocampo, *Staging 'La vida es sueño': Its Première and Three Contemporary Productions* (Woodbridge: Tamesis Books, Boydell & Brewer; forthcoming).

1625 James, first Earl Stanhope, and Guido Rüdiger, Count von Starhemberg, were respectively English and Austrian generals in the War of the Spanish Succession, taking control of Madrid in 1710. They have roles in *La vida es sueño*, y lo que son juycios del cielo, zarzuela espinosa (BNE, R/60361/62), which, as indicated through the use of the adjective 'espinosa', has been attributed to Alonso de Anaya y Espinosa (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 55-56). This little-known playwright was active in the last years of the seventeenth century and into the early eighteenth century. He is thought to have died some time after 1730.

1626 Is this an error?; and is the play Fajardo meant to list the one in the next entry? Nothing with this title, or similar to it, is in Tirso's *Quinta parte* (or anywhere else). See Vega García-Luengos, 'Tirso en sueltas', 188.

1627 *Escogidas 33* (Madrid, 1670). There is a modern critical edition: Antonio Mira de Amescua, *Vida y muerte de la monja de Portugal*, intro., ed. & notas

Vida y muerte de San Gaetano, de seis ingenios, *Parte 38*, varios.¹⁶²⁸

Vida y muerte de San Lázaro, de Mira de Amescua, *Parte 9^a*, varios; o *Rico avariento*.¹⁶²⁹

Vida y rapto de Elías, de Matías de los Reyes.¹⁶³⁰

Viejo enamorado, de Juan de la Cueva, en su parte.¹⁶³¹

Villana de Getafe, de Lope, en su *Parte 14*.¹⁶³²

Villana de la Sagra, de Tirso, en su *Parte 3^a*.

Villana de Vallecas, de Tirso, en su *Parte 1^a*.

Villano en su rincón, de Lope, en su *Parte 7^a*.

Violencias de [sic, del] amor, de Monroy.

por Cecilia Picchi, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. V (Granada: Univ. de Granada/Diputación de Granada, 2005), 555–641.

1628 *Escogidas 38* (Madrid, 1672). That is, *Vida y muerte de San Cayetano*. It is already listed under *San Gaetano*. See above, and note 1378.

1629 *Escogidas 9* (Madrid, 1657). It is probably the same play titled *El rico avariento*, which is printed in *Autos sacramentales, quatro comedias nuevas [...]. Primera parte* (Madrid, 1655), where it is also attributed to Mira de Amescua. A play with this title is listed in Lope's *Peregrino* (Sevilla, 1604); but it is not discussed by Morley & Bruerton (*Cronología*). A manuscript copy, titled *Vida y muerte de San Lázaro*, which was used in performance, is preserved in Parma (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 450–51). A play called *El rico avariento* was staged at the palace by the company of Fernán Sánchez de Vargas in 1623 (see Shergold & Varey, 'Some Palace Performances of Seventeenth-Century Plays', 236). A work with that same title was performed at the palace in 1688 by the company of Simón Aguado (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 205). There is a modern critical edition: Antonio Mira de Amescua, *Vida y muerte de San Lázaro*, intro., ed. & notas por Antonia María Mora Luna & Aurelio Valladares Reguero, in Antonio Mira de Amescua, *Teatro completo*, ed. coordinada por Agustín de la Granja, Vol. XI (Granada: Univ. de Granada/Diputación de Granada, 2011), 597–716.

1630 Printed in Jaén, in 1629 (see Gómez Sánchez-Ferrer, 'Del corral al papel: estudio de impresores españoles de teatro en el siglo XVII', 218–19). This play was performed by the company of Ramírez, probably in the early 1620s (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 549). Varey & Shergold record that a play titled *El rapto de Elías* was performed at the palace in 1686 by the company of Manuel de Mosquera, though this could have been Bances' play, *El vengador de los cielos y rapto de Elías* (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 197).

1631 Mistakenly entered on both 53^r and 54^r. The reference is to Cueva's *Primera parte de comedias y tragedias* (Sevilla, 1583 or 1588). Fajardo knew only of the 1588 edition. Cueva's *El viejo enamorado* was performed in Seville by the company of Pedro de Saldaña (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 281).

1632 In Lope's *Parte 14* (Madrid, 1620); it was written c.1613 (see Morley & Bruerton, *Cronología*, 91). It is also known as *La labradora de Getafe*, and as such was in the repertoire of the company of Pedro de Valdés in 1615 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 684).

Virgen de [la] Fuencisla, de Villaviciosa, Matos, Zabaleta, *Parte 23*, varios.¹⁶³³

Virgen de Guadalupe, de Godínez, en libro de cuatro comedias y autos de Valdés, 1655.¹⁶³⁴

Virgen de la Aurora, de Moreto, Cáncer, *Parte 34*, varios.¹⁶³⁵

Virgen de la Salceda, del maestro León y del licenciado don Diego Calleja, *Parte 24*, varios, suelta en Valencia, en Madrid, León.¹⁶³⁶

Virgen de los Desamparados de Valencia, de Marco Antonio Ortiz, *Parte 32*, varios.¹⁶³⁷

Virgen de los Reyes, en el libro de la vida del Santo Rey don Fernando.¹⁶³⁸

1633 *Escogidas 23* (Madrid, 1665). It was written by Villaviciosa (I), Matos (II) and Zabaleta (III). There is a manuscript copy in the BNE (15.704, dated 1687); and there is a manuscript in the BMM (25-6.4°) titled *El escudo de la fe y paladión de Segovia*; though this manuscript might be an adaptation. The play was performed before 1662 (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 432).

An anonymous and apparently different play called *Nuestra Señora de la Fuencisla*, which also has the title *La judía de Segovia*, survives in an early or mid eighteenth-century manuscript in Parma (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 108). Could this different play be the play titled *La judía española*, which was staged before the Queen by the company of Vallejo c.1622–1623? And was this the work, titled *La judía*, which was performed at the palace by the company of Roque de Figueroa in 1628? (see Shergold & Varey, ‘Some Palace Performances of Seventeenth-Century Plays’, 228).

1634 It was printed in *Autos sacramentales, con quatro comedias nuevas* [...]. *Primera parte* (Madrid: María de Quiñones for Juan de Valdés, 1655); so we know that this play was performed by the company of Juan de Valdés, but not the year of the performance. The play has the additional title of *El norte de Extremadura, la Virgen de Guadalupe*. There is a drama, by Bances and Hoz y Mota, which is a *refundición* of Godínez’s work, and has the same title, of which there is a manuscript in the BMM (1-92-8) (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 153 & 343). This drama is printed in Francisco Antonio de Bances Candamo, *Poesías cómicas*, I (Madrid, 1722).

1635 In *Escogidas 34* (Madrid, 1670), where it is indeed attributed to Moreto and Cáncer. The same play, titled *Nuestra Señora de la Aurora*, is attributed by Fajardo to Moreto alone (see above, and for further information, note 1104). For a modern edition, see Agustín Moreto, *Los siete durmientes; La Virgen de la Aurora*, ed. crítica de Miriam Martínez Gutiérrez & Zaida Vila Carneiro, prólogo de María Luisa Lobato, in Vol. IX of *Comedias de Agustín Moreto. Tercera parte de comedias*, dir. María Luisa Lobato, coord. Gaston Gilabert (Kassel: Edition Reichenberger, 2023). Listed by moretianos.com as ‘en colaboración’ (<<http://moretianos.com/encolaboracion.php>> [accessed 1 December 2021]).

1636 *Escogidas 24* (Madrid, 1666). The full name of Diego Calleja’s collaborator is Juan Manuel de León Merchante.

1637 *Escogidas 32* (Madrid, 1669). Marco Antonio Ortí collaborated in this play with Jacinto Alonso Maluenda. The first two Acts were written by Ortí (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 492).

1638 Hipólito de Vergara, *Vida, excelencias y hechos milagrosos del santo rey don Fernando [...] y al fin una comedia de [...] la Virgen Santísima de Los Reyes* (Osuna, 1629; Sevilla, 1630) contains this play (see the entry above, *Defensor de la Virgen, o*

- Virgen del Sagrario*, de Calderón, en su *Parte 2^a*.¹⁶³⁹
Virginia y Apio Claudio, trágica, de Juan de la Cueva, en su parte.¹⁶⁴⁰
Viriato, o Capitán lusitano, de Manuel de Acosta.¹⁶⁴¹
Virtud, pobreza y mujer, de Lope, en su *Parte 20*.¹⁶⁴²
Virtud, pobreza y mujer, de Lope, en su *Parte 20*.
Virtudes vencen señales, de Luis Vélez, *Parte 32*, varios, antigua; o *Negro rey bandolero*.¹⁶⁴³

Hechos del santo rey don Fernando, and note 415). Also known as *La reina de los reyes*, this play was written in 1623, and was performed in 1624 in Seville by the company of Cristóbal de Avendaño. Fajardo has an entry above for a play called *Reina de los Reyes*, attributed to Tirso, which was printed in Tirso's *Segunda parte* (Madrid, 1635). This is the same play which is attributed to Hipólito de Vergara, who seems to have the stronger claim.

A *comedia* titled *Nuestra Señora de los Reyes*, also known as *La mejor luz de Sevilla*, written by Jerónimo Guedeja y Quiroga, is evidently a slavish imitation of Vergara's play. Guedeja's drama is listed above by Fajardo, who gives both titles (*Mejor luz de Sevilla, Nuestra Señora de los Reyes*) and cites Jerónimo de Guedeja y Quiroga as its author; in this same entry Fajardo says that Guedeja's play was printed *suelta* in Valencia and Seville. For more on Hipólito de Vergara, and on Guedeja y Quiroga, see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 630 & 710–11; also I, 355–56.

1639 Calderón, *Segunda parte* (Madrid, 1637). The full title is *Origen, pérdida y restauración de la Virgen del Sagrario*. This play was printed *suelta* as *Las tres edades de España* (see the entry under that title, and note 1542). With the original title, and correctly attributed to Calderón, there is a manuscript, dated Toledo, 1771 (BNE, 17.152). There was a performance of a play called *Nuestra Señora del Sagrario* in Esquivias in 1629. A play called *Las tres edades* (probably this play by Calderón) was performed at the Corral de la Cruz by the company of Pedro de la Rosa in 1657 (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 230).

1640 In Cueva's *Primera parte de comedias y tragedias* (Sevilla, 1583 and 1588). Also called *La muerte de Virginia y Apio Claudio*, this play was performed in Seville by the company of Pedro de Saldaña (see Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, I, 281).

1641 Written by Manuel da Costa e Silva (Spanish form of his name: Manuel de Acosta de/y Silva), with José Correa de Brito: printed *suelta* in Lisbon (1677), with the title *Tragicomedia El capitán lusitano*, in which Viriato is a protagonist. Little is known about this dramatist, born in Lisbon, who wrote several plays in Spanish. A rare play by him has survived only in the undated [late seventeenth-century] autograph manuscript, preserved in the Biblioteca Bartolomé March, Madrid (20/1/27). For information about this dramatist and a discussion of the play, see Ann L. Mackenzie, 'A "Lost" Play by a Forgotten Dramatist: Manuel de Acosta de Silva's *La lealtad no agradecida, y la amistad desgraciada*', in *Theatrum Mundi Hispanicum. Festschrift Charles Vincent Aubrun*, ed. Sebastian Neumeister & Karl-Ludwig Selig, *Iberoromania*, 23 (1986), 185–203.

1642 Lope's *Parte veinte de las comedias* (Madrid, 1625). Morley & Bruerton (*Cronología*, 268–69) date this play 1612–1615 (probably 1615) for their stated reasons. The next title is a duplicate entry.

1643 In *Diferentes 32* (Zaragoza, 1640). There is an additional title: *y El negro rey bandolero*. As Fajardo states, this work is by Luis Vélez; though it has also been

Vísperas sicilianas, de tres ingenios, suelta en Valencia, en Madrid; y de Calderón entre las sueltas.¹⁶⁴⁴

Viuda valenciana, de Lope, en su *Parte 14*.

Viuda, casada y doncella, de Lope, en su *Parte 7^a*.¹⁶⁴⁵

Voto de Santiago y batalla de Clavijo, de don Rodrigo de Herrera, *Parte 33*, varios.¹⁶⁴⁶

Y

Yerro del entendido, de Matos, en su parte, y suelta en Sevilla.¹⁶⁴⁷

variously and incorrectly attributed to Juan Vélez, Lope and Mira de Amescua. There are modern editions: Charles F. Kirk, 'A Critical Edition, with Introduction and Notes, of Luis Vélez de Guevara's *Virtudes vencen señales*', Doctoral dissertation [unpublished] (Ohio State University, 1957); Luis Vélez de Guevara, *Virtudes vencen señales*, ed. crítica & anotada de William R. Manson & C. George Peale, estudio introductorio de José María Ruano de la Haza (Newark, NJ: Juan de la Cuesta, 2010).

1644 Calderón rejected this title in his *Quarta parte* (1672), 2¶2^v. There is a play with this title printed in *Diferentes 41* (Zaragoza, 1646), attributed to 'tres ingenios'. Vega García-Luengos found in the BNE a seventeenth-century *suelta* of the play attributed to Calderón, which is different from the one ascribed to 'tres ingenios'. This BNE *suelta* attributed to Calderón has the double title: *Los agravios satisfechos y vísperas sicilianas*. For more about this *suelta*, see Vega García-Luengos, 'Treinta comedias desconocidas', 61–62. See too Vega's 'El Calderón apócrifo', 890, in which he discusses further that single *suelta* attributed to Calderón (BNE, T-55360-54), and draws attention to the play's anti-French sentiments and to its relatively restrained style. Urzáiz Tortajada notes that Restori cites a *suelta* apparently of the drama attributed to 'tres ingenios', in Parma with the title *La venganza en los agravios* (*Catálogo de autores teatrales del siglo XVII*, I, 132 & 180). There is a manuscript of *Las vísperas sicilianas* in the Arturo Sedó Collection (which is now housed in the BITB). A performance of *Las vísperas sicilianas* took place at the palace (Cuarto de la Reina) by the company of Damián Polop in 1690 (see Varey & Shergold, *Comedias en Madrid: 1603–1709*, 240).

1645 In Lope's *El fénix de España [...] Séptima parte* (Madrid, 1617). It was written 1595–1603: c.1600, and probably in 1597 (Morley & Bruerton, *Cronología*, 405–06). A play titled *La viuda casada* figured in the repertoire of the companies of Mateo de Salcedo and Luis de Vergara in 1599 in Zaragoza (Urzáiz Tortajada, *Catálogo de autores teatrales del siglo XVII*, II, 684). See also Ángel San Vicente, 'El teatro en Zaragoza en tiempos de Lope de Vega', in *Homenaje a Francisco Induráin*, ed. Facultad de Filosofía y Letras (Zaragoza: Univ. de Zaragoza, 1972), 267–361 (p. 291).

1646 The play is in *Escogidas 33* (Madrid, 1670) attributed to Rodrigo de Herrera y Ribera. There is a seventeenth-century manuscript copy of *La batalla de Clavijo y voto de Santiago* in the BNE (17.223), attributed to Rodrigo de Herrera y Ribera. Also entered by Fajardo under *Batalla de Clavijo*; see note 183.

1647 In Matos Fragoso, *Primera parte de comedias* (Madrid, 1658). There are several eighteenth-century manuscript copies in the BMM, one with a *censura* dated 1756, all with the titles *No hay que fiar en amigo y el yerro del entendido*. There was a performance in 1660 of *El yerro del entendido* by the company of

Yerros por amor, de Lope.¹⁶⁴⁸

Yo he hecho lo que he podido, y Fortuna, lo que ha querido, de Miguel Bermúdez, suelta en Sevilla.¹⁶⁴⁹

Yo me entiendo, de Calderón, entre las sueltas.¹⁶⁵⁰

Yo por vos y vos por otro, de Moreto, *Parte 42*, varios, y suelta en Madrid, León, y en su *Parte 3^a* impresa en Valencia.¹⁶⁵¹

Diego Osorio or of Juana de Cisneros in the Corral de la Cruz (Varey & Shergold, *Comedias en Madrid: 1603–1709*, 241).

1648 Survives only in *sueeltas*. It was written c.1623–1627. It could be by Lope, say Morley & Bruerton: ‘muchas características de lo que era la norma de Lope en 1624–27 se hallan presentes en la comedia’ (*Cronología*, 583–84). Even so, not all scholars are convinced that Lope is the author.

1649 This is not the work of Miguel Bermúdez. The correct author of this play is in fact Lope de Vega, as Germán Vega García-Luengos has recently been able to confirm. With assistance from Don Cruickshank, Vega was able to verify ‘la nueva comedia de Lope de Vega *Yo he hecho lo que he podido*, cuya primera edición es [...] una *suelta* de ejemplar único, custodiado en la Biblioteca Nacional de España’. Thanks to his as yet unpublished researches with Ann Mackenzie, which will appear in their book about *The ‘Comedia’ in Seville 1620–1650: Researches into a Unique Volume of Early ‘Comedias Sueeltas’*, Cruickshank was able to identify the printer, place and date of the unique imprintless *suelta* of that previously lost work by Lope: Francisco de Lyra printed this *suelta* in Seville c.1632–1634. See Germán Vega García-Luengos, ‘Don W. Cruickshank (1942–2021)’, *Bulletin of the Comediantes*, 73:1 (2021), 7–10 (p. 7); and see above: Mackenzie, ‘The Life and Works of Don W. Cruickshank (1942–2021)’.

1650 This play, surviving in *sueeltas*, was listed by Vera Tassis as spurious, in Calderón’s *Verdadera quinta parte* (1682), 5¶8^r. Morley & Bruerton cite an imprintless *suelta* of this play in Berlin, which attributes it to Calderón. They believe that this work could be by Lope, and if so it would have been written 1620–1625 (*Cronología*, 584–85). There is an eighteenth-century manuscript in the BNE (17.129) titled *Yo me entiendo y Dios me entiende*, attributed to Cañizares, which is possibly a *refundición* of the original *comedia*.

1651 In *Escogidas 42* (Madrid, 1676). Also printed in Moreto’s so-called *Verdadera tercera parte* (Valencia, 1676). It is listed in ‘Comedias escritas por Moreto’ by moretianos.com (<<http://moretianos.com/pormoreto.php>> [accessed 1 December 2021]). Several scholars have noted Moreto’s use of the theme of defeating disdain with disdain in this play, which brings to mind the dramatist’s better known and highly regarded *comedia El desdén con el desdén* (see James A. Castañeda, *Agustín Moreto* [New York: Twayne Publishers, 1974], 105–06).

[56^r] **Libros que se citan en la presente obra***

De Lope hay 25 partes corrientes, la 1^a impresa en Valladolid, 1609
 la 2^a en Madrid, 1610;
 la 3^a en Madrid, 1613;
 la 4^a en Madrid, 1614;
 la 5^a en Madrid, 1634;
 la 6^a en Madrid, 1616;
 la 7^a en Madrid, 1617;
 la 8^a en Madrid, 1617;
 la 9^a en Madrid, 1613 [*sic*];
 la X^a en Barcelona, 1618;
 la XI^a en Barcelona, 1618;
 la 12 en Madrid, 1619;
 la 13 en Madrid, 1620;
 la 14 en Madrid, 1620;
 la 15 en Madrid, 1620; [*sic*, 1621?]
 la 16 en [blank]
 la 17 en Madrid, 1622;
 la 18 en Madrid, 1623;
 la 19 en Valladolid, 1622; [*sic*, 1627?]
 la 20 en Barcelona, 1630;
 la 21 en Madrid, 1635;
 la 22 en Madrid;
 la 23 en Madrid, 1638;
 la 24 en Madrid;
 la 25 en Zaragoza, 1647.

Además de estas partes notarás que Lope tiene otra *Parte 22* impresa en Zaragoza, 1636, y otras dos *Partes 24*, ambas impresas en Zaragoza, la una 1633 y la otra 1641, y también que se le dan a Lope la *Parte* llamada 26, impresa en Zaragoza, 1645, la *Parte 27*, impresa en Barcelona, 1633, y la *Parte 28* impresa en Zaragoza, 1639, si [56^v] bien estas tres partes, 26, 27,

* DWC opted to transcribe word for word this section which Fajardo had titled '**Libros que se citan en la presente obra**', modernizing only the spelling, in order to include it here in the form in which Fajardo had left it. Then, rather than adding a great many footnotes to the original, in which to correct every error or omission, DWC put together a separate, revised and larger version. AM has expanded DWC's separate compilation still further.

Placed directly after the original list, 'Fajardo's *Libros que se citan en la presente obra*: A Revised and Amplified Bibliography' is made up not only of items that he had listed more briefly, but catalogues many additional books and printed plays which are referred to by DWC and AM in the annotations to their edition of Fajardo's *Índice de todas las comedias impresas hasta el año de 1716*.

28, son muy antiguas y se hallan por extravagantes, y solo corrientemente se dicen 25 partes de Lope, y Nicolás Antonio en su *Biblioteca hispánica* dice que solo son suyas las partes impresas en Madrid.

De varios se cuentan 48 partes

la 1ª impresa [blank]

la 2ª en y es la verdadera Parte 2ª;

la 3ª en Madrid, 1653;

la 4ª en Madrid, 1653;

la 5ª en

la 6ª en

la 7ª en

la 8ª en Madrid, 1657;

la 9ª en Madrid, 1657;

la Xª en Madrid, 1658;

la XIª en Madrid, 1658;

la 12 en Madrid, 1659;

la 13 en Madrid, 1660;

la 14 en Madrid, 1660;

la 15 en

la 16 en Madrid 1662;

la 17 en Madrid, 1676 [sic];

la 18 en Madrid, 1662;

la 19 en Madrid;

la 20 en Madrid, 1670 [sic];

la 21 en Madrid, 1663;

la 22 en Madrid, 1665;

la 23 en Madrid, 1665;

la 24 en Madrid, 1665; [sic]

la 25 en Madrid, 1666;

la 26 en Madrid, 1666;

la 27 en Madrid, 1667;

la 28 en Madrid, 1667;

la 29 en Madrid, 1668;

la 30 en Madrid, 1668;

la 31 en Madrid, 1669;

la 32 en [57^r] Madrid, 1669;

la 33 en Madrid, 1670;

la 34 en Madrid, 1670;

la 35 en Madrid, 1670;

la 36 en Madrid, 1671;

la 37 en Madrid, 1671;

la 38 en Madrid, 1672;

la 39 en Madrid, 1673;
la 40 en Madrid, 1675;
la 41 en Pamplona ;
la 42 en Madrid, 1676;
la 43 en Madrid, 1678;
la 44 en Madrid, 1678;
la 45 en Madrid, 1679;
la 46 en Madrid, 1679;
la 47 en Madrid, 1681;
la 48 en Madrid, 1704.

Además de estas hay otra Parte 2^a de varios, aunque no la buena, impresa en Madrid, 1652, otra Parte 5^a impresa en Alcalá, 1615, otra Parte 33, impresa en Valencia, 1633, otra Parte 43 impresa en Valencia, 1660.

De Tirso de Molina hay cinco partes:

la 1^a impresa en Sevilla, 1626;
la 2^a impresa en Madrid, 1634;
la 3^a impresa en Madrid, 1652 [*sic*];
la 4^a impresa en Madrid, 1635;
la 5^a impresa en Madrid, 1636.

De Moreto hay dos partes verdaderas que son:

la 1^a impresa en Madrid, 1677, y
la 2^a impresa en Valencia, 1676;
se le cuentan otras dos partes, ambas con nombre de terceras, la una impresa en Madrid 1681, y la otra, que tiene nombre de más verdadera, impresa en Valencia, 1708.
[57^v] De Rojas hay dos partes, primera y segunda, y ambas impresa[s] en Madrid, 1680.
De Diamante hay otras dos partes, la primera impresa en Madrid, 1670, la 2^a impresa en Madrid, 1674.
De Montalbán hay otras dos partes, la 1^a impresa en Madrid, 1652, la 2^a impresa en Valencia 1652.
De Alarcón hay otras dos partes, la 1^a impresa en Madrid, 1628, la 2^a impresa en Barcelona, 1634.
De don Guillén de Castro hay dos partes, la 1^a impresa en Valencia, 1621, la 2^a impresa en Valencia, 1625.
De los cuatro autores que llaman los valencianos hay dos partes, la 1^a impresa en Madrid, 1614 y la 2^a impresa en Madrid, 1616.
De Diego Muxet y Solís hay una parte, junta con *Rimas morales*, impresa en Bruselas, 1624.

De Juan de la Cueva, natural de Sevilla, hay una parte impresa en Sevilla por Juan León, 1588.

Del maestro Juan Cabeza, Rector en Vistabela en Aragón, hay una parte impresa en Zaragoza, 1662.

De don Juan Matos Fragoso hay una parte impresa en Madrid, 1658.

[58^r] De don Miguel de Cervantes hay una parte impresa en Madrid, 1614 [sic].

De Bartolomé Torres Narro [sic], en su libro de 8° folio con título de *Propalladia*, hay 7 comedias, y el dicho libro era impreso en 1550 [sic].¹

Del capitán Luis [sic, Cristóbal de] Virués hay un libro de 8° folio con cinco comedias juntas con la novela de Lazarillo de Tormes, impreso en .²

De Juaquín [sic] Romero de Cepeda hay un libro con dos comedias, impreso en Sevilla, 1582.

El libro *Para algunos* de Matías de los Reyes, impreso en Madrid, 1640.

El libro *Para todos* de Montalbán, impreso en Pamplona 16.³

El libro *Deleitar aprovechando* de Tirso, impreso en Madrid, 1677.

El libro *Cýthara de Apolo* del maestro Ambrosio Buendía [sic], impreso en Zaragoza, 1650.

El libro *Flor de Apolo* del capitán don Miguel Barrios, impreso en Bruselas, 1665.

El libro en 8° folio del padre fray Hortensio Palavicino [sic], con nombre de don Félix Arteaga, impreso en Madrid, 1650.

El libro *Obras* de don Jerónimo Cáncer impreso en

Obras de don Francisco López de Zárate, impresas en Madrid, 1651.

Obras de Álvaro Cubillo y Aragón, impresas en Madrid, 1654.

[58^v] *Obras* de don Francisco Bernardo de Queroz [sic], impresas en Madrid, 1656.

Obras de don Luis de Góngora, impresas en Madrid, 1654.

Obras del capitán Cristóbal de Virués impresas en Madrid, 1609.

Academias morales de Antonio Enríquez Gómez, impresas en Barcelona 16 [sic].

Donaires de Tersicore de don Vicente Suárez, impresos en Madrid, 1663.

Torre de Babilonia de Antonio Enríquez Gómez, impresa en Madrid, 1670.

Corona [sic] del Parnaso y plato de las musas de Alonso Salas Barbadillo, impresa en Madrid, 1635.

1 Fajardo seems to confuse this item and the next: an edition of the *Lazarillo* and the *Propalladia* in one volume, which appeared in Madrid, 1573. The *Propalladia* was first printed in Naples, in 1517; There seems to be no 1550 edition.

2 *Obras trágicas y líricas* (Madrid: Alonso Martín, 1609), 8°. We have not traced an edition of Virués' book which includes the *Lazarillo*.

3 The one surviving Pamplona edition of Montalbán's *Para todos* is dated 1702. The *princeps* is of Madrid, 1632.

- Vida del santo rey don Fernando*, de Hipólito de los Reyes, impresa en Sevilla, año 1630, y en la *Biblioteca* de Nicolás Antonio le llama 'de Vergara'.⁴
- Parte segunda de las obras de sor Juana de la Cruz, monja de México, impresa en Barcelona, 1693.
- Parte primera de las obras del conde Rebolledo, impresa en Amberes, 1660.
- Libro *Navidades [sic] de Zaragoza*, del maestro Aguirre, impreso en .⁵
- Libro de autos sacramentales y comedias del maestro José de Valdivieso [sic], impreso en Toledo, 1622.
- Libro de autos sacramentales y comedias de diferentes autores, impreso en Madrid, 1655.
- Libro de las doce mejores comedias, impreso en Madrid, 1652.
- Libro de comedias de diferentes, recopiladas por Antonio [59^r] Sánchez, impreso en Madrid, 1616.⁶
- Libro de comedias de Lope y de otros autores, impreso en Lisboa, 1603.
- Libro *Vega del Parnaso* de Lope, impreso en Madrid, 1637.
- Libro *El mejor de los mejores*, impreso en *Obras* de Villamediana, impresas en Madrid, 1674.⁷
- Libro de comedias de Salazar, impreso
- Libro de comedias de Solís, impreso
- Libro de la relación de las fiestas que la villa de Madrid hizo a san Isidro impreso en Madrid, 1622.
- Los nueve libros de comedias de Calderón; verás sus impresiones en tabla impresa de sus comedias que está al fin de este libro.

4 Hipólito de los Reyes cannot be traced; but see in Cruickshank & Mackenzie's 'Fajardo's *Libros que se citan en la presente obra*: A Revised and Amplified Bibliography', under Vergara, Hipólito de.

5 '*Navidad*' is the reading in the 1654 edition. La Barrera (*Catálogo bibliográfico y biográfico*, 10) apparently transcribed the title as *Natividades de Zaragoza* from the edition he dated as 1634. Fajardo gives no date for the edition he lists; but the BNE has a copy (R/160) of the 1654 edition with his signature on the title-page. Fajardo's entry for *Engaño mal vestido [sic]* confirms that he owned a copy. See, in the *Índice*, the notes keyed to this entry and to the entry preceding it (notes 587 & 588).

6 Fajardo seems to mean *Flor de las comedias de España, de diferentes autores. Quinta parte*. No copy of this Madrid edition has survived, but in that of Barcelona (Sebastián de Cormellas, 1616) three of the preliminary documents (the earliest of 15 October 1614) suggest that the book was first printed in Madrid.

7 If 1674 is correct, no edition of that date appears to have survived.

[59^v] Años de nacimiento y muerte y noticias de los autores de los libros que se citan.*

- Don Agustín Moreto
 Don Agustín de Salazar, natural de Soria, nació 1642, murió 1675.
 Alonso Salas Barbadillo, natural de Madrid, nació murió 1634.
 Don Álvaro de Cubillo, natural de Granada, nació murió
 Antonio Enríquez Gómez, natural de Portugal, y caballero de la Orden de San Miguel en Francia, nació murió
 Don Antonio de Mendoza, natural de las Montañas de Burgos, nació murió
 Don Antonio Solís, natural de Plasencia, nació 1610, murió año 1686 en Madrid, y está su cuerpo en el convento de San Bernardo.
 Bartolomé Torres Narro [*sic*], natural de Torre, lugar junto a Plasencia de Extremadura, nació murió
 Don Diego Muxet y Solís, natural de , nació murió
 Don Francisco de Rojas, natural de Toledo, nació murió
 Don Francisco López de Zárate, natural de Logroño, nació 1618, murió 1658.
 [60^v] Don Francisco Bernardo de Quirós, natural de , nació murió
 Don Guillén de Castro, natural de Valencia, nació murió
 Don Jerónimo Cáncer, natural de , nació murió
 Hipólito de Vergara, natural de Sevilla, nació murió
 Joaquín Romero de Cepeda, natural de , nació murió
 Maestro José Valdivieso [*sic*], natural de Toledo, nació murió
 Maestro Juan Cabezas [*sic*], natural de , nació murió
 Don Juan Ruiz de Alarcón, natural de México, nació murió año de
 Don Juan Bautista Diamante, natural de , nació murió
 Dr Don Juan Pérez de Montalbán, natural de Madrid, nació 1602, murió 1638.
 Don Juan Matos Fragoso, natural de , nació murió
 Don Juan de la Cueva, natural de , nació murió
 Sor Juana de la Cruz, natural de México, nació 1651, murió 1695.
 [60^v] Don Juan de Tassis, conde de Villamediana, natural de , nació murió
 Don Luis de Góngora, natural de Córdoba, nació 1561 murió 1627.
 Capitán Luis Virués, natural de , nació murió
 Don Miguel Cervantes, natural de Sevilla, y Tamayo dice ser de Toledo, nació murió
 Don Miguel Barrios, natural de , nació murió
 Maestro Aguirre, natural de , nació murió

* Fajardo presumably intended to revise and complete this section of his manuscript, which, as it stands, has many omissions and errors.

Padre fray Hortensio Palavicino [*sic*], natural de Madrid, nació 1580, murió 1633.

Conde Rebolledo, natural de _____, nació _____, murió _____

Tirso de Molina, natural de _____, nació _____, murió _____

Don Vicente Suárez, natural de _____, nació _____, murió _____

Capitán Cristóbal Virués, natural de _____, nació _____, murió _____

Lope de Vega Carpio, natural de Madrid, nació 1562, murió en Madrid 1635, y está su cuerpo en la parroquia de San Sebastián.

Don Pedro Calderón de la Barca, natural de _____, nació 1601, murió en Madrid 1681, y está su cuerpo en la parroquia de San Salvador.⁸

[61^r] Advertencia

El padre fray Manuel Guerra de la Orden de Trinidad Calzada escribió en favor de lo lícito son las comedias; podrás ver su doctrina en el sexto tomo de Calderón.⁹

Frutuoso Birbe [*sic*, Fructuoso Bisbe] y Vidal imprimió en Barcelona 1618 en el cual está la controversia de si son lícitas las comedias o no lo son; el libro está en 8° folio y Nicolás Antonio en su *Biblioteca hispánica* le llama en lugar de Frutuoso, Francisco.¹⁰

Don Luis de Ulloa escribió en favor de las comedias.¹¹

Don José Pellicer escribió la *Idea de la comedia de Castilla*, según *Biblioteca hispánica*.¹²

8 Calderón's remains were transferred several times, but finally were deposited in the Church of San Pedro, near the Glorieta de Quevedo in Madrid, only to be lost when the church was sacked in 1936.

9 And in Calderón's *Verdadera quinta parte de comedias* (Madrid: Francisco Sanz, 1682).

10 Fajardo has omitted some words here; but he means Fructuoso Bisbe y Vidal's *Tratado de las comedias, en el qual se declara si son lícitas* (Barcelona: Jerónimo Margarit, 1618).

11 Luis de Ulloa Pereira (1584–1674) supposedly wrote a *Defensa de los libros fabulosos y poesías honestas y de las comedias*. The BNE has what appears to be an autograph manuscript of his *Discurso sobre la prohibición o permisión de las comedias y lección de poetas en libros fabulosos*, dedicated to Ulloa's patron, the Duke of Medina de las Torres (Ms. 18.006); this appears to be a variant title for the same text as is listed here.

12 The BNE has a fragment (8 leaves), bearing Pellicer's name and the title *Idea de la comedia de Castilla, deduzida de las obras cómicas del doctor Iuan Pérez de Montalbán* (n.p., [1639]); this is apparently a piece from the *Lágrimas panegíricas a la temprana muerte del gran poeta, i teólogo insigne Doctor Juan Pérez de Montalbán* (Madrid: Imprenta del Reino, 1639).

Fajardo's *Libros que se citan en la presente obra*: A Revised and Amplified Bibliography*

DON W. CRUICKSHANK & ANN L. MACKENZIE

Agravios satisfechos, Los, see Fuenmayor, Luis.

Aguirre del Pozo y Felizes, Matías de, *Navidad de Zaragoza* (Zaragoza: Juan de Ybar, 1634) [No copy is known, but there are various copies of the 1654 edition (Zaragoza: Juan de Ybar). The preliminary documents of the 1654 edition are dated 1654—i.e., there is no reference to the book's having been approved twenty years earlier. The 1634 edition is surely a ghost which originates with Antonio's *Bibliotheca Hispana* (1672 edition); the copy supposedly seen by La Barrera may have had a damaged title-page, especially since Matías de Aguirre del Pozo y Felizes was born in 1633].

Aguirre del Pozo y Felizes, Matías de, *Consuelo de pobres* (Huesca: Juan Francisco Larumbe, 1664).

Álvarez de Ayllón, Pedro [y Luis Hurtado de Toledo], *Comedia de Preteo y Tibaldo, llamada disputa y remedio de amor* (Toledo: Juan Ferrer, 1553).

Ameno jardín de comedias, de los insignes autores don Antonio de Zamora, don Juan Bautista Diamante, y don Álvaro Cubillo de Aragón (Madrid: [?various printers]; names unknown, 1734).

Anaya y Espinosa, Alonso de, *El mayor encanto, celos* (Madrid: Francisco Sanz, 1699).

Anon., *La flecha del Amor* (Vienna: Mateo Cosmerovio, 1672).

Anon., *Hacer cuenta sin la huésped, zarzuela* (Zaragoza: n.p., 1704); copy in BNE (2/50659/32).

Anon., *La vida es sueño, zarzuela* (Madrid: n.p., 1710?).

* This is a revised and amplified version of Fajardo's original '**Libros que se citan en la presente obra**' (reproduced above). It includes all his entries; but these have been checked, corrected and annotated, in order to make good mistakes and omissions on his part. The compilers have added many other early printed items cited in the Introduction and/or in their annotations to this first edition of Fajardo's *Índice de todas las comedias impresas hasta el año de 1716*.

- Antonio, Nicolás, *Bibliotheca Hispana sive hispanorum*, 2 vols (Rome: Nicolò Angelo Tinassi, 1672).
- Autos sacramentales, con quatro comedias nuevas. Primera parte* (Madrid: María de Quiñones for Juan de Valdés, 1655).
- Ávila, Gaspar de, *La boca y no el corazón, o Fingir para [sic, por] conservar*: BNE, Mss/17379.
- Ávila, Gaspar de, *La gran comedia del familiar sin demonio* (Lisboa: Vicente de Lemos, 1647): copy in BNE, T/7594.
- Bances Candamo, Francisco Antonio de, *Poesías cómicas*, 2 vols: I (Madrid: Blas de Villanueva, 1722); II (Madrid: Lorenzo Francisco Mojados, 1722).
- Bances Candamo, Francisco Antonio de, *Duelos de ingenio y fortuna* (Madrid: Bernardo de Villadiego, 1687).
- Bances Candamo, Francisco Antonio de, *La restauración de Buda* (Madrid: Antonio Román for Sebastián de Armendariz, 1686).
- Barrionuevo y Moya, Juan de, *Soledad entretenida* (Valencia: Bernardo Nogués, 1644).
- Barrios, Miguel de, *Flor de Apolo* (Brussels: Baltasar Vivien, 1665).
- Belmonte Bermúdez, Luis de, et al., *Algunas hazañas de las muchas de don García Hurtado de Mendoza* (Madrid: Juan Flamenco, 1622).
- Bisbe y Vidal, Fructuoso, *Tratado de las comedias, en el qual se declara si son lícitas* (Barcelona: Jerónimo Margarit, 1618).
- Bocángel, Gabriel, *El nuevo Olimpo* (Madrid: Diego Díaz de la Carrera, [1649]).
- Bondía, Ambrosio de, *Cýtara de Apolo, i Parnaso en Aragón* (Zaragoza: Diego Dormer, 1650).
- Cabeza, Juan, *Primera parte de comedias* (Zaragoza: Juan de Ybar, 1662).
- Calderón de la Barca, Pedro, *Primera parte de comedias* (Madrid: María de Quiñones, 1636).
- Calderón de la Barca, Pedro, *Segunda parte de las comedias* (Madrid: María de Quiñones, 1637).
- Calderón de la Barca, Pedro, *Tercera parte de comedias* (Madrid: Domingo García Morrás, 1664).
- Calderón de la Barca, Pedro, *Quarta parte de comedias nuevas* (Madrid: José Fernández de Buendía, 1672).
- Calderón de la Barca, Pedro, *Quinta parte de comedias* ('Barcelona: Antonio la Cavallería', 1677).
- Calderón de la Barca, Pedro, *Quinta parte de comedias* (Madrid: Francisco de Zafra, 1677).
- Calderón de la Barca, Pedro, *Verdadera quinta parte de comedias* (Madrid: Francisco Sanz, 1682).
- Calderón de la Barca, Pedro, *Sexta parte de comedias* (Madrid: Francisco Sanz, 1683).

- Calderón de la Barca, Pedro, *Séptima parte de comedias* (Madrid: Francisco Sanz, 1683).
- Calderón de la Barca, Pedro, *Octava parte de comedias* (Madrid: Francisco Sanz, 1684).
- Calderón de la Barca, Pedro, *Novena parte de comedias* (Madrid: Francisco Sanz, 1691).
- Calderón de la Barca, Pedro, *La vida es sueño*; see Vega, Lope de [sic].
- Camões, Luis de, *Comedia dos enfatriões* (Lisboa: Vicente Álvarez, 1615).
- Camões, Luis de, *Rimas* (Lisboa: Antonio Craesbeeck da Mello, 1663).
- Cáncer y Velasco, Jerónimo de, *Obras varias* (Madrid: Diego Díaz de la Carrera, 1651).¹
- Cáncer y Velasco, Jerónimo de, *Delicias de la lengua castellana en las obras de D. Gerónimo Cáncer y Velasco* (Milan: Juan Pedro Cardo, 1655).
- Castillo Solórzano, Alonso de, *Huerta de Valencia: prosas y versos en las academias della* (Valencia: Miguel Sorolla, 1629).
- Castillo Solórzano, Alonso de, *Las harpías de Madrid* (Barcelona: Sebastián de Cormellas, 1631).
- Castillo Solórzano, Alonso de, *Las aventuras del Bachiller Trapaza* (Valencia, 1634; Zaragoza: Pedro Vergés, 1637).
- Castillo Solórzano, Alonso de, *Fiestas del jardín* (Valencia: Silvestre Esparsa, 1634).
- Castillo Solórzano, Alonso de, *Sala de recreación* (Zaragoza: Herederos de Pedro Lanaja, 1649).
- Castro, Guillén de, *Primera parte de las comedias* (Valencia: Felipe Mey, 1621).
- Castro, Guillén de, *Segunda parte de las comedias* (Valencia: Miguel Sorolla, 1625).
- Castro, Guillén de, *La tragedia por los celos, suelta* [without imprint; but it was printed in Seville by Manuel de Sande c.1627–1629].²
- Cervantes Saavedra, Miguel de, *Ocho comedias y ocho entremeses* (Madrid: Viuda de Alonso Martín de Balboa, 1615).
- Claramonte, Andrés de, *Pusóseme el sol, saliome la luna*; see Vega, Lope de [attr.].
- Coello y Ochoa, Antonio, *La Arcadia fingida* (Madrid? c.1660): Munich, Staatsbibliothek (4 P.o.hisp. 51 p#Beibd.4).
- Coello y Ochoa, Antonio, *Lo que pasa en una noche* (s.l., n.p.): BNE, T/20552.

1 Fajardo's list includes neither place nor date. There are two editions with this date.

2 This is one of the twenty-one imprintless *comedias sueltas* in the 'Liverpool' volume (*Comedia[s] de Lope Vol. II* [see note 3, below]). DWC identified this *suelta's* place, printer and likely date. Fajardo attributes *La tragedia por los celos* to Lope; but the true author is Guillén de Castro, as is stated in this 'Liverpool' *suelta*. For further information, see, in Fajardo's *Índice*, the entry for *Tragedia por los celos*, and note 1527.

- Comedia[s] de Lope Vol. II: Special Collections, Sydney Jones Library, University of Liverpool, L57.13.*³
- Cordero, Jacinto, *Segunda parte de las comedias* (Lisboa: Lorenzo Craesbeeck, 1634).
- Cordero, Jacinto, *Seis comedias famosas* (Lisboa: Pedro Craesbeeck, 1630).
- Costa e Silva, Manuel da, & José Correa de Brito, *Tragicomedia: El capitán lusitano* (Lisboa: João da Costa, 1677).
- Cota, Rodrigo (attrib.), *Celestina* (Act I).
- Cubillo de Aragón, Álvaro, *El enano de las musas. Comedias y obras diversas [...]* (Madrid: María de Quiñones, 1654).⁴
- Cubillo de Aragón, Álvaro, *El ejemplo de la desdicha, y casados por fuerza* (Sevilla: Matías Clavijo or Simón Fajardo, c. 1630).
- Cubillo de Aragón, Álvaro, *El rayo de Andalucía, y Genízaro de España, suelta* [without imprint; but it was printed in Seville by Francisco de Lyra, c.1632–1634]: SJL, Univ. of Liverpool.⁵
- Cubillo de Aragón, Álvaro, see *Ameno jardín de comedias, de los insignes autores [...]*.
- Cueva, Juan de la, *Primera parte de las comedias y tragedias* (Sevilla: Andrea Pescioni, 1583; Sevilla: Juan de León, 1588).⁶

3 This title identifies a unique volume of early seventeenth-century *comedias sueltas*, twenty-one in number, which are preserved in the ‘Special Collections’ of Liverpool University’s Sydney Jones Library (Shelf Number L57.13). Most of the *comedias sueltas* in this ‘Liverpool’ volume are commented upon in notes keyed to the plays entered in Fajardo’s *Índice*. Each *suelta* from the ‘Liverpool’ volume that is cited in these notes is entered separately here, in ‘Fajardo’s *Libros que se citan en la presente obra: A Revised and Amplified Bibliography*’: each print is listed under the name of the playwright to whom, correctly or incorrectly, it attributes the play concerned.

All the *sueeltas* in the factitious ‘Liverpool’ volume are imprintless; but DWC was able to determine their likely date, also the place where each of them was printed, and the printer responsible. For a catalogue, with brief analyses, of the volume’s contents, see Ann L. Mackenzie, ‘*Comedia[s] de Lope Vol. II. A Unique Volume of Early comedias sueltas* in Liverpool University’s Sydney Jones Library’, in *The ‘Comedia’ in the Age of Calderón. Studies in Honour of Albert Sloman*, ed., with an intro., by Ann L. Mackenzie, *BHS*, LXX:1 (1993), 17–35. The *comedias sueltas* in the ‘Liverpool’ volume are described and discussed in much more detail in Don W. Cruickshank & Ann L. Mackenzie, *The ‘Comedia’ in Seville 1620–1650: Researches into a Unique Volume of Early ‘Comedias Seltas’*—a book still to be completed.

4 There is a most useful facsimile edition of Cubillo’s *El enano de las musas: comedias y obras diversas* (Hildesheim/New York: Georg Olms Verlag, 1971).

5 The ‘Liverpool’ volume (*Comedia[s] de Lope Vol. II*) contains only Part I of Cubillo’s two-part work, and correctly attributes it to that playwright. DWC proves the place, printer and likely date of this *suelta*, in Cruickshank & Mackenzie, *The ‘Comedia’ in Seville 1620–1650* (not yet published). In Fajardo’s *Índice* there are two entries relating to this work, both of which credit Cubillo as the author. See *Genízaro de España, o Rayo de Andalucía*, and note 699; see also *Rayo de Andalucía*, where both parts are cited, and note 1290.

6 Fajardo records the second edition, that of 1588. Only one copy of the first edition survives, in the University of Vienna.

- De los mejores el mejor, libro nuevo de comedias varias* (Madrid: Mateo Fernández, 1660), see *Escogidas 13*.
- Diamante, Juan Bautista, *Comedias [Parte 1ª]* (Madrid: Andrés García de la Iglesia, 1670).
- Diamante, Juan Bautista, *Comedias [...]. Segunda parte* (Madrid: Roque Rico de Miranda, 1674).
- Diamante, Juan Bautista, see *Ameno jardín de comedias, de los insignes autores [...]*.
- Diferentes 22* (Zaragoza: Pedro Vergés, 1630).
- Diferentes 23*, see Vega, Lope de, *Veinte y tres parte de sus comedias*.⁷
- Diferentes 24* (Zaragoza: Diego Dormer, 1633).
- Diferentes 25* (Zaragoza: Hospital Real, 1632).
- Diferentes 27*, ('Barcelona' [=Sevilla], 1633).
- Diferentes 26*, see Vega, Lope de, *Parte 26* extravagante.
- Diferentes 28* (Huesca: Pedro Blusón, 1634).
- Diferentes 29* ('Huesca, 1634'): *Doze comedias de Lope de Vega Carpio [y otros], parte veynte y nueve* ('Huesca: Pedro Lusón [sic], 1634').
- Diferentes 29* (Valencia: Silvestre Esparsa, 1636).
- Diferentes 30* (Zaragoza: Hospital Real, 1636).
- Diferentes 31* (Barcelona: Jaime Romeu, 1638).
- Diferentes 32* (Zaragoza: Diego Dormer, 1640).
- Diferentes 33* (Valencia: Claudio Macé, 1642).
- Diferentes 41* (Zaragoza: Hospital Real y General, 1646).
- Diferentes 'XXXXXVII'* ('Valencia: a costa de Juan Sonsoni' [sic], 1646).
- Diferentes 42* (Zaragoza: Juan de Ybar, 1650).
- Diferentes 43* (Zaragoza: Juan de Ibar/Ybar, 1650).
- Diferentes 43* (Valencia, 1660): lost.
- Diferentes 44* (Zaragoza: Pedro Lanaja y Lamarca, 1652).
- Doze comedias de varios autores [...]* ('Tortosa [Sevilla]: Francisco Murtozell [sic, ?Martorell], 1638').
- Doze comedias famosas, de quatro poetas naturales de la insigne y coronada ciudad de Valencia* (Valencia: Aurelio Mey, 1608).⁸
- Doze comedias las más famosas que asta aora han salido [...]. Tercera parte* (Lisboa: António Álvarez, 1649).
- Doze comedias las más famosas de los mejores, y más insignes poetas. Primera parte* (Cologne: Manuel Texera, 1697).
- Doze comedias las más grandiosas que hasta ahora han salido de los mejores y más insignes poetas. Segunda parte* (Lisboa: Pedro de Craesbeeck, 1647): BNE, R/12260.

7 And see Erasmo Hernández González, 'Una desconocida parte de comedias de Lope (Parte XXIII, Valencia, 1629)', *Criticón*, 56 (1992), 179–86.

8 This is the first edition, but Fajardo quotes that of Madrid 1614, which is the third.

- Doze comedias las más grandiosas que hasta ahora han salido de los mejores, y más insignes poetas. Cuarta parte* (Lisboa: Oficina Craesbeekiana, 1652).
- Doze comedias las más grandiosas que asta aora han salido, de los mejores y más insignes poetas. [Quinta parte]* (Lisboa: Pablo Craesbeeck, 1653).
- Doze comedias nuevas de Lope de Vega Carpio y otros autores: segunda parte* ('Barcelona: Jerónimo Margarit, 1630') [*sic*; the contents of this volume were really printed in Seville by Simón Faxardo, in or around 1630: BNE, R/23136].
- El mejor de los mejores libro [sic] que ha salido de comedias nuevas* (Alcalá: María Fernández, 1651).
- Enríquez de Guzmán, Feliciano, *Jardines y campos sabeos, primera y segunda parte* (Coimbra: Jácome Carvalho, 1624; Lisboa: Gerardo de la Viña, 1627).
- Enríquez Gómez, Antonio, *Academias morales de las musas* (Bordeaux: Pierre de la Court, 1642).⁹
- Enríquez Gómez, Antonio, *Sansón nazareno* (Rouen: Laurenço Maurry, 1656).
- Enríquez Gómez, Antonio, *La torre de Babilonia. Tomo segundo* (Madrid: Bernardo de Villadiego, 1670).
- Enríquez Gómez, Antonio, *El gran cardenal de España, don Gil de Albornoz* [Part I]; see Vega, Lope de.
- Escogidas 1* (Madrid: Domingo García Morrás, 1652).
- Escogidas*, 'verdadera 2ª parte' (Madrid: Imprenta Real, 1652).
- Escogidas 3* (Madrid: Melchor Sánchez, 1653).
- Escogidas 4* (Madrid: Imprenta Real, 1653).
- Escogidas 5* (Madrid: Pablo de Val, 1653).
- Escogidas 6* ('Zaragoza: Herederos de Pedro Lanaja y Lamarca', 1653).
- Escogidas 6* ('Zaragoza: Herederos de Pedro Lanaja', 1654).
- Escogidas 6* ('Madrid': [no further details, except a handwritten 1649 in the BNE copy]).
- Escogidas 7* (Madrid: Domingo García Morrás, 1654).
- Escogidas 8* (Madrid: Andrés García de la Iglesia, 1657).
- Escogidas 9* (Madrid: Gregorio Rodríguez, 1657).
- Escogidas 10* (Madrid: Imprenta Real, 1658).
- Escogidas 11* (Madrid: Gregorio Rodríguez, 1659).
- Escogidas 12* (Madrid: Andrés García de la Iglesia, 1658).¹⁰
- Escogidas 13* (Madrid: Mateo Fernández, 1660).
- Escogidas 14* (Madrid: Domingo García Morrás, 1660).
- Escogidas 15* (Madrid: Melchor Sánchez, 1661).

⁹ Fajardo lists a Barcelona edition, with no date. The earliest such edition we have traced is by Rafael Figueró (1704).

¹⁰ Reprinted in 1659, the date quoted by Fajardo.

- Escogidas 16* (Madrid: Melchor Sánchez, 1662).
Escogidas 17 (Madrid: Melchor Sánchez, 1662).
Escogidas 18 (Madrid: Gregorio Rodríguez, 1662).
Escogidas 19 (Madrid: Pablo de Val, 1663).
Escogidas 20 (Madrid: Imprenta Real, 1663).
Escogidas 21 (Madrid: José Fernández de Buendía, 1663).
Escogidas 22 (Madrid: Andrés García de la Iglesia, 1665).
Escogidas 23 (Madrid: José Fernández de Buendía, 1665).
Escogidas 24 (Madrid: Mateo Fernández de Espinosa, 1666).
Escogidas 25 (Madrid: Domingo García Morrás, 1666).
Escogidas 26 (Madrid: Francisco Nieto, 1666).
Escogidas 27 (Madrid: Andrés García de la Iglesia, 1667).
Escogidas 28 (Madrid: José Fernández de Buendía, 1667).
Escogidas 29 (Madrid: José Fernández de Buendía, 1668).
Escogidas 30 (Madrid: Domingo García Morrás, 1668).
Escogidas 31 (Madrid: José Fernández de Buendía, 1669).
Escogidas 32 (Madrid: Andrés García de la Iglesia, 1669).
Escogidas 33 (Madrid: José Fernández de Buendía, 1670).
Escogidas 34 (Madrid: José Fernández de Buendía, 1670).
Escogidas 35 (Madrid: Lucas Antonio de Bedmar, 1670/1671).
Escogidas 36 (Madrid: José Fernández de Buendía, 1671).
Escogidas 37 (Madrid: Melchor Alegre, 1671).
Escogidas 38 (Madrid: Lucas Antonio de Bedmar, 1672).
Escogidas 39 (Madrid: José Fernández de Buendía, 1673).
Escogidas 40 (Madrid: Julián de Paredes, 1675).
Escogidas 41 ('Pamplona: José del Espíritu Santo', 1675?).
Escogidas 42 (Madrid: Roque Rico de Miranda, 1676).
Escogidas 43 (Madrid: Antonio González de Reyes, 1678).
Escogidas 44 (Madrid: Roque Rico de Miranda, 1678).
Escogidas 45 (Madrid: Imprenta Imperial, por José Fernández de Buendía, 1679).
Escogidas 46 (Madrid: Francisco Sanz, 1679).
Escogidas 47 (Madrid: Melchor Álvarez, 1681).
Escogidas 48 (Madrid: Francisco Martínez Abad, 1704).
Fénix de los ingenios, que renace [...] del certamen [...]; see Oña, Tomás de (ed.).
 Fernández, Sebastián, *Tragedia Policiana: en la qual se tractan los muy desdichados amores de Policiano y Philomena* (Medina del Campo: Pedro de Castro, 1547).
Fiesta burlesca [Las bodas de Orlando] que se representó á su magestad [...] el dia veinte de Febrero [...] año de mil siescientos y ochenta y cinco (Madrid? 1685?): BNE, T/12537.
Flecha del Amor ['pluma española'; anon.], deluxe *suelta* edition, *loa & entremés* (Vienna: Johann Baptist Hacque, 1672): BNE, R/18195.

- Flor de las comedias de España, de diferentes autores. Quinta parte* (Madrid: Francisco de Ávila, 1615; Alcalá: Viuda de Luis Martínez Grande, 1615; Barcelona: Sebastián de Cormellas, 1616).
- Flor de las mejores doce comedias de los mayores ingenios de España* (Madrid: Diego Díaz de la Carrera, 1652).
- Folch de Cardona Alagón, Antonio, *Del mal lo menos* (Vienna: Mateo Cosmerovio, 1671).
- Fuenmayor, Luis (attrib.), *Los agravios satisfechos del desengaño y la muerte, coloquio moral: hecho en la fiesta de la canonización del glorioso san Francisco de Borja [...] por los estudiantes de su Colegio de San Hermenegildo de Sevilla* (Sevilla: Tomé de Dios Miranda, 1671): Biblioteca Regional de Castilla-La Mancha, 1-895/9; the BNE has a different edition with no imprint (T/15937/17).
- Genis y Ribaza, Tomás, *Adquirir para reinar, triunfos de Felipe V y gloria de Gabriela* (n.d., n.p.): BNE, R/39629(1) [their guess-date is 1701–1725].
- Góngora, Luis de, *Todas las obras* (Madrid: Imprenta Real: 1654) [there were a number of editions before this, the first one in 1627].
- González de Salas, José Antonio, *Las troyanas, tragedia latina de L. Anneo Seneca* (Madrid: Francisco Martínez, 1633).
- Guarini, Giovanni Battista, *El pastor Fido: tragicomedia pastoral*, trans. Cristóbal Suárez de Figueroa (Valencia: Pedro Patricio Mey, 1609).
- Herrera y Sotomayor, Jacinto, *La reina de las flores* (Brussels: Juan Mommarte, 1643).
- Herrero, Pedro, *Nuestra Señora del Rosario, y enemiga de su sangre* (Barcelona: Sebastián de Cormellas, 1618) [no copy survives].
- Hurtado de la Vera, Pedro, *Dolería de'l sueño de'l mundo* (Antwerp: Viuda y herederos de Juan Stelsio, 1572) [Fajardo's Paris edition of 1654 is untraced].
- Hurtado de Mendoza, Antonio, *El fénix castellano* (Lisboa: Miguel Manescal, 1690).
- Izquierdo de Piña, Juan, *Novelas ejemplares y prodigiosas historias* (Madrid: Juan González, 1624).
- Jardín ameno de varias y hermosas flores, XXII* (Madrid: n.p., 1704) [composed of *sueeltas*].
- Jardín ameno de varias y hermosas flores, XXIII* (Madrid: n.p., 1704) [composed of *sueeltas*].
- Jáuregui, Juan de, *El retraído* (Barcelona: Sebastián de Cormellas, 1635).
- Juana Inés de la Cruz, Sor, *Parte segunda de las obras* (Barcelona: Josep Llopis, 1693).
- Lágrimas panegíricas a la tenprana muerte del gran poeta [...] Juan Pérez de Montalbán* (Madrid: Imprenta del Reino, 1639).
- Lanuza Mendoza y Arellano, Marcos de, conde de Clavijo, *Celos vencidos de amor, y de amor el mayor triunfo* (Madrid: Francisco Sanz, 1698).

- Lanuza Mendoza y Arellano, Marcos de, conde de Clavijo, *Júpiter e Yoo, Los cielos premian desdenes* (Madrid: Francisco Sanz, 1699).
- Lanuza Mendoza y Arellano, Marcos de, conde de Clavijo, *Libro del coloquio y comedia del escándalo del mundo y prodigio del desierto, o montaña de los ángeles* [no copy traced].
- Libro de comedias de diferentes*, recopiladas por Antonio Sánchez, impreso en Madrid, 1616.¹¹
- Llamosas, Lorenzo de las, *Destinos vencen finezas* (Madrid: Francisco Sanz, 1698): BNE T/3423; text with music by Juan de Navas (Madrid: Imprenta de Música, 1699): BNE, R/9348.
- Lobo Lasso de la Vega, Gabriel, *Primera parte del romancero y tragedias* (Alcalá: Juan Gracián, 1587).
- López de Zárate, Francisco, *Obras varias* (Alcalá: María Fernández, 1651).¹²
- Lozano, Cristóbal, *Persecuciones de Lucinda, dama valenciana* [there are editions of 1641 (Valencia: Silvestre Esparsa) and 1664 (Valencia: Benito Macé) which survive; but the *princeps* of 1638 (Valencia: n.p.) is lost].
- Lozano, Cristóbal, *Soledades de la vida y desengaños del mundo* (Madrid: Mateo Fernández, 1663).
- Machado, Simão, *Comedias portuguesas* (Lisboa: Antonio Álvarez, 1631).
- Matos Frago, Juan de, *Primera parte de comedias* (Madrid: Julián de Paredes, 1658).
- Medrano, Sebastián Francisco de, *Favores de las musas*, Parte primera (Milan: Juan Bautista Malatesta, 1631).
- El mejor de los mejores libro [sic] que ha salido de comedias nuevas* (Alcalá: María Fernández, 1651; Madrid: María de Quiñones, 1653).
- Mesa, Cristóbal de, *La de los lindos cabellos, Santa Inés* (Sevilla: Francisco de Leefdael, s.a.).
- Mira de Amescua, Antonio, *La adversa fortuna de don Bernardo de Cabrera, suelta* [without imprint; but it was printed in Seville by Simón Faxardo, c.1632–1633].¹³

11 This seems to be a garbled record of *Flor de las comedias de España, de diferentes autores. Quinta parte*. No copy of a Madrid edition survives; but in that of Barcelona, 1616, three of the preliminary documents (the earliest dated 15 October 1614) suggest that the book was originally issued in Madrid in 1614–1615; while the Alcalá edition of 1615 was financed by Antonio Sánchez (see above, under *Flor de las comedias*).

12 Recorded by Fajardo as printed in Madrid.

13 This is one of the *sueeltas* in the 'Liverpool' volume (*Comedia[s] de Lope Vol. II*; see note 3, above). DWC determined the place, printer and likely date of this *suelta*, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). The 'Liverpool' volume contains *sueeltas* of both parts, which correctly attribute these plays to Mira de Amescua. Fajardo fails to list the first part, which is *La próspera fortuna de don Bernardo de Cabrera* (see next item here, and note 14). He considers *La adversa fortuna* as 'de Lope'. For more information, see Fajardo's entry for *Adversa fortuna de don Bernardo de Cabrera*, and note 26.

- Mira de Amescua, Antonio, *La próspera fortuna de don Bernardo de Cabrera* [without imprint; but it was printed in Seville by Simón Faxardo c.1628–1629].¹⁴
- Mira de Amescua, Antonio, *La ventura de la fea*; see Vega, Lope de [attr.].
- Molina, Tirso de, *Los cigarrales de Toledo* (Madrid: Luis Sánchez, 1624).
- Molina, Tirso de, *Deleitar aprovechando* (Madrid: Imprenta Real, 1635; Madrid, Juan García Infanzón, 1677).¹⁵
- Molina, Tirso de, *Doze comedias nuevas del maestro Tirso de Molina* ('Valencia: Pedro Patricio Mey, 1631' [Madrid, 1626]): *Parte 1^a*.
- Molina, Tirso de, *Segunda parte de las comedias* (Madrid: Imprenta del Reino, 1635).
- Molina, Tirso de, *Parte tercera de las comedias* (Tortosa: Francisco Martorell, 1634).
- Molina, Tirso de, *Cuarta parte de las comedias* (Madrid: María de Quiñones, 1635).
- Molina, Tirso de, *Quinta parte de las comedias* (Madrid: Imprenta Real, 1636).
- Monroy y Silva, Cristóbal, *El gigante cananeo* (Sevilla: Tomé de Dios Miranda, c.1678).
- Moreto, Agustín, *Primera parte* (Madrid: Diego Díaz de la Carrera, 1654); ('Valencia: Benito Macé, 1676' [three versions, all factitious]); (Madrid: Andrés García de la Iglesia, 1677).
- Moreto, Agustín, *Segunda parte* (Valencia: Benito Macé, 1676); ('Valencia: Benito Macé, 1676' [four versions, all factitious]).
- Moreto, Agustín, *Tercera parte* (Madrid: Antonio Francisco de Zafra, 1681); (Valencia: Benito Macé, 1676 [three versions, all factitious]); (Valencia: Benito Macé, 1703 [factitious]).
- Muñón, Sancho de, *La tercera Celestina* (Salamanca: Juan de Junta, 1542).
- Muxet de Solís, Diego, *Comedias humanas y divinas y Rimas morales* (Brussels: Fernando de Hoeymaker, 1624).
- Norte de la poesía española* (Valencia: Felipe Mey, 1616).¹⁶
- Oña, Tomás de (ed.), *Fénix de los ingenios, que renace [...] del certamen, que se dedicó a la [...] imagen de N. S. de la Soledad* (Madrid: Diego Díaz de la Carrera, 1664).
- Ordóñez de Cevallos, Pedro, *Historia y viage del mundo del clérigo agradecido* (Madrid: Luis Sánchez, 1614).

14 Another early *suelta* in the 'Liverpool' volume (*Comedia[s] de Lope Vol. II*) whose place, printer and likely date DWC identified, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). Fajardo's *Índice* does not list this first play in Mira's two-part work (see note 13, above).

15 Fajardo refers only to the 1677 edition.

16 No doubt the first edition. Fajardo refers to a Madrid edition of the same year, but no copy is recorded.

- Osuna 132 [*Comedias de Lope, Parte 23 (tomo coleccionado)*]: Library of the University of California, Berkeley]. For more on this volume, see Albert E. Sloman, *The Sources of Calderón's 'El príncipe constante', with a Critical Edition of Its Immediate Source* (Oxford: Basil Blackwell, 1950), Part II, 99–115; and Fernando Bouza, 'Política del libro del Consejo Real en el tiempo de Olivares', in *Poder y saber: bibliotecas y bibliofilia en la época del conde-duque de Olivares*, dir. Oliver Noble Wood, Jeremy Roe & Jeremy Lawrance (Madrid: CEEH, 2011), 339–62.
- Paravicino y Arteaga, Hortensio Félix, *Obras póstumas divinas y humanas* (Madrid: Carlos Sánchez, 1641; Alcalá: María Fernández, 1650).¹⁷
- Pellicer de Ossau Salas y Tovar, José de, *Idea de la comedia de Castilla, deduzida de las obras cómicas del doctor Iuan Pérez de Montalbán*, printed in *Lágrimas panegíricas a la temprana muerte del gran poeta [...] Juan Pérez de Montalbán* (Madrid: Imprenta del Reino, 1639), fols 146–53.
- Peña, Juan Antonio de la, *Fama póstuma portuguesa, tragicomedia del Ill^e varón Martín Vas Villas Boas* (Madrid: n.p., 1636).
- Pérez de Montalbán, Juan (ed.), *Fama póstuma a la vida y muerte de frey Lope Félix de Vega Carpio* (Madrid: Imprenta del Reino, 1636).¹⁸
- Pérez de Montalbán, Juan, *Para todos* (Madrid: Imprenta del Reino, 1632).¹⁹
- Pérez de Montalbán, Juan, *Primero tomo de las comedias* (Madrid: Imprenta del Reino, 1635).
- Pérez de Montalbán, Juan, *Segundo tomo de las comedias* (Madrid: Imprenta del Reino, 1638).²⁰
- Pérez de Montalbán, Juan, *El embajador fingido* [also known as *Los desprecios en quien ama*]; see Vega, Lope de.
- Pérez de Montalbán, Juan, *El premio en la misma pena* [also known as *La merced en el castigo; El dichoso en Zaragoza*]; see Vega, Lope de.
- Pérez de Montalbán, Juan, *El valor perseguido, y traición vengada*; see Vega, Lope de.
- Piña, Juan de, *Varias fortunas* (Madrid: Juan González, 1627).
- Pina, Manuel (Jacob) de, *Chanzas del ingenio y dislates de la musa* (Amsterdam?: n.p., 1656) [contains his *comedia burlesca, La mayor hazaña de Carlos VI*].

17 The first edition of Paravicino's *Obras póstumas* is of 1641; Fajardo quotes the second edition.

18 Montalbán's *Fama póstuma* is available in a most useful modern edition: Juan Pérez de Montalbán (ed.), *Fama póstuma a la vida y muerte del doctor frey Lope Félix de Vega Carpio y elogios panegíricos a la inmortalidad de su nombre*, ed. crítica, estudio & notas de Enrico Di Pastena (Pisa: Edizibon ETS, 2001).

19 In his '**Libros que se citan en la presente obra**', Fajardo refers to a Pamplona edition of '16'. The one surviving Pamplona edition is of 1702.

20 Fajardo quotes only the Valencia editions (Claudio Macé, 1652) for this and the preceding volume.

- Polop[e] y Valdés, Pablo [attr.], *El sitio de Viena*, 2 parts (Lisboa: Miguel Deslandes, 1684) [printed as *sueltas*].²¹
- Polop[e] y Valdés, Pablo, *La profetisa Casandra y leño de Meleagro* (Madrid?: n.p., 1685?).
- Quatro comedias de diversos autores* (Córdoba: Francisco de Cea Tesa, 1613); reprinted as *Quatro comedias famosas de don Luis de Góngora y Lope de Vega Carpio* (Madrid: Luis Sánchez, 1617).
- Quirós, Francisco Bernardo de, *Obras* (Madrid: Melchor Sánchez, 1656).
- Rebolledo, Bernardino de, *Obras poéticas*, 3 vols (Antwerp: Officina Plantiniana, 1660–61).²²
- Rey de Artieda, Andrés, *Los amantes* (Valencia: Viuda de Pedro de Huete, 1581).
- Reyes, Matías de los, *Di mentira, sacarás verdad* (Jaén: Pedro de la Cuesta, 1629).
- Reyes, Matías de los, *Para algunos* (Madrid: Viuda de Juan Sánchez, 1640).
- Ribero, Miguel, *De ludis lermensibus epistola* (Madrid: Luis Sánchez, 1617).
- Rojas, Fernando de (attrib.), *Tragicomedia de Calisto y Melibea [Celestina]* (Zaragoza: Jorge Coci, 1507).
- Rojas Alarcón, Andrés de, *Los graciosos sucesos de Tyrsis y Tyrseo, con una comedia de la vieja hechizera* (Madrid: Francisco Sánchez, 1581).
- Rojas Zorrilla, Francisco de, *Primera parte de las comedias* (Madrid: María de Quiñones, 1640).
- Rojas Zorrilla, Francisco de, *Segunda parte de las comedias* (Madrid: Francisco Martínez, 1645).²³
- Rojas Zorrilla, Francisco de, *Los trabajos de Tobías* (Sevilla: Tomé de Dios Miranda, c.1675) [‘la nueva’; imprintless *suelta*].
- Romero de Cepeda, Joaquín, *Obras en verso* (Sevilla: Andrea Pescioni, 1582).
- Ruiz de Alarcón, Juan, *Primera parte de las comedias* (Madrid: Juan González, 1628).
- Ruiz de Alarcón, Juan, *Parte segunda de las comedias* (Barcelona: Sebastián de Cormellas, 1634).
- Salas Barbadillo, Alonso de, *Coronas del Parnaso, y platos de las musas* (Madrid: Imprenta del Reino, 1635).
- Salas Barbadillo, Alonso de, *Segunda parte del cauallero puntual, y la comedia de Los prodigios de Amor* (Madrid: Francisco Abarca de Angulo, 1619).
- Salas Infanzón, Juan, *El más dichoso portal: auto al nacimiento del Hijo de Dios* (Valencia: Mateo Penén, 1682).

21 This two-part work, *El sitio de Viena*, attributed to Polop[e] y Valdés, is thought to have been written by Pedro de Arce (see Fajardo’s entries for *El sitio de Viena*, and note 1464).

22 Fajardo refers only to the ‘parte primera’ of 1660.

23 Fajardo lists only the editions of Madrid: Lorenzo de la Iglesia, 1680, for both Rojas’ *partes*.

- Salazar y Torres, Agustín de, *Cýthara de Apolo, loas y comedias diferentes*, ed. Juan de Vera Tassis y Villarroel, 2 partes (Madrid: Francisco Sanz, 1681).
- Sardinha Mimoso, João, *Relación de la real tragicomedia, con que los PP. de la Compañía de IHS ... recibieron a la Magestad de Felipe segundo rei de Portugal* (Lisboa: Jorge Rodríguez, 1620).
- Solís, Antonio de, *Comedias de D. Antonio de Solís* (Madrid: Melchor Álvarez, 1681).
- Suárez de Deza, Vicente, *Primera parte de los donayres de Tersícure* (Madrid: Melchor Sánchez, 1663).
- Torre y Sevil, Francisco de la, *Luzes de la aurora* (Valencia: Jerónimo Vilagrasa, 1665).
- Torres Naharro, Bartolomé de, *Propalladia* (Madrid: Pierres Cosin, 1573).
- Ulloa Pereira, Luis de, *Defensa de los libros fabulosos y poesías honestas y de las comedias* [not traced, but the BNE has a manuscript of his, entitled *Discurso sobre la prohibición o permisión de las comedias y lección de poetas en libros fabulosos* (Ms. 18006): an alternative title?].
- Valcárcel y Lugo, Francisco, *Premio en la tiranía* [imprintless *suelta*; but printed in Seville by Juan Cabezas, c.1675–1678].
- Valdivielso, José de, *Doze actos sacramentales y dos comedias divinas* (Toledo: Juan Ruiz de Pereda, 1622).
- Vega, Lope de, *El peregrino en su patria* (Sevilla: Clemente Hidalgo, 1604; Madrid: Viuda de Alonso Martín de Balboa, 1618).
- Vega, Lope de, *Relación de las fiestas [...] en la canoniçación de [...] San Isidro* (Madrid: Viuda de Alonso Martín, 1622).
- Vega, Lope de, *La Vega del Parnaso* (Madrid: Imprenta del Reino, 1637).
- Vega, Lope de, *Las comedias (Parte 1)* (Zaragoza: Ángel Tavano, 1604).²⁴
- Vega, Lope de, *Segunda parte de las comedias* (Madrid: Alonso Martín, 1609).²⁵
- Vega, Lope de, *Parte 2* (Sevilla) [listed by Fajardo, but untraced].
- Vega, Lope de, *Tercera parte de las comedias de Lope de Vega y otros auctores* (Madrid: Miguel Serrano de Vargas, 1613).
- Vega, Lope de, *Doze comedias de Lope de Vega [...]. Cuarta parte* (Madrid: Miguel Serrano de Vargas, 1614).
- Vega, Lope de, *El fénix de España [...]. Sexta parte* (Madrid: Viuda de Alonso Martín, 1615).²⁶
- Vega, Lope de, *El fénix de España [...]. Séptima parte* (Madrid: Viuda de Alonso Martín, 1617).
- Vega, Lope de, *El fénix de España [...]. Octava parte* (Madrid: Viuda de Alonso Martín, 1617).

24 Fajardo quotes the edition of Madrid, 1609 (the seventh?).

25 Fajardo quotes the edition of Madrid, 1610 (the second).

26 Fajardo quotes the edition of Madrid, 1616 (the second).

- Vega, Lope de, *Doce comedias [...] Novena parte* (Madrid: Viuda de Alonso Martín, 1617).
- Vega, Lope de, *Décima parte de las comedias* (Madrid: Viuda de Alonso Martín, 1618).²⁷
- Vega, Lope de, *Oncena parte de las comedias* (Madrid: Viuda de Alonso Martín, 1618).²⁸
- Vega, Lope de, *Docena parte de las comedias* (Madrid: Viuda de Alonso Martín, 1619).
- Vega, Lope de, *Trecena parte de las comedias* (Madrid: Viuda de Alonso Martín, 1620).
- Vega, Lope de, *Parte catorce de las comedias* (Madrid: Juan de la Cuesta, 1620).
- Vega, Lope de, *Decimaquinta parte de las comedias* (Madrid: Viuda de Alonso Martín, 1621).
- Vega, Lope de, *Decimasexta parte de las comedias* (Madrid: Viuda de Alonso Martín, 1621).
- Vega, Lope de, *Decimaséptima parte de las comedias* (Madrid: Fernando Correa de Montenegro, 1621).²⁹
- Vega, Lope de, *Decimaoctava parte de las comedias* (Madrid: Juan González, 1623).
- Vega, Lope de, *Parte decinueve y la mejor parte de las comedias* (Madrid: Juan González, 1624).
- Vega, Lope de, *Parte veinte de las comedias* (Madrid: Viuda de Alonso Martín, 1625).³⁰
- Vega, Lope de, *Parte veinte y una de las comedias* (‘Madrid: Viuda de Alonso Martín’ [Cádiz: Juan de Borja], 1625) [see Fernando Bouza, ‘Política del libro del Consejo Real en el tiempo de Olivares’, in *Poder y saber: bibliotecas y bibliofilia en la época del conde-duque de Olivares*, dir. Wood, Roe & Lawrance, 339–62. Cited in full above, at Osuna 132, and below, in Cruickshank, Mackenzie & Byrne, ‘A Bibliography of Other Books and Articles Cited’].
- Vega, Lope de, *Veinte y una parte verdadera de las comedias* (Madrid: Viuda de Alonso Martín, 1635).
- Vega, Lope de, *Ventidós parte perfeta de las comedias* (Madrid: Viuda de Juan González, 1635).
- Vega, Lope de, *Parte veynte y dos de las comedias* (Zaragoza: Pedro Vergés, 1630).
- Vega, Lope de, *El fénix de España [...] Veinte y tres parte de sus comedias* (Valencia: Miguel Sorolla, 1629) = *Diferentes 23* [composed of *sueltas*,

27 Fajardo quotes the edition of Barcelona, 1618 (the second).

28 Fajardo quotes the edition of Barcelona, 1618 (the second).

29 Fajardo quotes the edition of Madrid, 1622.

30 Fajardo quotes the edition of Barcelona, 1630.

- probably printed in Seville by Simón Faxardo c.1626–1628]: Univ. of Pennsylvania.
- Vega, Lope de, *Parte veinte y tres de las comedias* (Madrid: María de Quiñones, 1638).
- Vega, Lope de, *Parte veyntey quatro de las comedias* (Zaragoza: Diego Dormer, 1632 [no copy traced]; Zaragoza: Diego Dormer, 1633).
- Vega, Lope de, *Venticuatro parte perfeta* (Zaragoza: Pedro Vergés, 1641).
- Vega, Lope de, *Parte veintecinco perfeta y verdadera de las comedias* (Zaragoza: Viuda de Pedro Vergés, 1647).
- Vega, Lope de, *Parte veynte y cinco de las comedias* (extravagante) (Zaragoza: Pedro Vergés, 1631).
- Vega, Lope de, *Parte 26* extravagante (Zaragoza, 1645) [but untraced].
- Vega, Lope de, *Las comedias del fénix de España [...]. Parte veinte y siete* (extravagante) (Barcelona, 1633) = *Diferentes 27*.
- Vega, Lope de, *Parte veynte y ocho de comedias de varios autores* (Huesca: Pedro Blusón, 1634). = *Diferentes 28*.
- Vega, Lope de, *Parte 28* extravagante (Zaragoza, 1639) [lost].
- Vega, Lope de, *Doze comedias de Lope de Vega Carpio [y otros], parte veynte y nueve* ('Huesca: Pedro Lusón [sic], 1634).
- Vega, Lope de, *Seis comedias de Lope de Vega Carpio* (Lisboa: Pedro Craesbeeck, 1603) [one issue claims Madrid: Pedro Madrigal].
- Vega, Lope de, *El castigo sin venganza, tragedia de Frey Lope Félix de Vega Carpio* (Barcelona: Pedro Lacavallería, 1634): Biblioteca Nazionale Centrale di Firenze, 1157.24.
- Vega, Lope de, *Un castigo sin venganza. Que es cuando Lope quiere, suelta* [imprintless; but it was printed in ?Seville by Pedro Gómez de Pastrana, c.1632–1638; possibly the *editio princeps*]: BNE, T/55351/29.
- Vega, Lope de [attr.], *El embajador fingido, suelta* [imprintless; but it was printed in Seville by Francisco de Lyra c.1632–1634].³¹
- Vega, Lope de [attr.], *El gran cardenal de España, suelta* [imprintless; but it was printed in Seville by Andrés Grande c.1629].³²

31 This is one of the *sueeltas* in the 'Liverpool' volume (*Comedia[s] de Lope Vol. II*; see note 3, above). DWC identified the place, printer and likely date of this *suelta*, as explained in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). This *suelta* attributes the play to Lope. It is not by Lope. The most likely author is Montalbán. There is no entry in Fajardo's *Índice* under the title *El embajador fingido*; but this could be the same play as is sometimes titled *Acertar errando*, or *La desdicha venturosa*, or *Los desprecios en quien ama* (see the *Índice*, under all three titles, and notes 20, 436 & 453).

32 In *Comedia[s] de Lope Vol. II*. DWC identified the place, printer and likely date of this *suelta*, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). This *suelta* contains Part I of a two-part work, which is also known as *Don Gil de Albornoz*. The work is not by Lope as this *suelta* claims. Fajardo likewise incorrectly attributes it to Lope. In fact this play was written by Antonio Enríquez Gómez, as was Part II, which Fajardo does not

Vega, Lope de [attr.], *El hijo de los leones, suelta* [imprintless; but it was printed in Seville by Francisco de Lyra c.1632].³³

Vega, Lope de [attr.], *Los mártires de Madrid, suelta* [without imprint; but it was printed in Seville by Simón Faxardo, c.1632–1633].³⁴

Vega, Lope de [attr.], *Más mal hay en la aldegüela que se suena, suelta* [without imprint; but it was printed in Seville by Andrés Grande c.1629].³⁵

Vega, Lope de [attr.], *Más vale salto de mata, que ruego de buenos, suelta* [without imprint; but it was printed in Seville by Francisco de Lyra, c.1532–1634].³⁶

Vega, Lope de [attr.], *El mérito en la templanza, y ventura por el sueño, suelta* [without imprint; but it was printed in Seville by Francisco de Lyra, c.1632].³⁷

Vega, Lope de [attr.], *Las mocedades de Bernardo del Carpio, suelta* [without imprint; but it was printed in Seville by Simón Faxardo, c.1632–1633].³⁸

list. For more information on both parts, see Fajardo's *Índice*, under *Gran cardenal de España*, note 707.

33 In *Comedia[s] de Lope Vol. II*. DWC identified this *suelta's* place, printer and likely date, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). See Fajardo's entry under this title, and note 770.

34 Another imprintless *suelta* in the 'Liverpool' volume. DWC identified its place, printer and date, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). This *suelta* attributes the play to Lope, as does Fajardo. But Morley & Bruerton find the attribution doubtful, given the play's present state (*Cronología*, 504). For more information, see Fajardo's entry, and note 930.

35 One of the imprintless *suelas* in the 'Liverpool' volume. DWC identified its place, printer and date, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). This *suelta* attributes the play to Lope. Fajardo lists the play under its shortened title *Más mal hay en la aldegüela*, where he does not indicate an author, just mentions a *suelta* printed in Seville (presumably this one?). However, he also lists the same play under the title *El hijo de la molinera*, where he says it is by Lope, and that there is a different play with this title by Francisco de Villegas. In fact, the same play is sometimes ascribed to Lope and sometimes to Francisco de Villegas. Morley & Bruerton (*Cronología*, 412–13) believe that this play could be by Lope. For more information, see the *Indice*, note 767.

36 This is another of the imprintless *suelas* in the 'Liverpool' volume. DWC identified its place, printer and date, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). This *suelta* attributes the play to Lope, as does Fajardo; for more information, see Fajardo's entry, and note 952.

37 Another imprintless *suelta* in the 'Liverpool' volume, whose place, printer and date DWC identified, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). This *suelta* attributes the play to Lope, as does Fajardo. Morley & Bruerton say the play is not by Lope (*Cronología*, 512). For more information, see Fajardo's entry, and note 1002.

38 Another of the imprintless *suelas* from the 'Liverpool' volume. DWC identified its place, printer and date, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). This *suelta* attributes the play to Lope, as does Fajardo. Morley &

Vega, Lope de [attr.], *El premio en la misma pena, suelta* [without imprint; but it was printed in Seville by Francisco de Lyra, c.1632].³⁹

Vega, Lope de [attr.], *Pusóseme el sol, saliome la luna, suelta* [without imprint; but it was printed in Seville by Simón Faxardo, c.1632–1633].⁴⁰

Vega, Lope de [attr.], *El satisfacer callando, y princesa de los montes, suelta* [without imprint; but it was printed in Seville by Andrés Grande, c.1626–1629].⁴¹

Vega, Lope de [attr.], *Tanto hagas cuanto pagues, suelta* [without imprint; but it was printed in Seville by Francisco de Lyra, c.1632].⁴²

Vega, Lope de [attr.], *El valor perseguido, y traición vengada, suelta* [without imprint; but it was printed in Seville by Francisco de Lyra, c.1632].⁴³

Bruerton do not rule out Lope's authorship (*Cronología*, 515). For more information, see the entry in Fajardo's *Índice*, and note 1015.

39 Another of the imprintless *seltas* in the 'Liverpool' volume, whose place, printer and likely date DWC identified, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). The *suelta* attributes the play to Lope. In his *Índice* Fajardo lists two plays titled *El premio en la misma pena*, one attributed to Lope and the other to Moreto (see the notes 1218 & 1219 to these entries). The same play appears elsewhere in the *Índice*: listed as *La merced en el castigo*, where it is attributed to Lope (see this entry, and note 999). Further up, Fajardo inserts another entry for this play: under the title *El dichoso en Zaragoza*, and attributed to Montalbán (see this entry, and note 474). Morley & Bruerton say the play is not by Lope (*Cronología*, 511). Moreto has been ruled out as author. So, as things stand, Montalbán appears to have the best claim to this work.

40 This is another *suelta* without imprint in the 'Liverpool' volume. DWC identified its place, printer and probable date, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). The *suelta* attributes this play (also called *Santa Teodora*) to Lope; so does Fajardo in his *Índice*. Morley & Bruerton doubt Lope's authorship (*Cronología*, 543–44). Claramonte seems to be its more likely author. For more information, see Fajardo's entry, and note 1276.

41 Another early *suelta* without imprint in the 'Liverpool' volume, whose place, printer and likely date DWC identified, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). This 'Liverpool' *suelta* attributes the play to Lope. Fajardo lists the play by its main title, *Satisfacer callando*, and attributes it to Moreto, while adding—perhaps incorrectly—that there exists another play with the same title by Lope. The *Índice* contains a previous entry for the same play under the title *Los hermanos encontrados*, where it is also attributed to Moreto. In fact, the play cannot be by Moreto. According to Morley & Bruerton (*Cronología*, 554–55), it is not by Lope, though it could be a *refundición* of an original play by Lope. Perhaps it was that other (?now lost) original play also called *Satisfacer callando* which Fajardo had in mind, in commenting 'otra de Lope del mismo título'. For more information, see his entry for *Satisfacer callando*, and note 1421.

42 This is another early *suelta* without imprint from the 'Liverpool' volume, whose place, printer and likely date DWC identified, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). The 'Liverpool' *suelta* attributes this play to Lope, as does Fajardo. But Morley & Bruerton do not consider this play to be by Lope (*Cronología*, 563–64). For more information, see Fajardo's entry, and note 1493. See also the next entry listed here, and note 43.

43 This is another early *suelta* without imprint from the 'Liverpool' volume. DWC identified its place, printer and likely date, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). The *suelta* attributes this play to Lope. Fajardo lists a play with both these titles,

Vega, Lope de [attr.], *La ventura de la fea, suelta* [without imprint; but it was printed in Seville by Andrés Grande, c.1626–1629].⁴⁴

Vega, Lope de [attr.; incorrectly], *La vida es sueño, suelta* [without imprint; but it was printed in Seville by Francisco de Lyra, c.1632–1634].⁴⁵

Vélez de Guevara, Luis, *El diablo cojuelo* (Madrid: Imprenta del Reino, 1641).

Vélez de Guevara, Luis, *Cumplir dos obligaciones, y duquesa de Saxonia* (Valencia: Viuda de Joseph de Orga, 1768).

Vergara, Hipólito de, *Vida, excelencias y hechos milagrosos del santo rey don Fernando [...] y al fin una comedia de [...] la virgen santísima de Los Reyes* (Osuna: Manuel de Payva, 1629; Sevilla, 1630).

Villamediana, don Juan de Tarsis, conde de, *Obras* [de don Juan de Tarsis, conde de Villamediana] (Zaragoza: Juan de Lanaja y Quartanet, 1629).⁴⁶

Virués, Cristóbal de, *Obras trágicas y líricas* (Madrid: Alonso Martín, 1609).⁴⁷

Zabaleta, Juan de, *El emperador Commodo, historia discursiva, según el texto de Herodiano* (Madrid: por Andrés García, 1666).

Zamora, Antonio de, see *Ameno jardín de comedias, de los insignes autores [...]*.

but attributes it to Montalbán (see, in the *Índice*, note 1578 keyed to *El valor perseguido, y traición vengada*). This play's second title, *La traición vengada*, is also listed separately by Fajardo, with Montalbán as the stated author. But Fajardo's next entry in the *Índice* lists a second play identically titled *La traición vengada*, which he attributes to Moreto, and which he believes to be the same play as *Tanto hagas, cuanto pagues*. See, in the *Índice*, notes 1530 & 1531 keyed to the entries for *La traición vengada*. See also Fajardo's entry for *Tanto hagas, cuanto pagues*, and note 1493; and see our entry above for this title, and note 42. *El valor perseguido, y traición vengada* is attributed to Lope in Osuna 132 (*Comedias de Lope, Parte 23 [tomo coleccion]*). Morley & Bruerton are inclined to reject Lope's authorship of that work (*Cronología*, 570–71); so Montalbán seems to have the stronger claim.

44 Another early *suelta* without imprint from the 'Liverpool' volume. DWC identified its place, printer and likely date, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). The *suelta* attributes this play to Lope, as does Fajardo in his entry for this same title. Morley & Bruerton consider that it is not by Lope in its present state (*Cronología*, 576–77). A much stronger case can be made for Mira de Amescua as author. For further information, see Fajardo's entry, and note 1603.

45 Another early *suelta* without imprint from the 'Liverpool' volume. DWC identified the place, printer and probable date of this *suelta*, in Cruickshank & Mackenzie, *The 'Comedia' in Seville 1620–1650* (not yet published). It is arguably the most interesting *suelta* of all those the 'Liverpool' volume contains—given its attribution of *La vida es sueño* to Lope, and the help it provides in dating when Calderón first composed his masterpiece. This *suelta*, which may be considered the *editio princeps*, also offers evidence that in the early 1630s Lope de Vega, nearly at the end of his career, continued to be more highly regarded than the still youthful Calderón. So far as we know, no other copy of this *suelta* has survived. Writing in 1716–1717, Fajardo, understandably, ascribes *La vida es sueño* correctly to Calderón. For further information, see the entry in the *Índice* for *La vida es sueño*, and note 1624.

46 Fajardo quotes an edition of Madrid, 1674. If 1674 is correct, no edition of that date survives.

47 Fajardo quotes a volume which contained both the *Lazarillo* and Virués' plays; but it has proved impossible to trace it. He may have been confused, and had in mind the 1573 Madrid edition of Torres Naharro's *Propalladia*, which includes the *Lazarillo*.