



Moretiana

Ruth Lee Kennedy

Hispanic Review, Vol. 7, No. 3 (Jul., 1939), 225-236.

Stable URL:

<http://links.jstor.org/sici?sici=0018-2176%28193907%297%3A3%3C225%3AM%3E2.0.CO%3B2-P>

Hispanic Review is currently published by University of Pennsylvania Press.

Your use of the JSTOR archive indicates your acceptance of JSTOR's Terms and Conditions of Use, available at <http://www.jstor.org/about/terms.html>. JSTOR's Terms and Conditions of Use provides, in part, that unless you have obtained prior permission, you may not download an entire issue of a journal or multiple copies of articles, and you may use content in the JSTOR archive only for your personal, non-commercial use.

Please contact the publisher regarding any further use of this work. Publisher contact information may be obtained at <http://www.jstor.org/journals/upenn.html>.

Each copy of any part of a JSTOR transmission must contain the same copyright notice that appears on the screen or printed page of such transmission.

JSTOR is an independent not-for-profit organization dedicated to creating and preserving a digital archive of scholarly journals. For more information regarding JSTOR, please contact support@jstor.org.

MORETIANA ¹

A SOURCE FOR *EL CABALLERO* ²

El caballero, first attributed to Moreto in an *Escogidas* of 1652 that is now lost to us,³ has, for its source, a play of Lope de Vega,

¹ A fellowship granted by the American Association of University Women (1937-'38) made possible this article.

² The relationship between *El caballero* and *El hombre de bien* was suggested by a manuscript note which I have seen at Freiburg in Adolf Schaeffer's *Geschichte des spanischen Nationaldramas*, Leipzig, 1890.

³ This volume, *Parte segunda de varios*, is mentioned by Fajardo (*Indice de todas las comedias en verso español y portugués que se han impreso hasta el año de 1716*, Ms. VV—10—14706, Biblioteca Nacional, Madrid). La Barrera (*Catálogo del teatro antiguo español*, Madrid, 1860, p. 704) has cited Fajardo as to the make-up of this collection, quoting among other things the statement of the latter: "Además, hay otra *Parte segunda de varios*, aunque no la buena, impresa en Madrid, 1652." I am at a loss as to the significance of this statement inasmuch as this *Segunda parte* which Fajardo rejects, is, so far as I can see, a perfectly normal volume. See in this connection Cotarelo y Mori's *Catálogo descriptivo de la gran colección de "Comedias escogidas"*, Madrid, 1932, pp. 12-16.

It was published a second time in this same series: *Parte XIX*, Pablo de Val, Madrid, 1663. There is nothing suspicious about the format of this volume. On the other hand, the *Parte XLI* of this same collection, in which the play appeared for a third time, shows various irregularities. It has a Pamplona title-page which is false (See Cotarelo, *op. cit.*, p. 205); there is no date; the pagination would indicate either that parts of two different volumes had been combined to form one, or that two different printers divided up the work, each taking six plays, for with *El caballero*, the seventh play in the volume, pagination starts anew. Cotarelo is of the opinion that this volume should be dated 1675. The play was to appear again in the *Segunda parte* of Moreto, Imprenta de Benito Macé, Valencia, 1676. All of the above mentioned editions are virtually identical. For other prints of *El caballero*, see Cotarelo y Mori's, *La bibliografía de Moreto*, Madrid, 1927, p. 21. The *suellas* listed there are taken either from the *Escogidas* editions or that of the *Parte II*. All references in this study are to the *BAE* edition, which is taken from the *Escogidas* of 1663.

There is nothing that definitely dates this play except for a reference (III, ii, p. 304) to Mira de Amescua's *Galán, valiente y discreto*, first published in 1636 (*Parte XXIX de comedias de diferentes autores*, Valencia). It is similar in type and general spirit to *Trampa adelante* and *El parecido en la corte*—the only plays of intrigue in Moreto's theatre that are unquestionably his—and these are known to have been written respectively in the years 1651 and 1652. The versification of *El caballero*, by comparison with that of these plays, shows that: (1) the percentage of *redondillas* is smaller in the play under discussion and that of *silvas* decidedly higher than in either of the other two plays; (2) there are both *décimas* and *quintillas* in *El caballero* whereas in *Trampa adelante* and *El parecido en la*

El hombre de bien.⁴ The debt is not an immense one, but it is undeniable. Both center around a protagonist who, until the curtain falls on the final scene, feels himself unable to reveal his name. Questions as to his identity ever meet with the same unflinching answer, in the one play "un hombre de bien," in the other "un caballero." From the context it is evident that, in the minds of the authors at least, these two terms were synonymous. Both mean "a man of noble blood who is valiant and courteous."

The situation and the motivation of events, as well as the general spirit of the play, have been altered. In Lope's play, Jacinto has for some time been the accepted lover of Lucinda,⁵ but such complete secrecy has been guarded that their relations are unknown even to the protagonists' servants, Belarda or Gavin—let alone to the heroine's father Felicio or her brother Cloridano. While Rugero, the young monarch of Dalmatia, is out hunting, he catches a glimpse of the beautiful Lucinda, falls madly in love with her,

corte, there are *quintillas* only; (3) the first two acts of *El caballero* end in *redondillas*, the last one in *romances*. The first two points have little significance as a comparison with the versification of other plays of Moreto will readily show. See in this connection: (1) S. G. Morley's, *Studies in Spanish Dramatic Versification of the "Siglo de Oro," Alarcón and Moreto*, University of California Publications in Modern Philology, 1918, VII, pp. 153-162; (2) my study, *The Dramatic Art of Moreto*, Smith College Studies in Modern Languages, Northampton, Mass., 1931-32, XIII, pp. 60-69.

The third point is, however, important—so important that it makes me doubtful that this play, at least in the form we now have it, should be attributed to Moreto alone. All acts of this dramatist's plays normally end in *romances*. There are thirteen plays attributed to him, aside from *El caballero*, which show deviation from this rule: of this number six are certainly not his; two others are very doubtful; the other five are known to have been written in collaboration. (See *The Dramatic Art of Moreto*, pp. 67-68.) Around the years 1651-1652, Cáncer and Matos were the usual collaborators of Moreto. Cáncer, at least in *La muerte de Valdivinos*, closed two of his acts with *redondillas*. Matos' usual custom is to end all acts in *romances*, but in the following plays he has ended an act in *redondillas*: *Los indicios sin culpa*, *El amor hace valientes*, and *El galán de su mujer*. The first two are included in his *Primera Parte*.

⁴ The earliest known edition of this play is in Lope's *Sexta parte*, Madrid, Juan de la Cuesta, 1616. This volume, which carries an *aprobación* of Espinel, dated Dec. 11, 1614, and a *tasa* of Apr. 3, 1615, must be a second edition as La Barrera (*op. cit.*, p. 440) has pointed out. References in this study are to the BAE edition.

⁵ The presence of a Lucinda and a Belarda among the characters gives an autobiographical note to this play which makes certain that it was penned before the concluding chapters of Lope's relations with Micaela Luján had been written—in other words before the close of 1608. C. Bruerton (*Lope's Belardo-Lucinda Plays*, *Hispanic Review*, 1937, V, p. 310) places it between 1599 and 1606.

and straightway asks Jacinto to help him in wooing her. In the rivalry that follows, the king's repeated efforts to find out the identity of his opponent and to conquer the aversion of Lucinda are equally unsuccessful, though the lovers find little peace in their own relations because of their jealousy. Jacinto fears the king, naturally; Lucinda, on her part, is led to believe that Jacinto is in love with Clavela, mistress to the king. When Rugero hears that his promised queen is arriving,⁶ he marries Clavela to Tansilo and, in order to avenge himself on Lucinda, orders that she forget her *hombre de bien* and marry Jacinto. Confessions follow and the king gives the young couple his blessing. The servants are likewise paired off.

In the later play, the scene has been shifted from Dalmatia to Madrid and the atmosphere has become one of complete respectability. The lovers have never transgressed the laws of Madrid's polite society. There is neither king nor courtesan. In their place, we have the entirely upright, if rather colorless, Don Diego and Doña Luisa de Ribera, in love respectively with the heroine Doña Ana and her brother, Don Lope Enríquez. The last mentioned is made to serve the double functions of Cloridano and Tansilo. Don Felix de Toledo is the protagonist, and it is he who, returning from Flanders where he had fled after a duel, breaks into this family criss-cross and carries off Doña Ana as his bride.

There are in this comedy the same duels from which the hero always emerges victorious, the same scenes of jealousy and complaints which must inevitably end in happy reconciliation. It is in this case the avarice of the maid Inés which leads to so much misunderstanding and unhappiness on the part of the lovers, and it is her confession which makes possible the happy ending for all—even for Don Diego who with an alacrity that is hardly flattering to the bride, comes to the conclusion that the loss of the lady is no reason for vain repining against fate (III, xx, p. 309):

—yo mi queja dejo,
y quedo mejor que todos,
pues que me quedo soltero.

The actual verbal debt is a small one, though there are vague

⁶ This episode sounds very much as if it were a reflection of the trip which Lope made to Valencia in 1599 when he accompanied the Marques de Sarria (later Conde de Lemos) on the occasion of the double wedding of Felipe III and his sister with the Hapsburgs of Austria. If I am right in this assumption, then the date of this play was probably soon after 1599 when memory of these events was still fresh—say 1600 or 1601.

echoes ⁷ throughout *El caballero* that indicate that the author had Lope's comedy before him. Moreto's maximum indebtedness in this play, in matters of dialogue, may be seen by comparing this passage taken from Act I of *El caballero* (ix, p. 292) with one from the third act of *El hombre de bien* (xiii, p. 205):

EL CABALLERO
 DON FELIX
 Manzano, ¿no ves aquello?
 Un hombre a la misma reja
 en que yo hablaba ha llamado.
 MANZANO
 Calla, señor; que es quimera.
 DON FELIX
 ¿Cómo quimera? ¿Qué dices?
 ¿No le ves parado en ella?
 MANZANO
 ¿Hombre a reja de tu dama?
 Calla, que será *alma en pena*.
 DON FELIX
 ¿Estás ciego? ¿no lo ves?
 MANZANO
 No lo creo, aunque lo vea;
alma en pena es, vive Dios.
 DON FELIX
 Me apurarás la paciencia.
 MANZANO
 Pues si la quiere y tiene *alma*,
 ¿no *andar*á en *pena* por ella?

EL HOMBRE DE BIEN
 TANSILO
 Gente suena.
 REY
 ¿Quién va allá?
 JACINTO
 ¿Qué sé yo quién?
 TANSILO
 El talle y voz le condena.
 REY
 ¿Eres el hombre de bien?
 JACINTO
 Soy *un alma que anda en pena*.

Or by comparing the lines which close Act I in both plays:

DON DIEGO
 Pues *quién sois* saber espero.
 DON FELIX
Un caballero.
 DON DIEGO
 Y ¿*el nombre*?
 DON FELIX
Este basta para un hombre;
 no soy más que *un caballero*.
 DON DIEGO
 Basta; apuraros no quiero,
 pues lo calláis; guárdeos Dios.

TANSILO
 ¿*Quién es*?
 JACINTO
Un hombre de bien.
 TANSILO
 Diga *el nombre*.
 JACINTO
Este es mi nombre.
 REY
 . . . si me cuesta mi estado
 sabré *quién* la goza y quiere.

⁷ Such are the two references to *La pelota* (II, xix, p. 303 and III, v, p. 306) which clearly have their origin in Lope's scene (II, xiv, p. 199).

<p>DON FELIX No os de cuidado; que a vos os buscará <i>el caballero</i>. (Vase.) DON DIEGO (<i>Ap. a Martín.</i>) Martín, sígueme. MARTÍN Eso quiero. (Vase.) MANZANO ¿Quiere usted <i>saber quién es?</i> DON DIEGO Me haréis favor. MANZANO Oiga pues . . . DON DIEGO ¿<i>Quién es este?</i> MANZANO <i>Un caballero.</i></p>	<p>TANSILO Eso yo te diré <i>quién</i>. REY <i>Sábeslo?</i> TANSILO Sí, señor. REY Dilo; dímelo por Dios, Tansilo. ¿<i>Quién es?</i> TANSILO <i>El hombre de bien.</i></p>
---	--

Lope's play can hardly be classed as more than *dutzendware*, and Moreto has done nothing to improve it. Fernández-Guerra⁸ praises *El caballero* for its urbanity, its light style, its witticisms, but objects to its improbabilities of plot. "Houses have no doors nor human voices any distinctive characteristics," he complains. It certainly lacks that verisimilitude of motivation, that reasonableness of situation, and that clearness of character portrayal which ordinarily characterize Moreto's theatre. If it is his (in its entirety), it falls far below the level of *Trampa adelante* and *El parecido en la corte*.

FURTHER OBSERVATIONS ON *LA FINGIDA ARCADIA*

Fajardo⁹ gives three plays of the name, *La fingida Arcadia*, attributing one to Tirso, one to Moreto,¹⁰ and one to Calderón. In the case of the last-mentioned, he adds "sólo una jornada y es la tercera." In making this statement he was but following Vera Tassis,¹¹ who ascribed the play as a whole to Calderón, Moreto, and

⁸ *BAE*, XXXIX, Catálogo razonado, p. xxx.

⁹ *Indice*, p. 23r.

¹⁰ Tirso's play (*Parte III*, Francisco Martorell, Tortosa, 1634) has little if any connection with the comedy under consideration. Whereas his work has drawn inspiration from Lope's pastoral novel, *La Arcadia* (See *BAE*, XXXVIII), Moreto and his collaborators used the comedy of the same name by Lope (*Parte XIII*, Barcelona, 1620). See *The Dramatic Art of Moreto*, pp. 131, 170-72.

¹¹ Quoted from Hartzenbusch, *BAE*, XIV, note to p. 537.

"Don N. N." and specifically stated that it is the third act which is Calderón's.

Medel¹² lists the three plays mentioned by Fajardo but in addition gives an *Arcadia fingida* attributed to Coello. In 1907 Stiefel¹³ pointed out the existence of a *suelta* of this name in the Munich library ascribed to Antonio Coello—one which he declares "identical throughout" to the play in question. With this clue, he suggests that Coello is probably "Don. N. N."

Hartzenbusch, citing Vera Tassis for his authority, included *La fingida Arcadia*¹⁴ (as a work of collaboration) in his edition of Calderón.¹⁵ He willingly accepts the third act as this dramatist's work, but he rejects the second for Moreto, declaring (p. 545): "En la jornada primera y en la tercera no se nombra a Carlos con *don* [al contrario de lo que pasa en el acto II]: esta particularidad y la diferencia general del estilo prueban que este acto no es de Moreto ni de Calderón. No sabemos quién le escribió; pero no puede dudarse que la comedia es de tres autores."

Fernández-Guerra,¹⁶ on the other hand, found in the second act "algunos rasgos característicos" of Moreto's style. This opinion was challenged by Mr. S. G. Morley,¹⁷ primarily on the strength of the sixty-eight eight-syllable couplets that close the second act and the six-syllable assonants it contains. The fact that there are no *redondillas* in Act III made Mr. Morley reluctant likewise to accept this portion as Moreto's. Observing that in the first edition, as well as in all *sueltas* of the seventeenth and eighteenth centuries, it is attributed to Moreto without collaborators, Cotarello¹⁸ reasons that its attribution to Calderón is without foundation.

I myself in making a general study of Moreto, wrote: "I cannot believe that the second act is Moreto's. Mr. Morley's observations concerning its versification seem quite valid to me and I find nothing

¹² Medel del Castillo, *Índice general alfabético . . . de comedias*, Madrid, 1735. Reprint by John M. Hill, *Revue Hispanique*, LXXXV, 1929.

¹³ *Notizen zur Bibliographie und Geschichte des spanischen Dramas in Zeitschrift für rom. Phil.*, 1907, XXXI, 360-361.

¹⁴ First published in the *Escogidas*, Parte XXV, Domingo García Morrás, Madrid, 1666. It is here attributed to Moreto alone. There are two other plays ascribed to Moreto in this same volume, *La condesa de Belflor* (Lope's *El perro del hortelano*) and *Sin honra no hay valentía* which are not his. I have recently sent to press a study of the latter *comedia*.

¹⁵ *BAE*, XIV.

¹⁶ *BAE*, XXXIX, p. xxxiv.

¹⁷ *Studies in Spanish Dramatic Versification of the "Siglo de Oro," Alarcón y Moreto*, p. 168.

¹⁸ *La bibl. de Moreto*, p. 28.

in the style that is particularly like Moreto's. As for the third act, one must grant that *La vida de San Alejo* is the only play ascribed to Moreto alone which contains an act entirely without *redondillas*. Yet the *Academia* (16, pp. 553-554) in the third act is certainly characteristic of him, as is the story of the mad hidalgo (16, p. 554). Moreover, in changing the dénouement of Lope's play in order to reward the faithful hero, the author of this act is certainly following the usual policy of Moreto. There is nothing in the first act that can be adduced as positive evidence in favor of its attribution to Moreto. One finds in it a fragment of dialogue (quoted on p. 54 of this study) which is thoroughly Calderonian. The *gracioso* throughout the comedy is a very pale figure for one of Moreto's; on the other hand there is not in any portion the lyrical wealth that one usually associates with plays of Calderón. Such conflicting evidence makes it impossible to say with any degree of surety that such and such an act belongs to Moreto. I am inclined to think the third is his."

I have, since making these comments, seen the *suelta* in Munich which is attributed to Coello. It is entitled *La Arcadia fingida*¹⁹ and its closing lines are:

Y a la Arcadia fingida
aquí da fin la comedia.

The edition of the *Escogidas* on the other hand, in spite of its attribution to Moreto alone and of its title, *La fingida Arcadia*, has for its final lines:

Es verdad porque se vea
en *el Arcadia fingida*
el primor de las finezas.
.....
..... y así sea
mi escoger pedir humilde
perdon de las faltas *nuestras*.

The earlier name, then, was probably *El Arcadia fingida* and not *La fingida Arcadia*.

¹⁹ *La Arcadia fingida* / Comedia famosa / de Don Antonio Coello / Hablan en ella las personas siguientes:

Porcia	Carlos	Cascabel
Casandra	Federico	Chilindrón
Julia	Enrique	Fabricio
Celia	Filiberto, barba	Músicos

This *suelta* is without place or pagination; it numbers 32 pages. There is no ornamentation of any kind. I should judge it, both by its print and its paper, to be eighteenth century—later than either Medel's or Fajardo's *Indice*.

Stiefel was, in fact, mistaken in thinking the *suelta* at Munich "identical throughout" to the edition that is usually associated with Moreto's name. On the contrary, there are in each play additions and subtractions of such importance as to make it evident that both look back to a version now lost—one which was probably much longer than either of the editions which we have today.²⁰ The Coello edition is nearer the original. In general one may summarize the changes by saying that the comic element of the Coello *suelta* has made way in the *Escogidas* play for an increase in the musical. The eight-syllable couplets are found in both and so are the six-syllable assonants.

What is the date of this work? It is, I think, fairly certain that it was written after January, 1643 and, if Coello had anything to do with it, before October 20, 1652 (the date of Coello's death). The plot of this play turns on a poisonous letter which causes death to any one who looks upon it. It is used here by one Filiberto who with it hopes to encompass the destruction of his niece Porcia and thus to usurp the throne of Cypress which is hers. He is, however, in the end destroyed by the same letter. This sounds very much as if it were an echo of the Borgia-like method, which the Conde-Duque de Olivares was supposed to have employed in 1622 to get rid of his uncle Don Baltasar de Zúñiga—a story which is almost certainly false and which still more certainly would not have been employed by court poets until after the favorite's fall in January, 1643.²¹

²⁰ Some of the more important passages found in the *Escogidas* which are omitted in the *suelta* are:

I, 45r: the 13-line song except for 4 verses.

II, 51v.-52r: the 40 lines beginning "Julia, yo he buscado un tema."

III, 58v: the 29-line passage beginning, "Qué estrella, cielos divinos."

III, 59r: the 24 lines beginning, "Ha, señor, qué suspensión."

III, 60r: some 100 lines beginning, "En tanto que Olimpo acude."

Some passages found in the Coello *suelta* that are lacking in the *Escogidas* are:

I, 3-4: a 12-line passage beginning "No de otra suerte en el soto."

I, 4: a 6-line passage starting "Bien sé yo que a Federico."

I, 10-11: the 29-verse passage beginning "No quite el dolor su oficio."

II, opening scene: 102-line quarrel between the two lackies Chilindrón and Cascabel.

II, 18-19: the 46 lines beginning "Turbada hermosura mía - -."

III, 27: the 18 lines starting "Para que incapaz quedando - -."

The number of smaller variants would run into the hundreds.

²¹ This story, which was one of the many that were invented after the fall of the Conde-Duque, appeared in *Delitos y hehecercas*. See G. Marañón's *El conde-duque de Olivares*, Madrid, 1936, pp. 327 and 487.

The play apparently floated about in manuscript until 1666. One asks why. There are two possible answers, if Coello had any part in its composition. This dramatist can hardly have been other than *persona non grata* to the ecclesiastical authorities after he abandoned his clerical robes.²² And with the harsh censorship of the theatre that they initiated in 1644 and which lasted (in spirit at least) until around 1651, it is not surprising that many of the plays of this author are today either in manuscript or else lost completely. Moreover, Coello made an exceedingly good marriage from the worldly point of view in January of 1645,²³ and there was no financial pressure from this time until his death in 1652.

The play was apparently revived by Sebastián de Prado in 1664 for it is on record that he played an *Arcadia* before the King in that year.²⁴ It was at that time, no doubt, that the changes were made in the version which two years later was to appear in the *Escogidas* series.²⁵

The matter of authorship must remain an unsolved problem until such a time as more is known of the dramatists of the day and in particular until the versification of their plays has been studied. I know of only one dramatist of this period who used 8-syllable couplets: Belmonte Bermúdez in his *El cerco de Sevilla*;²⁶ and Bermúdez collaborated with Calderón in at least one instance. But this dramatist "eschewed almost entirely the use of the *décima*," according to Mr. Kincaid,²⁷ having used it only in the collaboration, *El mejor amigo el muerto*; and he was particularly given to *silvas*.

²² See the *Vejamen satírico* of Alfonso de Batres, published by A. Morel-Fatio in his *L'Espagne au XVI^e et au XVII^e siècle*, Heilbronn, 1878, p. 660. See also Rojas Zorrilla's references in the *Vejamen* printed by Bonilla in his edition of the *Diablo cojuelo*, Vigo, 1902, p. 270.

²³ See Cotarelo, *Don Antonio Coello y Ochoa*, in *Bol. de la Real Acad. Esp.*, 1918, V, 563.

²⁴ See Cotarelo, *Sebastián de Prado*, Madrid, 1916, p. 151.

²⁵ I am inclined to think this play went to Italy and there suggested an opera, which was to reach England in 1712. In the opera named *Antiochus*, which is found in the Boston Public, the author dedicates his version to the Countess of Burlington and asks pardon for that "presumption" on the strength of "the great success" it had had in Italy. The opening situation of the opera, as outlined for the countess, is virtually identical to the plot of *La fingida Arcadia*.

²⁶ They are used only to the extent of 8 lines. See W. A. Kincaid, *Life and Works of Luis de Belmonte Bermúdez*, in *Revue Hisp.*, 1928, LXXIV, 211, 236. Mr. Kincaid states: "There is no question of Belmonte's authorship of *El cerco de Sevilla* as several of the lines of the play and the poem [his *La Hispálica*] are identical. The details of the plot are very similar also."

²⁷ *Op. cit.*, p. 235.

Yet there are in *La fingida Arcadia* 100 lines of *décimas* in Act II and there are no *silvas*. He did employ 6-syllable assonants, and there is at least one play of his, *Las siete estrellas de Francia*, which has an act without *redondillas*.

Coello likewise was one of Calderón's collaborators—and on more than one occasion. There is in this act a detail that would point to Don Antonio: the first scene of this is the quarrel of two lackies over a certain "mondonga", Celia. This slang form is evidently used to apply to the maids of the palace, and it brings to mind Coello's satirical poem on *Las mondongas*, given in the *Academia burlesca* of 1637.²⁸ The term would seem to have come into popular usage about that time. In the few plays of his that I have seen, none had eight-syllable couplets.

The one certain thing is that when the problem of attribution is solved, its author or authors will be found to be of the court circle that took part in the academies of the day. The atmosphere of the whole is completely *palaciego*. I am not at all certain that Moreto composed any portion of it, nor that he ever collaborated with Calderón. I suspect that if the latter lent a hand, it was in the first act not the third, but I can feel no degree of certainty on this matter until a study of Calderón's metrical habits has been made. I have no suggestions as to the identity of "Don N. N."²⁹

EL MEJOR ESPOSO

A. L. Stiefel³⁰ has pointed out that there is in the Staatsbibliothek at Munich a *suelta* entitled *El mejor esposo*³¹ which is ascribed in its final lines to Moreto:

Y don Agustín Moreto
pide perdón, si es que el logro
de su esperanza merece
tener el perdón de todos.

²⁸ See Morel-Fatio, *op. cit.*, pp. 633-634.

²⁹ I am sufficiently acquainted with Rojas' versification to assert that it is not his.

³⁰ *Zeitschrift für rom. Phil.*, XV, p. 221.

³¹ *El mejor esposo / Comedia / famosa / de don Agustín Moreto. / Hablan en ella las personas siguientes:*

La Virgen María	El niño Jesús	El Angel san Gabriel
San Joseph	Santa Isabel	Efraín y Isacar
San Joaquín	Zacarías	Ismael y Abner
Señora Santa Ana	Un sacerdote	Enaín, criado

Without pagination, place, or publisher. It is, I should judge, an eighteenth-century *suelta*.

This play is not Moreto's; it is Guillén de Castro's *El mejor esposo, San José*,³² published in his *Segunda parte* in the year 1625. There have been a number of cuts throughout the play but particularly in the first and second acts;³³ and in the second and third there have been added 120 lines—among them the four verses quoted above in which the play is attributed to Moreto.³⁴

One may be sure that Moreto never effected these changes. Aside from the fact that his plagiarism never extended to such wholesale proportions as this, and that the percentages of versification are in no way characteristic of him,³⁵ the pen which altered this play of Guillén de Castro was so unskilled at verse-making as not to be able to find the necessary rhymes. In twelve lines of *redondillas* added in Act III,³⁶ one finds *fuertza* rhymed with *destreza*, *carga* with *alma*, *Ensin* with *st*. Moreover, the very presence of Moreto's name in the last lines makes it suspect. No play included in the *Primera parte*, the only volume put out under this dramatist's own aegis, is so signed.

³² Miguel Sorolla, Valencia. References in this study are to the modern edition of Eduardo Juliá Martínez, *Obras de Don Guillén de Castro y Bellvis*, Madrid, 1926, II, pp. 560-599.

This play was most probably written after 1617, the date when the doctrine of the Immaculate Conception was formally recognized by Rome. At this time Paulo V decreed "that no one should dare to teach publicly that the Holy Virgin was born in original sin"; and in 1622 Gregory V supplemented this order by another which forbade any one to question this doctrine "either in writings or private conversations." Señor Juliá thinks it probable that it was written for some celebration of the Valencian carpenters' guild. It is a reasonable surmise. See *Observaciones preliminares*, p. xxxv.

³³ From each of the first two acts, nearly four hundred lines have been deleted; from the third, some fifty. A host of minor characters has been eliminated in the second act: Augustus Caesar, his captain, some senators, a sybil, etc.

³⁴ There are 66 new lines in the second act and 54 in the third. Those in Act II are purely transitional in character; they were made necessary by the cuts in that act. Those in III have to do with the weight of the Cross which Jesus is to take on his shoulders. This addition but strengthens a scene of Castro's which looks forward to the Crucifixion. Both plays end with the death of Joseph, "the best husband."

³⁵ There are in Castro's play 3277 lines which are distributed as follows: *redondillas*, 1142; *romances*, 1064; *quintillas*, 275; *décimas*, 160; *tercetos*, 145; *silvas*, 94; *octavas*, 112; *liras*, 258; *songs*, 25; *Latin*, 2.

In the play attributed to Moreto, there are 2609 verses: *redondillas*, 968; *romances* 970; *quintillas*, 130; *liras* (mostly of the aBaBeC type), 222; *décimas*, 160; *tercetos*, 72; *silvas*, 60; *songs*, 25; *Latin*, 2.

³⁶ These, together with 36 *romance* lines, have been inserted just preceding the entrance of Ismael, Efraín, etc., p. 597.

I suspect that some *autor de comedias*, or some actor in his company, made the cuts and additions. There is (in Act III) in the newly-added *redondillas*, to which I have alluded above, a reference to the play *Caer para levantar*, first published in the *Escogidas* of 1662 as a collaboration of Matos, Cáncer, and Moreto. The methods of alteration employed in cutting this play of *El mejor esposo* are reminiscent of those which characterized the last three decades of the seventeenth century.

RUTH LEE KENNEDY

Smith College