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**An Annotated Critical Edition of También tiene el sol menguante
by Luis Vélez de Guevara and Francisco de Rojas Zorrilla**

James Stone Rambo

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This dissertation, directed and approved by the candidate's committee, has been accepted by the Graduate Committee of The University of New Mexico in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY

An Annotated Critical Edition of

Title

También tiene el sol menguante, by
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AN ANNOTATED CRITICAL EDITION OF
TAMBIÉN TIENE EL SOL MENGUANTE, BY
LUIS VÉLEZ DE GUEVARA AND FRANCISCO DE ROJAS ZORRILLA

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B.A., The University of Kansas, 1961

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DISSERTATION

Submitted in Partial Fulfillment of the
Requirements for the Degree of
Doctor of Philosophy in Spanish
in the Graduate School of
The University of New Mexico
Albuquerque, New Mexico

May, 1972

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ABSTRACT OF DISSERTATION

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James Stone Rambo, Ph.D.

Department of Modern and Classical Languages

The University of New Mexico, 1972

También tiene el sol menguante is a refundición of Mira de Amescua's two-part drama, La próspera y la adversa fortuna de don Bernardo de Cabrera, concerning the famous fourteenth-century favorite of Pedro IV of Aragon. The purpose of this dissertation is to provide a clear text of the play, along with thorough textual notes.

There are four extant versions of the play in question: 1) a handwritten, censored manuscript whose censures are dated 1655, 2) a printed version from a collection published in 1666, 3) a handwritten manuscript of the eighteenth century (probably dating from before 1735), and 4) a printed suelta of the eighteenth century. The first has been used as the basic play text for this edition, and the extensive textual variants of the other three have been annotated.

A problem which has existed in the past with regard to the play is that of authorship. Because of clear internal evidence, it has been known that Vélez wrote the first act and Rojas the third, but the identity of the author of the second act has been open to debate. The editor feels that Rojas is responsible for both of the last two acts, primarily because of the similarity in them to vocabulary and constructions typical of Rojas. A secondary reason for this assertion is found in

some apparent structural parallels between these acts when contrasted with the first one, the work of Vélez.

Other sections of the dissertation are devoted to an analysis of the play's historical background, to a discussion of the different treatments of the Don Bernardo de Cabrera theme in Spanish drama and to criticism of the work.

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ABBREVIATIONS USED IN THIS DISSERTATION

| | |
|------------------------------|---|
| A | <u>Comedia famosa También tiene el sol mengvante, de tres ingenios</u> , Madrid, 1666. |
| <u>Acad. N.</u> | <u>Obras de Lope de Vega (nueva edición de la Real Academia Española)</u> , Madrid, 1916-30. |
| <u>Adversa</u> | <u>La adversa fortuna de don Bernardo de Cabrera</u> , Antonio Mira de Amescua. |
| <u>Adversa de don Alvaro</u> | <u>La adversa fortuna de don Alvaro de Luna</u> , Antonio Mira de Amescua. |
| B | <u>Comedia famosa Tamvién tiene el sol menguante, de tres yngenios, ô No ay priuanza sin embidia</u> , Ms. #17043, Biblioteca Nacional, Madrid. |
| <u>BAE</u> | <u>Biblioteca de Autores Españoles</u> . |
| Ballesteros | Antonio Ballesteros y Beretta, <u>Historia de España y su influencia en la historia universal</u> , Barcelona, 1927. |
| <u>BRAE</u> | <u>Boletín de la Real Academia Española</u> . |
| C | <u>Comedia famosa También tiene el sol menguante, an edición suelta</u> , n. p. n. d. |
| Cauvin | Sister Mary Austin Cauvin, "The <u>Comedia de Privanza</u> in the Seventeenth Century," Ph.D. dissertation, Univ. of Pennsylvania, 1957. |
| Chapman | Charles E. Chapman, <u>A History of Spain</u> , New York, 1931. |
| <u>Clás. Cast.</u> | <u>Clásicos Castellanos</u> . |
| Covarrubias | Sebastián de Covarrubias Horozco, <u>Tesoro de la lengua castellana o española</u> . |
| Correas | Gonzalo Correas, <u>Vocabulario de refranes</u> . |
| <u>Dicc. Ac.</u> | <u>Diccionario de la lengua española</u> , Real Academia Española, 1970 ed. |
| <u>Dicc. Ac., 1783</u> | <u>Diccionario de la lengua castellana</u> , Real Academia Española, 1783 ed. |
| <u>Dicc. Aut.</u> | <u>Gran diccionario de la lengua castellana (de Autoridades)</u> , ed. Aniceto de Pagés, Barcelona, n. d. |

- Durán Agustín Durán, ed., Romancero general, in BAE 10, 16, Madrid, 1924-26.
- EC Enciclopedia Universal Ilustrada (Espasa-Calpe), Madrid, 1958.
- Fichter Lope de Vega, El sembrar en buena tierra, ed. William L. Fichter, New York, 1944.
- HR Hispanic Review.
- M También tiene el sol menguante, Ms. #15568, Biblioteca Nacional, Madrid.
- Mariana Padre Juan de Mariana, Historia general de España, Madrid, 1780-82.
- Miron E. L. Miron, The Queens of Aragon, New York, 1913.
- Mudanzas Las mudanzas de fortuna, y Don Beltrán de Aragón, Lope de Vega.
- NBAE Nueva Biblioteca de Autores Españoles.
- No hay dicha No hay dicha ni desdicha hasta la muerte, Antonio Mira de Amescua.
- Powers Harriet B. Powers, "A Critical Edition of Francisco de Rojas Zorrilla's Los trabajos de Tobías," Ph.D. dissertation, Univ. of New Mexico, 1967.
- Próspera La próspera fortuna de don Bernardo de Cabrera, Antonio Mira de Amescua.
- Próspera de don Alvaro La próspera fortuna de don Alvaro de Luna y la adversa de Ruy López Dávalos, Antonio Mira de Amescua.
- RFE Revista de Filología Española.
- RFH Revista de Filología Hispánica.
- RH Revue Hispanique.
- Shneidman J. Lee Shneidman, The Rise of the Aragonese-Catalan Empire, 1200-1350, vol. II, New York, 1970.
- Spencer-Schevill Forrest Spencer and Rudolph Schevill, The Dramatic Works of Luis Vélez de Guevara, Berkeley, 1937.

PREFACE

The object of this dissertation is to provide a definitive edition of También tiene el sol menguante, a play written in collaboration by Luis Vélez de Guevara and Francisco de Rojas Zorrilla. The basic text used for this edition is that of the oldest extant version, a manuscript dated 1655. The three other versions which exist have been collated with this one, and are referred to in the notes as A, B and C.

The criteria which I have followed in establishing the text have in general been those used by William L. Fichter in his annotated critical edition of Lope de Vega's El sembrar en buena tierra (New York, 1944).

I quote from his preface, pp. vii-viii:

In transcribing the manuscript, the orthography of the original has been scrupulously adhered to; but, in keeping with the purpose of a critical edition, certain conventional aids have been employed to facilitate the interpretation and reading of the text. Where, in a very few instances, [the author] has made an obvious error... or has omitted a character's name...or part or all of a stage direction..., the lapse or omission has been corrected, but the correction has been bracketed and the error or omission indicated in a footnote. The rather arbitrary and often misleading punctuation, capitalization and accentuation of the original...have been modernized. The tilde...has been supplied where necessary. The cedilla, however, has not been added in the...words in which [the author] writes "c"--not "ç"--before "e" or "i", since nothing would be gained by the addition. The dieresis has been employed to indicate the pronunciation of "u" in "gue"...and also...in those words in which a possible diphthong must be read as two syllables... Abbreviations...have been resolved and the letters added have been placed in brackets...¹ In resolving abbreviations, when more than one spelling is possible the form chosen is always one consonant with [the manuscript's] general practice... Also treated as abbreviations are those words or groups of words in which [the author] has omitted

¹ This practice has not been followed with speakers' names, which are often abbreviated in various ways for the same character. As Fichter says (p. vii), "these abbreviations are so numerous that the use of brackets in each case would have marred the typographical appearance of the... page."

one of two or more like, contiguous vowels...or those words in which he has left out the "u" in "gue"... However, combinations of "de" with a personal pronoun or demonstrative adjective or pronoun... are left unchanged...but are accented in accordance with modern usage: thus "dél"... Also for the sake of easier reading, words run together...are separated when it is obvious that no compound was intended. Where, however, this would result in a spelling that [the manuscript] would almost certainly not have used if written separately--e.g., "un", instead of "vn"--the separation is shown by a "/", thus: "a/un"...² If [the author] breaks a word into its component parts [e.g., "a Dios"³ or "sobre escrito"], these are joined... The cross...is reproduced only where [the manuscript] uses it.⁴ Anything supplied to expedite the reading or to describe the manuscript--e.g., missing stage directions or the indication of the [recto and] verso of each folio--is bracketed.

In the many instances in which an emendation--whether by the original hand or another--neglects to cross out a part of the original reading, the superfluous letters are put in parentheses. The combination "rr" has been rendered as "r" everywhere it occurs in an initial position; this is done in order to make the manuscript more legible. However, within a word "rr" is retained, as in "onrra". The names of the speakers have been made consistent, using the most common spelling found in this manuscript (e.g., "Biolante" and "Vrgel"). "Luján" appears quite often as "Luxan," but "Lujan" is the spelling which appears in the repartición.

All changes made by other hands are noted in the footnotes. The final version as written by the original hand is reproduced where it is

² There are a few instances in which "un" is found, where it is obviously not intended to form a part of a sequence with a previous word (e.g., in verses 2350 and 2822). At least one of the hands which made emendations regularly writes "un" rather than "vn", as a separate word.

³ This is written "a/Dios" when the manuscript divides it, rather than "aDios", for the sake of the word's appearance.

⁴ The cross occurs at the beginning of each jornada, and is found haphazardly at the top of several other folios in the manuscript.

possible; in some cases only the emendations are legible. At times another hand has corrected obvious lapses in the original, and these corrections are used; instances of this sort have all been footnoted, and I have attempted to justify my usage of the emendations. In keeping with Fichter's practice, the spellings used in all footnotes and in the appendix are not corrected as to capitalization, accentuation or punctuation, so that the spellings in all versions can be seen.

The textual variants have been noted between this manuscript and the three subsequent versions. Spelling differences have been ignored when they do not represent differences in pronunciation, except in the instances in which run-together words in the original manuscript have been separated in this edition. In both the footnotes and the appendix the spelling given is that of the earliest version in which the particular variant occurs. With regard to the interpolated passages in the other versions, all passages of from one to ten verses have been included in the footnotes, while those of more than ten verses have been inserted in the appendix, with a notation to this effect in the footnotes.

I would like to express my appreciation to Dr. Raymond R. MacCurdy for his considerable assistance in the preparation of this edition.

INTRODUCTION

I. Description of the texts of the play

También tiene el sol menguante exists today in four versions. The earliest extant one is a manuscript copy of 1655 (M), the basic copy used for this edition. Next comes a printed edition of 1666 (A). Thirdly, there is another manuscript of the eighteenth century, which probably dates from before 1735 (B). Finally, there exists another printed edition, a suelta, also of the eighteenth century (C).

A. The 1655 manuscript (M)

The text of the present edition reproduces that of a manuscript which is in the possession of the Biblioteca Nacional (#15568). It is composed of 63 unnumbered folios. Eight of these folios are completely blank, and another four contain the title of the play and the appropriate act. Three of these latter folios also have on them miscellaneous writing which is apparently not connected with the play itself. The first act occupies folios 2r. to 22v., the second folios 26r. to 43r., and the third folios 45r. to 62r. An alternate "censor's ending" appears on 62r.-62v., and the aprobaciones of censors on 62v.-63r. There are a total of 2978 verses. The title is given as La gran Conedia [sic] de Tanbien Tiene el sol menguante.--Trajedia de luis belez de guebara. At the end of the play "don fran^{co} de rrojas" asks for a "bitor para dos plumas."

M is a heavily censored copy. The censor who made most of the corrections was Antonio de Nanclares, though Juan Navarro de Espinosa and at least one other censor, whose aprobaciones appear at the end, also read it. These aprobaciones are all dated in November, 1655. A total

of 251 verses and part of another have been struck out by censors, and there is a possibility that considerably more verses were intended to have been removed, but by accident were not (see textual footnote to v. 2630). However, the removal of these verses was evidently not enough to gain final approval for the presentation of the play, since the last aprobación apparently forbids its performance (see endnote to this aprobación).

M seems either to have been written up for the censors, or to have been an actor's copy. One handwriting occurs throughout the play, but the censor's ending is in a different hand, and at least two other hands later made extensive alterations and corrected many of the textual errors. The text is very carelessly written, with errors of all sorts abounding throughout. Not counting lapses in diacritical markings, I have found 169 errors. Before other hands corrected some of the most obvious mistakes, there were some 40 errors involving versification, including the omission of needed verses and those which were too long or too short. Other errors of pure carelessness include the substitution of letters (selen for salen, ne for me), 46 examples; the omission of one or more letters (perta for puerta, bingre for binagre), 38 examples; the duplication of letters (lueego for luego, bininiera for biniera), 11 examples; and the misarrangement of verses, putting parts of two verses on the same line, 13 examples. This last type of error, particularly, and the carelessness in general, might indicate that the text was written down hurriedly from dictation.

The orthography of M is quite consistent in some aspects, but inconsistent in others. The following are its most common characteristics:

1) Modern z is consistently written ç, except when final in a word or syllable (goçad, quica, Çaragoça, paz, encarezca). However, the scribe's carelessness shows up here also, for he neglected to write the cedilla nearly half the time (alca, Caragoca). This is such a common lapse that I have not included instances of it in the total number of errors in the manuscript which is given above.

2) Modern ce and ci are freely written either çe, çi or ce, ci, but the former variant seems to be more common (palacio, cedulas, juicio, cedulas).

3) The fricative b or y is usually written u, especially when intervocalic, but is often rendered as b (never v). When this sound is initial in a word, the word is either written onto the end of the previous word, employing u, or it is separated from the preceding word and b is used (nauo, llaue, liueral, sobrarán, liberal, la/uence, si/uernardo, no benga). The stop b or y is always shown as b, with very few exceptions (bien, Bernardo, buestra, Biolante, venis).

4) Modern u is written y when initial (vn, vltraje). The use of u and y (including that of u mentioned in section 3) is the most consistent orthographic convention in this manuscript: u is always within a word or combined words, y always begins words (the only two exceptions are uos, beginning a line, and mereçe uiuir, clearly separated into two words).

5) The use of the equivalent of modern i parallels the situation involving b/y and u: when medial, or when initial and connected to the preceding word, it is written i, but in most cases when it is initial it occurs as y (a/igualar, ynfames, yr). The letter y is of course also used consonantly. Regarding the diphthongs ai, ei, oi, ui, they are most commonly written ay, ey, oy, uy, even when within words, except in

the case of the vosotros verb forms. In these forms the spellings with i prevail, with only a few exceptions (traydor, deydad, eroyco, ynfluydo, traidor, bais, podeis, quereys). Even broken diphthongs of this type are sometimes spelled with y, such as ley (lef). In a few cases, modern i is e (enperio, emitaçion, but ynperio).

6) The multiple trilled r is nearly always written rr, but when it occurs initially it has been spelled as r in this edition; almost all words which are shown here as beginning with r actually begin with rr (rr, when medial, is preserved: honrra).

7) The combinations mp and mb (or mv) are usually spelled np and nb, although sometimes m is used (enpresa, sienpre, tanbien, enbidioso, siempre, ombre). Modern emp and env are often rendered ynp and ynb, though not always (ynpresa, ynbiado, enbidias).

8) The letters g, j and x seem to be used interchangeably for the sound /x/, sometimes coinciding with modern spelling, sometimes not (grangean, Vrgel, granjear, jente, Lujan, escoji, Luxan, executando). This sound is often used initially in the word hidalgo: xidalgo (but also ydalgo). The g is even used a few times when the /xe/ or /xi/ combinations are not present (degame, legos).

9) The sound /kw/ is usually spelled qu, although sometimes the modern cu is found (quenta, quarto, cuarto).

10) The silent h is normally omitted, though it may be present when initial; it is included at times at the beginning of a word which would not use it in modern orthography (e, asta, oçicos, vyo, ynumana, anelas, humanas, ahorcare, herror, horden). At times, the "rustic"-sounding substitution of g for h occurs (guespedes, guelgan).

11) Modern cc is always spelled c or c (façiones, eleçion, acidente).

12) De is usually combined with pronouns or demonstratives beginning with e (della, destos).

13) With only one exception, the -r of the infinitive ending assimilates with a following l-pronoun to form ll, in the manner typical of the Golden Age (tenella, mirallos, buscarle).

14) Metathesis always takes place involving the vosotros imperative and a following l-pronoun (gocalda, enmendaldo, decilde).

15) Modern ex- plus a consonant is often written es- (esperiencias, escomunion, but explicar, ecelencia).

16) In a few cases, ss substitutes for modern s (fuesse, bansse, bassal[lo]).

17) In combinations of two consonants in which the initial one is plosive in modern Spanish, the plosive consonant is not present, with only one exception (enima, yndinacion, preçeto, esçeçion, yndignado).

Other non-modern spellings include the following: norabuena, ansi, mesmo (sometimes mismo), recebir (but also reçiuire), desimular (but also disimulemos), cliçe, cais, deciseis, enclipse (also eclipse), aguelo (abuelo once), yedra, luzga, posibledad, probereça, desposiçiones, ynconbiniente, enbestera, acomulan, audencia (or audiencia), obedencia (or obediencia), felice (or feliz), mill (also mile), esamen, truje, v (as a conjunction).

With regard to diacritical marks, accents are not used at all. The tilde is consistently used for ñ, with only a few omissions of it and three instances in which it is included by mistake. I have discussed the c/c problem above; the cedilla appears where it is unnecessary and in error five times.

Abbreviations and run-together words are quite common in M, particularly the latter phenomenon. In many instances in which contiguous words end and begin with the same vowel (usually e or a), or in which two consecutive like vowels would appear in a single word, this scribe has written only one of the vowels. This omission occurs almost always with the he and ha forms of haber, and sometimes happens even when the contiguous vowels are not alike (lacienda, astagora, ba rresbalar, lescureça, quesas, entrellas, migual, notorgue, lela, y ablado, yo echo, miço--me hizo, antranbos--a entrambos, lablado--le he hablado). A very common abbreviation is the writing of h for ch, or usually for ich in the dicha derivatives (escuha, eho, muha, histe, dha, desdiha, dhoso). However, this abbreviation is only used a little more than half of the time; there are instances in which the scribe wrote dicha and dha in the same verse. The omission of final n occurs several times, but is never accompanied by a tilde (ta, au, v, distante--de instante). The extremely common Golden Age abbreviation of q for que appears only three times in the entire manuscript, again always without the tilde. The letter u is sometimes omitted in -gue verb endings (ruege, benges). Other common abbreviations which occur, usually in the crowded context of a letter or a stage direction, are: adent^o, S^r, p^e--padre, sentim^{to}, p^{te}, P^o--Pedro, ap^{te}, d ber^{do}, p^{ta}, d^a, g^e--guarde, m^L--memorial, buex^a, fran^{co}--Francisco.

Stage directions are often carelessly done, particularly with respect to apartes. With very few exceptions, apartes are not shown, even in situations in which the action obviously calls for one.

A pair of grammatical conventions needs to be noted. In stage directions, the initial verb is almost always in the singular, even if it describes the actions of more than one person (sale el rrey don lope y

luxan). And, in the vosotros form of the preterite, the -tis form predominates (distis, prometistis).

B. The printed version of 1666 (A)

This version is that which appeared in the Parte veinticuatro de comedias escogidas de los mejores ingenios de España, Madrid, 1666. I have used a microfilm of a copy which is in the Biblioteca Nacional. The text is printed in double columns, on 46 pages, which are folios [84v.] to 107[r.] of the parte. There are a total of 3498 verses, for a net gain of 520 over the text of M (113 of M's verses are omitted, with 633 new ones added). The title in this version reads Comedia famosa Tambien tiene el sol mengvante. De tres ingenios. At the end of the play "todos tres Ingenios" ask for "vn vitor para dos plumas," an obvious error of some sort (see endnote to v. 2978). "Tambien tiene el Sol menguante" appears at the head of the verso pages, while "De tres Ingenios" is at the head of all rectos.

As might be expected, A presents a much cleaner text than M, with fewer errors. However, the number of errors is still considerable, indicating little or no proofreading on the part of the printer. I have found a total of 116 errors in the text (not counting those involving diacritical markings; see below), 96 of which are in the verses which A has in common with M. What I believe to be a very significant fact is that, in comparing the 169 errors of M with the appropriate 96 of A, the two versions have no errors in common. This seems to constitute quite definite proof that A does not come from M, but that both come from a now-lost "protoversion," since I find it inconceivable that the person who prepared A for the printer could have corrected the text of M so well, and subsequently have permitted the publication of such an adulterated

new text. In addition, the fact that the corrections which other hands made in M often reproduce the readings in ABC might possibly indicate that these corrections were made either from A or from the hypothetical earlier version.

The errors of A seem to be more concentrated in the first act than in the other two. The most common type of error is that which one might logically expect in a printed text: the substitution of letters within words, obviously the result of the printer's having inserted the wrong piece of type. Fully 48 of A's errors are of this sort (ronoceronte for rinoceronte, fuertes for suertes); eight of these 48 involve the printing of n for u, or vice versa, which was done not by using the wrong piece, but by inserting the type upside down (olnidar for oluidar, audieucia for audiencia). In one instance, one complete verse has been substituted for another. There are eighteen cases of omission of letters, but only six involving the insertion of unneeded letters (reuencio for reuerencio, y me da for ya me da, alla interpressa for a la interpressa). On nine occasions, the only error is in the spacing of words, in which letters are erroneously distributed between words (ausentandoo sa for ausentandoos a, Llega d don Lope for Llegad don Lope). Finally, there are a total of 25 errors with regard to versification, seventeen of them either long or short verses and eight of them instances of the omission of a verse.

The spelling conventions of this version are more consistent than those of M, but are far from being completely stable:

1) In instances in which modern z would be used, A varies considerably. The only nearly universal rules which are applied are that c is employed following consonants (with only one exception) and that z is

used in the final position in a syllable or a word (Ribagorça, fuerça, verguença, alça, Ribagorza, parezca, Andaluz). However, there appears to be almost exactly an equal division between z and c in cases in which the letter is intervocalic, though once one spelling is established it is maintained in nearly all cases (picazos, cauallerizo, pieza, cabeça, pieça, braco). In the few instances in which the letter is initial in a word, it is z (Zamora, Zaragoça).

2) Modern ce and ci have a somewhat similar distribution, since they are written ce, ci following consonants (again with only one exception), and when intervocalic may be either ce, ci or ze, zi. When initial, z seldom occurs in this combination (vence, merced, bronce, bronze; crece, naciste, infelice, hazer, infelize, dezir, juizio; Cerdeña, cerca, Cisne, zelos).

3) The b is normally used as in modern Spanish, while modern y is u when within a word, y when initial. However, there are quite a few exceptions to these general rules (bocas, abraçandose, recibir, soberuio, vanda, Violante, sirua, tuuo, rebès, boluer). Modern env- is always emb- (embidioso).

4) The modern Spanish u is y when it is initial (vna, vltraje).

5) The diphthongs ai, ei, oi, ui are usually written as in modern Spanish, but there are cases in which the y (or a final -i) are unexpectedly used (caiga, Zaide, pleito, heroico, soy, pleyto, cuydado, Parayso, voi). The y is never found in vosotros verb forms (sois, mirais).

6) With regard to the letters g, j and x, in place of j in many words x or g are written. However, j and x never substitute for g (paje, lisonja, junto, dixo, Luxan, relox, gerarquia, ageno, gente). When capitalized, j is spelled with the old I form (Iob, Iamàs).

7) The sound /kw/ is nearly always spelled qu (quenta, esquadron, quarto, encuentro).

8) The silent h is usually included, though in certain words it is not (hidalgo, humilde, he, reprehension, ay, auer). The forms agora and aora alternate freely, though the former seems to be slightly more common.

9) De is usually combined with demonstratives and pronouns, but sometimes is not (destos, della, de ella).

10) The infinitive and a following l-pronoun are combined to produce ll about one-fourth of the time (tenerlas, servirle, serlo, auerle, serville, dissimulallo).

11) Modern ex- plus a consonant is usually maintained in this form, but at times es- is used (explicar, pretexto, Excelencia, estrangeras, estremos).

12) In the great majority of instances, ss substitutes for modern intervocalic s; it is used without exception in the forms of the imperfect subjunctive (passa, esse, possession, pudiesse, assi, casa, temeroso).

13) Capital letters are used on all proper nouns, including many which would not today be capitalized (Palacio, Abril, Comedia, Aragones).

Some other spellings found in A which are not modern are: explen-
dores, vueseoria (also vueseñoria), vitor, proprio (only twice), cadahalso,
reduzga (but luzca), acomulan, prometistes (but normally -teis), Loth,
presumpcion (also presuncion), mesmo (but usually mismo), yerraste, cairàs
(but cae), ù del odio, obstentar, demonstraciones, norabuena.

The tilde is used extensively for abbreviating que and m, n (q̃, porq̃, hõbre, liẽço, vãda). This sort of abbreviation is especially used to relieve crowding in the rather restrictive column format. When Que is employed as an interrogative, it is never abbreviated.

With regard to the punctuation, it is generally satisfactory, except for the sometimes overzealous use of question marks and semicolons, along with a few quite obvious errors, such as al; poder.

The special diacritical markings which occur are the tilde and the grave accent. The former is employed in abbreviations (see above) and in the ñ; I found only four errors of omission involving this latter usage. The grave accent is used as is the modern acute accent, but less frequently. It normally shows the stress which falls on the final syllable of preterites and futures, and occasionally in other contexts, but even in these instances is sometimes omitted. It is never used on the last syllable of words ending in n, or on an i (passò, Roguèle, serè, embestirà, estè, allà, dèl, àzia, tendra, ocasion, estan, assi).

C. The eighteenth-century manuscript (B)

This manuscript is now in the Biblioteca Nacional (#17043). It consists of 59 unnumbered folios, with two sides blank. The first act is on folios 1r. to 21r., the second on folios 22r. to 39v., the third on folios 40r. to 59r. There are a total of 3071 verses, 93 more net than in M (931 omitted, 1024 added), and 427 less than in A (1020 omitted, 593 added). The title is Comedia famosa tamvien tiene el Sol Menguante de Tres Ingenios, after which another hand wrote Ô No ay Priuanza sin embidia, quoting the next-to-last verse of this version. In this case, the ending does not mention the number of collaborators, though it appears in the title. A different hand wrote "La nueba. De Mota." in the upper right-hand corner of folio 1r. The reference is apparently to don Juan Claudio de la Hoz y Mota, a well-known dramatist and refundidor of the latter seventeenth and early eighteenth centuries. Both Cotarelo and Spencer-Schevill assume that Mota is therefore the author of this

refundición. Under this notation someone has written "Nº 13," possibly in an attempt to number Mota's manuscripts, or as a primitive numbering system used by a library or a collector. There is also a cryptic group of letters and numbers in the upper left-hand corner of the title page (1r.), which reads "1. o. W.2."

This text definitely existed in 1735, since the Medel list notes the presence in his collection of "No ay Privanza sin Embidia,--de Nota. [sic]," and in an apparent cross-reference also lists "Tambien tiene el Sol Menguantes [sic], y no ay Privanza sin Embidia."

Most of the text of this version seems to be written by the same hand, although some changes in handwriting style from time to time make it appear that the manuscript was not all written at the same time, but that there were intervals between the periods in which certain sections were composed. There is only one section, of eleven verses, which was definitely written by another hand, although there are a few scattered words which seem to have been inserted later by someone else. The handwriting in general is more careful and elegant than that of M. The stage directions are either underlined with flourishes or have stylized shield or heart shapes drawn around them. The title page is decorated with a Maltese cross and an ornate flowering branch symbol which separates the two columns of personas. The end of each act is adorned with a giant flowing "Fin."

The text of B is only slightly less free of errors than that of A, containing a total of 111, 71 of them in the verses maintained from A, 40 in interpolated verses. Apparently B is based on A, though only eleven of their errors coincide, for among these errors are the maintenances of spellings and punctuations for which coincidence would be too much to

expect. For example, in v. 265, B "corrects" A's typographical error of "don Fernando" to "Dn Fernando", a name which does not appear in the play, and also reproduces A's lapses of "que no se rinde al; poder" (v. 326) and "del la nao" (v. 965). In two places (letter after v. 1975 and vv. 2713-22) B's author ignored his previous alterations in the text of the play and slavishly copied sections from A which contradict these changes and therefore no longer fit into the play. There is apparently no connection between M and B, for they have only one error in common, and that a dubious one.

The most common types of errors in B involve the following: there are 33 substitutions of erroneous letters or words (pecazos for picazos, ha for he), 26 cases of omission of the same (mucho for muchos, bizaras for bizarras), and thirteen letters are inserted by mistake (Natranja for naranja). Versification errors consist of 22 examples of long or short verses, and twelve cases involving the complete omission of verses.

The orthography of B is closer to that of modern Spanish than that of M, but not so close as A. These are its general conventions:

1) The normal spelling of the modern combinations ce, ci is ze, zi, although there are numerous exceptions; on a very few occasions çe, çi are used (palazio, zisne, zerca, haze, lizenzia, sattisfaczion, cerca, eleccion, servicios, seruicios).

2) Intervocalic fricative b or v are usually written u, but at times rendered as y or h. In conjunction with consonants, any of these three letters may be used for a fricative, but again u predominates slightly. For the stop sound, b is normal but not universal. The letter y is the normal spelling for modern initial b, v or u, but again b sometimes appears for either b or v (cauallero, almiuar, tuuo, caueza, nuevas,

alavais, liberal, tubiste, aduerso, estoruo, advertido, rresbalar, hom-
bre, combenga, anvizion, virgen, velleza, vsado, buscar).

3) The use of the initial vowels i and y occurs about equally for both. The occurrences of the diphthongs ay, ey, oy, uy are quite rare, even to the extent that the modern intervocalic consonantal y is usually spelled i (ilustre, imperio, i, ymposible, ymperio, y, eroica, llamais, soi, Rei, ai, rey, oy, atribuie, oie, vaia, aier, oye, ayudara).

4) The double t is used extensively, though it appears to be not so prevalent in the second act. It may occur in any position: intervocalic, before or after a consonant, or initially (Dette, sittio, ottro, contentta, Si ttengo, planetas, Alteza).

5) The initial double r appears only every so often (rruego).

6) The modern combination nv is written mb, sometimes mv, and modern nm is often rendered as mm (combierta, embiado, imvento, emmiendan, enmu-
deze).

7) Modern j is often written x, at times g, but is usually j in initial position. Modern g sometimes appears as j or x (paje, vaja, junto, jamás, Luxan, vaxa, aflixas, muger, gineta, ligera, Vrgel, gentte, ele-
jido, jentte, prodixioso).

8) The sound /kw/ is nearly always written qu, with a few exceptions (quarto, esquadron, quenta, enquentro, cuello).

9) The mute h is usually included when initial, except that it seldom occurs in forms of hablar. It appears sporadically within words; the examples of inclusion and omission nearly balance out, except that ahora is nearly always written aora, sometimes agora. The h is also sometimes added where modern Spanish would not use it (hereda, hazienda,

hijos, haueis, ablar, ozicos, auéis, cohetete, aorque, handa hechando, preheminenzia).

10) The fusing of the infinitive and a following l-pronoun takes place only a few times (hazerlo, darla, pedirle, conseguillo).

11) Metathesis of the vosotros imperative and a following l-pronoun often occurs (dejaldo, juralde, gozalda, mostradla, lleuadle).

12) Modern initial ex- followed by a consonant is usually written es-, though a following c produces ex- (estrangeras, esperienzia, esplacar, experienzias, excepcion, explendor).

13) There is sporadic usage of intervocalic ss, but it seems to fall into no recognizable pattern (diese, fuese, grosero, pasado, suzeso, passo, saliesse, sucesso, confiesso).

There are many other unusual spellings: mismo (but often mesmo), depriesa (but prisa), escriptorio, presumzion, colixir, espetaculo, diferienzia, ynozienzia, subcesion, pronumzia, rrespecto as a noun (but also respeto), dispierto, Loth, murziegalos, noturno, obstentta, proprio (only once), demonstraziones, thenido (normally tener), thomad (normally tomar), mill.

The tilde is used consistently, but the written acute accent appears on only a few occasions, all in cases of stress on the final syllable (rrebés, jamás). Sometimes an omitted initial h is replaced by a circumflex, but this phenomenon never occurs unless an o is present (ônestas, ôrizontte).

The verb Sale is often found in stage directions, even when followed by a plural subject.

Abbreviations appear fairly often, the most common being tño (or tiño)--tiempo, dha--dicha (also dhoso--dichoso) and V ex^a--Vuexcelencia.

The following abbreviations also occur: apa^{te}, V A--vuestra Alteza, Vseñoria, Llegemos, Seg^{do}--segundo, etternam^{te}, and Beñdo--Bernardo. A few of the abbreviations which combine words, so common in M, appear in B also, though all but one result from contiguous like vowels (me enga-ñado, da entender, bessolesas, hazialla, doy--de hoy).

The punctuation of this manuscript is extremely haphazard, only a little more consistent than that of M, and not nearly so well done as that of A.

D. The printed suelta (C)

This text is that of a suelta which is in the library of the University of North Carolina, and which evidently dates from the eighteenth century.¹ The Medel list contains another reference, not nearly as clear as that which alludes to B, of a "Tambien tiene el Sol Menguante, --de D. Juan Velez." The possibility exists that this attribution of the play to Vélez' son could be erroneous and that the notation refers to C, in which case this version would also have existed in 1735. However, it is quite possible that Medel is alluding to a now-lost refundición of the play which was done by Juan Vélez, or at least attributed to him.

The suelta is printed in double columns on 20 small-size folios, numbered 1 to 20 on the recto of each. Act I is on folios 1[r.]-8[r.], Act II on folios 8[r.]-[14v.] and Act III on folios [14v.]-[20v.]. The heading on each verso is "Tambien tiene el Sol menguante," and "De tres Ingenios" appears at the head of each recto. In the upper right-hand

¹ Emilio Cotarelo y Mori, "Luis Vélez de Guevara y sus obras dramáticas," BRAE, 4 (1917), 424.

corner of the first page is the printed notation "Num. 271," evidently the number of the suelta in a series. The title is given as Comedia famosa, Tambien tiene el sol menguante. De tres ingenios. Alongside the title someone, probably a cataloguer, has written "Luis Velez de Guevara, Rojas Zorrilla." The end of the play has been adjusted from that which appears in A, so that here "todos tres ingenios" request "vn victor para tres plumas." The text is virtually identical to that of A, having a total of 3500 verses.

The orthography of this version is the most error-free of the four, involving only a total of 55 errors, 46 of which occur in those verses which C has in common with M. While 23 of the errors of A are reproduced in C, M and C have only one error in common (which could easily be a coincidence) and B and C have no common errors at all. It seems evident that C is not based on M or B in any way whatsoever. The distribution and identity of many errors of C are similar to those of A: nineteen of them involve the substitution of letters, eight are the result of omission of letters, and there are four errors of spacing and twelve of versification. One type of error which does not occur in A is that involving the duplication of letters, of which C has four (mis sus suspiros, proveaa).

With regard to C's orthographic conventions, they are identical to those of A, with the following exceptions:

- 1) The distribution of c and z is the same, except that z is used intervocalically in a few more places, in which A employs c (Ribagorza, firmeza, alborozado).

- 2) The combinations ce, ci occur slightly more often in preference to ze, zi than they do in A (bronce, felicidad).

3) The letters b, v and u are distributed as in A, except for a few usages of v within words, replacing b or u (deves, escriviò).

4) The diphthongs ai, ei, oi, ui become ay, ey, oy, uy much more often, with only a minority of words which retain the i (cayga, heroyco, pleyto, fuy, ayre, caiga, deidad).

5) The distribution of i, g, x is only slightly different (lexos, elegido vary from A), although the use of I for J is negated (Juan, Job).

6) Except for some very minor differences, the use or omission of h is identical, but the form aora almost completely eliminates agora.

7) With only one exception (tenella) the assimilation of the infinitive and a following l-pronoun does not take place.

8) There are a few examples less of intervocalic ss (abrase, grosero), though the spelling still predominates.

9) The use of capitals is closer to modern usage in C, although Don is more often capitalized in mid-sentence than in A.

In only a few cases does C deviate from the other miscellaneous examples of non-modern spelling found in A (erraste, caeràs).

The abbreviations using the tilde are more widespread in C, because of the more crowded format (grãde, siẽpre, llegã, q̃, aũ). More care is exercised in the use of diacritical marks in general in C, with very few errors being present. The grave accent is maintained, but it is employed in more situations, in which A would omit it (Què, matè, galàn, Aragonès, sè, dà, vèr). The punctuation is more modern, all the glaring errors of A having been corrected.

In summary, in its orthography the text of C presents the most "modern" appearance to the reader of the four extant versions of this play.

II. Versification of the 1655 manuscript (M)

A. General comments

There may be a difference in versification patterns between Vélez' first act of this play and the last two acts, which I believe were written by Rojas. First, the distribution of romance vs. redondillas is somewhat different, the first act containing 63.7% romance and 26.5% redondillas, and the second and third registering 77.5% and 79.9% romance and 22.5% and 16.6% redondillas, respectively. Secondly, the first act has nearly 10% décimas, while the second act has none and the third has only 3.2%. And finally, the first act of 1133 verses is markedly longer than either the second or third, which have 906 and 939 verses, respectively. While admitting that it is merely speculative to consider these facts significant, especially in a collaboration, I feel that the conjunction of these points may possibly be more than coincidental. At any rate, my reasons for considering that Rojas wrote both of the last two acts lie more in the appearance of characteristic constructions and vocabulary than in the versification. I will point out these reasons subsequently in the section entitled "The problem of authorship."

It has been stated by Raymond R. MacCurdy in his edition of Rojas' Lucrecia y Tarquino (p. 8) that any play which lacks romance, redondillas or silvas must be considered suspect as far as its belonging to Rojas is concerned. There are no silvas in our play, but Los trabajos de Tobías does not have any either. Also, the second act of the aforementioned Lucrecia y Tarquino is composed exclusively of romance and redondillas, just as are the first and third acts of Tobías and the second of También tiene el sol menguante. Therefore, I feel that while silvas are nearly always present in Rojas' plays, the absence of them in

this play is not necessarily significant. This inconsistency would be especially pronounced in a play which is a collaboration, in which the normal characteristics of authors might tend to be blurred by the abnormal circumstances of group composition.

In her edition of Los trabajos de Tobías, Harriet B. Powers notes (p. 54) that for the plays of Rojas' two Parte editions the percentage of octosyllabic meter is quite high, averaging 90.35%. Rojas' two acts of También tiene el sol menguante exceed this percentage, 100% of the second act and 99.8% of the third being octosyllabic. Vélez' first act is also composed 100% of octosyllables. As a matter of fact, the only non-octosyllables in the entire play are two endecasílabos pareados.

B. Percentage breakdown of the versification of M

I

| | |
|---|-----------|
| Romance (e-a) (one verse missing) | 1-308 |
| Redondillas (one verse missing) | 309-520 |
| Romance (o-e) | 521-674 |
| Redondillas | 675-750 |
| Romance (e-o) | 751-1010 |
| Redondillas | 1011-1022 |
| Verso suelto octosílabo | 1023 |
| Décimas | 1024-1133 |

II

| | |
|---|-----------|
| Redondillas | 1134-1189 |
| Romance (e-o) | 1190-1379 |
| Redondillas (one verse missing) | 1380-1395 |
| Prose letter | |
| Redondillas | 1396-1467 |
| Romance (á-) (one verse missing) | 1468-1651 |
| Redondillas | 1652-1711 |
| Romance (e-a) | 1712-1975 |
| Prose letter | |
| Romance (e-a) | 1976-2039 |

III

| | |
|---------------------|-----------|
| Romance (ó-) | 2040-2229 |
| Redondillas | 2230-2285 |

| | |
|----------------------------------|-----------|
| Romance (a-a) | 2286-2467 |
| Prose letter | |
| Romance (a-a) | 2468-2527 |
| Redondilla | 2528-2531 |
| Verso suelto octosílabo | 2532 |
| Redondillas | 2533-2544 |
| Romance (a-e) | 2545-2564 |
| Versos endecasílabos (a-e) | 2565-2566 |
| Romance (a-e) | 2567-2704 |
| Redondillas | 2705-2788 |
| Prose letter | |
| Romance (u-a) | 2789-2800 |
| Décima | 2801-2810 |
| Romance (u-a) | 2811-2834 |
| Décima | 2835-2844 |
| Romance (u-a) | 2845-2878 |
| Décima | 2879-2888 |
| Romance (u-a) | 2889-2942 |
| Prose letter | |
| Romance (u-a) | 2943-2978 |

| | | |
|-------------------------|----------|---------|
| I: Romance | 722 | (63.7%) |
| Redondillas | 300 | (26.5%) |
| Décimas | 110 | (9.7%) |
| Octosílabo suelto | <u>1</u> | (0.1%) |
| | 1133 | |

| | | |
|-------------------|------------|---------|
| II: Romance | 702 | (77.5%) |
| Redondillas | <u>204</u> | (22.5%) |
| | 906 | |

| | | |
|-------------------------|----------|---------|
| III: Romance | 750 | (79.9%) |
| Redondillas | 156 | (16.6%) |
| Décimas | 30 | (3.2%) |
| Endecasílabos | 2 | (0.2%) |
| Octosílabo suelto | <u>1</u> | (0.1%) |
| | 939 | |

| | | |
|------------------------|----------|---------|
| Total: Romance | 2174 | (73.0%) |
| Redondillas | 660 | (22.2%) |
| Décimas | 140 | (4.7%) |
| Endecasílabos | 2 | (0.1%) |
| Octosílabos sueltos .. | <u>2</u> | (0.1%) |
| | 2978 | |

C. Plot summary of the 1655 manuscript (M), by verse form¹

Act I

1-308 romance (e-a)

The graciosos Galindo and Luján appear, posting cédulas to try to obtain positions as servants. Their meeting initiates a rivalry which will be developed throughout the play. They reveal that they are in the Aragón of Pedro IV (1336-1387) [1]. They complain about the lot of servants, and Galindo says that his former master has just abandoned him. The same thing has happened to Luján [2]. The two servants resolve to lie in wait for potential masters to come along.

Don Bernardo de Cabrera and Don Lope de Luna enter, and greet each other as old friends. Being soldiers, they are surprised to see each other in Zaragoza, at the Aragonese court. Don Lope is depressed, since he has served his king for so long as a soldier and has not been recognized for it. He is making one last attempt to gain some small recompense from the King. Don Bernardo tries to persuade Don Lope not to give up hope. Bernardo has good reason for being optimistic, for he has never failed in anything he has undertaken and he has now been summoned to receive the King's favor.

Galindo and Luján approach the two friends, asking that they be received as servants, and they are accepted. Galindo is permitted to choose his master, and he becomes the servant of Don Lope. Luján will serve Don Bernardo. In the ensuing introductions it is learned that Luján is from Aragón, Galindo from Extremadura [3].

¹ The numbers in brackets refer to the notes which follow this section, and which deal with the variants in the plot in versions A, B and C.

The King, accompanied by the Conde de Ribagorça, enters to begin the royal audience.

309-520 redondillas

Don Lope approaches the King, but the ruler is distracted by a message from Doña Leonor, daughter of the Conde, in which she rejects her sovereign's amorous advances. The Conde suspects who the sender of the message is, and is troubled by concern over his family honor. Unfortunately, in his now-unhappy mood, the King does not listen to Don Lope and appears to speak harshly to him and reject his petition. Two other soldiers, Don Ramón and Don Vrgel, approach the King and are quickly promised favor. Don Bernardo, in turn, is received in an extremely warm manner and granted many honors [4]. As the King and Don Bernardo are leaving together, Don Lope makes another attempt to get the King's attention, but is ignored [5]. Luján is elated and Galindo thoroughly discouraged by this sequence of events [6].

521-674 romance (o-e)

Don Lope stoically accepts his seemingly inevitable fate as a desdichado, and reprimands the lamenting Galindo for not doing the same.

Doña Marta, a dueña, appears on the balcony. Galindo, in asides, makes many disparaging remarks about her [7]. She asks Galindo to tell Don Lope that she has seen what happened and has taken pity on the unlucky soldier. She asks that Lope should come to the terrero that night to see her [8], and throws a jewel to Galindo to "encourage" him to deliver the message to Lope. Don Lope overhears this conversation and laments that he is able only to attract dueñas like Marta [9].

Luján returns in order to tell Don Lope that Don Bernardo wants to see him. Luján also picks up the jewel, which Galindo has not been able

to find. Naturally there is a dispute over it [10], with Galindo again lamenting his extremely bad luck.

675-750 redondillas

In the next scene the Infanta Doña Biolante, the King's sister, is discussing Don Bernardo with her lady-in-waiting, Doña Leonor. The Infanta believes that Leonor is too free with her praises of Don Bernardo, thus revealing to Leonor that Biolante herself is attracted to him and is jealous of Leonor's obvious admiration for him.

751-1010 romance (e-o)

The two women continue arguing, and in an aside Biolante discloses just how deeply she is smitten with Don Bernardo [11].

Don Bernardo enters, looking for the King, and encounters the Infanta and Leonor [12]. He and Biolante are very obviously attracted to each other, making Leonor jealous. Biolante sends Leonor away so she can talk more freely with Don Bernardo, and Leonor reluctantly leaves [13]. The Infanta then speaks to Bernardo on behalf of a "friend", for whose benefit Bernardo has recommended a marriage to someone in Navarra [14]. With veiled references, she tells Bernardo not to annoy a high personage in such a way [15], to "aim higher," and that perhaps he will then have great success. Of course she is speaking of and for herself [16]. She then departs. Don Bernardo understands the Infanta's meaning, and cannot believe the great good fortune which is within his reach.

The King comes in and, finding Don Bernardo so happy over the day's events, showers more honors on him. They proceed to go over the memoriales of those soliciting favor. Don Vrgel wishes a post in the King's cámara, and Don Ramón that of Captain of the Guard. Don Bernardo, loyal to his friends, supports the petitions, and they are granted by the King.

Meanwhile the King has been tormented by his desire for Leonor, and he falls asleep from mental fatigue as Don Bernardo begins to read Don Lope's memorial. Bernardo perceives that the King is asleep, and laments Don Lope's recurrent bad luck. When the King awakens, Bernardo tries again to advance Lope's petition, but King cautions him against believing that it is the privado who gains favor for his friends, since their fortune depends solely upon the King's will [17].

1011-1023 redondillas / 1024 verso suelto

The scene changes, and Don Lope and Galindo are seen discussing their next move when Don Bernardo enters [18].

1025-1133 décimas

Don Bernardo informs Don Lope of his inability so far to gain the King's favor for him. However, he will keep trying, even if he should put his own privanza in danger thereby. Don Lope warns him of this possibility [19], and they have a long discussion about the changeability of fortune and the necessity to support each other, come what may, since life is unpredictable.

Act II

1134-1189 redondillas

A month has passed, and Don Lope and Galindo are going to the palace to try to see Don Bernardo [20]. Lope confesses to Galindo that, being attracted to Leonor, he went to the terrero the night before. While there, he had a fight with Collantes, the Infanta's musician, who would not keep quiet. After killing him [21], Lope got away, but Don Vrgel was captured and accused of the murder.

1190-1379 romance (e-o)

Don Lope believes that Leonor recognized him and was on the point

of granting him favors when the aforementioned altercation disturbed this tryst.

Don Lope and Galindo knock at the door of Don Bernardo's quarters [22], but Luján will not let them talk to his master, supposedly because of Bernardo's strict orders. Luján therefore closes the door [23]. Galindo is disconsolate, and requests permission to seek a new master [24], whereupon Don Lope declares that he wishes to ask Don Bernardo to take Galindo on as a servant [25]. Lope further states that he is thinking of abandoning Aragón for Navarra. However, they discover that inadvertently Luján did not completely close the door, and they sneak in [26].

Inside Don Bernardo's quarters, Don Lope and Galindo hide when Bernardo and the Conde enter [27]. The Conde is asking Don Bernardo's intercession in the false accusation of Don Vrgel, and also wishes his help in finding a husband for Leonor. From Don Bernardo's reply, the Conde believes that Bernardo wants to marry Leonor himself, whereas Bernardo actually is thinking of Don Lope as a suitable match.

On seeing the Conde's departure, Lope and Galindo approach Don Bernardo. Bernardo is surprised to find them in such poverty, which Galindo readily admits but which Don Lope attempts to deny [28]. Luján enters, and on discovering that Lope and Galindo have gotten in, cannot conceal his disgust. Don Bernardo, angered because he has been sending Luján specifically to find Don Lope, dismisses Luján on the spot. Galindo "helps" the situation by graphically describing the injustices done to them by Luján. Don Lope is distressed, for he is the cause of the dismissal of a servant at the very moment when, as he tells Don Bernardo, he was about to ask Bernardo to take on another, Galindo.

1380-1467 redondillas

Don Bernardo cannot answer, for Marta enters; Luján has neglected to announce her presence, and she is tired of waiting. She gives Don Bernardo a banda and a letter. Bernardo reads the letter to himself; it is from Leonor. In it she alludes to the events of the previous night on the terrero and reiterates her love for him. Obviously, she mistook Don Lope for Don Bernardo. Of course, Bernardo is completely mystified, and concludes that the best thing to do is to play along for the moment without committing himself. He dismisses Marta, and does not divulge the contents of the letter to the others [29].

The interrupted changing of servants resumes: Galindo becomes Don Bernardo's servant, while the unhappy Luján begs to be taken on by Don Lope, who consents. A curious event in this scene takes place when Don Bernardo removes a chain and gives it to Luján, as a remembrance of his having served generally well. Galindo reaches for it, thinking it meant for him, and is very disappointed on discovering that it is not. This action is probably used to underscore and foreshadow Galindo's inherent bad fortune, as well as the eventual fall of Don Bernardo.

Galindo announces that the King is approaching, and Don Bernardo requests Don Lope's memorial so that he can try again to better Lope's fortune [30]. Lope accedes to this proposal, and all except Don Bernardo hide themselves [31].

1468-1651 romance (4-)

The King enters and greets Don Bernardo with great affection [32]. He has come to talk over some affairs of state. The first problem is that the King's brother has turned traitor and is in Navarra, trying to persuade the king of that country to support him in his bid for the

Aragonese throne. The King, who plans to ask the king of Navarra to send his brother back to Aragón as a prisoner, wants Don Bernardo's advice on this procedure. Bernardo, to the King's surprise, does not agree, and recommends that the King invite his brother home and pardon him. Annoyed, the King changes the subject. He announces that he plans to marry his sister to someone in Aragón, not outside of it, and asks for suggestions as to who would be a good match. Don Bernardo names several possibilities, but not the one whom the King is hinting at: Bernardo himself. Bernardo states that he is not worthy of such an honor, and that such an act would only make enemies for him. The King again is annoyed, and asks to deal with other matters. Don Bernardo reads the Conde's memorial requesting a marriage for Leonor, but the King reacts violently to this petition. Therefore Bernardo takes up a memorial of Don Ramón, who asks that the King keep his word and give Ramón's nephew a position which the King had previously promised him. However, the King states that he has heard that the nephew is not deserving, and therefore will not keep his promise. Don Bernardo argues with him, and he becomes even more displeased. Bernardo decides to take this rather unpropitious moment to present Don Lope's petition once more. He begins without mentioning Lope's name, which is an error, since his references to a person who has suffered unjustly at the hands of the King suggest only the imprisoned Don Vrgel in the King's mind [33]. Angry, the King cuts Don Bernardo off, not wishing to hear any more. Having crossed swords with Bernardo concerning five different matters, he then lectures the privado on opposing the royal will, and leaves.

Don Lope, convinced that the King harbors some hidden resentment against him, emerges from his hiding-place, resigned to his fate. Don

Bernardo, however, is now determined to help Don Lope gain the King's favor, come what may, even to the extent of bringing himself down. Lope warns him of this possibility, saying that his own bad fortune may be stronger than the good fortune of Bernardo [34]. Nevertheless, this argument does not dissuade Don Bernardo, who keeps the memorial and goes off to see the King again. In a burlesque of the conversation involving their masters, Galindo tells Luján to come to see him if he needs anything, while at the same time insinuating that he will give Luján nothing of value [35].

1652-1711 redondillas

The scene shifts, and Leonor and Marta appear. Marta is telling Leonor about her encounter with Don Bernardo and about his reactions to Leonor's letter [36]. Leonor is shocked at the great change in Bernardo which has seemingly taken place overnight. Marta doubts that the man who came at night was Bernardo, but Leonor cannot believe that. Marta then begins to beg Leonor to accept the King's advances [37], but at this moment the Conde enters.

1712-2039 romance (e-a)

The Conde has come to ask his daughter to request the intercession of the Infanta, in order to get the King to marry her to Don Bernardo. The Conde wishes that she do this because of his mistaken perception of Bernardo's intentions regarding Leonor. This conversation is interrupted by the arrival of Biolante, and the Conde leaves. Leonor is overjoyed, and Marta admits her error regarding Don Bernardo's intentions [38].

Leonor announces to the Infanta that she has a favor to ask of her, which is that she be permitted to marry, although as yet she does not mention the name of her sweetheart [39]. Leonor volunteers the informa-

tion that her beloved killed a man on the terrero, and the Infanta concludes that Leonor is speaking of Don Vrgel. Therefore, she consents to help Leonor and starts to leave, as Leonor mentions the name of Don Bernardo [40]. The Infanta stops short and, motivated by jealousy, says that the King has already found a wife for Don Bernardo in Zaragoza. A very catty confrontation occurs, with references to the presence or lack of Leonor's charm and beauty, and allusions to her lack of propriety [41].

In the midst of this conversation, Don Bernardo enters. On seeing the Infanta, he becomes tongue-tied, since he is in love with her [42]. In an aside, Leonor suggests that Biolante query Bernardo in order to solve the problem of whether he is in love with Leonor or not. Pretending to leave, Leonor hides behind the paño in order to listen to the conversation.

Don Bernardo also starts to leave, but Biolante stops him [43] and congratulates him on his impending marriage, which Bernardo understands to mean marriage to her. He therefore responds with superlatives, referring to his betrothed (whom Biolante believes in her jealousy to be Leonor) [44]. Naturally, she is piqued, but within a short time comprehends that he is speaking of her. A type of verbal duel ensues, the central theme of which is that for a lesser person to aspire to the love of one who is socially superior is dangerous; he may suffer, as a sunflower which follows the sun, as a butterfly in a flame or as an eagle which challenges the sun. This reference may also allude to the danger of aspiring to too much power [45].

Leonor cannot endure this "disgusting" conversation any longer, so she interrupts, breaking up the incipient idyll between Don Bernardo and Biolante [46]. At this moment the King, the Conde and Don Vrgel enter.

The King has freed Don Vrgel, as he believed Don Bernardo was requesting him to do, and Vrgel hastens to show his gratitude. Bernardo, annoyed at the King's mistake, goads him with the words "prudente," "justiciero" and "liberal," and tells him to demonstrate these qualities, of which he is renowned, by granting favor to Don Lope. The King, surprised that Lope (whom he knows only by reputation) is in Zaragoza and has had such ill luck making himself heard, immediately sends Don Bernardo after him [47]. As he leaves, Bernardo gives the King all the memoriales which he has, which include Leonor's letter [48].

While waiting, the King looks for Don Lope's memorial, and comes upon the letter. On reading it to himself, he becomes increasingly angry with Don Bernardo. He shows the letter to Biolante, who also becomes furious when she discovers Bernardo's apparent deception.

Don Bernardo returns with Don Lope, who is received by the King with extreme affection. At the same time, both the King and the Infanta show a sudden coldness toward Don Bernardo, which bewilders both him and the others present [49]. As the King and Biolante leave with Don Lope, Don Bernardo realizes that as Lope's star is rising, his is declining.

Act III

2040-2229 romance (6-)

It is night, and Galindo comes out onto the terrero, playing an instrument. Marta appears on a balcony [50], and cautions him to be more quiet, lest he suffer the fate of Collantes, the musician whom Don Lope killed [51]. At this moment the King, Don Lope and Luján enter. The King hears the music, and wonders if the person playing is the one who killed Collantes. Of course, his main reason for concern is that he believes that the same person was courting Leonor. Don Lope, trying to

help Don Bernardo, confesses that he was the one who committed the murder. Lope obviously knows of the accusation against Bernardo, but not that it came from a letter of Leonor. The King dismisses this confession as a ploy to protect Don Bernardo [52]. Unseen, Bernardo also enters, wandering about the palace in his despair [53]. Galindo and Marta perceive the presence of the other, and Marta leaves [54]. The King tells Don Lope to go and see who is playing, and Lope obeys. Don Bernardo and Galindo both see people coming to confront them (Don Lope and Luján, respectively) [55], and Bernardo prepares to defend himself. After a minor altercation, Don Bernardo and Don Lope recognize each other [56], and they go to see the King. This dispute is mirrored by one between Galindo and Luján [57].

Don Bernardo thanks the King for his favor shown to Don Lope [58], and Lope in turn thanks Bernardo for his perseverance. The King, unwilling to concede any virtues to Don Bernardo, responds with various insults, implying that Don Lope's good fortune is all of his own doing [59]. Don Bernardo is unable to understand this new attitude on the part of the King, and despairs at how rapidly his good fortune has crumbled [60]. After several more insults, Bernardo loses his temper, which only angers the King more. The latter and Don Lope depart [61]. Galindo laments his ill fortune, and makes the further suggestion that he is a jinx [62].

2230-2285 redondillas

Don Bernardo complains of the inconstancy of life [63], and he and Galindo go off toward his quarters. As they walk along, Bernardo affirms his innocence [64], and criticizes the King's actions, but Galindo warns him to be more quiet.

2286-2527 romance (a-a)

The reason for Galindo's warning is that others are around, so that Don Bernardo should watch what he says and the impression that he makes [65]. They reach Bernardo's quarters [66], and Galindo goes off to take a nap [67].

Don Vrgel enters to give Don Bernardo a letter which has come for him from Navarra. Bernardo is reluctant to receive it [68], but he does anyway. Don Vrgel leaves and Don Lope enters.

Lope is in an anguished state, and Don Bernardo tries to console him, while at the same time giving him advice on the inevitable fate of favorites. Don Lope also tries to lift Don Bernardo's spirits [69]. They then hear the King coming, and Bernardo's first impulse is to hide, though he does not.

The King enters [70], and demands Don Bernardo's keys in order to get all his papers. On giving them to him, Bernardo drops the banda which Leonor sent him, plus the letter he has just received, still unopened. The King takes these also, now more convinced than ever that Don Bernardo is his rival for Leonor's affections. The King opens the letter from Navarra, and in his angry state only has to see the signature --that of Don Martín, his rebellious brother who is in exile--to jump to the conclusion that Don Bernardo has been involved in treason. The King leaves, giving Bernardo no chance to explain. Don Lope, out of necessity, follows him.

Don Bernardo, in a soliloquy, shows his still-present optimism and his resolve to try to be forceful with the King and make him listen to reason [71].

Don Ramón and Don Vrgel enter with some guards, and Ramón gives Don Bernardo an order from the King, commanding Ramón to put the privado under arrest. Bernardo cannot believe that his fortune has changed so rapidly, and in a long aparte nearly goes into a delirium with his laments [72]. However, he regains control of himself and announces his obedience to the King's will. The King has further ordered that Don Bernardo give over his symbols of office to Don Ramón and Don Vrgel. Bernardo, now resigned to his fate, complies. He is determined, if he cannot remedy the situation, to show himself a good vassal and obey his king. Don Ramón, Don Vrgel and the guards leave.

2528-2531 redondilla / 2532 verso suelto / 2533-2544 redondillas

Galindo enters [73], and is astounded and downcast on learning of the latest developments, more convinced than ever of his malevolent influence.

2545-2564 romance (a-e) / 2565-2566 endecasílabos (a-e) /
2567-2704 romance (a-e)

In order to cheer himself up, Don Bernardo asks Galindo to sing something. Galindo begins, Bernardo joins him, and as they sing Biolante and Leonor appear [74].

Leonor stays behind, unseen, as Biolante comes to speak to Don Bernardo [75]. In spite of her supposed affront, she has decided that Bernardo means too much to her to let the King take his vengeance at will. Therefore, conquering her jealousy, she has come to set Don Bernardo free [76]: a horse awaits him, which will enable him to escape. Bernardo, however, does not wish to escape, since that would only prove him to be a bad vassal in the eyes of the King. Besides, more importantly, he sees that Biolante does not really dislike him, and he prefers to take

advantage of this situation to make amends with her. He assures her openly that he loves her, and that despite what she may have seemed to see, the appearance of things is often deceiving. She then submits him to a series of queries regarding his alleged sins against the King and against her. He answers that he has not had correspondence with the King's brother, that he did not kill the musician Collantes, that he has never courted Leonor [77]. Apparently satisfied, Biolante leaves, as does Leonor.

2705-2788 redondillas

Galindo announces to Don Bernardo that Don Lope has come to see him. The King has sent Lope with Leonor's letter to ask if Bernardo received it from her. Bernardo answers that he did, which greatly disturbs Don Lope. Lope then asks another question on behalf of the King (well knowing what the answer will be): did Don Bernardo kill Collantes? Of course, Bernardo replies that he did not. He adds that he received the letter and a banda along with it, which were both for him and not for him. Naturally, he means that they were sent to him, but that evidently Leonor confused him with someone else; however, he will explain this riddle no farther, not realizing the importance of the apparent bit of trivia to Don Lope. Lope, probably testing his veracity, again presses Don Bernardo with the question of whether or not he killed Collantes, and again Bernardo answers in the negative. Lope then decides to confess that he himself is guilty of the murder. This confession makes all the pieces of the puzzle fall into place for Don Bernardo.

At this moment Don Ramón and Don Vrgel return, bringing with them some letters from the King's brother Don Martín, which were found among Don Bernardo's papers. They ask him to identify them, which he does,

saying that he read them when he received them but did not reply to them. He admits that what the letters asked him to do would certainly be treason. They then have him read the letter he had just received and which the King confiscated before he could read it.

2789-2800 romance (u-a)

In the letter, Don Martín thanks Don Bernardo for his offer of help in overthrowing King Pedro. Bernardo denies to Don Ramón and Don Vrgel any knowledge of this plot.

2801-2810 décima

Don Bernardo states that his defense is his reputation and good name.

2811-2834 romance (u-a)

Another reason which Don Bernardo gives in defending his loyalty is the number of great honors which the King has given him, evidence that envy and lust for power could not have led him to treason, since he already exercises great power. Don Lope and Don Vrgel despair at these insufficient replies.

The Conde enters, saying that the King has been listening to the conversation and that, since Don Bernardo has not given a good excuse for the existence of the letter, he has been condemned to be beheaded. Bernardo receives the news calmly.

2835-2844 décima

Don Bernardo feels that his death will be an example to others, whether he is guilty or not.

2845-2878 romance (u-a)

Don Lope is disconsolate since he brought all this on Don Bernardo. He tells Bernardo that he will confess his murder of Collantes to the King, therefore suffering punishment also. However, Don Bernardo says

that for Don Lope to destroy his own good fortune will serve no purpose, especially if it is still possible for him to help the fallen privado.

The Conde, barely able to speak because of his grief, announces that Don Bernardo's previous defense of Don Martín helped to decide this matter against him.

2879-2888 décima

Don Bernardo consoles the Conde and the others.

2889-2978 romance (u-a)

Bernardo says goodbye to all those present. Don Lope is going to accompany his friend to his death; Don Bernardo approves of this action, as preparation by Lope to suffer the same fate eventually [78].

Later, in another part of the palace, Leonor, Biolante, Galindo and Luján have brought to Biolante a letter from Don Lope, confessing his murder of Collantes. Both servants also confirm Don Bernardo's innocence. The King, however, refuses to accept this evidence. Leonor pleads for Don Bernardo, and the King becomes angry [79].

Don Vrgel enters with another letter from Navarra, which he says proclaims Don Bernardo innocent of treason. He reads it aloud; it is from Don Martín's secretary, who says that Martín has been sending letters to Don Bernardo requesting Bernardo's collusion against the King, letters which Bernardo has ignored. Angered, Don Martín ordered the secretary to send the most recent letter in order to incriminate Don Bernardo and bring about his downfall. The secretary says he knows that he is being somewhat disloyal to Don Martín in writing this present letter, but that he is impressed with Don Bernardo's steadfast loyalty and feels that such faithfulness should be rewarded, not punished. The King immediately sends Don Vrgel to stop the execution, and leads the others

toward a window from which they can see Don Bernardo. But on reaching the window, they stop in horror at the sight which their eyes perceive [80].

The body of Don Bernardo is revealed, with Don Lope grieving beside it; Don Vrgel arrived too late. The King, now realizing his error, accompanies Don Lope in his grief, declaring that Don Bernardo's fame as a good vassal should be noted by future ages and emulated by them as an example [81]. Through the King, Rojas asks for applause for the two authors [82].

Censor's ending [83]

Fourteen verses, replacing 2949-2970 romance (u-a)

Don Vrgel arrives in time to save Don Bernardo, to whom the King promises recompense: he will grant Bernardo whomever he wishes as his wife. It is to be assumed that he will choose the Infanta.

2971-2978 romance (u-a)

Returning to the original ending, the King, as before, shows Don Bernardo as an example of loyalty to be imitated. Rojas' ending is now put into the mouth of Don Bernardo.

D. Principal plot variants found in ABC

In this extension of the plot summary, certain details are mentioned which I have not seen fit to include in the main summary, since they are not essential to the development of the plot. For the position of these details within the play, please refer to the central play text. The variants from ABC which are described here are contained in the appropriate sections of the footnotes and the appendix.

[1] In ABC, Galindo and Luján exchange comments about the phenomenon of the three contemporary Pedros of the peninsula, who are all called

crueles. Galindo says that this nickname is accurate, and Luján silences him, in case someone is listening.

[2] In ABC Galindo adds that, after many adventures with his master, he was abandoned without being paid for his services. Shortly afterward, both he and Luján remark that a servant leads a dog's life, and that serving God and kings is the only sure way to improve one's lot.

[3] B omits the information that Luján is Aragonese.

[4] In ABC, in addition to the honors mentioned in M, the King appoints Don Bernardo to his cámara.

[5] In ABC, this attempt by Don Lope as the King is leaving is suggested by Don Bernardo, who wishes to see his friend gain royal favor. Some of the preparatory remarks to the attempt are omitted, including Galindo's reference to fulleros.

[6] In ABC, in addition to his remarks in M, Galindo states that Don Lope's appearance deceived him, and that his bad fortune must be the result of being under the influence of Judas. Later on, B omits the most caustic part of Galindo's diatribe against Don Lope and his lack of good fortune. B also eliminates Galindo's speech concerning paciencia, in which he criticizes the fortunate who advise one to cultivate this quality and in which he alludes to the inevitable fate of privados. AC add to this same speech a long enumeration of those unfortunate ones to whom it may ironically be said that they should be patient: dwarves, married men, and those put upon by falsetes, among others.

[7] B omits Galindo's joke about Marta's tocas.

[8] In B, all references to the fact that it is Marta herself who is interested in Don Lope are omitted, and an aside is given to Marta which indicates that in inviting Don Lope to the terrero she has been

following the orders of Leonor. B further has Marta state that the sound of music will lead Don Lope there.

[9] In B, Don Lope has not heard the conversation between Galindo and Marta, and is surprised when Galindo speaks to him about Marta, since he has no idea who she is.

[10] However, B omits the culmination of the exchange of insults between the two servants, in which Luján possibly strikes Galindo.

[11] The entire scene between Biolante and Leonor (675-768) is omitted in B and a new, shorter one is inserted: the Infanta, listening to musicians sing, is lost in a reverie of love, although as yet the object of her affections is not named except to say that he is a "vasallo desigual." Leonor and Marta are also present, and Leonor is assured that the dueña delivered her message to Don Lope. Naturally, in view of the different identities of the men whom they love, the acid confrontations between Biolante and Leonor are eliminated in B.

[12] In B, Leonor, Marta and the musicians all leave just as Don Bernardo arrives, so that he and Biolante are alone on the stage.

[13] Since in B Leonor is not present, these manifestations of her jealousy and intransigence do not even exist, and would not in any case, since she loves Don Lope and not Don Bernardo.

[14] Up to this point, B omits the entire scene of the conversation between Biolante and Don Bernardo as it appears in the other versions, and the scene is rewritten. Now the conversation is more lyrical. Biolante asks Don Bernardo what success he has had in the war, and he replies that he has done well, except in the war which is raging inside of himself. The Infanta comments that such a fierce war must not be very active, for no exterior manifestations of it can be seen. Don Bernardo says that he

does not dare to show its effects, lest he offend the one whom he venerates, for he is not confident that what he desires would be well received.

[15] This first piece of advice from Biolante is of course omitted in B since, as stated in [14], she has not mentioned anything of the sort.

[16] In B, because of a few omitted verses, the Infanta is more subtle and not quite as emphatic in encouraging Don Bernardo to aspire to her, but to Bernardo her meaning is still clear.

[17] ABC insert some verses into the King's speech which temper it, so that it does not sound quite so brusque.

[18] In B, Don Lope and Galindo are not present at this point. In AC they are, but some of their speeches are slightly rewritten to conform to the circumstances of the interpolated scene which is described below. At this juncture of the play, ABC all insert a long scene in which Don Bernardo is sought out with adulation by the Conde, Don Ramón and Don Vrgel. He is offended at this preferential treatment, for he declares that just because he has attained privanza, he has not changed. He states that he is still merely Don Bernardo de Cabrera, trying in his humble and unambitious way to serve the King as best he can, and to try to use any influence which he may have to help his loyal friends. He then informs each of them in turn concerning what he has managed to obtain for them from the King, or what he promises to try to do. He will attempt to assure that the Conde's daughter Leonor marries. This action would, as the Conde points out, protect her from the advances of the King. B tones down Don Bernardo's reply to this remark, which in AC alludes to the King's indecencia. Don Bernardo informs Don Vrgel that the King has given him a post in the cámara, and Don Ramón learns that he is the new Captain of the Guard. They thank him profusely, swear their eternal

loyalty to him and wish him continued great favor with the King. These three leave, and in AC Don Bernardo turns his attention to Don Lope, sends the servants away, and commences with his relation of his experience with the King on Don Lope's behalf which begins with 1025.

However, this scene between the two friends is completely omitted in B. Instead an extensive scene is inserted involving Don Lope and Galindo who, as previously mentioned, do not figure in B's version of the conversation between Don Bernardo and the three other noblemen. The scene takes place at night, and Don Lope and his servant have come to the terrero to keep the tryst arranged by Marta and Galindo. Leonor and Marta perceive him, and the music begins which is the signal for Lope to approach Leonor's window. Marta's singing, which is supposed to accompany the music, is not shown; there is only a blank space in the manuscript. Don Lope and Leonor begin to converse, and Lope recognizes, to his delight, the voice of Leonor, whom he has loved in the past. However, at this moment the King comes out onto the terrero with his musicians, and Leonor (who realizes that it is the King, come to court her) informs Don Lope of this fact without telling him who the intruders are. She asks him to retire, for appearances' sake. Leonor then leaves the window, and Don Lope and Galindo also exit. However, Lope only goes a short distance away and returns momentarily without Galindo, whom he has sent home. Lope is consumed with jealousy. The King has seen the two figures leave the terrero, and instructs his musicians to commence singing while he goes offstage to see who the strangers might be. Again, there is only a blank space in the manuscript instead of the words to the musicians' song. Don Lope, hearing the song, is incensed, and challenges the musicians. He runs one through with his sword, and chases the others

offstage. At this awkward moment, Don Vrgel enters and in the dark trips over the dying musician. Unfortunately for Vrgel, the King has heard the swordplay and cries and has hurried back, just in time to hear the musician ask Vrgel not to finish him off until he has received confession. The King attacks Vrgel, and the unlucky nobleman begins to defend himself, not recognizing his assailant. At this juncture the Conde, Don Ramón and several servants, having heard the noise, enter with torches. The King is enraged; he will not let Don Vrgel explain, but has him dragged off to prison. Ostensibly, the King's anger stems from the fact that the dead musician is Collantes, one of the favorite court entertainers, but it is obvious to the audience that the real reason for his excessive rage is that he views Don Vrgel as a love rival. The body of Collantes is carried off, and B's first act ends.

[19] In AC (the scene is omitted in B) Don Lope's warning is diluted through the omission of the twenty verses in which he employs the image of the hiedra and the reasoning which accompanies it.

[20] In ABC, in the conversation between Don Lope and Galindo, the remarks on Lope's poverty in 1147-1149 are expanded considerably. Lope rationalizes his poverty, saying that the rich man is unhappy unless he is contented with little and attains his riches without actually aspiring to them. The implication is that since few rich men are of this type, the poor man is basically more content, especially if he does not aspire to much. Galindo predictably reacts to this rationalization in a negative manner, although B omits a few verses in which he makes sarcastic remarks. Don Lope concedes that Galindo may be right. Galindo advises positive thinking: if Lope imagines that he will have good luck, this desire will come true.

[21] B omits some of the details in this account of the murder, since they would be redundant in view of the fact that we have seen this scene for ourselves at the end of B's first act.

[22] In ABC the act of knocking at Don Bernardo's door is expanded into a scene of bantering between Don Lope and Galindo concerning how hard to knock and their optimism or pessimism about whether or not they will be successful.

[23] In ABC, Luján even implies doubt that one who has been knocking with such force can be the well-mannered Don Lope. He is also more insulting to Lope and Galindo, and pompously offers to use his great influence to see if he can curry a few crumbs of favor for them with Don Bernardo. Galindo is indignant at this haughty attitude on Luján's part. Luján cautions Don Lope that, if he comes again, not to come so early and disturb the peace of Don Bernardo's house. After Luján goes back inside, Don Ramón arrives to meet with Don Bernardo. Don Lope has the idea of asking him to intercede with Don Bernardo for him, and is confident of success, since Don Ramón was supposedly a friend of his father, "el Conde don Lope de Luna el Bueno." However, Don Ramón does not remember either him or his father and, ignoring him, has an accompanying soldier knock at the door. As the soldier knocks, a few raps with his staff are delivered to Galindo's head rather than to the door. Luján answers the door again, and readily admits Don Ramón, while denying entrance to Don Lope.

[24] Galindo adds, in ABC, that he does not know whether he is bringing all this bad luck on Don Lope, or vice versa.

[25] After Galindo expresses doubt that Don Bernardo will take him on as a servant and Don Lope assures him that he need not worry (in all

versions), Don Lope in ABC, in order to try further to convince Galindo, elaborates on the great friendship which he and Don Bernardo have had.

[26] In ABC, at first Don Lope is reluctant to stoop to sneaking into Don Bernardo's quarters, but Galindo retorts that the poor have to take advantage of any opportunities to better their lot.

[27] In ABC, as we have seen above, Don Ramón is also present, and he asks Don Bernardo to claim for his nephew the post of governor of Teruel, which the King has previously promised to the nephew. This promise is alluded to only later in M, 1534-1545, during Don Bernardo's disastrous series of confrontations with the King.

[28] In ABC, Don Bernardo replies that he would gladly trade places with Don Lope, since in that case he would not have the responsibilities of his high office burdening him.

[29] This entire scene with Marta is omitted in B, since she does not enter until just before the King does.

[30] Don Bernardo does not request Don Lope's memorial in ABC, but instead Lope gives it to him of his own accord.

[31] At this point in B, Marta briefly appears at the paño, gives Galindo Leonor's letter and banda and quickly leaves, for the King is close behind her. She has told Galindo to give these items to his master, not realizing of course that he now has a new one. Galindo hands them to Don Bernardo, although he momentarily wonders which master she meant. The text of the letter is somewhat different, omitting the reference to the Conde and inviting the recipient to appear on the terrero again that night. Don Bernardo does not have time to wonder much about all this, for the King enters. Bernardo quickly hides the banda, for in this version he knows about the King's love for Leonor. The King is

suspicious, for he saw Marta leave Bernardo's door, but he keeps this knowledge to himself.

[32] In AC a section is added in which the King and Don Bernardo exchange remarks about a conceit in which Bernardo is referred to not only as an "estrella propicia," as in M, but also as a luna. Bernardo accedes to the luna appellation, because the moon reflects the rays from the sun (in this case, the King) and gives them back to the earth, just as a good privado should be merely an intermediary between a king and his subjects. However, the stars "rob" the sun of its light, and give nothing to the earth. Don Bernardo does not want to be thought of as the sort of privado who usurps power for himself.

[33] In an aside inserted in B, the King more specifically reminds the audience of Don Vrgel's supposed crimes: killing the musician and courting Leonor.

[34] AC omit this argument from Don Lope and also, of course, Don Bernardo's refutation of it.

[35] This entire scene between Don Bernardo and Don Lope (and between Galindo and Luján) is omitted in B; evidently Don Lope has gone back to his quarters. In its place are a handful of verses in which Don Bernardo vows to keep persevering for Don Lope's sake, although he may be risking the wrath of the King.

[36] Marta's advice to not write any more letters to Don Bernardo is eliminated in B, since the situation now does not call for it. Also omitted (and in AC as well) is her detailed and humorous description of Don Bernardo's varying facial expressions on receiving and reading Leonor's letter.

[37] B omits this last piece of advice by Marta, and in its place she reveals that her description of Don Bernardo's reaction to the letter (what there is left of it) was a joke on her part, since she saw nothing, not having had time to stay long enough to see what happened. Leonor pardons her for the scare she gave her.

[38] This scene with the Conde is rewritten in B, to conform with the change of the man whom Leonor loves. Thus, the Conde's suggestion that she ask for the Infanta's help in securing Don Bernardo is resisted by Leonor, although she does not say this openly to her father but only as an aside. When the Conde leaves, he announces that he will be waiting at the door, listening to Leonor's petition and the Infanta's reaction to it.

[39] In B the eighteenth-century refundidor, showing his dislike for baroque imagery, has eliminated Leonor's reference to the "flowering" of the house of Ribagorza (1759-1763).

[40] In B some verses are added in which the Conde reenters, thanking the Infanta for her kindness, and Leonor's original verses which mention Don Bernardo for the first time are put in the mouth of the Conde. Thus Leonor is no longer asking to marry Don Bernardo, although Biolante still does not grasp this nuance.

[41] This series of insults between Biolante and Leonor is omitted in B. In its place the Conde retires, chastened, when he hears that Don Bernardo has already been betrothed. When he leaves Biolante begins desperately to ask Leonor what Don Bernardo has been doing for her to merit her supposed love for him. Leonor is just beginning to explain the true situation, when Don Bernardo enters.

[42] In ABC, Don Bernardo elaborates further on the characteristics and reasons for his turbación.

[43] B omits the aside-conversation between Biolante and Leonor, as well as Don Bernardo's attempt to leave. It adds another series of asides between the two women in which Biolante asks Leonor to go out of the room and tell her if she sees the King coming, to which Leonor agrees.

[44] A short passage is added in B in which Biolante tells Don Bernardo that the person who informed her of his marriage is one who is involved in it and solicited the information. He believes she is referring to herself, and rejoices in an aside.

[45] Most of this conversation, particularly that part in which Don Bernardo and Biolante bandy about the conceits which refer to the clicie, the mariposa and the águila, is omitted in B. In the short section which replaces the eliminated portion, the misunderstanding continues; neither person ever comprehends what the other is getting at.

[46] Of course, B eliminates this intrusion by Leonor, since she would have no reason to interrupt. Therefore, the entrance which disturbs the conversation between Biolante and Don Bernardo is that of the King, the Conde and Don Vrgel, for the next scene. Leonor does not seem to have performed her rôle as lookout very well.

[47] ABC insert more information concerning Don Lope's exploits, which Don Bernardo narrates for the King. This passage is essentially a short resumé of the recitation which the King missed in the first act because of his having fallen asleep.

[48] B omits the exclamations of joy and admiration (and, in the case of Leonor, despair) which immediately follow Don Bernardo's departure in search of Don Lope.

[49] Leonor's single expression of antagonism toward Biolante which appears here (2029) is of course omitted, and is replaced by one which shows her joy at Don Lope's imminent good fortune.

[50] In AC, when Marta appears she and Galindo sing snatches of romance which burlesque the Cerco de Zamora cycle, and which also include the well-known verse "Media noche era por filo."

[51] In B, the scene between Galindo and Marta is eliminated, and in its place Galindo comes onto the terrero alone, lamenting the fall of his new master. He states that Don Bernardo in his despair stays in his room all day, and then goes out to wander at night. Galindo is worried lest his master be courting on the terrero and run across the King, which would serve only to aggravate even more his relations with the sovereign. Therefore, Galindo has come looking for Don Bernardo, in order to try to prevent this potential confrontation.

[52] B omits the initial exchange between the King and Don Lope, and instead has them discuss the question of Don Bernardo's guilt in the murder of Collantes. Don Lope lies and says that on that night Don Bernardo was with him the whole time, and must therefore be innocent, but the King feels that Don Lope is only protecting his friend. In order to convince him, the King confides to Don Lope his love for Leonor, which naturally causes Lope's heart to sink. He recovers a little when the King adds that Leonor has so far rebuffed him completely, but is confused and troubled by the subsequent revelation that the King knows that Don Bernardo killed Collantes because he has proof that Bernardo was courting Leonor. Don Lope knows that the first fact is erroneous, but has to admit to himself that the second might not be. In AC, further speeches of Marta and Galindo are inserted: Marta says that Leonor and Biolante

have come out onto another balcony but, as in M, they do not speak one word in this whole scene nor do they ever subsequently show any evidence of having witnessed what happens here.

[53] ABC add some verses in which Don Bernardo laments his loss of Biolante's love.

[54] ABC omit Marta's allusion to the possible danger in which Galindo finds himself. They also do not indicate her exit, though she is given no more speeches in this scene.

[55] In AC, Galindo elaborates extensively on his mistake in coming to the terrero and, in his eyes, being the one who with his singing has caused all this ominous activity which now surrounds him.

[56] In ABC, Don Bernardo defends himself longer and more aggressively against his as yet unrecognized challenger. At the point at which Don Bernardo and Don Lope recognize each other, B omits Don Lope's professions of friendship and generally kind words for Don Bernardo, evidently because he is now suspicious of Bernardo as a rival for Leonor's love.

[57] Galindo perceives Luján, in turn, coming after him in ABC; in M, we discover this action only when Luján addresses him in 2133-2134. This challenge by Luján has also been alluded to previously, briefly, in B. B adds several insults to this Galindo-Luján confrontation, while also omitting a couple which appear in the other versions.

[58] In ABC, evidently to taunt Don Bernardo further, the King awards the post of Maestre de Montesa to Don Lope on the spot, instead of having done it earlier that day.

[59] In B this latter implication on the part of the King is eliminated. Inserted here is another reference to Don Lope's now-mixed

feelings toward Don Bernardo, and an aside which indicates that the King feels his suspicions about Bernardo have been confirmed.

[60] This allusion to Don Bernardo's rapid change of fortune is omitted in B.

[61] In ABC, as he and the King are leaving, Don Lope echoes Don Bernardo's advice, which appeared in the first act, to have patience, and Galindo has a reaction similar to that which he had the first time he heard it.

[62] ABC add details to Galindo's lament, and B also subtracts part of it as it reads in M.

[63] Don Bernardo's lament is cut in B by about a third, which serves to dilute its impact. In AC, following his speech, another one is given to Galindo which, while it is also fairly serious, almost seems to be a burlesque of what Don Bernardo has just said. A little farther on, AC insert verses in which Galindo explains to Don Bernardo the reason for his coming to the terrero and supposedly bringing the wrath of the King onto Don Bernardo. Bernardo replies, rather inanely, that if the King's complaints against him are true he is guilty, but if they are not he is innocent. B includes this comment from Don Bernardo, but not that of Galindo which precedes it. B in fact omits most of the first part of this exchange between master and servant.

[64] However, B omits Don Bernardo's disclaimer of being in love with Leonor.

[65] AC insert more detail at this point, in Galindo's description of the intrigues and chaos of court life, and about half of these interpolated verses are included in B. Farther on, in ABC Don Bernardo expresses his shame that his disgrace will be so visible in the eyes of the court.

[66] As Don Bernardo and Galindo, in ABC they perceive that the door is open, and speculate that there petitioners waiting inside to see Don Bernardo (not knowing of his complete fall, of course). Also, at this point B makes Don Bernardo sound more pessimistic than he is in the other versions. In AC, when they enter Don Bernardo's room, Don Vrgel appears; he has been waiting to see Bernardo. He encounters them when they re-emerge.

[67] In B, Galindo does not leave at this point, but only does so later on.

[68] ABC omit Don Bernardo's parenthetical hint at this point as to why he is suspicious of letters from outside of Aragón (see endnote to 2328-2329).

[69] The remarks of both Don Bernardo and Don Lope in this conversation are greatly expanded in AC: Don Bernardo adds much more to his warnings concerning the instability of privanza and fortune in general, and Don Lope pledges that he will support Don Bernardo always and imitate him as a model privado, since Bernardo's bad fortune cannot obscure his fame. This last comment from Don Lope, as well as several other descriptive verses, is left out of the diluted version of this interpolation which appears in B. Following this section, B includes another extensive one in which Don Lope states that he has come to find out if Don Bernardo is enamored of someone in the palace. When Bernardo answers in the affirmative, Don Lope's spirits sink, and he asks who the lady is. Don Bernardo replies that he cannot say (for fear of offending the Infanta, of course), but that he will say who it is not; he realizes who Don Lope is worried about. Lope mentions several names, and finally that of Leonor. Don Bernardo denies that he loves any of them. Don Lope,

puzzled, wants to know why Leonor sent Bernardo a banda. This question prompts Galindo, who is still present, to relate the confusion as to which master Marta intended the letter and banda for when she gave them to him. Don Lope is convinced that Don Bernardo is not his rival, but the conversation can go no farther, since at this moment they hear the King coming.

[70] After he enters, the King dismisses Galindo, who goes off to get some sleep; this occurs only in B.

[71] However, B omits two sections of this soliloquy, and the effect of this omission is to reduce Don Bernardo's optimism somewhat, while essentially preserving the speech's rather belligerent tone.

[72] B omits this delirium scene completely, evidently considering it uncharacteristic of Don Bernardo. AC add to it a brief reference to the fact that Leonor is lying if she thinks that he loves her.

[73] ABC insert a section of monologue for the just-arisen Galindo, in which he first philosophizes on the healing qualities of sleep, and then looks to see whether any petitioners have arrived, before he perceives the sad figure of his master.

[74] The singing of Galindo and Don Bernardo is entirely eliminated in B, with nothing replacing it. AC also omit it, but in its place insert more conversation between Don Bernardo and Galindo. Galindo asks his master to confide in him, but Bernardo says that he must keep his troubles to himself and expect to lament his guilt if it is true, or restrain his indignation if he is innocent.

[75] In ABC, Leonor does not come with Biolante, and also Biolante announces as she enters that she has taken pity on Don Bernardo.

[76] Several verses of the first long speech by Biolante in this scene, including most of the impassioned references to his supposed lack of love for her, are omitted in B.

[77] Near the end of this scene, ABC interpolate a few more verses into the conversation in which Biolante begs Don Bernardo to defend himself from the charges against him and assures him that she will intercede in his favor to try to save him.

[78] B omits many verses from this dramatic confrontation scene, especially in the part which follows the reading of Don Martín's letter. Don Bernardo's easily misinterpreted reference to the treacherousness of Don Martín and his grandfather does not appear, nor does Don Lope's despair at the seemingly lame excuse which Don Bernardo gives for his actions. The discussion between Don Lope and Don Bernardo as to Lope's plan to confess his guilt in the murder of Collantes is eliminated. Also omitted is part of the Conde's recital of charges against Don Bernardo, including the specific accusation of treason, the weeping of the Conde and Don Bernardo's consoling of the unhappy nobleman. Finally the end of the scene, in which Don Bernardo touchingly bids all his friends goodbye and Don Lope leaves with him, is cut off. However, Don Lope plans to go to the King and plead for Don Bernardo. The only alteration which AC make in this scene is a felicitous elimination of Don Bernardo's reference to his enemies (see endnote to v. 2859).

[79] B alters this scene, so that Leonor enters later to affirm that she is not in love with Don Bernardo, but with Don Lope. She confesses that Lope killed Collantes, a confession he himself has directed her to make. She also informs the King that her father has contracted for her to marry Don Lope, and that the Infanta is supporting her in the

matter. The King admits that the confession may excuse Don Bernardo of the charge of murder, but that the most serious one, that of treason, still holds.

[80] The scene is completely rewritten in B, although none of the crucial particulars is altered significantly. The Conde brings the letter from Don Martín's secretary, instead of Don Vrgel's having brought it. Don Martín has written the incriminating letter himself, and not dictated it to his secretary. The King reveals in an aside that after learning that Don Bernardo was not his love rival, a less convincing proof than this letter would have been enough to clear him of the charge of treason. And, finally, most of the exclamations of joy on the part of those present are deleted.

[81] Although in B this scene is also rewritten, again the salient details are the same, at least to this point. However, the King's reference to Don Bernardo as an example to future ages is preserved nearly intact and moved from the end of the play to the point just before the King perceives Don Lope's presence on the scaffold.

[82] The ending of B is more "tidy", since the King awards the hand of Leonor to Don Lope (something he could hardly avoid doing now, given the circumstances). The whole cast then announces the end of "No ai priuanza sin embidias / ni felizidad sin riesgos," without any mention of number or identity of authors.

[83] See endnote on the censor's ending.

III. Relationship of this play to others employing the Don Bernardo theme

There are four other treatments of the rise and fall of Don Bernardo de Cabrera which are related to our play. Lope de Vega's Las mudanzas de fortuna y sucesos de don Beltrán de Aragón (published 1611) does not contain Don Bernardo as protagonist, but, as Cauvin points out, Don Beltrán is obviously based on the historical figure of Don Bernardo. Mira de Amescua's La próspera fortuna de don Bernardo de Cabrera and its sequel, the Adversa fortuna (both c. 1616-22), are undoubtedly the primary source for our play which, at times, appears to be merely a refundición of Mira's two-part play. Mira's No hay dicha ni desdicha hasta la muerte (1628) is, as Anibal shows,¹ highly similar to the author's Don Bernardo plays in its plot, although the setting, characters and period are quite different. Finally, García de Quevedo's four-act tragedy Don Bernardo de Cabrera (1850), which is much more faithful to historical veracity, has love complications which may have been inspired by Mira's plays.

A. Las mudanzas de fortuna, Lope de Vega

| | |
|----------------------------------|----------------------------------|
| Don Beltrán de Aragón | Doña Leonor, dama |
| Don Juan Abarca | Doña Elvira, hermana de don Juan |
| El Rey de Aragón [Alfonso IV] | Jordán, criado de don Juan |
| La Reina doña Catalina | Lupercio, criado de don Beltrán |
| El Príncipe don Pedro [Pedro IV] | Feliciano |
| El Infante don Alfonso | Don Bernardo |
| El Almirante | Otros caballeros |

I. Don Beltrán, King Alfonso's powerful privado, steps in to stop a quarrel between Prince Pedro and his stepmother the Queen, making both angry with him. Later, he befriends Don Juan, an impoverished nobleman, offering to help him advance at court. Don Juan loves Leonor, who is a

¹ C. E. Anibal, "Lisardo--His Pseudonym," in Mira de Amescua (Columbus, Ohio, 1925), pp. 155-157.

rather fickle and vain person, and much of the first act is devoted to Juan's attempts to attract her interest. The Infante Alfonso is afraid of his aggressive stepbrother Pedro, and the King is also apprehensive, but Don Beltrán defends Pedro.

II. After Don Beltrán manages to secure a position for Don Juan in Pedro's retinue, Juan is dismayed to discover that Pedro is courting Leonor also. Don Juan's sister Elvira, who has fallen in love with Don Beltrán, arrives at court disguised as a page and enters Beltrán's service. Feliciano and Bernardo, two jealous courtiers, intrigue with Pedro and with the Queen against Don Beltrán. They tell Pedro that Don Beltrán favors Alfonso as the King's heir, while telling the Queen that he prefers Pedro over her son Alfonso. Convinced that Don Beltrán is his enemy, Pedro commissions Don Juan to kill the privado. Juan naturally warns Beltrán, who flees into exile in Castilla.

III. King Alfonso has died, and Pedro is now king and at war with the Queen and the Infante Alfonso. Don Juan, Pedro's most trusted adviser, sends to Castilla for the impoverished Don Beltrán to return to Aragón and plead for mercy; Don Juan feels that his influence with Pedro will make a difference. But before Don Beltrán arrives, Feliciano and Bernardo tell Don Juan that his sister Elvira has been carried away and seduced by Don Beltrán, so that Juan is partially turned against his friend and receives him harshly. Don Beltrán is accused of trying to kill King Pedro, but Don Juan proclaims his friend's innocence. Pedro tests Juan by saying that he will free Don Beltrán and award Leonor to him as his wife. Juan's humble acceptance of this arrangement (Pedro knows Juan loves Leonor) proves his loyal friendship and convinces Pedro of Beltrán's innocence. The problem of Elvira is solved when she reveals

her identity as Don Beltrán's page and Beltrán promises to marry her. Pedro, impressed by Don Juan's loyalty, gives him the hand of Leonor.

This play was first published in the lost first edition of the Tercera parte de las Comedias de Lope de Vega y otros autores (1611); the earliest surviving edition is that of 1612. Cotarelo notes that Lope mentions it as his in his Peregrino list of 1618.²

Note the similarity of the noble figure of Don Beltrán to that of Don Bernardo: he is generous to his friends, attractive to women, completely loyal to his sovereign even when mistreated by him. The relationship between Don Beltrán and Don Juan is similar to that between Don Bernardo and Don Lope: Don Juan is raised to power through Don Beltrán's generosity, and after Beltrán's fall Don Juan makes an effort to get him restored to the King's favor. The figure of Leonor in the later Cabrera plays is a composit of the Leonor and Elvira of Mudanzas; she combines the somewhat frivolous, ruthless nature of the earlier Leonor with Elvira's persistence in chasing her man. The antagonistic and rather unattractive sovereign of Don Beltrán is Pedro IV of Aragón, as in the later plays. His belief in circumstantial evidence brings about the fall of the privado, and he is also a love rival of one of the protagonists. The character of Pedro IV as sketched by Lope is generally maintained by Mira, by Vélez and Rojas, and by García de Quevedo. Of course, much of the outline of his personality as given here is historically accurate, at least in spirit. The Queen of this play is rather faithfully drawn from history. She resembles the Infanta Violante in

² Acad.N., VII, xxx.

the later plays when Violante has become either indifferent or hostile to Don Bernardo.

Much of the historical detail--the relationship of King Pedro and his privado, the hostility of the Queen to these two, the rivalry of the two half-brothers for the throne, the machinations of the privado's enemies, the voluntary exile and return of the privado--is so basically accurate that there is no doubt that we are dealing with a play concerning Don Bernardo de Cabrera.

B. La próspera/adversa fortuna de don Bernardo de Cabrera,
Antonio Mira de Amescua

(combined repartición)

| | |
|---|------------------------------------|
| Don Bernardo de Cabrera | García, hijo de don Bernardo |
| Don Lope de Luna | Don Ramón |
| El Rey don Pedro IV | Don Tiburcio |
| El Conde de Ribagorza | Don Nuño |
| Lázaro, lacayo, gracioso | Lisardo |
| Roberto, lacayo | Ricardo, criado del infante Carlos |
| Un Secretario del Rey | Leonido, músico |
| Dofia Violante, infanta | Un Gobernador |
| Dofia Leonor | Un Villano |
| Dorotea, vieja, dueña | Tres soldados |
| El Conde de Trastamara | Tres contadores |
| El Príncipe don Juan | Un Tambor |
| Don Sancho de Cabrera, padre de don Bernardo | Un Verdugo |
| | Músicos |

I. [Próspera] Don Bernardo and Don Lope arrive to seek their fortunes at the Aragonese court; Bernardo has always been lucky but Lope has not. They take on Roberto and Lázaro, respectively, as servants. In an audience with the King, Don Lope is ignored because of the King's distraction on receiving a letter from Leonor, but Don Bernardo is received with enthusiasm. News arrives of an uprising in Sardinia, and Bernardo is named to go quell it. A love intrigue develops, since the Infanta Violante and Leonor are attracted to Don Bernardo, and the dueña Dorotea to Don Lope. Leonor makes Violante think that Don Bernardo is not

interested in the Infanta, so Violante is cold to Bernardo. Don Bernardo and Don Lope leave for the war in low spirits, even though Bernardo pledges to try to gain favor for Lope.

II. [Próspera] Don Bernardo and Don Lope return victoriously from the war, and all the King's officers but Lope are rewarded. The King, having been up all night courting Leonor, falls asleep when Lope's exploits are related. The King catches his secretary, Don Vrgel, writing a love note to Leonor and has him imprisoned. Don Bernardo and the Conde de Ribagorza come to plead for Don Lope. The King misunderstands their intent, believing that they are interceding for the Secretario, and reprimands them. In an extended scene in the garden at night, Dorotea, while pretending to be Violante, speaks to Don Lope and declares her love for him. Leonor then pretends to be Violante, this time for Don Bernardo's benefit, and she makes Bernardo believe that the Infanta is receiving another suitor. Bernardo is thus convinced that Violante loves someone other than himself. News is received of a war with Genoa, and again Don Bernardo and Don Lope depart.

III. [Próspera] On returning victoriously from this war, Don Bernardo narrates the great deeds of "a soldier," meaning Don Lope, but the King assumes he means himself and again Lope goes unrewarded. Don Bernardo, overhearing Dorotea imitating Violante to Don Lope, assumes Violante is lost to him and vows to give her up for Lope's sake. He tells Violante and Leonor that he loves Violante best, but that he will not betray "a friend." The lovesick Don Lope approaches Violante face to face, but she believes him to be mad; the same reaction occurs when Lope reproaches the King for neglecting him. Lope is thrown out of the palace as a madman and a menace. The King discovers that Don Bernardo loves

Violante, and subsequently promises her in marriage to him. He also discovers (through a chance reading of the accounts of Aragón's wars) that Don Lope is a great war hero, and promises to remedy his previous neglect of Lope.

I. [Adversa] It is St. John's Eve, the eve of Don Bernardo's marriage. He goes to the garden to visit Violante, and Don Lope comes at the summons of Dorotea; Dorotea is still pretending to be Violante. Lope drives away some musicians and, in the process, kills one. Don Bernardo finds the body and carries it away for burial. Violante, thinking Don Lope is Don Bernardo, calls him up to her balcony and embraces him. On discovering that it is someone else, she is confused, for she is mysteriously attracted to this stranger. At the same time, she is angry with Don Bernardo for supposedly not answering her summons to the garden, and thus she resolves not to marry Bernardo. In the midst of the wedding plans she announces her decision to the King, and at the same time she sees Don Lope and is smitten with him. Don Bernardo, on finding that both the King and Violante are annoyed with him, realizes his fortune is declining as Don Lope's is rising. In the course of the act Lázaro and Roberto change masters, so that Lázaro is still unlucky.

II. [Adversa] Don Bernardo has retired to a monastery, but is persuaded to return to court. He is immediately embroiled in new intrigues, for Leonor tells her brother Trastamara that Don Bernardo jilted her, and Bernardo's enemies tell the King that he killed the musician Leonido. But the worst problem is that the servant of the King's exiled brother Carlos is seen talking with Don Bernardo, thereby producing an assumption of Bernardo's treason. This danger is compounded when Bernardo is caught writing a letter to Carlos, although the letter, which the King does not

read, actually reprimands Carlos for his plotting against the King. Don Lope is sent to tell Don Bernardo he is to be confined to his house, and the Secretario (long since freed) comes to reclaim the key to the cámara. Bernardo's fortune is declining rapidly.

III.[Adversa] Don Bernardo is living in disgrace and poverty, although the King cannot bring himself to condemn his privado completely. To Bernardo's chambers comes a villano whom Bernardo once befriended, anxious to help him get back in the King's good graces. The villano tells Bernardo of a plot on the part of the Infante Carlos to kill the King; he has heard the three soldiers commissioned to do the deed discussing their plans. Don Bernardo decides to warn the King. Meanwhile, one of the three soldiers informs the King that his life is in danger. Bernardo is discovered, armed, awaiting the King's arrival. He is captured and eventually executed, despite the pleas of Don Lope, Leonor, and Don Bernardo himself. Afterwards, Pedro discovers from the soldier and the villano that Bernardo was innocent. He returns Bernardo's powers and estates to the privado's father and son, who have come to court just in time to witness the execution. The King also awards the hand of Violante to Don Lope and marries Leonor himself, thus satisfying Trastamara.

There are obvious similarities between this two-part play and our play. There seems to be no doubt that Vélez and Rojas were at least very familiar with these plays, and the close paraphrasing of some passages indicates that they at times had Mira's plays in front of them as they wrote. I believe that I demonstrate this fact adequately in the endnotes.

As can be seen, the first half of the first act of Próspera contains basically the same elements as Vélez' first act of También tiene el sol menguante: the disparity in the fortunes of Don Bernardo and Don Lope,

the joining of servants to masters, the same distribution of characters as regards the love intrigues, the parallelism of the servants' fortunes to those of their masters. Vélez also used two other plot elements from Próspera: that of the King's falling asleep and not hearing Don Bernardo recite Don Lope's exploits, and the episode of the fortunate servant's finding something valuable, instead of its being found by the unfortunate one.

Rojas developed these characters and their relationships similarly to the way they are developed by Mira: the personalities and actions of Don Bernardo, Don Lope, the King, Ribagorza and the servants are all much like their counterparts in Mira's plays. Rojas is more original than Vélez in his plot structure, but he used and combined both the idea of the killing of the musician by Don Lope and that of the imprisonment of the Secretario (Don Vrgel). The greatest similarity between Próspera/Adversa and Rojas's acts of our play is in the constant allusion to the mutability of fortune, and the basic elucidation of this theme through the device of the downfall and death of the privado, which is the result of the careless credulousness of the King. This general theme could of course be applied to Mira's plays on Don Alvaro de Luna, especially to the Adversa de don Alvaro. As is seen in the endnotes, the Don Alvaro tradition also furnished Rojas with considerable material for his part of the play.

C. No hay dicha ni desdicha hasta la muerte, Mira de Amescua

This play, so similar to the preceding ones, concerns the fortunes of two fictitious privados, Don Porcelos and Don Vela, who serve two tenth-century kings who are rivals for the throne of León. Don Porcelos corresponds almost exactly to Don Bernardo, and Don Vela to Don Lope.

They have an ideal and unselfish friendship; Don Porcelos expends much energy throughout the play in trying to gain royal favor for his friend. Violante and Leonor are present, although Violante, the queen, is not involved in the love intrigues in the same way as previously. Leonor is the object of the affections of both the protagonists, Don Porcelos generously giving way to his rival as long as he believes that Leonor loves Don Vela. However, she actually loves Don Porcelos. The King mistakenly believes that Don Porcelos is his rival for the love of Queen Violante, and this is the principal factor which motivates Don Porcelos' death, by the King's own hand.

Political considerations in the favorite's downfall hardly enter in at all. When the King discovers that his suspicions were false, his remorse prompts him to raise the hitherto unlucky Don Vela to the position of influence formerly held by his friend and to award him the hand of Leonor. Brianda, a slave of Violante who is hopelessly in love with Don Vela, complicates the intrigue by inducing him to come to see her at night, signing Leonor's name to her letter. There are two servants, Mongana and Carrasco, who are very similar to the Lázaro and Roberto of Mira's *Don Bernardo* plays, and to the Galindo and Luján of our play. They are rivals, serving Don Vela and Don Porcelos respectively, and are constantly tricking and taunting each other. In No hay dicha, instead of having the servants choose masters, Don Porcelos and Don Vela choose which of the two rival kings they will serve. Don Porcelos ends up serving Ordoño, king of Galicia, who later becomes the victorious king of León (and the aforementioned King of the dénouement). Don Vela serves García, the reigning king of León, who is defeated and imprisoned. When García dies in prison, Don Vela is freed from his previous oath to serve

him and no other king. In showing this parallel plot development between No hay dicha and the other Don Bernardo plays, I have followed Anibal's comparison of the plots of Próspera/Adversa and of this play.³

The earliest known copy of No hay dicha is an autograph manuscript, dated 1628. The play has been recently edited (1970) by Vern G. Williamsen.

According to Williamsen (pp. 2-3), No hay dicha is the final one of Mira's series of plays on privanza that are extant and definitely his.⁴ Williamsen claims that the chronological sequence of these plays should be: La rueda de la fortuna (1604), the Don Bernardo plays (c. 1616-22), the Don Alvaro plays (1621-24), El ejemplo mayor de la desdicha (1625) and No hay dicha (1628). In this scheme the Don Alvaro plays would form the apex of Mira's skill at writing dramas of privanza, with the later plays being less adept re-uses of the same theme.

Although it is clear that Vélez and Rojas used Mira's previous Don Bernardo plays as their principal models, it is possible that they also know and used the more recent No hay dicha. The most persuasive evidence of this possibility, as I point out in the endnotes, occurs in vv. 1111-1113 of También tiene el sol menguante.

D. Don Bernardo de Cabrera, J. Heriberto García de Quevedo

| | |
|-------------------------|--|
| Don Bernardo de Cabrera | El Vizconde de Cardona |
| El Rey don Pedro IV | El Infante don Juan, Duque de Girona |
| La Reina doña Leonor | El Vizconde de Osona, hijo de don Bernardo |
| Doña Leonor de Cabrera | Garci-López de Luna |
| El Conde de Ribagorza | Un Carcelero |
| El Conde de Trastamara | El Verdugo |

³ Anibal, loc. cit.

⁴ This is contrary to Anibal's opinion (pp. 157-58) that No hay dicha precedes the Don Bernardo plays.

I. While awaiting Don Bernardo's return from war in Sardinia, Trastamara and Ribagorza scheme to bring him down. Bernardo's daughter Leonor receives Cardona, also just returned, who is her secret suitor. The Queen enters to wait for Don Bernardo also and, finding herself alone with Leonor, she reveals that after many years she still harbors a passion for someone she loved before marrying the King. Don Bernardo enters, along with his son Osona, and they are welcomed effusively by the court. News arrives of renewed war with Castilla, and the call to arms is sounded.

II. Following the war with Castilla, Don Bernardo gives the King several pieces of sound but controversial advice, which the King follows. Girona, the Infante, begins to court Leonor but is rejected, and thus he is an easy mark for the plottings of Trastamara and Ribagorza. They tell him that Don Bernardo and the Queen (his stepmother) are having an affair, and he rushes off to tell the King. Cardona solicits Leonor's hand from Don Bernardo, but Bernardo, being overly prudent because of problems between their families, puts him off. It is revealed that Don Bernardo has been in love with the Queen and is in fact the "other man" she was referring to. The King, now suspicious of the existence of this relationship, treats Don Bernardo harshly and he abandons the court.

III. Ribagorza and Trastamara come to summon Don Bernardo to court, but he does not believe that the King wants to see him. He insults them and throws them out of his house. The Queen, disguised, comes to see Don Bernardo, saying Ribagorza suggested she come and inform Bernardo that the King is furious with him. Bernardo realizes Ribagorza's plot, and pleads with the Queen to leave, but she passionately declares her love for him and he reciprocates. The King pounds at the door, and the Queen escapes through a side door. When the King rushes in, Don Bernardo stops

him from investigating the side entrance, and there is swordplay between them. Don Bernardo is arrested and taken away, and the King and Queen confront each other alone. The King realizes that he must punish Bernardo, but not the Queen, if he wants to protect his honor.

IV. Don Bernardo is in a prison cell, and Leonor is keeping him company. She goes into an adjoining cell to sleep, and Girona, Trastámara and Ribagorza enter with a verdugo. They read a list of trumped-up charges, all stemming from the controversial advice that Don Bernardo had given to the King. They proceed to torture Bernardo. He makes a superhuman effort and does not cry out, in order not to disturb Leonor, but she enters and raises a great commotion, so that the torturers leave. Suddenly Osona and Cardona break into the cell through the wall, intent on freeing Don Bernardo. He refuses to leave, for he considers that it would be a treasonous act to do so. He remains adamant, even when the Queen also enters; she has guided Osona and Cardona to the cell. Don Bernardo imperiously orders them all to leave, first awarding Cardona the hand of Leonor. The honorable Garci-López de Luna, in tears, comes to read Don Bernardo's death sentence, and Bernardo leaves the cell, leaning on the arm of the verdugo.

This play was published in Madrid in 1850, evidently as a suelta. As can be seen, there is only a superficial resemblance between it and the previous treatments of the theme. The play is very "classical," at least in its sobriety and near-lack of subplots. There is virtually no humor to break the heroic-tragic tone. It conforms to history much more than the previous plays, but it betrays a Romantic influence in its treatment of the figure of the Queen. The rivalry between the King and Don Bernardo for the Queen's affections is reminiscent of Mira's

No hay dicha. Note the combination of the historical figures of Juan García López de Sessé (see endnotes, v. 2942) and Lope de Luna; the rôle of Don Lope is virtually eliminated. The love plot between Leonor and Cardona is evidently an invention of the author; I have found no mention of a daughter of Don Bernardo with this name. However, Osona (or Osuna) was the son of Don Bernardo. According to history, the persons involved in Don Bernardo's downfall were the King, the Queen (altered here), Ribagorza (see endnotes, v. 279), Trastámara and the Infante Girona (or Gerona).

It is my opinion that García de Quevedo may have known the previous Don Bernardo plays, but that he made an effort to write a completely different play, one which would conform more to historical fact while retaining some of the love intrigues in order to add spice to the drama.

IV. Commentary on the play

También tiene el sol menguante is a fairly typical example of the theatrical genre known as the comedia de privanza. Sister Mary Austin Cauvin, in her comprehensive study of the privanza dramas of the seventeenth century, points out (pp. 24-26) several characteristics which are constants in this sort of play: 1) the action involves the rise and fall of a privado, or royal favorite, and may culminate either in his execution or his restoration to favor; 2) the privado is nearly always a great and good man, while his sovereign shows grave weaknesses of character; 3) the characteristics of the privado usually include steadfast loyalty to king and country, a strong personal friendship with the king, gifted leadership as a statesman and sometimes as a warrior, and liberality and generosity toward his friends and enemies; 4) the favorite dramatic techniques of this type of play include the subordination of the love intrigue to the theme of privanza and its ephemeral nature, the treachery of friends of the privado (sometimes), and the credulity of the king in being deceived by appearances and in believing lies against the privado, which bring about his downfall. All these characteristics are present in our play, except that the love intrigue seems to be more prominent and also, in this case, that the privado's friends stand by him, at least when they can avoid disobeying the king. A very strong tendency of privanza dramas is to reflect the political situation of the early seventeenth century in which they were written, through topical references which allude to the fact that the sovereign and privado of the play represent the current Spanish king (either Felipe III or Felipe IV) and his favorites. Nevertheless, I have found little to suggest this sort of allusion in También tiene el sol menguante. King Pedro and Don Bernardo may be considered

symbols of a sort, but only to the extent that they follow the established comedia de privanza tradition. Thus, in my opinion, the play was not written to criticize aspects of an existing political situation, but rather to squeeze a few more theater admissions out of a well-used and now somewhat threadbare dramatic formula.

A. Historical background of the play

The historical basis for También tiene el sol menguante is the rise and fall of Don Bernardo de Cabrera (1298-1364), the extremely influential privado of Pedro IV of Aragón (ruled 1336-1387). Don Bernardo served in the court of Pedro's father Alfonso IV (ruled 1327-1336) and participated as a supporter of Pedro in the dynastic struggles of the 1330s and 1340s, in which Pedro's stepmother, Leonor de Castilla, and his half-brothers Fernando and Juan were involved in a revolt to dethrone the young king. A decisive factor in the king's eventual triumph was Don Bernardo's ability to gain the support of some of the most powerful Aragonese nobles, especially that of Don Lope de Luna, who has originally favored the rebels (Cauvin, p. 146; EC 10, p. 206). The relationship between the two men seems to be the basis for the "friendship" shown in this play and in the Don Bernardo plays of Mira de Amescua. In the military field, Don Bernardo participated in the conquest of Mallorca in 1343, after which Pedro named him governor of the island. Later he became commander of the Aragonese naval forces, which defeated the Genoese in 1353. In 1352 Don Bernardo was named ayo of the king's first-born son, the long-awaited infante Don Juan, who later ruled as Juan I (ruled 1387-1395). Don Bernardo's consequent high position and favor in the court made him many enemies, however, so that he withdrew from court to a monastery. Nevertheless, when Pedro begged him to come back he did so

(Mariana, XVI, xvi; EC 10, p. 206; Shneidman, p. 106). Don Bernardo's downfall was brought about by giving just the sort of unwelcome advice to the king as that which contributes to his fall in our play. In 1364 Pedro IV, Enrique de Trastamara and the King of Navarra made a pact to divide up the spoils when and if they conquered Pedro el Cruel, and to partition Castilla among them. Don Bernardo did not agree, and told them that this plan would only serve to arouse the Castilians to take up arms again, in which case they were likely to prove stronger than the Aragonese. Therefore a conspiracy arose to kill Don Bernardo. He was warned of the plot and fled, but was caught and brought back to Zaragoza, where he was executed July 26, 1364. Queen Leonor and the young Infante Juan, Duque de Girona, were also involved in the conspiracy; the young prince was the one who carried out the order for his ayo's execution by arranging for the headsman to come and do the deed. Mariana says of Don Bernardo, "causóle la muerte la incorrupta libertad con que decía su parecer" (Mariana, XVII, vii).

King Pedro is also an interesting figure historically, ruling in the period in which Aragón was consolidating itself as a nation-state. Being constantly embroiled in dynastic struggles and external wars (principally with Castilla, Genoa and Mallorca), he needed a centralized governmental authority. He is remembered in Aragonese history as the king who finally subdued the rebellious and anarchical nobles and towns, forging Aragón into a strong state (Chapman, pp. 130-31). However, in order to do this he had to be somewhat ruthless and strong-willed, and therefore the judgment of history has not been completely kind, although conceding his strength as a king. Chapman (p. 130) describes him as: "energetic, treacherous and cruel, but...more hypocritical, having a great regard

for appearances and standing on the letter of the law (hence his nickname) ['Pedro el Ceremonioso']." Ballesteros (III, p. 216), alluding to similar characteristics of this king, says that Pedro was often moved by "la conveniencia personal, ...cuyas intenciones deseaba ocultar, quizás también preocupado del fallo de la posteridad." Mariana refers to his "insaciable y rabiosa sed de señorear" (XVI, xii), and later says that "era de ingenio despierto, belicoso, amigo de aumentar su estado; en hacer guerra y asentar paz tenia mas atencion al util que a la reputacion y fama" (XVIII, xiv). Shneidman (pp. 83, 90) attributes these qualities to Pedro's unhappy childhood, since he was persecuted by his stepmother and ignored by his father, which treatment created a sort of paranoia in him. Pedro's illusions of persecution would seem to make more plausible and realistic his haste in jumping to conclusions with regard to Don Bernardo's supposed guilt. In the final analysis, then, "a pesar de sus triunfos, la figura de este monarca es poco simpática, por sus actos injustos" (EC 21, p. 975).

Don Lope de Luna was, as noted, a powerful and influential noble, a member of the important Luna family (see endnote to v. 1516). For his services in the abovementioned dynastic wars, the king created him Conde de Luna. He also had very intimate connections with the royal family: he was married to Violante, Pedro's aunt (see endnote to v. 674), was a great-great-grandson of Pedro III (ruled 1276-1285), and his daughter María married Martín, Pedro IV's second son, later king as Martín I (ruled 1395-1410) (Shneidman, pp. 100, 106; Miron, pp. 238-39; Mariana, XVI, xiii).

Several other figures who appear in the play have some basis in history but are composites of historical personages. Information

concerning the Conde de Ribagorça, Don Ramón de Cardona, Don Vrgel de Moncada, Doña Leonor, the Infanta Doña Biolante, the Infante Don Martín and Garci López de Sáñez can be found in the following endnotes, respectively: 279, 382, 397-398, 674, 674, 2418 and 2942.

B. The problem of authorship

There has always been some doubt as to the identity of the collaborative authors of También tiene el sol menguante. It seems fairly certain from the evidence in the 1655 manuscript (M) that Vélez de Guevara wrote the first act, and that Rojas Zorrilla was the author of at least the third, but the authorship of the second act has been uncertain. The natural tendency was to assume the existence of a third collaborator, since Vélez and Rojas wrote at least four plays in conjunction with other authors, three of these with Antonio Coello. The plays written in collaboration with Coello were La Baltasara, El catalán Serrallonga and También la afrenta es veneno, while Vélez, Rojas and Mira de Amescua were the probable collaborators on El pleito que tuvo el diablo con el cura de Madrilejos. As can be seen, two of the other three extant versions of our play (A and C) attribute its authorship merely to "tres ingenios." Since C is evidently based on A, we may discount its authority and concentrate only on the authenticity of A's attribution. I do not view the "tres ingenios" reference of A as necessarily authoritative, since it was well known that Vélez and Rojas often worked with a third author, and it would have been easy for a person not too familiar with the play to have assumed that a third person was involved in the composition. But while Rojas was fond of three-author collaborations, being involved in at least seven others, he was not averse to working with only one other author, having apparently helped write at least two plays of this

type (Los tres blasones de España, with Antonio Coello, and La trompeta del juicio, probably with Gabriel del Corral). The fact that A contradicts itself in its closing verses, in which "todos tres Ingenios" ask for "vn vitor para dos plumas," further suggests that the "tres" may be mistake on someone's part, notwithstanding the fact that C resolves this inconsistency in favor of there being three authors.

I feel that the second act is from the hand of Rojas. When I spoke of the versification of the play, I introduced several pieces of evidence which suggest a difference of structure between the first act on the one hand and the second and third acts on the other. However, my principal evidence comes from the controversial second act itself. In many of my endnotes concerning this act, I point out similar passages or concepts in other plays by Rojas. See especially the notes to the following verses: 1351, 1370-1373, 1402, 1545, 1664, 1761-1763, 1770-1771, 1802-1805, 1821-1823, 1851-1853, 1855-1859, 1869, 1873, 2028 and 2035. The great number of similarities to Rojas' style, language and thought constitutes my main argument in favor of saying that the second act is his.

C. Date of composition

As has been noted, Rojas was fond of writing plays in collaboration. This no doubt was a good way for an aspiring young dramatist to make his name known to the theater managers, the public and the court, especially if the collaborations took place with well-established dramatists. Rojas wrote with Calderón and Montalbán, but his most frequent collaborator was Vélez, nearly thirty years his senior. One might speculate as to the reasons for the enduring nature of their partnership. Perhaps Vélez was altruistically helping a new dramatic talent become known, although it is

quite possible that the veteran Vélez had merely found a way to keep his name before the public without expending too much energy.

The first collaboration between these two for which there is an approximate date is La Baltasara, written with Antonio Coello about 1630,¹ and the latest is El catalán Serrallonga, by the same three dramatists, presented in January 1635.² Cotarelo speculates: "Quizá todas las comedias escritas en comunidad por estos dos entrañables amigos [Rojas and Coello], y las escritas en colaboración con el anciano Luis Vélez de Guevara, correspondan á esta primera época [up to the mid-1630s]."³ Further pieces of evidence that También tiene el sol menguante corresponds to the period of 1630-1635 are: 1) it seems, as noted in the section on other treatments of the Don Bernardo theme, that Mira de Amescua's No hay dicha ni desdicha hasta la muerte (1628) predates our play; 2) there is no reason to suppose that Rojas was doing much important writing for the stage in Madrid before 1630, a period in which, because of his youth (his early twenties) he would still have been in the process of trying to associate himself with the other dramatists writing at the time in order to break into the playwriting profession; and 3) evidently by the mid-1630s Rojas was established well enough so that he did not need to write in collaboration in order to get his dramas performed. His last collaboration of which there is a record was El robo de las sabinas, written with Juan and

¹ Raymond R. MacCurdy, Francisco de Rojas Zorrilla (New York, 1968), p. 17.

² Emilio Cotarelo y Mori, Don Francisco de Rojas Zorrilla: noticias biográficas y bibliográficas (Madrid, 1911), p. 39.

³ Ibid., p. 38.

Antonio Coello and presented in February 1637 during the great fiestas which coincided with that year's Carnival.⁴

Therefore, in the absence of more specific evidence, I believe that it can only be assumed that También tiene el sol menguante was written during the period between 1630 and 1635, a period in which it is known that Rojas was collaborating with Vélez.

D. Criticism of the play

1. Previous comment and criticism

Because of the relative obscurity in which También tiene el sol menguante has languished, whether or not this neglect was due to its apparent difficulties with the censors (see endnote to the final aprobación), there has been very little critical mention of it.

Cotarelo, in his article "Luis Vélez de Guevara y sus obras dramáticas" (BRAE, 4, 424), quickly dismisses the play as "no más que una refundición" of the two-part Próspera/Adversa of Mira de Amescua.

Spencer-Schevill (p. 346) devote a little more space to the work, but their review of it is also essentially negative: "This play is unevenly constructed, and shows no outstanding poetic merit. Luna's repeated attempts to get the king's ear are tiresome, and only in the last act, when the play reaches its climax, is the interest of the reader stimulated; hence this portion of the play is the best."

Cauvin (pp. 172-73) feels that También tiene el sol menguante is definitely inferior to its predecessors of the same theme, particularly since it omits certain passages and devices used in Próspera and Adversa which she feels are strong points of those plays. She states that the

⁴ Cotarelo, Don Francisco de Rojas Zorrilla, p. 51.

play has "uninteresting and tedious" narratives, and "artificial language and farfetched metaphors." These criticisms may be valid, but some others which she makes with regard to plot defects are not, in my opinion. For example, she says that the Infanta does not use her influence to try to help Don Bernardo as promised, and that López de Sáñez' letter is "completely unmotivated."

Finally, Raymond R. MacCurdy contrasts our play's ending with that of Adversa. Conflicting to a certain extent with Cauvin's feelings, he finds the later play "somewhat better" with regard to the motivation for the privado's downfall: "In this play, Don Bernardo de Cabrera, 'el Sol de Aragón,' becomes a more active agent in his misfortunes."⁵

2. Evaluation of También tiene el sol menguante

The rather sparse selection of comments noted above comprises virtually the complete body of previous criticism with reference to this play. I agree with the estimations of Cotarelo and Cauvin that this treatment of the Don Bernardo theme is inferior to that of Mira's Próspera and Adversa. At various points throughout the endnotes I have shown how the omission of connecting material contained in Mira's plays has created a certain confusion as to the motivation of some of the characters' actions, or with regard to what is known and not known by various of the personages. The complete story of the rise and fall of a privado is too complicated and tragic to be related in the rather brusque manner which its development within a single play necessitates, unless it is done with great care. If Don Bernardo were shown as one already in power

⁵ Raymond R. MacCurdy, Francisco de Rojas Zorrilla and the Tragedy (Albuquerque, 1958), p. 19.

who falls disastrously, the effect would be quite different, but his story is related in such a perfunctory manner that the reader has difficulty sympathizing with him.

I also agree with most of the criticism of the play's language. I find it to be uninspired most of the time, with the exception of some of the romantic scenes and a few of Don Bernardo's speeches treating the mu-danzas de la fortuna theme. Much of the narration, it appears, could just as well have been written in prose, for the poetry in which it is expressed lacks dignity for the most part. This sort of language, of course, is what one might expect of a hastily-assembled collaboration. I disagree with Cauvin's estimate of the "farfetched metaphors," since those who are fond of baroque poetic imagery would not consider them particularly offensive. The authors do not sin in this respect any more than most dramatists of the period, and in fact a case might be made that a more extensive use of this sort of imagery would at least have given the play an artistic merit which it in general does not possess.

I believe that MacCurdy's assessment of Don Bernardo's own responsibility for his downfall is generally correct, though not to the extent that Don Alvaro de Luna, as portrayed by Mira de Amescua, is responsible for bringing about his fall, as MacCurdy has noted elsewhere.⁶ Don Bernardo is not consumed by the notion of ingratitude as is Don Alvaro, but he is guilty of playing God. In También tiene el sol menguante greater emphasis is placed on Don Bernardo's persistence in trying to gain royal favor for Don Lope than in Mira's dramas, and Bernardo's repeated

⁶ Raymond R. MacCurdy, "Tragic hamartia in La próspera y adversa fortuna de don Alvaro de Luna," Hispania, 47 (1964), 82-90.

assurances to Lope that he will use all of his considerable power and influence in order to secure for Don Lope a position at court involves playing with his own destiny as well as pride in his worldly accomplishments. The King gives Don Bernardo a warning regarding the danger to Bernardo's own fortune, when Bernardo says that he has a petition from a friend (Don Lope), a petition of which he personally has taken charge. The King replies:

Eso, Cabrera, a de ser
con mi voluntad primero,
porque sin aplauso suyo
os abenturáis al riesgo
de no conseguir y dalle
oy gusto. (I, 999-1004)

The character of Don Bernardo, as is typical of the heroes of the comedias de privanza, is portrayed as the ideal vassal and the loyal friend of both the King and the other courtiers. His only weakness of character, aside from those already mentioned, is his overconfidence in the continuance of his good fortune. The overconfidence is clearly seen in his initial scene with Don Lope in the first act, in which he brags about how he has never had any ill fortune whatsoever (173-203). This same overconfidence results in the disagreeable surprise and indignation on his part when he discovers in the third act that his fortune will take a downward turn. His rather curt answers to the King's charges against him when he is found on the terrero (2201-2204) cannot help but damage his already weakened standing with the King. Because of his reaction in this scene, and his actions when confronted with the trumped-up charges against him later in the act, we can say with more certainty that MacCurdy

was probably correct in asserting that Don Bernardo helps bring about his own downfall. However, I believe that in general this interpretation must be made cautiously, since the privado's actions do not condemn him as inevitably as do the actions of Mira's Don Alvaro. Don Bernardo is simply too bland.

Therein lies what I feel is one of the great defects of the protagonist: the rather insipid and inconsequential personality which Don Bernardo manifests throughout the greater part of the play. During the first two acts, Bernardo seems to be flat and colorless. He does show some emotion in his relationships with Don Lope and the Infanta, but no more than what we would expect from any Golden Age protagonist in similar circumstances. The only two passages in which he speaks or acts impressively in these two acts occur in the final scenes. The first of these instances appears at the end of Act I, in his speech to Don Lope on the theme of mudanzas de la fortuna, so typical of privanza drama and one of his best speeches. The other is his exasperated mild upbraiding of the King toward the end of Act II, in which he finally makes the King realize that Don Lope has been unjustly neglected by the throne. Otherwise, Don Bernardo's rôle in the first two-thirds of the play is not impressive.

However, in the third act Don Bernardo does show more signs of life, when he reacts more strongly to his persecution by the King. In general, there seems to be more action in this act. It moves more rapidly, perhaps because it is a condensation of nearly the entire second half of Mira's Próspera/Adversa. This observation would tend to verify the conclusion of Spencer and Schevill that the third act is the best one of the play, at least from the standpoint of being "better theater." The fact

that Don Bernardo becomes the central figure to a much greater extent, and that all the action now centers on his downfall rather than on elements secondary to the main action, undoubtedly contributes also to the greater tightness of this act.

Nevertheless, even in this last act Don Bernardo is "too perfect" to be credible. For example, his philosophical acceptance of death, while admirable as a stoic attitude, is too calm. It is, as a matter of fact, almost inhuman, and makes him a less convincing character. One might argue that other privados show the same tendency, but at least we can feel the pain of their shame and degradation (Don Alvaro, for example, or Belisario in Mira's El ejemplo mayor de la desdicha). Don Bernardo's death leaves us unmoved. Whether he dies or not does not seem to matter, possibly because of the aforementioned "too perfect" syndrome, possibly because we have not really seen much of a serious tragic conflict with the King. The conflict between King and favorite seems to be based on the King's petty jealousies, and an inordinate amount of the action is devoted to irrelevant exchanges between the characters. Don Lope's problems in getting the King's attention, Leonor's love intrigues, Bernardo and Biolante's playing of coy word games with each other, the rivalry of the servants, the presentation of Doña Marta as a repulsive intriguer, all serve to dilute the tragic elements so that there is very little sustained pathos involved in Don Bernardo's downfall and death except at the very end of the play, when it is almost too late. Of course, the mixture of tragic and comic elements is a commonplace of Golden Age theater and must be accepted as one of its artistic conventions, but in this play the serious is not balanced by the comic as much as it is overpowered by the frivolous.

Don Lope is more attractive than Don Bernardo, if only because of his very human fallibility. Admittedly, he is at times a bit dense, but this is only one more of his human qualities, albeit a rather unappealing one. The portrayal of Don Lope as the eternal loser can elicit our sympathy, although Spencer and Schevill are probably correct when they find his unending attempts to gain favor from the King "tiresome." His blunders at times verge on the comical, even his accidental and almost slapstick murder of Collantes. He always seems to be at the wrong place at the wrong time. It is true that the scenes involving Don Lope, especially the one which begins the second act in which he tries to gain entrance to Don Bernardo's quarters, serve to slow down the action of the play, but in the absence of a protagonist who truly moves us they at least provide some interest which might otherwise be lacking.

In some ways, Don Lope is as much a tragic figure as Don Bernardo, or even more so. While Bernardo is the one who must go to his death, Lope must continue living, and he must continue living with the knowledge that he himself, through his own mistakes and the raising of his own fortune, helped cause the unjustified condemnation of his closest friend. Don Bernardo warns his friend about the fate of privados, but it seems that that problem will not be on Don Lope's mind nearly as much as the self-torture which he will undergo in remorse for his acts. In this respect, Lope's future fate resembles that of the Duque de Ferrara in Lope de Vega's El castigo sin venganza.

The King shows the weakness of character typical of the sovereigns of privanza dramas. Much of his flawed character reflects, as has been noted previously, historical qualities of Pedro IV. However, King Pedro seems to be prompted by especially petty motives. He has a perverted

sense of what honorable behavior is, letting his own amatory desires dominate serious affairs of state. An excessive emphasis is thus placed upon unscrupulous aspects of his nature. To hear the professions of reverence and loyalty for the King which Don Bernardo and the other courtiers utter gives a near-ludicrous tone to the play, especially in the third act. The thoroughly negative portrayal of a Spanish king undoubtedly was a factor in the refusal of the censors to let this play be performed (see endnote to aprobación #5). He is, in sum, an unsympathetic character, and any pity which we feel for him must be based upon his incredible shallowness. As Cauvin points out (p. 167), Pedro's lamentations of grief at the end of the play are not only nonhistorical, they are unconvincing as well. Don Lope may suffer in the future with the knowledge that an innocent man was executed, but it is difficult to imagine that King Pedro will suffer in the same manner. The mental tortures which Juan II traditionally underwent after the death of Don Alvaro de Luna would seem completely out of place with regard to this king.

Cauvin (p. 157) notes that there are two types of female characters which often occur in dramas of privanza: the queen or other noblewoman, jealous of the privado's power and influence, who helps bring about his downfall, and the privado's wife or admirer, who defends him and sometimes attempts to save him. Both of these types appear in Adversa de don Alvaro, for example. In our play the Infanta Biolante is a sort of combination of these two types, in that her rage and jealousy help to turn the King's mind against Don Bernardo, but that she also makes an attempt to give Bernardo his freedom. Since her emotions are most contradictory, it may be said that she is the most complex person in the play. She is constantly torn between two desires. When she first meets

Don Bernardo, her sudden love overwhelms and bewilders her, so that she manifests her jealousy toward Leonor in a rather transparent manner. However, her sense of duty with reference to her station causes her to hold back any open manifestation of her love for Don Bernardo. When she believes she has discovered evidence of his disloyalty to her, she cannot decide which is the greater evil, Bernardo's rejection of her love as a woman, or the abuse of a royal personage by a vassal (see endnote to v. 759). Finally, the Infanta herself tells us that her action in coming to Don Bernardo's quarters to free him was taken only after a long struggle within herself, between the woman scorned and the woman in love. Biolante is generally a believable and sympathetic character, much different from the Violante of Próspera/Adversa, who is much more fickle. The modern reader might consider that the Infanta's reluctance to commit herself openly to Don Bernardo's love is a weakness, but when one remembers her social station and its responsibilities her behavior is understandable. See the endnote to v. 674 for a reference to Biolante as a historical character.

Dofia Leonor is another shallow person. Her machinations in attempting to secure Don Bernardo for herself are not unusual in Golden Age drama, but her disregard for the consequences of her actions is unconvincing. Her actions so ill befit her noble station that I must agree with the Infanta, who cautions Leonor to be more modest with regard to her behavior toward men (711-726). The fact that she brazenly sends a letter and banda to Don Bernardo, without considering any caution, is the best example of this type of behavior. It is the sort of foolish and unthinking act which one might expect from an adolescent girl, but not from one of the Infanta's ladies-in-waiting, who should at least make

up in tact and sophistication what she might lack in innocence. She acts as if does not even suspect that her simultaneous summary rejection of the King's suit and her pursuit of Don Bernardo might cause problems engendered by the violent jealousy of the King. These qualities of forwardness and persistence which Leonor manifests in the play are basically those which Mira had attributed to the dueña Dorotea. See the endnote to v. 674 for references to Leonor as a possible historical character. See the endnote to v. 787 for a further comparison of the Leonor in the play with the same character in the Don Bernardo plays of Mira de Amescua.

In my opinion, the scenes involving Galindo as an active participant are the most entertaining in the play, although they are of course secondary to the play's main plot. The tone of all scenes involving him and Luján is set from their first meeting, in the initial scene of the play. Their rivalry is established in their bright, crisp exchange, which is one of the play's best-written scenes. As a matter of fact, the confrontations between these two are some of the few scenes in which the reader feels that the play is moving at a sufficient pace to sustain interest, at least until the last act. The same thing may be said regarding the scenes involving Galindo and Doña Marta.

Galindo's long streak of ill fortune is obviously intended to mirror that of his respective masters, Don Lope and Don Bernardo, and serves both to parody the masters' misfortunes and to reinforce the theme of mu-
danzas de fortuna. Nevertheless, we can laugh at Galindo's bad luck, especially since the impression is not given that he will be permanently harmed by the fall of his masters. He was without a position at the beginning of the play, and is neither better nor worse off at the end. In addition, he changed masters without giving it a second thought, when he

became convinced that his first one, Don Lope, was going nowhere in his attempt to gain royal favor. Galindo likes a winner, but is also able to cope with ill fortune. It is true that he commits himself more than one might expect when he joins with Biolante, Leonor and Luján in pleading for Don Bernardo's release, but it can easily be assumed that he will shortly revert to his normal ways, after the death of Bernardo. As always, the servant class will turn out to be little affected by the political and personal machinations of the nobility.

Doña Marta is a fairly typical graciosa of the grotesque dueña type. Her scenes with Galindo, particularly the one which portrays their first meeting (543ff.), are delightful. She is basically unscrupulous, but is also somewhat loveable, in her own odd way. Even so, Marta is but a shadow of the wonderfully scheming Dorotea of Mira's Próspera and Adversa, who is a key character in the structure of those dramas. As mentioned previously, Dorotea's qualities of forwardness and persistence are given to Leonor in También tiene el sol menguante, and this deletion weakens the character of the dueña considerably.

Luján is a rather flat character whose main reason for existence is to provide a foil and a contrast for Galindo. He is nearly humorless, and seems to embody most of the negative characteristics of Galindo without possessing any of the qualities which make Galindo attractive.

The Conde de Ribagorça appears to be a loyal friend of Don Bernardo and at the same time a faithful subject of the King. However, he is more distinctive in his behavior than the other nobles, since he has an obsession: that of finding a suitable husband for his daughter Leonor and at the same time protecting her from the advances of the King (this latter aspect is clearer in AC than in M). In his singleminded pursuit of this

end, he also contributes in his own way to Don Bernardo's downfall, by antagonizing both the King and the Infanta. In the scene in which he tells Leonor to ask to be betrothed to Don Bernardo, his befuddled estimate of the situation renders him a slightly comical character. His nature is basically a kindly one.

The easily distinguishable Secretario (Don Urgel) and Don Ramón of Próspera/Adversa, in which Urgel has admirable qualities of loyalty and Ramón is a mere simpering courtier, become virtual twins in También tiene el sol menguante. Their resemblance in this respect to Rosencrantz and Guildenstern of Hamlet immediately springs to mind. In the third act they do have larger rôles and begin to take on more personal characteristics, but I still cannot remember which one has said what without recourse to the text itself. As types they seem to be pale reflections of the Conde de Ribagorça, but one remains slightly suspicious of their devotion to Don Bernardo. Bernardo recognizes that he has no overt enemies (see endnote to v. 1958), but it is noteworthy that these two have a great deal to gain, and do gain, from his downfall, since his highest offices fall to them (2498-2505).

Most of the weaknesses contained in También tiene el sol menguante stem, first, from the fact that the play is a refundición of a much more detailed earlier play, the two-part Próspera/Adversa of Mira de Amescua, and second, that it is a collaboration between two authors. A refundición would not in itself need to be an inferior work, but one which is a condensation of two plays leaves itself open to serious faults. The original plot and its development were structured within the frame of two complete plays, and cutting them to the length of one play involves tampering with the play's basic framework. This necessity implies the truncation

not only of the plot but of the character portrayals as well, and if what is to be cut is not removed judiciously, the violence is compounded. I reiterate that because of careless choice of elements the character of Don Bernardo has lost much of his force as the embodiment of a moral lesson. His tragedy becomes lost in the plethora of elements which fit well within a two-part structure but which overwhelm the central theme when they are retained in a single play.

Plays written in collaboration would also seem to be of necessity imperfect in structure and artistic quality, because of the hurried and haphazard nature of their composition. If it were possible to have a collaboration between two or three authors who were very compatible intellectually, who thought and wrote alike, then a successful collaboration would be feasible, but of course such a felicitous combination is highly unlikely. It is therefore understandable that collaborative plays are generally inferior productions, or at least are no better than average, run-of-the-mill works. I believe that También tiene el sol menguante falls into this category, because of its loose structure, its rather unimaginative and prosaic language, and its monotonous versification. Cotarelo's description of the manner in which collaborations were written would seem to describe quite closely the composition of our play:

Para mayor facilidad elegían los autores asuntos históricos ó legendarios bien conocidos, vidas de Santos ó comedias antiguas, con lo cual se evitaban la dificultad de componer asunto y urdir el enredo del mismo, y no tenían más que dejar correr la pluma escribiendo romances, redondillas, décimas y sonetos sobre un tema que ya el vulgo conocía, y, por tanto, disimulaba y suplía omisiones, falsedades é incongruencias en la manera de tratarlo.⁷

⁷ Cotarelo, Don Francisco de Rojas Zorrilla, p. 101.

In conclusion, También tiene el sol menguante is an average play, possessing many weaknesses and a few strengths (notably the portrayal of the graciosos, Biolante, and perhaps Don Lope, and the strong litany-like repetition of the mudanzas de fortuna theme). In providing a modern critical edition of this play, another drama has been added to the available texts of Vélez and Rojas. If the play is merely average, then one might argue that one virtue of the accessibility of average texts is that they make the genuinely outstanding dramas seem that much better.

TAMBIEN TIENE EL SOL MENGUANTE

Luis Vélez de Guevara

and

Francisco de Rojas Zorrilla

Text of the 1655 manuscript (M)¹t^h A. 20

[fol. 1 r.]

1^a X[ornad]a de tan bien tiene el sol menguante.²

| | | |
|----------------|----------|-----------|
| | 19 | |
| | <u>9</u> | |
| 58 | 171 | |
| <u>29</u> | <u>8</u> | 90 |
| 187 | 179 | <u>81</u> |
| 18 | 18 | 171 |
| | 1 | |

| | | |
|-----------|-----------|-----------|
| 58 | | 90 |
| <u>29</u> | | <u>81</u> |
| <u>87</u> | 82 | 171 |
| <u>19</u> | <u>18</u> | <u>19</u> |
| | 100 | 180 |

ø

| | |
|-----------|-----------|
| 58 | 100 |
| <u>29</u> | <u>90</u> |
| <u>87</u> | 190 |
| <u>13</u> | |
| 100 | |

Las muebes

garapiña

La mojiganga de las beatas²

[fol. 1 v.]

[blank folio]

¹ A preliminary folio accompanies the ms. copy of B, but what it says applies to both mss. (M and B): "125 y 126. Tambien tiene el Sol Menguante, ó no hay privanza sin envidia. Comedia en 3 jornadas. 2 ejemplares, uno con censura. Leyo 29. U."

² The phrase at the top of the page and the words at the bottom were both written by different hands from that of the body of M.

[fol. 2 r.]

*

**

La gran co[m]edia de Tanbién Tiene

el Sol Menguante. Traje-

dia de Luis Bélez

de Guebara. Acto

Primero.

Primera Jornada.

Personas.

| | |
|-----------------------------|------------------------------|
| Don P[edr]o, Rey de Aragón. | Doña Biolante, ynfant[a]. |
| Don Bernardo de Caurera. | Doña Leonor, dama. |
| Don Lope de Luna. | Doña Marta, dueña, graciosa. |
| El Conde de Riuagorça. | Galindo, gracioso. |
| Don Vrgel. | Luján, segundo [gracioso]. |
| Don Ramón. | Guarda. |

Title. The ms. has "conedia".

Personas. The ms. has "Doña biolante ynfante".

* In this space, B has "l. 20. w. 2".

** In this space, B has "La nueva. De Mota." in another hand. Below this is "Nº 13". In the same position, C has "Num. 271".

*** In this space, C has "Luis Velez de Guevara, Rojas Zorrilla", evidently the work of a cataloguer.

Title. ABC, "COMEDIA FAMOSA / TAMBIEN TIENE EL / SOL MENGUANTE." AC add that the play is "DE TRES INGENIOS." In B, another hand added "Ô No ay Priuanza sin embidia".

Primera Jornada. AB do not have this; C has "JORNADA PRIMERA" after the repartición.

Personas. AC, "Personas que hablan en ella." ABC, the King's name is put third, while those of Don Bernardo and Don Lope are first and second, respectively. Also in ABC, "D. Violãte, infanta de Aragõ", "Luxan, segundo gracioso", "Vn Guarda". In B, "Dueña" is deleted after Doña Marta's name.

Sale Galindo, gracioso,
p[o]niendo vna cédula
en vn poste.

Galindo. Dete Dios, çéduela mía,
 oy tan buena manderecha
 que vn amo en palacio topes *
 que me saque de laçeria;
 que en este poste fijada
 te dejo, para que seas
 jubileo de mis graçias
 y de mis ynduljençias.

5

[Sale] Luján por otra puerta,
con otra çéduela.

Luján. Çedulita, çedulita,
 Dios te la depare buena,
 dándome amo que sirua,

10

Stg. dir. before 1. The ms. has "puniendo", perhaps by analogy with "pudiendo".

3. Apparently the same hand wrote "vn" over an initial "en", and another hand changed "amo" to "arreo".

* In this space there is a seal stamped, evidently that of the Biblioteca Nacional.

7-8. These verses are crossed out, with Nanclares' rúbrica in the margin, accompanied by "No".

Stg. dir. after 8. The "o" in "otra" was initially omitted, then written above.

Stg. dir. before 1. ABC, "Sale Galindo poniendo".

1. ABC, "cedula".

8. AC, "indulgencias"; B, "yndilugençias".

Stg. dir. after 8. ABC, "Luxan por otra parte fixando otra en otro poste."

11. ABC, "dandome vn amo".

que largo y ancho me benga,
como e menester.

Galindo. Allí [fol. 2 v.]

otro autor en competència
a puesto cartel, y pienso 15
que açe la misma comedia.

Luján. Allí se alquila otro cuarto,
y no de mala biuienda,
al pareçer.

Galindo. ¡A, xidalgo!

Luján. ¿Qué ay, xidalgo?

Galindo. ¿No pudiera 20
haçerse más açia allá
y no quedarse tan cerca
que nos demos con los amos
en los oçicos?

Luján. Si es fuerça 25
buscarle, ¿yo qué le [e]storuo?

Galindo. Soy envidioso, y me pesa
que esté junto a mí ninguno
que mejor que yo parezca,

24. Initially "buscarle yo" was written at the end of this line,
then crossed out.

19. AC, "Hà hidalgo." B, "a mal parezer. Galin. A hidalgo".
20. ABC, "hidalgo".
21. B, "hazialla".
25. ABC, "le estorbo".
28. B, "que maior".

porque ay tan ynfames gustos,
que en mil ocasiones dejan
por el arrope el almíbar
y el melón por la badea.

30

Luján. ¡Tú eres badea, y pepino,
y co[ho]mbro y berenjena,
y nauo y toda legunbre
de menor y baja esfera!
Y el que otra cosa dijere,
en el patio...

35

Galindo. Tenga, tenga,
y yo y buesarcé a otros dos,
aunque el Çid y Roldán sean...

40

*

Luján. Rueda de naranja as sido,
que me as cortado con ella
la cólera.

[fol. 3 r.]

Galindo. Soy jidalgo
agro y dulce de la bera.

Luján. ¿Castellano?

* The asterisk, when it appears at the beginning of a folio, will henceforth indicate the written cross which occurs haphazardly throughout the ms.

45. The ms. has "castellaño".

34. ABC, "cohombro".

39. B, "Y yo a Vuesarzed".

41. A, "ha sido". B, "Rueda de Natranja ha sido".

43. ABC, "Soy hidalgo".

44. C, "agrio".

- Galindo. Por la/uída. 45
- Luján. Yo, aragonés por la mesma,
y estoy en mi muladar.
- Galindo. Por muchos años lo sea,
que le bini(ni)era muy ancho,
a ser el quarto planeta 50
su gallo.
- Luján. Don Pedro el Quarto,
que en Aragón biue y reyna,
lo puede ser entre mile
leones.
- Galindo. Y lo confiesa 55
i lo comulga la Europa
toda, por tantas proeças
como dél quenta la fama,
siendo aun más de las que quenta.

49. Evidently just a careless error caused the repetition of "ni" in "bininiera".

55. This verse is in the same hand, but its starting with "i" instead of "y" is inconsistent with the normal orthography of M. The words "comulga la" were crossed out and "publica la" was written above by another hand, which then wrote "con esta enmienda" in the left margin. The handwriting is not that of the principal censor, and the rúbrica which accompanies this change is only a script "J", which appears superimposed on Nanclares' rúbrica, at the end of the first act. Possibly this is the work of Juan Navarro de Espinosa (see aprobaciones).

49. ABC, "viniera".

53. ABC, "mil".

55. B, "y lo publica".

56. A, "por tantas pobrezaas". B, "todas".

57. B, "como de el quenta".

58. ABC, seventeen verses interpolated after this one; see appendix.

.

Luján. ¿Qué le trujo de su tierra 60
por acá?

Galindo. Bine siruiendo
a Çaragoça la/uella
a vn cauallero andaluz,
que, vyendo de la seuera
condiçión de nuestro(s) rey, 65
se pasó a Ytalia, y en esta
patria del sol y el abril, [fol. 3 v.]
me dejó a la primabera
de Aragón anoche, y como
a la luna de Balençia. 70

Luján. Yo salgo de amo
que pienso que de la pieça

59. A non-rhyming verse, which is needed for the romance, is omitted.

65. Evidently a plural noun was anticipated after "nuestros", and when "rrey" was written the "s" was not deleted.

71. This verse only has five syllables, as if a partial verse had been omitted when copying from an earlier version.

60. AC, "traxo". B, "que le traxo de su/ttiera".

61. ABC, "a voace? Gal. Vine siruiendo".

64. C, "que hnyendo".

65. ABC, "de nuestro rey".

69. ABC omit "y".

70. ABC, the following verses interpolated after this one:

y es fuerça buscar vn dueño
a quien servir, con que no tenga
mas dicha que con el dicho;
pues despues de mil empressas,
y auenturas, me ha plantado
sin pagarme, ni hazer quantas
connmigo.

Verse 2. B, "con quien tenga"; C, "con que tenga".

71. ABC, "Yo salgo de vno", completing the partial interpolated verse.

misma también le cortaron,
y como diçen, quisiera
probar con otro bentura.

75

Galindo. Dios nos la dé a entranbos buena.

Luján. Estos patios de palacio
son Josafad de las letras
y las armas, y hallaremos
los amos que nos conbengan,
si sauemos saçonellos
con vn poco de paçiençia.

80

Galindo. Después de Job no la tubo
mayor que yo nadie.

Luján. Alerta,
pues; oy del cuerpo de guarda
de nuestras çédulas sea

85

76. This verse initially read "que dios nos la de amen", but the same hand crossed out "que" and "amen", and the verse was completed with the addition of "a entranbos buena" on the next line.

85. In the word "guarda", apparently "ga" was written, then "u" was written over the "a".

76. ABC, "Dios nos la de, si ay quien pueda". ABC, the following verses interpolated after this one:

dezir que la tiene quien
sirue.

Lux. Si, muchos medran
siruiendo.

Gal. A Dios solamente.

Lux. Y a los Reyes de la tierra:

Verse 2. B, "Lux. Si, mucho medran".

78. ABC, "Josaphat".

79. ABC omit "y".

81. C, "sazonarlos".

85. ABC, "pues, y del cuerpo de guardia".

centinela [c]ada qual.

Galindo. Hasta que en mi ratonera
cayga, si Dios es seruido,
vn amo de buenas señas,
e de ser grulla de capa
y espada.

90

Luján. La dilijençia
es madre de la bentura.

Galindo. En mí, siempre a sido suegra.

Sale[n] don Bernardo de Cabrera
y don Lope de Luna, cada/uno por
su p[u]erta, abraçándose, y diciendo:

Don Bernardo. ¡Don Lope de Luna, amigo! [fol. 4 r.] 95

Don Lope. Don Bernardo de Cabrera,
¿en Çaragoça?

Don Bernardo. ¿En la corte
don Lope? ¿Quién tal creyera,
auiendo estado los dos,
no a/un año, tan lejos della?

100

Don Lope. Desa suerte, los soldados

87. The ms. has "qada", probably anticipating "qual".

Stg. dir. after 94. There is a third stroke on the "u" of "su", possibly from starting to write "suia"?

Stg. dir. after 94. AB, "Salen por dos partes diferentes don Bernardo de Cabrera y don Lope de Luna, de soldados, abraçandose." C, same, but with "abraçandole".

100. ABC, "tan lejos de ella".

101. ABC, "De essa suerte".

rodamos el mundo apenas:

aquí aquartelados oy,

cuando mañana nos lleban

en diferentes façiones,

105

ya por mar y ya por tierra,

al paso, al socorro, al sitio,

al conboy y a la enpresa,

siendo guéspedes de camas

y naçiones estranjerias

110

diferentes cada día,

y tan desdichado en ellas,

que con cumplir, don Bernardo,

con mi sangre y con las deudas

de quien soy, no e mereçido

115

alcançar vna jineta.

Y biéndome pelear,

como pregonan las letras

destos papeles ha[r]pados

108. The last word was altered, by the hand of the censor's ending, to "ynterpresa".

117. Another hand changed "pelear" to "peelear".

105. ABC, "facciones".

108. A, "y alla interpressa"; BC, "y a la interpresa".

109. ABC, "siendo huespedes de climas".

114. A, "on mi sangre".

116. ABC, "alcançar vna vanderas". ABC, the following verses interpolated after this one: "ni vna gineta, teniendo / tantos deudos en la guerra".

119. ABC, "arpado".

a picaços y a ynclemençias 120
 de los días y las noches,
 que sin premio desesperan,
 ésta fue la causa que
 me obligó a pedir liçençia
 para bolberme [a] Aragón 125
 y morir en vna aldea,
 desengañado y corrido [fol. 4. v.]
 de mi fortuna siniestra,
 adonde e pasado algunos
 días, asta que me fuerçan 130
 mis propias obrigaçiones,
 y mi probereça con ellas,
 benir a la corte y ber
 si puedo açer esperiençias,
 segundas en mi destino, 135
 que le aplaquen o le bençan,
 pidiendo por mis seruiçios
 al Rey don Pedro, cualquiera
 merced que fuese bastante

122. The word "desesperan" is crossed out.

132. The word "probereça" is evidently used by analogy with the rustic "probe"; the verse has nine syllables.

135. The verse was begun with "g", then "s" was written over it.

120. B, "á pecazos".

125. ABC, "para boluerme à Aragon".

129. B, "ha passado".

131. C, "proprias".

132. ABC, "y mi pobreza".

a/un retiro, donde diera 140
 carta de pago a mis ansias,
 y finyquito a mis quejas.
 Que biuo tan despechado,
 don Bernardo, que quisiera
 trocar mi menguante luna 145
 por la más vmilde estrella.

Don Bernardo. Dios es, amigo don Lope,
 la fortuna berdadera,
 y después de Dios, el Rey,
 que su poder representa. 150
 Oy le ablaréis, y confío
 que allaréis en su grandeça,
 conoçiendo buestra sangre,
 lo que allan todos en ella.
 Moço soys, y con los años 155
 se mudan las ynfluências,
 que son las segundas causas
 que con los çielos dan buelta.
 ¿Qué sau[éi]s, don Lope, vos,
 la bentura que os espera? 160

159. The ms. has "sauies", probably a metathesis for "saueis".

143. ABC, "Y viuo".

158. ABC, "dan bueltas".

159. ABC, "Que sabeis".

Que sienpre (en) grandes desdichas [fol. 5 r.]
 en dichas grandes se truecan,
 y al reués tanbién. Balor,
 pues nuestra sangre lo ereda,
 que quien sigue sienpre a Ro[m]a 165
 la/uençe.

Don Lope. Buestra prudencia
 generosa, don Bernardo,
 y buestro balor me alientan.

Don Bernardo. Para seruiros, don Lope,
 ser(r)é siempre muy de beras 170
 buestro amigo, y partiré
 con vos la capa(ca) y la [a]çienda,
 pues asta [a]gora no puedo
 quejarme que m[e] iço ofensa
 la fortuna en nada. Y oy 175
 del Rey espero fineças
 de merçedes como suyas,
 y como me las granjea

161. The "en" confuses the meaning; probably after another "en" was written in 162 this one was not crossed out.

165. The ms. has "rrona".

172. The superfluous "ca" is possibly a reflex repetition of the first syllable of "capa"; it gives the verse nine syllables.

161. ABC omit "en".

165. ABC, "Roma".

170. A, "serè siempre muy de veràs". BC, "sere".

172. ABC, "la capa y la hazienda".

173. ABC, "hasta aora".

174. ABC, "me hizo".

en su seruicio mi amor,
 de quien tiene tantas nuebas: 180
 que me a ynbiado a llamar,
 porque más dichoso sea.
 Que no e tenido en mi bida
 vn suceso adberso apenas,
 desde que salí de paje 185
 suyo y a seruille en la guerra:
 no saqué la espada nunca,
 que no bolbiese sangrienta
 a la bayna, sin erirme;
 jamás nunca tube ynpresa 190
 de amor, por más alt[a], Lope,
 que no saliese con ella;
 jugando, siempre e ganado; [fol. 5 v.]
 peleando en las fronteras
 de Aragón y Cataluña, 195
 puse sobre las estrellas
 mi nonbre; con mis amigos
 no e tenido diferençia
 ninguna, grangeando tantos;
 no e pedido a nadie en esta 200

186. This verse has nine syllables.

191. The ms. clearly has "alto", but the word needs to modify "ynpresa" for the context to be clear, especially in view of the "ella" in 192.

181. ABC, "me ha embiado".

186. C, "suyo a servirle en la guerra". AB only omit "y".

191. ABC, "por mas alta".

bida, ni [he] estado jamás
 con vn dolor de caueça,
 ni sin dineros vn día.

Don Lope. Llebaros los çielos quieran

adelante tantas dichas 205

prerrogatiuas, y os bean

siempre, don Bernardo amigo,

los astros y los planetas

con benébolo senblante,

sin que se os niegue vna estrella, 210

para blasón, para tinbre,

de Aragón y de Balençia.

Luján. Éstos parecen soldados,

y puede ser que se quieran

seruir de los dos, que bienen 215

desta suerte a la lijera

sienpre a la corte.

Galindo.

Lleguemos.

Don Bernardo. Presto dará el Rey audençia,

que diçen que suele darla

210. The "se" was added afterward, by the same hand.

217. It appears that "corta" was written first, then "e" over the "a".

201. ABC, "ni he estado".

205. ABC, "adelante tan dichosas".

206. B, "prerrogatiuas".

210. A, "sin que os mengue"; BC, "sin que se os mengue".

215. ABC omit "dos".

216. B, "de esta suerte".

217. B, "Llegemos".

218. ABC, "audiencia".

por peregrina materia 220

de [e]stado, por estos propios
corredores y escaleras.

Galindo. Caualleros, si los dos

(y perdonen la adbertençia) [fol. 6 r.]

an menester dos criados, 225

para ocupar en qualquiera

ministerio que nos manden,

con fianças o sin ellas,

aquí estamos dos jidalgos,

de las partes, de las prendas 230

que [e]sas cédulas dirán,

que en esos mármoles puestas

son, de nuestras propiedades

y birtudes pregoneras.

Don Bernardo. Las personas acreditan, 235

y a tan buena ocasión llegan

que con los dos se podrán

acomodar, que por fuerça

yo e de reciuir el vno,

porque dos que tengo quedan 240

en la ocasión de Mallorca,

221. AB, "de estado". C, "de estado, por estos propios".

227. AB, "minesterio".

229. ABC, "dos hidalgos".

231. AB, "que essas cedulas"; C, "que estas cedulas".

235. ABC, "Las personas lo acreditan".

241. ABC, "en la casa de Mallorca".

que por benir más apriesa
y por la posta [a] Aragón,
supliendo están mis ausençias.

Don Lope. Pues yo e menester el otro, 245
por no andar a la bergüença
de los que sauen quién soy,
sin que alguna sonbra tenga
que me siga, sin la mía.

Luján. A ti, por la priminençia 250
de forastero, te toca
haçer la elección primera.

Galindo. Estimo el fauor, y así,
porque el que más me conbenga
escoja, quiero sauer [fol. 6 v.] 255
de los dos los nonbres.

Don Bernardo. Sea
en buen ora: yo me llamo
don Bernardo de Cabrera.

Don Lope. Y yo, don Lope de Luna.

259. A "g" is deleted in the speaker's position; evidently "galindo" was begun by mistake.

242. B, "mas depriesa".
243. ABC, "y por la posta à Aragon".
245. ABC, "Pues yo he menester essotro".
250. ABC, "preeminencia".
252. ABC, "eleccion".

- Galindo. S[i] tengo de hablar de beras, 260
 el Luna me açe cos[qu]illas,
 si/ua creçiendo y no mengua.
- Don Lope. Eso podrá aßerlo el çielo.
- Luján. Pues a mí no me contenta
 don Bernardo mi señor 265
 menos, y la norabuena
 os doy del dueño elejido.
- Don Bernardo. Estas bodas están echas.
 ¿Cómo os llamáis?
- Luján. Yo, Luxan.
- Don Bernardo. ¿De adónde?
- Luján. Hijo de la tierra. 270
- Don Lope. ¿Y bos?
- Galindo. [Galindo], estremeño
 como [c]hor(r)iço.
- Don Lope. La mesma

260. Apparently "su tango" was written first, then corrected by the same hand to "su tengo"; the "su", probably a slip of the pen, has to be "si" to make sense.

261. The ms. has "coscillas"; this is a phonetically impossible combination for /k/, going by the orthographic conventions of the ms.

271. The word "Galindo" is needed if he is to answer the question, and if the verse is to have more than six syllables. Possibly the coincidence of the speaker's name and the first word caused this omission. Another hand crossed out the speech and crudely wrote the same emendation.

260. A, "Si tengo de hablar de veràs". BC, "Si/ttengo".

261. B, "la Luna me haze cosquillas". AC, "cosquillas".

265. A, "don Fernando"; B, "Dn Fernando".

266. B, "la enorabuena".

269. B omits "yo".

270. B omits this verse.

271-272. ABC, "Gal. Galindo, Estremeño / como chorizo."

fortuna correréis mía,
y no envidiaréis la [a]jena
si puedo.

Galindo. Guardeos Dios, 275
que yo prometo en q[u]alquiera
obligaros.

[Voz] (Dentro.) ¡Plaça, plaça!

Don Bernardo. El Rey sale a dar audençia, [fol. 7 r.]
y el Conde de Riuagorça
biene con él, que respeta 280
como a su padre y su hayo.

Don Lope. Tomemos lugar más cerca
de su persona.

Don Bernardo. Oy beréis
cómo, a despecho de buestras
desconfianças, mudáis 285
fortuna y naturaleça.

Galindo. La estrella de los tres Reyes
Magos te guíe.

Salen don Vrgel y don Ramón,

283. The words "como a despecho" were first written after "oy bereis", then crossed out and put on the next line.

274. ABC, "la agena".

275. AC, "si yo puedo".

276. ABC, "qualquiera".

278. ABC, "audiencia".

288 stg. dir. AB, "Salen don Ramon, y don Vrgel soldados, y el Conde de Ribagorça." C, same, but with "Salen el rey, D. Ramon..."

soldados, cau[a]llos, y el
Rey, con el Conde de Riuagorça.

Don Vrgel. Ya enpieça

la [a]udençia del Rey.

Don Ramon. Lleguemos,

que oy a nadie el Rey se niega.

290

Guarda. ¡Sonbreros!

Don Lope. ¡Qué magestad!

Don Bernardo. ¡O, cómo el ser rey ostenta!

Rey. No quiero que me ablen más
 que soldados, Conde, en esta
 audiençia de oy.

Conde. Des a suerte

295

se a dispuesto.

Luján. La tudesca [fol. 7 v.]

y española guarda están
 haçiendo al Rey asistençia
 con las armas en la mano,
 y este corredor despejan.

300

Galindo. Pongámonos a la mira.

288 stg. dir. The ms. has "cauellersos".

291. The first "a" of "guarda" was initially omitted, then added.

293. The speaker's name was begun with "L", and was changed to "R".

289. A, "la audieucia"; C, "la audiencia". B, "la audienzia del
 Rey Ram. Llegemos".

291. B, "Guar. Apartta."

292. ABC, "obstenta".

295. ABC, "De essa suerte".

Don Bernardo. Llegad, don Lope, que espera
el Rey. Y sed el primero,
porque os dé Dios buena estrella.

Don Lope. Yo boy.

Galindo. Baya Dios contigo, 305
la letanía, y las fiestas
mobibles y el Calendario.

Conde. Ya los que an de ablaros llegan.

Don Lope. ¿Señor?

Ba [a]ciendo d[on] Lope dos
reberençias con el memorial
en la mano, y llega a los
pies d[e]l Rey; y dice, y
dale vn pliego al Rey, Riuagorça:

Conde. Olbidado hauía
de daros aqueste pliego, 310
que me dieron para luego.

Rey. Mostrad, Conde. (¿Qué sería [Aparte.]
si de su hija Leonor
fuesse? Porque el sobre escrito
se le parece ynfinito.) 315

Don Lope. ¿Señor?

Rey. Proseguid.

302. A, "Llega d don Lope"; B, "Llega Dñ Lope".

304. ABC, "buena estrena".

309 stg. dir. ABC, "Và don Lope haziendo sus cortesias para hablar al
Rey, y el Conde saca del pecho vn pliego." ABC put this after 307.

314. B, "fuere? porque el sobre escripto".

Don Lope.

Señor,

yo soy don Lope de Luna...

Rey. (Ber el desengaño quiero.)

[Aparte.]

Don Lope. vn soldado cauallero,

que casi desde la cuna

320

a buestra Alteça e seruido.

*

(Que no me escucha, reçelo.)

[Aparte.] [fol. 8 r.]

Leyendo el Rey:

Rey. ("El albedrío aun al çielo

[Aparte.]

siempre potentado a sido,

y ansí piense buestra Alteça

325

que no se rinde al poder."

¿Ay más notable muger?)

Don Lope. Mis papeles...

Rey.

(¡Qué aspereça!)

[Aparte.]

Don Lope. serán, y este memorial,

testigos de mi balor.

330

A buestra Alteça, señor,

328. The King's name was begun with "L", then changed to "R".

317. AC have stg. dir. of "Abriendo el pliego" after this verse;
B, same, but after 318.

Stg. dir. after 322. ABC put "Lee el Rey" in the speaker's position
in 323.

323. B omits "aun".

325. ABC, "assi".

326. AB, "que no se rinde al; poder", an unusual punctuation which
does not seem to make sense at all, although appearing in two versions.

suplico...

Rey. (¡No ay pedernal [Aparte.]
más ynbencible!)

Don Lope. me haga
merced para que vna aldea
de mi poca dicha sea 335
retiro, que satisfaga
lo que me queda de bida,
con fortuna tan crúel.

Conde. (De cuidado fue el papel.) [Aparte.]

Rey. (¡Yngratitud no bençida [Aparte.] 340
de vna ynumana belleça!)

Don Lope. Éste es, pues.

Bale a dar el memorial,
y dice esto alto el Rey:

Rey. Pesares míos,
ino más, dejadme, o rendíos!

Don Lope. Perdóneme buestra Alteça,
si por dicha le [he] cansado 345
con la poca d[ic]ha mía,
porque sin ella porfía
banamente vn desdichado. [fol. 8 v.]

346. The abbreviation "dha" is a normal one for "dicha" in this ms.

342. ABC omit "es".

342 stg. dir. ABC, "Vale à dar el memorial, y el Rey dize estos versos,
lleuado de afecto quando va à darsele." AC put this after 341.

345. ABC, "le he cansado".

- Rey. Andad con Dios. (Diuertido [Aparte.]
con el papel, no [he] escuchado 350
lo que me abló este soldado.)
- Conde. (Poca atención e tenido [Aparte.]
en dar al Rey este pliego,
sin sauer de don Garçía
primero de quién benía. 355
Que, o estoy loco o estoy ciego,
o era el sobre escrito dél
letra de Leonor, ia çielos!
¡Ya me da mi hija celos!)
- Rey. ¿Quién, Conde, os dio este papel? 360
- Conde. Don García, y me encargó
que a buestra Alteça le diese
lo más presto que pudiese,
porque como bengo yo
más cerca de bos, no pudo 365
él alcançárosle a dar,
y quiso en mí acreditar

365. The ms. has "cerça". Also, the same hand changed "puede" to "pudo", a necessary correction for rhyme purposes.

349-351. C shows these verses as aparte.

350. ABC, "no he escuchado".

351. B omits "lo".

352-359. C shows these verses as aparte.

356. ABC, "que estoy loco, ò estoy ciego".

357. AC, "el sobreescrito de èl"; B, "el sobre escripto de el".

358. B, "ò zielos!"

359. A, "y me da".

361. ABC omit "y".

su diligencia.

Rey. No dudo,

Conde, menos del cuidado

de don García: ¡por Dios,

370

que fía mucho de vos!

Llegue, Conde, otro soldado.

Galindo. (¡Por Dios, que es mala señal

[Aparte.]

de no abelle el Rey absuelto,

pues que mi amo se a buelto,

375

en la mano el memorial!)

Don Lope. El Rey, don Bernardo amigo,

de todo lo que l[e] [he] ablado,

no sólo no me a escu[c]hado,

[fol. 9 r.]

mas se a cansado conmigo.

380

Don Bernardo. ¡Desdicha es buestra!

Lleg(u)a a los pies del Rey,

370. Another hand added "y" after "garçia".

374. Another hand either retraced or partially wrote "absuelto"; there may be something else underneath, but if there is it is illegible.

378. Another hand changed "de todo" to "en todo".

379. In the ms. the "c" of "ch" is often omitted, as in "escuhado".

381 stg. dir. The author probably started to write "llegue", then changed his mind and forgot to cross out the "u".

368. ABC, "la diligencia".

370. ABC, "de Don Garcia, y por Dios".

374. ABC, "auerle".

376. B, "vn memorial".

378. ABC, "lo que le he hablado".

379. ABC, "escuchado".

381 stg. dir. ABC omit this, putting the following variations in the speaker's position: A, "Llegad Ram." B, "llega Ram". C, "Llega D. Ram."

aciendo sus reuerençias,

don Ramón.

Don Ramón.

Señor,

don Ramón soy de Cardona.

Rey. De buestra noble persona,

como de buestro balor,

p(r)or buestro padre y agüelo,

385

grandes noticias me an dado.

Yo tendré de bos cuidado.

Don Ramón. Guarde a buestra Alteça Dios.

Luján. Galindo, no es buen yndicio

de dicha de buena ley

390

bolberse [bir]jen del Rey.

Galindo. Perderé el jüicio

si me sale este amo bano,

que ¿es bueno yr cada qual,

dando al Rey su memorial,

395

385. It appears that the extra "r" in "pror" is either the result of a metathesis, or the anticipation by the copyist of the second "r" in the word.

388. Another hand, possibly a censor's, wrote "el çielo" over "dios".

391. The "e" of "bolberse" and the first part of the next word are crossed out: the word is probably "birjen", for it appears here in all other versions. Is this the work of a censor?

392. This verse only has six syllables; it was rectified by another hand, which added "Lujan" at the beginning of the line.

385. ABC, "por vuestro padre, y abuelo".

387. B omits this verse.

388. ABC, "Guarde a vuestra Alteza el cielo."

389. C, "indicicio".

391. ABC, "boluerse virgen".

392. ABC, "Luxan, perderè el juizio".

394. AC, "que no es bueno". B, "que no es bueno en cada qual".

y él con su daga en la mano?

Entretanto, aciendo sus reue-
rençias, llega don Vrgel.

Don Vrgel. Señor, yo soy don Vrgel
de Aragón y de Moncada.

Rey. Ya de buestra eroyca espada
y de buestra sangre fiel 400
la fama nuevas me a dado. [fol. 9 v.]

Don Vrgel. Guarde a buestra Alteça Dios.

Rey. Yo me acordaré de bos,
que sé que soys gran soldado.

Don Bernardo. Con buestra liçençia quiero, 405
don Lope, llegar [a] ablar
al Rey.

Don Lope. Bien podéis llegar,
que soys dichoso, y espero
que os ará largas mercedes
el Rey, por buestra fortuna. 410

Galindo. Con él, don Lope de Luna,
dimos por esas paredes.

399. Deleted at the beginning: "de".

Stg. dir. after 396. ABC omit this, putting the following variations
in the speaker's position in 397: A, "Llegad Vrgel." B, "llega Vrg".
C, "Llega D. Vrgel".

406. AC, "llegar a hablar".

Ba açiendo don Bernardolas reuerencias.

Luján. Guíe con feliciðad

Dios tus pasos para el Rey,

que soy criado de ley.

415

Galindo. Y yo de seta.

Rey.

Llegad.

Don Bernardo. Señor, yo soy don Bernardo

de Cabrera, de don Juan

de Cabrera y don Beltrán,

hijo y nieto.

Rey.

Tan gallardo

420

capitán y cauallero

no a menester deçir más,

pues pregonan lo demás

Aragón y el mundo entero.

[fol. 10 r.]

Lebantad, y antes de darne

425

buestro memorial, Cabrera,

dadme los braços, que espera

desta suerte acreditarne

con vos la grandeça mía,

que esta ocasión deseó.

430

Galindo. (¡Bine Dios, que le abraçó!

[Aparte.]

428. The "dit" of "acreditarme" is crossed out, probably accidentally.

Stg. dir. after 412. ABC omit this.

423. ABC, "pregona".

428. B, "de esta suerte".

¡No yçiera más con su tía!)

Rey. Días a que os deseaua
 para onor de mi corona,
 porque de buestra persona 435
 Aragón neçesitaua:
 que e menester oy vn ombre
 que esté, Cabrera, conmigo
 por consejero y amigo
 del yngenio buestro y nonbre, 440

 premiando buestro balor
 con la encomienda mayor
 de Montesa, que será
 buestro el maestrazgo tanbién, 445
 con futura suçesión
 de quien lo es en Aragón.

Don Bernardo. Mudos las graçias os den
 todos los sentidos míos,

441. The first verse of the redondilla is missing.

432. ABC, the following verses interpolated after this one:

buena diferencia và
 de don Lope a don Bernardo,
 que desengaños aguardo?
 errè, no ay remedio ya,
 el amo fue linda droga,
 que elegi, pues me derrienga
 la dicha, Iudas me tenga
 de su mano, y de su sogá.

Verse 1. B, "buena diferienzia ha".

433. AB, "que lo deseaua"; C, "que deseava".

441. ABC, "de mi camara sois ya", supplying the missing verse.

446. B, "subcesion".

porque encarezca el silencio 450
 la deydad que reberençio
 en buestra Alteça.

Rey. Los bríos
 eroycos buestros están
 con qualquiera premio estrechos,
 que tan balerosos pechos [fol. 10 v.] 455
 nunca premiados están.
 Benid, besaréis conmigo
 la mano a la Ynfanta, y dé
 la [a]udençia fin, pues hallé
 vn basallo y/un amigo 460
 de tantas partes.

Don Bernardo. El çielo
 largas edades os guarde.

Don Lope. Nunca jamás llegó tarde
 el dichoso.

Galindo. (¡Trague el suelo [Aparte, a Luján.]
 a/un onbre ta[n] desdichado, 465

456. Another hand wrote "seran" over "estan".

451. A, "que reuencio".

454. ABC, "en qualquiera".

455. ABC, "que tan valerosos hechos".

459. ABC, "la audiencia".

461-482. B omits these verses, but only up through Don Lope's
 "señor" in 482.

a/un martes tan aç[ro]so,
 a/un neçio que no es dichoso,
 y a/un bin[a]gre tan aguado!
 ¡Qué mala mano e tenido
 en elejir amos!

Luján.

Yo

470

encontré lo que bastó
 para mi dicha.

Galindo.

Balido

no a/uisto más de la/uera,
 en la/istoria de los amos,
 el tienpo ni el mundo.)

Rey.

Bamos,

475

don Bernardo de Cabrera.

[Don Bernardo] Ya os obedezco.

[Don Lope]

Ya llego,

466. The word "açaroso" is inferred from the reading in AC: only "aca" and "so" are legible, since another hand wrote "açiagoso" over the original word.

472. The words "mi cha" were written first, then the same hand added "di" between them.

475-476. These verses are arranged incorrectly, since "bamos don bernardo de cabrera" is written on the same line.

477-478. These verses were originally given to Don Lope, but then "ber" was added in a rectangle, before "ya llego"; actually the speakers should be reversed, or the speeches do not make sense.

466. AC, "a vn martes tan azaroso".

468. AC omit "y".

469. AC, "que mala dicha he tenido".

474. AC, "de lo amos".

476. AC, thirteen verses and part of another interpolated after this one; B, the same verses interpolated after 460; see appendix.

477-482. AC omit these verses, up through Don Lope's "señor" in 482.

aunque siempre será en bano.

Galindo. Ya prueba otra vez la mano
don Lope, al fauor y al ruego.
¡Fulleros, buestra destreça
aquí!

480

Al pasar el Rey, llega [fol. 11 r.]

d[on] Lope.

Don Lope. ¿Señor?

Rey. ¿Qué decís?

Don Bernardo, ¿no venís?

Don Bernardo. Sonbra soy de buestra Alteça.

Don Lope. Yo soy, yo soy...

Rey. Bien está;

485

dexaldo para otra audençia.

Don Bernardo. Señor don Lope, paciençia.

Base el Rey y todos, y quédan[se]

don Lope y G(u)alindo.

Galindo. Lo que no a menester, da.

Stg. dir. after 487. While the intention was to write "galindo", probably "gualindo" results from beginning "guarda" by mistake.

484. ABC, "Sombra soy de tu grandeza."

485. B, "Lope. Yo señor soy".

486. AC, "dexadlo para otra audiencia". B, "audiencia".

487. B, "Don Lope amigo paziencia".

Stg. dir. after 487. AC, "Vanse todos, y quedan don Lope, y Galindo", put after 486. B, "Vase el Rey y quedan solos Galindo y Dⁿ Lope", put after 488.

Téngala el demonio, que es
 el que a tantos se la quita. 490
 Con buen barato desquita
 el aber dado al traués
 con su fortuna don Lope,
 que es enima que no entiendo;
 iy yo, que le boy siguiendo, 495
 con la que escojí al galope!
 ¿No tienen otra presea
 que dar estos dichosaços,
 quando se ben en sus braços,
 en bez del "Dios os provea"? 500
 Paciencia, téngala él,
 quando dando trepas baje
 de adonde en ayroso vltraje
 de tu fortuna crüel [fol. 11 v.]
 será agora encaramado, 505

493-512. These lines are crossed out, and "No" is written in the margin.

498. The original "astos" was altered by the same hand, by writing an "e" over the "a".

499. The words "sus braços" were crossed out, and a word beginning with "c" was written above them by the same hand; it in turn was heavily crossed out, and is illegible.

489. A, "tengala al Demonio".

489-512. B omits these verses.

492. A, "con auer dado".

494. AC, "enigma".

500. C, "proveaa".

501. A, "tenga èl".

503. AC, "de donde".

505. AC, "se và aora encaramando".

porque ay raros bolatines
 que tenga[n] prósperos fines,
 por esta ma[r]oma andando.
 Que en suçesos semejantes,
 a fuer de la escomuni3n,
 ay desdichados que son
 tanbién de participantes.

510

Sale Luxán al paño.

Luján. Hermano Galindo, a/diós,
 y dexaos c[o]municar,
 que en cuanto vbiere lugar
 yo me acordaré de vos. Base.

515

Galindo. Mientes, dichosillo bano,
 de la ambiçión presumida,
 que no podrás en tu bida
 dar a/una ormiga la mano.

520

Don Lope. Galindo, en la d[ic]ha agena
 no te aflijas ni congojes,
 y adbierte que solamente
 los desdichados son onbres

508. One of the lines used to cross out this passage goes through the third letter of "maroma", obliterating it; however, it is probably an "r". Also, the word "andando" does not have consonant rhyme with "encaramado" in 505, but only assonant rhyme.

514. The ms. has "cumunicar", possibly an anticipation of the "u".

507. AC, "que tengan".

508. AC, twenty verses interpolated after this one; see appendix. Stg. dir. after 512. AC omit "sale". B omits all of it.

514. ABC, "comunicar".

si tienen balor constante, 525
 porque son, contra los golpes
 de las maretas del tiempo,
 humanas rocas de bronce.
 Que los dichosos, Galindo,
 nunca tienen ocasiones 530
 en que aberigüen lo firme
 y lo constante acrisolen,
 y si alguno a mereçido
 serlo, es don Bernardo, adonde [fol. 12 r.]
 ninguna d[ic]ha ay, por grande, 535
 que a los méritos le sobre.

Galindo. ¿Y tú naçiste en las malbas?
 ¿Qué es Cabrera, con don Lope
 de Luna? Pues tu solar
 está en mejor oriçonte, 540
 que es junto al sol y en el çielo.

Don Lope. Son altas disposiçiones
 y secretos suyos.

Por arriua doña Marta de Segorue,
dueña, con antojos y muletilla.

Doña Marta. ¡Ola,
 ola, ola!

532. ABC, "y la constancia acrisolen".

543. B, "y secretos tuyos".

543 stg. dir. AC, "Doña Marta de Segorbe de dueña con antojos, y muletilla en lo alto." B, "asomase a vn balcon Martta".

Galindo. ¿Quién a boçes
 nos olea? Y no me admiro 545
 si de ser dichosos osen,
 que estamos desauçiados.
 Pero ¿qué fantasma sobre
 este balcón se apareçe?
 Que propio es de ber/uisiones, 550
 los que se mueren.

Dofia Marta. Hermano,
 ¿a quién digo? ¡A, jentil ombre!

Galindo. Ya abla connmigo; ¿qué manda,
 tentaçión de San Onofre?

Dofia Marta. ¿Soys criado dese ydalgo? 555

Galindo. Antes, porque no lo ynore,
 lo soy de Dios padre.

547. In the ms. the "u" was dotted with the characteristic curl which goes with an "i" in this ms., therefore initially giving the word the appearance of saying "desauçiados".

553. Apparently the second word was initially "ablas", and subsequently the "s" was crossed out, by the same hand, since the second verb in the verse uses the third person instead of the second person.

557. The words "Dios padre" were crossed out, and "de mi padre" was supplied, apparently by a censor; his note--"con esta enmienda"--and rúbrica appear in the margin. The hand and rúbrica are the same ones which appear at the beginning of the censor's ending.

544. ABC, "Quien dà voces?"

545. AC omit "y". B, "nos olean, no me admiro".

546. ABC, "si de ser dichosos oyen".

547. B, "que estamos ya desauziados".

548-549. B, "pero vna mondonga sobre / aquel valcon veo."

550-551. B omits these verses, through the end of Galindo's speech.

553. B omits "ya".

555. A, "de este hidalgo"; BC, "de ese hidalgo".

556. ABC, "ignore".

Doña Marta.

¡Fuera

[fol. 12 v.]

de todo [c]histe y remoque!

¿Seruís a ese cauallero,

que melancólico pone

560

en suspensión los sentidos,

nuebo aragonés Adonis?

Galindo. Dos horas a que le siruo,

y son ya más de las doce,

y no ay cometa que diga

565

que en su posada se com[e].

Doña Marta. No le faltará, si puedo,

lo que estubiere en la corte

pretendiendo, que me a echo

lástima de ber que logre

570

tan mal con el Rey sus partes,

porque desde [e]stos balcones

560. The same hand changed the initial "melanconico" to "melancolico".

562. The word "adonis" does not quite rhyme with the o-e romance pattern in this passage.

566. The last letter of "come" is blocked out, but evidently "coma" was changed to "come", for rhyme purposes.

558. ABC, "chiste".

559. A, "a este cauallero"; B, "ase cauallero".

567-571. B omits these verses.

571. A, "sns partes".

572. AC, "desde estos balcones".

572-576, part. B puts these verses after 581, in the following form:

que desde aquestos balcones
le ha visto ablar con el Rey
se obligo de ber/un hombre
de tan buen artte, y tam/poco
dhoso.

he [e]stado/uiendo la [a]udençia,
 y me obliga el ber vn ombre
 de tan buen arte, y tan poco
 dichoso. Decí, ¿está pobre?

575

Galindo. Claro está, pues beis que biene
 a pedir, siendo tan noble,
 y le a d[ic]ho por dos beçes
 el Rey que agora perdone.

580

Doña Marta. Pues deçilde que vna dueña
 de vna dama, que a lo j[o]ben
 debe algún abril, le está
 en muchas obligaçiones,
 y me olgaré que las sepa.

585

Galindo. ¿Cómo diré que [e]s el nonbre
 buestro?

Doña Marta. Decilde que me llamo
 doña Marta de Segorue.

[fol. 13 r.]

Galindo. ¡Runboso apellido!

Doña Marta. Soy

582. The last word appears to be "jaben".

587. This verse has nine syllables.

573. AC, "he estado viendo la audiencia".

575. AC omit "y".

576. A, "dezid". C, "dezid es pobre?"

580. AC, "aora".

581. AC, "dezidle". B, "que vna dama". B, 572-576 (part) interpolated after this verse.

582. AC, "de su Alteza, que a lo jouen".

582-585. B omits these verses.

586. AC, "que es el nombre"; B, "Y como es el nombre", a partial verse.

587. ABC, "Mar. Dezid que me llamo".

de la estirpe de los Condes
de Gascuña, y por mi madre,
de vn potentado del norte.

590

Galindo. (Y criará por lo noruego, [Aparte.]
entre las tocas, açores,
si dejaren de ser sapos
y culebras.)

595

Doña Marta. Y es mi dote
de vn ynfante conpetente
y de/un príncipe de Londres.
Y ésta es, a fe de quien soy,
para los que me conoçen,
la primera vmanidad
que [he] tenido con los hombres.

600

Galindo. Será la primera dicha
que abrá tenido don Lope.

Doña Marta. ¿Don Lope?

601. The word "vmanidad" is crossed out, but nothing is inserted to replace it.

592. B, "de vn botenttado de el Norte".

593-596. B omits Galindo's speech.

594. A, "azeres".

596-597. B telescopes Marta's words into one verse: "tengo el dotte compettentte".

598. B, "para vn principe de Londres".

601. AB, "la primera vanidad".

602. ABC, "que he tenido".

603-611. B omits these verses.

Galindo. Y de Luna.
 [Doña Marta] Luego 605
 más me obliga el sobrenombre.
 Don Lope. (Para açerme desdichado, [Aparte.]
 bastauan estos amores,
 si no es mi p[r]opia des/dicha
 que en esta espantosa y torpe 610
 ymagen se me apareçe.)
 Doña Marta. Decilde que mis fauores
 estime, y se deje/uer
 en el terrero esta noche,
 que quiero acelle d[ic]hoso [fol. 13 v.] 615
 entre quantos tiene el orbe.
 Y vos, porque os alentéis
 a explicar mis atençiones,
 este diamante tomad
 que está con el sol al tope, 620

605. The ms. has "gal. y de luna luego", but the "luego" does not seem to fit as a tag on the end of Galindo's speech, though it is needed for versification. This assertion is borne out by the omission of the word in AC, presumably because it sounds odd at this point. The emendation seems to make much more sense.

605. AC omit "luego".
 609. AC, "propia".
 612. AC, "Dezidle".
 612-613. B telescopes these into one verse: "dezilde se deje ver".
 614. B, the following verses interpolated after this one: "que de la rexa, y ocasion / la musica sera el nortte".
 615. C, "hazerle".
 615-618. B omits these verses.
 619. AC, "esse diamante". B, "y tomad este diamante".
 620. B, the following verses interpolated after this one: "Ya cumpli lo que Leonor / me mando Vase".

y adiós.

A[r]rójale vna sortija y vase.

Galindo. ¡O, dueña del cielo...

(Si en el cielo tan feroçes [Aparte.])

monstruos entran...) Pero no:

¡o, dueña, como vn[a]s flores,

dueña, fenis de las dueñas!

625

Que entre [e]llas estás de nones,

pues saues dar sin pedir,

y de las mugeres ronpes

la çiuil naturaleça

que tienen contra los onbres.

630

623. The "n" of "monstruos" appears to be written over another letter, but that letter is illegible.

624. The ms. has "vnos".

621 stg. dir. AC, "Arroja vna sortija, y vase." B omits this.

621-623. B omits these verses.

622. C omits "si".

624. AC, "vnas flores". B, "O Martta de Flores", a partial verse.

625-626. B omits these verses.

626. AC, "entre ellas".

627. B, "que saues dar".

630. B, the following verses interpolated after this one:

Lop. Que/ttienes:

Gal. Que he de/ttener
no has oido los fauores
de D^a Martta?

Lop. Que dizes

Gal. Pues si con tus suspensiones
no attendiste, deja que
el diamante que hecho tope
y yo te dire despues
el recado, pero donde

¡Gracias a Dios, que [he] quebrado
 el ojo al demonio! ¿Dónde
 cayó, que no le descubro?
 Debió de dar de reuote
 como pelota, más lejos
 de adonde dio el primer golpe.

635

Don Lope. Si las des/dichas se pegan,
 no ayas miedo que la cobres.

[Sale Luján], de adent[r]o.

Luján. (Don Bernardo me a mandado [Aparte.]
 que por estos corredores
 busque a don Lope, que quiere
 por fuerça açer a don Lope
 dichoso.)

640

Galindo. Bálgate Dios,
 sortija, duende, ¿tragóte
 la tierra? [fol. 14 r.]

Luján. Aquí está vn diamante, 645

637. The same hand changed the initial "pagan" to "pegan".

631. AC, "que he quebrado". AC interpolate stg. dir. of "Busca la sortija" after this verse.

631-632. B omits these verses.

633. AC, "no la descubro".

636. B, "el primer votte". B interpolates stg. dir. of "anda buscando la sorttija" after this verse.

637-638. B omits these verses.

638. A, "que las cobres".

639 stg. dir. AC, "Luxan al paño", put after 638; B, "Al pa^o Lux".

644. B, "daramantte o duende".

brillando como mil soles,
 que si fuera áspid me vbiera
 mordido; ya me conoze
 la d[ic]ha, que soy criado
 de don Bernardo.

Alça la sortiça del suelo.

Galindo. Bolbióse 650

a la mano de la dueña,
 sin duda.

Luján. Galindo, ponte
 en paz, si buscas sortiças,
 que no las ben tagarotes
 des/dichados como tú; 655
 neblíes de mayor porte
 las buscan.

Galindo. ¡Mientes, sacre
 de bolsas!

Luján. ¿Y ésta conoçes?

Galindo. ¡Buélbemela!

Luján. No ay remedio.

648. Apparently the "z" of "conoze" is written over a "g".

657. Another hand wrote "mia es sacre de" over "mientos sacre".

658. The same other hand wrote "pues la conoçes" over "y esta conoçes".

646. B, "trillando".

650 stg. dir. AC, "Alçala", put after 647. B omits this.

651. B, "a mano de Da Martta".

657-658. ABC, "las buelan Gal. Y tu eres sacre / de bolsas? Lux. Y coraçoones."

Galindo. ¡Para mí se dio!

Luján. No ay orden.

660

Galindo. ¡Yo te mataré!

Luján. ¿Y palacio...?

Galindo. Nunca bale a los ladrones.

Luján. ¡Esto es, mostrenco...!

[Le da vn golpe a Galindo.]

Galindo. ¡A, g(u)arduña!

Luján. Mi amo, señor don Lope,

en el retrete os espera. Base.

665

Don Lope. Yo boy a buscarle. Base.

Galindo. ¿Bióse [fol. 14 v.]

fullería semejante

de desdichas? ¡Que me arroje

el demonio vna sortija

que me dio v[n] rinoceronte,

670

siendo la cosa primera

663 stg. dir. The ms. has nothing here, but evidently Luján, incensed by Galindo's insult, must do something to Galindo, causing him to cry out in this manner. It could be played in a very slapstick fashion.

663. Probably the author began to write "a guarda", then changed his mind and wrote "guarduña", neglecting to cross out the "u".

660. C, "sediò".

661. B, "Gal. Yo te matare Lop. Que es esto?"

662. A, "ladroues".

662-663. B omits these verses.

663. AC, "Lux. Este es mostrenco. G. O garduña."

663 stg. dir. AC have nothing here.

Stg. dir. after 665; 666 stg. dir. AC, "Vanse Luxan, y don Lope", put in 666; B, "Vanse", put after 664.

667-670. B telescopes these into two verses: "tal perseguir de desdha / que vna sorttija me arrojen".

670. A, "que medio vn ronoceronte". C, "vn inoceronte".

que me an dado, y que me robe

la bendición Lujancillo!

Ay, ¿quién conmigo se aorque? Base.

Salen doña Leonor, dama, y doña

Biolante, ynfanta de Aragón,

hermana del Rey.

Doña Leonor. Con justa causa tu Alteça 675

fauoreçe a don Bernardo,

que es entendido y gallardo,

y de la mayor nobleça

que Balençia y Aragón

y Cataluña an tenido, 680

y no menos de(s) luçido

y galán muestra raçion;

que, bien ablado, no ay nada

en él que no dé...

Doña Biolante.

No más,

681. The word "desluçido" must be an error for "de luçido", or the sentence does not make sense. There is another letter, which is illegible, under the "s", so a confusion of orthography may have produced this error.

682. Another hand wrote "La acion" over "raçion".

673. AC, "Luxanillo". B, "la rendizion Luxanillo".

674. A, "se ha horque". B, 54 verses interpolated after this one; see appendix.

Stg. dir. after 674. AC, "Salen doña Leonor, y doña Violante, infanta de Aragon." B omits this, putting it with interpolated verses after 674.

675. AC, "su Alteza".

675-768. B omits these verses.

681. AC, "de lucido".

682. AC, "y galan, nuestra nacion".

Leonor; no piensen que estoy 685
 a don Bernardo ynclinada.
 De más que no es para [a]quí
 que con tan poca deçençia
 ables, tomando licençia
 tanta delante de mí. 690
 Más recatado, Leonor,
 de/un hombre as de ablar connigo, [fol. 15 r.]
 aunque más puedan contigo
 ynpulsos de/un loco amor;
 que te debes de olvidar 695
 que soy yo la que está aquí.
 Doña Leonor. Ni a buestra Alteça ofendí,
 ni puedo dejenerar
 de quien soy con alabaças
 de tan grande cauallero, 700
 ni con loco amor espero
 desluçir mis confianças,
 que soy tan bana que vn rey
 aun me biene estrecho a mí.
 Y tan Aragón naçí 705

685. The word "estoy" would fit the rhyme if it were "estas".

691. Another hand changed "recatado" to "recatada", interpreting the word as an adjective modifying "Leonor", rather than as an adverb.

685. AC, "que estàs".

687. A, "para aquí". C, "demàs, que no es para aquí".

695. A, "olnidar".

. como buestra Alteça, en ley
 de blasón de mi nobleça.
 Con que al mismo sol me atreuo,
 y sé el respeto que debo
 guardar sienpre a buestra Alteça.

710

Doña Biolante. Leonor, qualquier dama mía
 a de ablar con la [a]tençión
 de vna ynfanta de Aragón,
 que son mucha jerarquía.
 Basta que de don Bernardo
 alabes la sangre, y no
 la gala, donde estoy yo,
 lo entendido y lo galán,
 la biçarra mocedad(es)
 y otras sigularidades,
 que ésas son bulgaridades

715

720

709. Apparently the original was "se rrespeto", and was crudely changed to this reading by another hand; this seems to make more sense.

715-726. These lines are crossed out, with "No" and Nanclares' rúbrica appearing in the margin.

718. Another hand changed "galan" to "gallardo", correcting the rhyme.

719. The "es" of "mocedades" is unnecessary, and does not fit with the previous adjective nor with its rhyme in 722; the intention was evidently to rhyme this verse with the next one, since 721 was missing in the original.

721. This verse was added by another hand, between 720 and 722.

707. AC, "del blason".

712. AC, "la atencion".

715. AC, "hasta que de don Bernardo".

718. AC, "y lo gallardo".

719. AC, "la bizarra mocedad".

de mugeres de ciudad.

Que si lo miras despaçio

berás, culpando tu error,

que no es lenguaje, Leonor,

725

de/una dama de palaçio.

[fol. 15 v.]

Doña Leonor. (Señora doña Biolante,

Ap[ar]te.

bella ynfanta de Aragón,

esta ynjusta reprehensión

misterios tiene delante.

730

Que me maten si no estáis,

o mñento en mucho o en nada,

de don Bernardo flechada,

según las premisas dais,

que más deben de ser çelos

735

en buestro amor, que culpar

mi desaogo en ablar.

Pero por los paralelos

misimos dárselos procuro

en mi ynclinación constante;

740

perdone el Rey y Biolante,

que no ay respeto ni muro

contra el poder del amor

722. The last word was changed from "ciudades" by crossing out the "es".

731-744. These lines are crossed out, with "No" appearing three times in the margin, along with Nanclares' rúbrica.

722. C, "mugerer".

729. AC, "reprehension".

739. A, "misinos, darselos procuro".

que solicitar pretendo.)

Dofia Biolante. (Pensando que no la entiendo, [Aparte.] 745
¡qué falsa que está Leonor!)

Dofia Leonor. ¿Señora?

Dofia Biolante. No digo nada.

Dofia Leonor. Que me llamauas pensé.

Dofia Biolante. Diuertida atención fue
en otra parte enpeñada. 750

Dofia Leonor. Toda es escrúpulos oy
buestra Alteça, y pensamientos,
que el discurso no aberigua
la obediencia, no es respeto.
De todo haze culpa; nada 755
es en su seruicio acierto.

Dofia Biolante. Miráis, Leonor, con antojos [fol. 16 r.]
de vuestros propios deseos.

(Mas ¿cómo me a de [e]ntender [Aparte.]
nadie, si yo no me entiendo, 760
si yo no me alcanço misma?

745-746. These lines were first crossed out with the preceding ones, but then were marked off from them and "si" was written in the margin. This change looks as if it were done in a different hand from that of Nanclares.

759-768. These lines are crossed out, with "No" and Nanclares' rúbrica appearing in the margin.

745-746. C shows these verses as aparte.

754. AC, "ni es respeto".

758. C, "propios".

759. AC, "de entender".

761. AC, "no me alcanço a mi".

¿En qué laberinto, çielos,
 abéis puesto vn albedrío
 tan soberano, en qué enpeño
 vn alma tan generosa,
 vn espíritu, vn aliento?
 Que tal bez descubro al sol
 que çegó algunos luzeros.)

765

Sale don Bernardo, con el memo-
rial de don Lope en la mano.

Don Bernardo. Con este memoríal
 de don Lope, a buscar bengo
 al Rey, que al cuarto pasó
 de la Ynfanta, porque quiero
 haçer dichoso vn amigo,
 su poca d[ic]ha bençiendo,
 porque es fortuna mayor
 hasta en el destino ajeno
 vn balido.

770

775

Dofia Biolante. ¿Don Bernardo?

Don Bernardo. Señora, dichoso encuentro.

Dofia Biolante. ¿Bendréis a buscar al Rey?

767. AC, "deslumbro al Sol".

Stg. dir. after 768. A, "Don Bernardo con el memorial de Don Lope." C, same, but "Sale Don Bernardo". B omits this, putting it with interpolated verses.

769. ABC, "Con aqueste memorial".

773. B, "hazer dhoso a vn amigo".

775-776. B omits these verses.

777. B, "mas que miro. Ynf. Dñ Bernardo".

779. B, twelve verses interpolated after this one; see appendix.

Don Bernardo. Con buestra Alteça dijeron 780
que estaua.

Dofia Biolante. Sienpre mi ermano
está conmigo, pues dentro
le tengo sienpre del alma.

Don Bernardo. Ansí de los dos lo entiendo. [fol. 16 v.]
(¡O, soberana hermosura, [Aparte.] 785
dibino asombro del çielo!)

Dofia Leonor. (¡Qué biçarro aragonés! [Aparte.]
¡Mi amor te obligue, aunque tengo
tan grande conpetidora!
Mas por lo bano y soberuio 790
con él no a de declararse,
ni él con ella, por lo mesmo,
si los ojos no descifran
la/inclinaçión de los pechos,
ique se están mirando mucho! 795
¡Amor, yo muerdo de çelos!)

Dofia Biolante. (No sé qué echiço en la dicha [Aparte.]

797. The original "hico" was changed by another hand to "echiço", which fits the context; it is difficult to see how "hico" (or "hiço") could make sense.

780-783. B omits these verses.

784. ABC, "Assi".

786. A, "diuino assombre".

787-796. B omits these verses. C shows them as aparte.

797. ABC, "hechizo".

797-799. C shows these verses as aparte.

trae este hombre que benero,
que me a encantado el sentido.)

Don Bernardo. (Diuina Biolante, al riesgo [Aparte.] 800
de tus estrellas hermosas
abenturo mis deseos.
Dichoso soy, y al d[ic]hoso
no se acredita trofeo
de ynposible en la esperança, 805
porque no es prodijio nuebo
de amor ygualar deidades
a humanos atreuimientos.)

Doña Biolante. Don Bernardo de Cabrera,
yo tengo con vos vn pleyto, 810
de que abéis de ser jüez.

Don Bernardo. Por ynposible lo tengo,
si es li[t]igante conmigo
buestra Alteça.

798. Another hand changed "benero" to "beneno".

804. The same hand wrote the "cr" of "acredita" over an "l".

813. The ms. has "lijigante". Also, the word "conmigo" was crossed out, then the "mi" was retraced by another hand in an evident attempt to restore the word.

798. ABC, "que veneno".

800-808. C shows these verses as aparte.

801. B, "de tres estrellas".

804. AC, "no le acredita el trofeo"; B, "no se acredita el trofeo".

805. B omits "en".

808. ABC omit "a". B, 52 verses interpolated after this one; see appendix.

809-854. B omits these verses.

811. C, "de ser el Juez".

813. AC, "litigante".

- Doña Leonor. (¿Qué rodeos [fol. 17 r.]
son éstos, çelos tiranos, [Aparte.] 815
de matarme?)
- Don Bernardo. (¡Estoy sin seso!) [Aparte.]
- Doña Biolante. Déjanos solos, Leonor.
- Doña Leonor. Bien estaré aquí, siruiendo
a buestra Alteça, pues no ay
otra dama que [e]sté açiend[o]s 820
compañía.
- Doña Biolante. Bien está,
Leonor, no me deis consejos,
y açed lo que os mando agora.
- Doña Leonor. A buestra Alteça obedezco.
- Doña Biolante. Andad.
- Doña Leonor. (¡Abrasada boy!) Base. [Aparte.] 825
- Don Bernardo. Ya, señora, el pleyto espero.
- Doña Biolante. Escu[c]had, pues.
- Don Bernardo. (En notable [Aparte.]
confusión me está p[o]niendo
el discurso.)
- Doña Biolante. Don Bernardo,
vna dama a quien yo quiero 830

814-816. C shows the speech of Leonor in these verses as aparte.

816. C shows Don Bernardo's words in this verse as aparte.

820. A, "que estè haziendocs"; C, "que estè haziendocs".

825. C shows Leonor's words in this verse as aparte.

Stg. dir. after 825. C omits this.

827. AC, "Escuchad".

827-829. C shows the speech of Don Bernardo in these verses as aparte.

828. AC, "poniendo".

como a mí misma en palacio,
 que es otra yo en alma y cuerpo,
 que es alma de mi albedrío
 y todo mi balimiento,
 está quejosa de vos,

835

porque dice que a don Pedro
 mi hermano, el rey de Aragón [fol. 17 v.]
 (que mil años guarde el cielo),

oy le auéis aconsejado
 en Navarra vn casamiento
 con ella, sin gusto suyo
 ni consultar sus deseos.

840

Bien beis que esto es tiranía,
 y no es razón que entréis luego
 en la priuanga de/un rey

845

a nadie ofensas ajiendo,
 y mucho más a/una dama,
 que sé que no debéis menos
 que al Rey en la ynclinación.

Sentenciad vn desaci[e]rto
 tan grande vos mismo agora,

850

y enmendaldo con ponerlos
 de su parte en fauor suyo,
 que [e]lla atenderá a los buestros.

850. AC, "desacierto".

851. AC, "aora".

852. AC, "enmendadlo".

854. AC, "que ella".

No seáis, por ser dichoso,
con la fortuna grosero,
sin goçar de la ocasión
que os llama con el cauello.

855

Osad escalar estrellas,
a bengar climas nùebas;
bebe en átomos al sol,
rayo a rayo y çielo a çielo,
que no quieren más que d[ic]ha
los más altos pensamientos.

860

Éntrase la Ynfanta.

Don Bernardo. No ay más que esperar sentidos

865

de la mía, si no sueño
lo que miro y lo que [e]scu[c]ho
tan cerca, estando tan le[j]os. [fol. 18 r.]
Mas ¿dónde podré guardar
tan prodigioso misterio

870

860. Another hand changed "a bengar" to "aberigar", and also altered "nuebas" to "nuebos", since "nuebas" does not fit the rhyme scheme.

868. The ms. has "legos".

869-876. These lines are crossed out, with "No" in the margin, but no rúbrica.

855. B, "y no seais".

857-860. B omits these verses.

858. C, "por el cabello".

860. A, "aueriguad climas nuenos"; C, "aueriguad climas nuevos".

861. B, "Veued atomos".

862. B, "raio a raio ynzendio a ynzendio", with "a" deleted at the beginning.

864. B, "los altiuos pensamientos".

Stg. dir. after 864. ABC, "Vase."

867. ABC, "lo que escucho".

868. ABC, "tan lejos".

de dicha, que no me caue
 en todo el entendimiento?
 Présteme su esfera el sol,
 que menos que tanto çielo
 en ynpresa tan altiua
 bendrá a mi esperança estrecho.
 ¡Albricias, desconfianças,
 que [he] salido con vn pleyto
 en que me ba el alma toda!

875

Sale el Rey.

Rey. Pues don Bernardo, ¿qué es esto?

880

¿Dauais boçes?

Don Bernardo.

No se espante

buestra Alteça que aga extremos
 de loco, dándoles graçias
 a los çielos de suceso
 tan dichoso como el mío,
 pues oy llegué a mereçeros
 tanto fauor, tantas honrras,

885

876. The word "estrecho" was written on a separate line.

881. The same hand wrote "se" over an initial "os".

884. Apparently an "s" is deleted at the end of "suceso".

874. B, "que menos que todo el cielo".

875. ABC, "emprensa".

878. ABC, "que he salido".

882. A, "que hago extremos".

886. B, "pues yo llegue".

tanta pr[i]uança...

Rey.

Teneos,

que yo soy quien a de [e]star

más alborozado deso,

890

pues e encontrado vn basallo

de tantos mereçimientos,

que ponga el hombro connigo,

de tanta corona [a]l peso.

Don Bernardo. Mil beçes beso esas plantas

[fol. 18 v.] 895

reales.

Rey.

Mi camarero

mayor y caualleriço,

lebantad.

Don Bernardo.

Bos bais haciendo

que asta el cielo me leuante,

que sobre el dorado cuello

900

del sol ponga los pies. Largos,

felices siglos eternos

seáis fenis de Aragón.

888. A "de" is deleted, changing the initial "deteneos" to "teneos".

893. The "bro" of "hombro" is written over something else, which is illegible.

894. It appears that the original "el peso" is a scribe's error, for the reading should be "al peso" in order to make sense.

888. ABC, "pribança".

889. ABC, "ha de estar".

890. ABC, "de esso".

894. AC, "de tanta corona al pesso"; B, "de tanta corona ai pesso".

895. B, "Mill vezes bessolesas plantas".

902. ABC, "felizes siglos, y eternos".

Rey. Guardeos Dios, que yo os deseo
lo mismo.

Don Bernardo. Soy buestro esclauo. 905

Rey. Estos memoriales quiero
consultar con vos. Tomad,
que de buestro eroyco çelo,
más que del acuerdo mío,
fiaré mejor sus decretos. 910

Don Bernardo. Sienpre será de seruiros.

Rey. Dadme vna silla.

Don Bernardo. (Aquí pienso [Aparte.]
haçer d[ic]hoso a don Lope,
si puede açertar a (e)serlo.)
Llégale vna silla al Rey,
y siéntase [éste].

Rey. (¡Leonor, a tus desengaños [Aparte.] 915
estoy rendido, estoy muerto!)
Leed.

[Don Bernardo,] con el
m[emoria]l [de] d[on] Vrgel:

914. The same hand wrote the word "serlo" over the initial "estarlo", but the "e" of "estarlo" is still present.

917 stg. dir. The "de" was cut off by the clamp holding the book for the microfilm camera.

912-914. C shows Don Bernardo's speech in these verses as aparte.

914. AC, "si puedo acertar a serlo"; B, "si puedo azentar a serlo".
Stg. dir. after 914. AC, "Sientase el Rey." B, same, but put after
912.

917 stg. dir. ABC omit this.

Don Bernardo. Señor, don Vrgel
de Moncada...

Rey. Ése sospecho [fol. 19 r.]
que pretende, don Bernardo,
mi cámara.

Don Bernardo. Es cauallero 920
en Aragón estimado,
y por los seruicios hechos
a buestra Alteça mereçe
ese fauor y ese puesto,
y yo os lo suplico.

Rey. Mucho, 925
don Bernardo, estimo beros
bien yntencionado, au[n] más
que las partes que en vos beo.

Don Bernardo. Yo correspondo a [m]i sangre,
señor.

Rey. Pues juralde lue(e)go. 930

Don Bernardo. Éste es, señor, don Ramón
de Cardona: por el deudo

920. The word "de" deleted at the beginning of this verse.

929. The ms. has "ni sangre", an obvious error.

930. The extra "e" in "lueego" is probably just a slip of the pen.

921. AC, "estirado". B, same initially, but changed to "estimado".

927. ABC, "aun mas".

928. ABC, "que en las partes".

929. ABC, "a mi sangre".

930. A, "jurad luego"; B, "luego"; C, "juradle luego".

932. ABC, "de Cardona, y por el deudo".

que tiene con buestra Alteça
y seruiçios manifiestos,
tantos en tierra y en mar,
con tan gloriosos progresos,
mereçe, si soys seruido,
el ofiçio que a propuesto
de Capitán de la Guarda.

935

Rey. Aunque tengo otros enpeños,
bien está. Pasa adelante.

940

(¡Dexadme biuir, deseos!) [Aparte.]

Don Bernardo. (Aquí entra el memorial [Aparte.]

de don Lope; quiera el çelo
encaminar su fortuna

945

como yo se la pretendo.) [fol. 19 v.]

Rey. (¡Hagamos treguas, pesares! [Aparte.]

¡Dexadme de matar, miedos!

Que contra vn rey, aunque soys

944. Possibly "çielo" was intended here, but it is not necessary for the meaning, since the reference could be to Don Bernardo's "çelo" in attempting to further the cause of Don Lope.

948. The "de" was added above the line, possibly by another hand. The intention of paralleling 942 in another aparte is evident, but the "de" is necessary to avoid giving the phrase an entirely different, and blasphemous, meaning.

935. A, "en la tierra".

937. B, "si sois seruidos".

939. ABC, "guardia".

942. C shows this verse as aparte.

944. ABC, "quiera el cielo".

945. B, "encaminan (?) tu fortuna".

947-950. C shows these verses as aparte.

948. A, "daxadme".

dios tan grande, es mucho enperio.) 950

Don Bernardo. Señor, don Lope de Luna,
 hijo de don Sancho y nieto
 de don Lope de Aragón
 y Luna, su ylustre agüelo,
 dice que ha deçiséis años 955
 que está en la guerra siruiendo
 a buestra Alteça en aquellas
 ocasiones de más riesgo
 que se an ofreçido, dando
 de su sangre y de su pecho 960
 biçarras demostraçiones:
 que quando se ganó el puerto
 Maón, fue el primer soldado
 que solo se arrojó dentro
 de la nao del enemigo 965
 capitana; que en el çerco
 de Cállar, quando los sardos

950. Another hand, evidently that of a censor, crossed out "dios" very forcefully, and wrote "rey" above it.

958. The ms. apparently has "oçasiones".

950. AB, "imperio". C, "tan grandes, es mucho imperio!" AC interpolate the following stg. dir. after this verse: "Duermese el Rey." B interpolates "Duermese" only.

951. ABC have "Lee Ber." in the speaker's position.

954. ABC, "abuelo".

955. ABC, "diez y seis".

961. AC, "demonstraciones". B, "bizaras demonstraziones".

965. AB, "del la nao".

966. B, "en el zerro".

967. AB, "Caller"; C, "Càller".

haçerse libres quisieron,
 fue el primero que en la escala
 puso el pie, y entró ronpiendo 970
 por el muro los contrarios,
 executando portentos
 con/una espada y rodela;
 que en el Golfo... (El Rey, reçelo [Aparte.]
 que se a quedado dormido, 975
 que los cuidados dan sueño,
 y a nada del memorial
 no pienso que a estado atento.
 Fuerça a sido de la poca [fol. 20 r.]
 di[c]ha de don Lope, y pienso 980
 que despierta ya.)
 Rey. (Rindióme [Aparte.]
 mi sienpre loco desbelo
 al sueño; desimulallo
 con don Bernardo deseo,
 que es culpa dormirse vn rey 985
 en los ofiçios del reyno.)

977. The "a" was added above the line, probably by the same hand.

983. The "u" of "desimulallo" is nearly obliterated by a smear.

972. B, "protentos".

974-981. ABC show these verses, starting with "el rrey reçelo" in 974, as aparte.

981. B, "dispierta".

981-986. C shows the speech of the King in these verses as aparte.

983. AB, "disimulallo"; C, "dissimilarlo".

986. B, "de vn reyno".

Lo que pide don Ramón,
 don Bernardo, soy de acuerdo
 que se le dé, porque tiene
 los méritos para ello
 que ynportan a mi seruiçio.

990

Don Bernardo. Por esa merçed os beso
 los pies mil beçes, que es plaça
 que en ta[n] g[r]ande cauallero
 lucirá mucho. Éste falta,
 que entre éstos dos e püesto
 de ofiçio mío, por ser
 de/una persona a quien debo...

995

Rey. Eso, Cabrera, a de ser
 con mi boluntad primero,
 porque sin aplauso suyo
 os abenturáis al riesgo
 de no conseguir y dalle
 oy gusto.

1000

988. The ms. has "aquerdo".

996. The "st" of "puesto" is marked through, probably by accident.

1004. Another hand crossed out "oy gusto" and wrote "disgusto".

994. ABC, "en tan grande".

996. ABC, "que entre essotros dos".

1000. ABC, the following verses interpolated after this one:

reconociendo en los Reyes
 lo soberano, y con esto
 será vuestra intercession
 siempre lisonja del dueño;

1002. B, "os auenturai al riesgo".

1003. AB, "de no conseguillo, y dalle"; C, "de no conseguirlo, y darle".

1004. ABC, "disgusto".

Don Bernardo. Adbertido quedo.

Rey. Éste es consejo de amigo; 1005
 y benid, que dar espero
 audiencia a/un enbaxador
 precisamente.

Don Bernardo. (No puedo [Aparte.]
 haçer d[ic]hoso a don Lope, [fol. 20 v.]
 porque no lo quiere el çielo.) 1010

Bansse, y sale[n]
don Lope y Galindo.

Galindo. ¿Qué tenemos que esperar,
 si somos con la fortuna
 tú y yo, don Lope de Luna,
 desdichados de solar,

1011-1023. These lines are crossed out, with "No" twice in the margin.

1005. B, the following verses interpolated after this one:

a idolatrar tus luzeros
 Voy Leonor hermosa aunque apẽ.
 me den muerte tus desprezios Vase

Ber. Rara oposizion de estrella
 la de Dn Lope;

1006-1008. B omits these verses of the King's speech.

1008-1009. B, "no puedo / ni aun con mi dha ayudarle".

1008-1010. C shows the speech of Don Bernardo in these verses as aparte.

1010. B, the following verses interpolated after this one:

Ram. Aqui estta. Salen D. Ramon
 Con. Vueseñoria Y el Conde y D.
 nos de su mano a vesar. Vrgel

Verse 2. More interpolated verses follow these in B; see 1023.

Stg. dir. after 1010. AC, "Vase. Salen don Lope, y Galindo." B omits this, putting it with interpolated verses.

1011-1133. B omits these verses.

fuera de que don Bernardo 1015
 no se acuerda, diuertido,
 si en el mundo eres nacido?

Don Lope. Más fineças dél aguardo,
 Galindo; a buscarle ben.

Galindo. Don Bernardo biene aquí; 1020
 ¿no llegas [a] ablarle?

Don Lope. Sí,
 yo llego.

Galindo. Ya en él se/uen
 las señales de p[riudad]o.

Sale don Bernardo.

1015. Another hand wrote the "a" of "fuera" over an "e"; the "e" is part of another ending which was crossed out and is illegible.

1021. The word "si" was initially written at the end of this line, but was crossed out and written by itself on the next line by the same hand, probably for the convenience of an actor.

1023. The word "priuado" is only a guess, although it would fit; the only certain letters are "p" and "o", while the letter before "o" could be either "l" or "d". The reason for this uncertainty is that another hand heavily crossed out this word and wrote "balido" above it. The rhyme does not matter, since this is a verso suelto which does not fit anywhere into the rhyme scheme, possibly the result of the omission of other verses in copying this ms. from an earlier version.

1018. AC, "Mil finezas".

1019. AC omit this verse.

1020. AC give this verse to Don Lope, extending it so as to merge it with Galindo's words in 1022: "don Bernardo, llega, aparta / Galindo. Gal. Ya en el se ven".

1021-1022. AC omit these verses, up through Don Lope's "yo llego" in 1022.

1022. AC, see 1020 for Galindo's words in this verse.

1023. AC, 95 verses interpolated after this one; B interpolates 176 verses here; see appendix.

Stg. dir. after 1023. AC omit this, putting it with interpolated verses.

Don Bernardo. Señor don Lope de Luna,

no fuera quien soy, si no 1025

os solicitara yo

buestra próspera fortuna,

pero la estrella ynportuna

que os persigue no a dexado

que se os luzga mi cuidado 1030

(mejor diré mi deseo),

que todo atajo es rodeo

en vn hombre desgraciado.

Yo e procurado buscar

ocasiones con el Rey 1035

donde, como es justa ley,

os pudiese adelantar, [fol. 21 r.]

y no l[a]s basto a lograr

porque buestra ynfausta estrella

todas me las atropella; 1040

que soys tan vnos los dos,

y está tan dentro de bos,

1028. Another hand added this verse, between 1027 and 1029.

1034-1043. These lines are crossed out, and "No" appears twice in the margin.

1038. The word "los" seems to be a copyist's error, since there is nothing in its vicinity to which the masculine form could refer.

1039. The word "estrella" was put on a separate line.

1030. AC, "sè os luzca".

1038. A, "no os basto".

1041. A, "seis tan vnos".

1042. A omits "de".

que no os puedo sacar della.

Lo que por bos podré açer

es partir anbos la suerte

1045

que tubiere asta la muerte,

y entretanto puede ser

que muden de pareçer

para los bienes, los males,

que no los açe ynmortales

1050

la ynfeliz constelación,

porque en la luna no son

todos los cuartos yguales.

Don Lope. Señor don Bernardo, el cielo

os deje goçar fortuna

1055

tan próspera, sin ninguna

adbersidad ni reçelo,

que a buestra amistad, al çelo

de buestro eroyco cuidado,

sienpre quedaré obligado;

1060

mas para asistiros, no,

que no quiero aceros yo

con mi sonbra desdichado.

1045. Another hand wrote "con bos" over "anbos".

1045. AC, "la fuerte".

La yedra que a la muralla
 se arrima, en exenplo yqual, 1065
 por contajio natural
 solicita derriualla,
 de cuya lenta batalla [fol. 21 v.]
 sale triunfante primero
 que el tienpo. Ansí yo, que espero 1070
 no pegaros mi desdicha,
 del muro de buestra d[ic]ha
 ser yedra vmana no quiero
 (política yrraçional,
 no despechado desdén), 1075
 que no es bien acerme bien
 con aceros a bos mal,
 y es atención más leal
 a las que yo os merecí,
 y fineça de por sí 1080
 en la amistad de los dos,
 dejaros a bos por bos
 y faltarme a mí por mí.
 Sol de Aragón, buestro día

1064-1093. These verses are crossed out; evidently 1064-1073 and 1084-1093 were crossed out first, and 1074-1083 were crossed out later, because of the arrangement of the lines used to cross the verses out, and because of the profusion of occurrences of the word "No" in the margin (it appears five times).

1064-1083. AC omit these verses.

goçe el español enperio, 1085

que quiçá en otro emisferio

tendrá luz la luna mía,

que a/uista del sol serena.

Querer ostentar alguna

oposición ynportuna 1090

desayre de su arrebol,

poco respeto del sol,

mucho ynsulto de la luna.

Don Bernardo. Luna, buestra soledad,

ausentándo[o]s a otra esfera, 1095

no e de consentir, que fuera

mudança en buestra amistad.

Sol me llamáis; esperad

que parta rayos con bos. [fol. 22 r.]

Afiancémonos los dos, 1100

pues es por preçisa ley,

1085. Another hand wrote an "i" over the "e" of "enperio".

1088. The word "serena" is difficult to read, and I am not completely certain of it, for apparently "ren" was crossed out and "ri", making the word "seria", was written above by the same hand, to make the verse conform to the rhyme scheme of the décima. However, this emendation in turn was crossed out also, very heavily, so "serena" is used here since it is clearer, though not rhyming correctly.

1085. AC, "el Español Imperio".

1088. AC, "que a vista del Sol, seria".

1089. AC, "obstentar".

1095. A, "ausentandoo sa otra esfera"; C, "ausentandoos a otra esfera".

1097. AC, "en nuestra amistad".

sobre la fortuna, al Rey,
 y sobre el Rey, a Dios;
 dadme en esta confiança
 la mano; que yo procuro
 yedra açeros de mi muro
 y sonbra de mi priuança;
 que quiçá beréis mudança
 en buestra ynfeliçe suerte,
 como el tienpo nos adbierte.
 Pues no ay en ningún estado,
 Luna, nadie desdichado
 ni d[ic]hoso, asta la muerte.

1105

1110

Don Lope. Por Luna e de obedecer,
 sol de Aragón.

Don Bernardo. Luna mía,

1115

quedaos en mi conpañía.
 Quiçá os abré menester,
 que al sol se suele poner
 groseramente la tierra:
 vna sonbra le destierra,
 vna nube le [e]scureçe,

1120

1114. The word "e" was written by the same hand over an initial "as", since Don Lope is speaking of himself, not of Don Bernardo.

1102. AC, "el Rey".
 1103. AC, "y sobre los Reyes Dios".
 1118. AC, "se suele oponer".
 1121. AC, "le obscurece".

vn enclipse le anocheçe,
vna tenpestad le entierra,
En perpetuos mobimientos
todas las cosas están, 1125
y en las mudanças se dan
las manos los elementos,
los cielos los pensamientos.
Nada en el mundo ay constante, [fol. 22 v.]
que como d[e]/i[n]stante a yn[s]tante, 1130
por natural accidente,
tiene la luna creçiente,
También Tiene el Sol Menguante.

Finis

de la primera jornada.

*

1130. If this is a combination of abbreviations it is unusual, but it is difficult to see how they could mean anything else.

1133. The "te" of "menguante" is written above the line in the manner of an abbreviation, although it is not one.

* The rúbrica of the censor, Nanclares, appears in this position, but superimposed on it is the script "J", possibly that of Juan Navarro de Espinosa, which was mentioned in the footnote to 55.

1122. AC, "vn eclipse".

1130. AC, "de instante a instante".

1131. AC, "accidente".

Ending after 1133. AC omit this. B, "Fin".

[fol. 23 r.]

[blank folio]

[fol. 23 v.]

[blank folio]

[fol. 24 r.]

[blank folio]

[fol. 24 v.]

tanbien tiene el sol men
guante ¹

[fol. 25 r.]

2^a de tan bien tiene el sol men
guante ²
m ³

Tu pelo roxo i menudo ⁴

[fol. 25 v.]

[blank folio]

¹ This title was written by the same hand which wrote the ms.

² This title was written by a different hand from that of the ms., the same one which wrote the title on [fol. 1 r.].

³ This "m" is quite large, in a flowing script, and dimmer than the other writing on the page.

⁴ This phrase was written in a different hand from that of the ms. Obviously, someone used the page as scratch paper in order to write down a verso octosílabo which had occurred to him.

*

[fol. 26 r.]

Tanbién Tiene el Sol Menguante

Jornada Segunda

S[a]len don Lope de Luna

y Galindo.

Galindo. Tenprano te as lebantado;
no te quieres bien, señor.

1135

Don Lope. Galindo, es despertador
muy puntual vn cuidado.

Galindo. Digo que no as de poder
dormir de oy más.

Don Lope. ¿Por qué no?

Galindo. Porque nunca e bisto yo
quien duerma bien sin comer.

1140

Don Lope. Próspera fortuna aguardo.

Galindo. Siendo tuya, no la creo.

Don Lope. Vn mes abrá que no beo
a mi amigo don Bernardo,
y a belle a palacio boy.

1145

Galindo. ¿Pobre estás?

Stg. dir. before 1134. The ms. has "selen".

1147. The weak "p" of "pobre" was retraced by another hand.

Title. A, "IORNADA SEGUNDA". B, "Jornada 2ª en la Comedia tamvien tiene el Sol menguante".

1137. A, "muy puntual mi criado".

1140. A omits "yo".

1146. ABC, "verle".

Don Lope,

Galindo, sí;

si soy pobre, es porque a ti
te parece que lo soy.

Porque de fortuna tanta

1150

o te admires o te [e]spantes,
anoche maté a Collantes,
el músico de la Ynfanta,
que en el terrero cantó.

Tan ynfeliz bengo a ser

1155

que le maté sin querer.

Galindo. ¿Y cuánto ba que murió

[fol. 26 v.]

sin querer tanbién?

Don Lope.

Es cierto,

y anunçio vn espejo fue,

que biéndome en él quebré.

1160

Galindo. ¿Y que se le quebró al muerto?

¿Qué hacías allí?

Don Lope.

Enamorado

1147-1148. Both of the "si" words do not seem to fit well. This could easily be an error of repetition, but both are needed for the meter.

1159. The same hand wrote "vn" above an original "el", which was crossed out.

1161. This sentence could be construed as an exclamation either as it stands, or as the other versions have it by interpolating an "a" to create "[a]quese", but the question form seems to fit.

1162. An "s" was deleted at the end of "enamorado". This verse has nine syllables, unless "hacias" is considered a two-syllable word.

1148. AB omit "si"; C, "soy pobre, y es porque à ti", omitting "si".

1149. AC, 32 verses interpolated after this one; B, 24 of these same verses interpolated here; see appendix.

1151. ABC, "ò te espantes".

1161. ABC, "Y aquesse le quebrò al muerto."

de Leonor, pasé al terrero.

Galindo. Si enamorar sin dinero
saues, no eres desgraçado.

1165

Don Lope. Roguéle que no cantase
quando al terrero llegué.
No quiso; otra/uez rogué
que el terrero me dejase,
y no yço caso de nada.

1170

En fin, torçióseme el braço,
y por dalle vn çintaraço
le di vna gran cu[c]hillada.

Galindo. ¿Tenpló Collantes?

Don Lope. Templó.

Galindo. Ya lo mereçe por eso.

1175

Don Lope. A don Vrgel tienen preso:
creyeron que [é]l le mató,
como el terrero paseaua.

Galindo. Collantes, por bida mía,
como cisne moriría,

1180

1164. Another hand wrote the "r" of "enamorar" and "sin", and crossed out the original reading, which is illegible.

1168. Initially, the line ended in "llegue", probably an influence from the end of the previous line, but the same hand crossed it out and wrote "Rogue" after it, since "llegue" would make no sense.

1166. AC, "cantara".

1166-1173. B omits these verses.

1169. C, "dexara".

1171. AC, "vn braço".

1173. AC, "cuchillada".

1177. AC, "que èl le matò"; B, "que le mató".

. si lleuó quando cantaua.

Don Lope. Yo lo e sentido ynfinito.

Galindo. Y yo tanbién lo sentí,
que ay que llorar por él, si
murió como vn pajarito.

1185

Don Lope. Entremos apriesa, pues
llegar tarde es peligroso.
Éste es palacio.

[fol. 27 r.]

Galindo. Dichoso
el que no saue dónde es.

Don Lope. Galindo, entre mis fortunas
as de sauer que merezco
de d[oñ]a Leonor fauores.

1190

Galindo. ¿Cómo?

Don Lope. Anoche en el terrero
me abló.

Galindo. ¿Supo que [e]ras tú?

Don Lope. No me nonbró, pero es cierto
que me conoçió.

1195

Galindo. ¿Por qué?

Don Lope. Porque dijo...

Galindo. Abla más quedo.

1186. The author started to write "aprisa", then wrote "e" over the "s" and produced "apriesa".

1181. ABC, "si lleuò quando entonaua".

1188. AB, "èste Palacio", omitting "a" at the beginning of the verse.

1192. ABC, "doña".

1194. A, "q̃ eras"; BC, "que eras".

Don Lope. después de algunas ternuras
 que pararon en silencios,
 "Yo os tengo de açer feliz." 1200

Galindo. Contigo abló, mas no creo
 que a de bencer a tu estrella.

Don Lope. Galindo, yerras en eso,
 que aunque mi estrella está escrita
 en el papel de los çielos, 1205
 el sol borra las estrellas
 con ras[g]os de luz serenos;
 y para borrar la mía,
 más propios son soles negros.

Galindo. ¿Y la erida que sacaste 1210
 en el braço fue algo?

Don Lope. Vn lienço
 me puse sobre la erida
 y está ya buena. [fol. 27 v.]

Galindo. Dime, ¿esto
 súpolo doña Leonor?

1198. Another hand changed "ternuras" to "ternesas".
 1207. The ms. has "rasjos".

1202. A omits the second "a".
 1203. AB, "yerraste"; C, "erraste".
 1207. ABC, "con rayos".
 1209. ABC, "propios".
 1212. B, "pusé".
 1213. AC, "y ya està buena. Gal. Y dime, esto"; B, "y ya esta buena.
Gal. me algo".
 1214-1219. B omits these verses.

Don Lope. Y aun mostró gran sentimiento, 1215
 y vna banda me arrojaua
 si no fuera porque luego
 pasó jente.

Galindo. D[ic]ha tuya
 sienpre está a otra banda.

Don Lope. Es çierto;
 llama a esa p[uer]ta.

Galindo. Ya llamo. 1220

Don Lope. ¡Quedo!

Sale Luján.

Luján. ¿Qué golpes son estos?

Don Lope. ¿Luján?

Galindo. ¿Lujancillo, amigo?

Luján. ¿Quién es?

Galindo. ¿No nos conoçemos?

Don Lope. Don Lope de Luna soy.

Luján. ¡Qué lindo, don Lope! Bueno, 1225
 si ablar quiere a don Bernardo,
 mi señor, dará a su tiempo

1215. A, "Y aun tnuo gran sentimiento"; C, same, but "tuvo".

1220. ABC, "llama à esta puerta." B interpolates stg. dir. of "Lama galindo a la puerta" after this verse. ABC, eighteen verses interpolated after this one; see appendix.

1221. ABC, "d.Lop. Llamo." put in following the interpolated verses.

1221 stg. dir. ABC, "Sale Luxan abriendo la puerta."

1223. B, "conozenos" (for "conozemos"?), changed from "conozes".

1225. ABC, "Que lindo D. Lope, cierto"; the following verses then interpolated after this one in ABC: "que ha llamado el tal D Lope / con golpes de gran denuedo".

audençia, y podrán ablarle,
que agora se está/uistiendo.

Don Lope. Dé[j]ame entrar a su quarto, 1230
o por lo menos os ruego
que digáis que estoy aquí.

Luján. Señor don Lope, bolbeos
a las doçe a/uisitarle,
que es ora de darse al pueblo. 1235

Don Lope. Dios os dé buena fortuna. [fol. 28 r.]

Luján. Agora yo me la tengo;
irogad que no me la quite!
Y adiós, porque corre el biento
de la desgraçia acia bos, 1240
y como el calor conseruo
de la priuança, e temido
re[s]friarla si no cierro.

Galindo. ¡Miren quien entiende de ayres!

1230. The ms. has "degame".

1228. ABC, "audiencia".

1229. C, "aora". ABC, fourteen verses interpolated after this one;
see appendix.

1230. ABC, "Dexadme entrar".

1232. B, "que digas". ABC, fourteen verses interpolated after this
one; see appendix.

1234. ABC, "visitarme".

1235. ABC, "darme".

1237. C, "aora".

1238. B, "quiten".

1241. ABC, "color".

1243. ABC, "resfriarla".

Don Lope. Muy mala cuenta emos echo. 1245

Cierra la puerta Luján y base.

Don Lope. ¿Qué dices de mi fortuna?

Galindo. Que con tu licencia, quiero
mudar amo.

Don Lope. No aces mal,
y yo acomodarte quiero,
pues que no puedo tenerte.

1250

Galindo. ¡Artoaré yo si me tengo!
Pero ¿qué amo quieres darme?

Don Lope. A don Bernardo.

Galindo. ¡Eso es bueno;
tomó a Luján!

Don Lope. Poco fías
de su amistad.

Galindo. Lo que beo
es que te deja Luján
a tu Luna.

1255

Don Lope. ¡Majadero,
en la guerra y en la paz

1254-1255. These verses are arranged incorrectly, since "poco fias de su amistad" is all written on the same line.

1245. AC, "Muy buena cuenta". B, "mui buena cuenta hemos hechos". ABC, 46 verses interpolated after this one; see appendix.

Stg. dir. after 1245. ABC, "Cierra Luxan, y vase", put after 1243.

1246. ABC, the following verses interpolated after this one: "Gal.
Yo no sè si te la pego, / ò me la pegas a mi".

1247. ABC, "y con tu licencia".

1252. AC, "porque que amo".

estrechos y berdaderos

amigos nos bio Aragón!

1260

Galindo. Y agora estás más estrecho
para amigo.

*

Don Lope. ¿Qué diçes? [fol. 28 v.]

Yrme a Nauarra deseo,
y dejar esta fortuna.

(¡Perdone, amor!) [Aparte.]

Galindo. No lo apruebo: 1265

ansí, señor, ¿no as oydo
decir a con[p]adres çiento
que suele por vn resquiçio

1262. Another hand crossed out "que diçes" and wrote "diçes bien".
This verse only has seven syllables, without assuming a hiato.

1267. The ms. has "confadres".

1261. C, "aora".

1262. ABC, "d.Lop. Dizes bien". ABC, the following verses interpolated after this one:

mas de D. Bernardo espero,
que me haga fuera de aqui
mercedes.

Gal. Esso no entiendo,

en Aragon porquè no?

d.Lop. Dos que tan iguales fueron,
ya en los ardores de Marte,
ya en las delicias de Venus,
no estan bien puestos, adonde
el vno es mas, y el otro menos.

Verse 3. B, "es" deleted before "entiendo". Verse 9. BC, "y otro menos".

1263-1264. ABC paraphrase and telescope these verses into one:

"Gal. Pues donde has de ir? d.Lop. A Nauarra".

1266. ABC, "Assi".

1267. ABC, "a confiados ciento".

entrar vna dicha?

Don Lope.

Es cierto;

y ¿adónde el resquicio está?

1270

Galindo. Lujancillo dejó auuerto.

Don Lope. ¿Cómo?

Galindo. Mintió el picaporte.

Don Lope. ¿Quién pudiera sino vn yerro
ayudar a/un ynfeliz?

Galindo. ¿Señor?

Don Lope. ¿Qué dices?

Galindo. Entremos.

1275

Entran los dos poco a poco y

dan la vuelta al bestuario.

Don Lope. Entra y cierra, Galindillo.

Galindo. Ya yo, señor, (en) entro y cie[r]ro.

1277. The combination "enentro" appears to be merely an error of reduplication.

1277-1278. Both of these verses were added by another hand between 1276 and 1279.

1269. ABC, "entrarse vna dicha".

1271. B, "abierta".

1273. A, "stno vn yerro".

1275. ABC, "Gal. Que entremos". ABC, the following verses interpolated after this one:

se porfiado, pues naciste
tan infeliz.

d.Lop. Es de necios.

Gal. Y por no porfiar he visto
muy pobres a mil discretos.

d.Lop. Entra delante.

Gal. Esso es

querer que te guie vn ciego.

Stg. dir. after 1275. ABC, "Entren los dos poco à poco, y den la vuelta al vestuario", put after the interpolated verses.

1277. AB, "Bestia soy que agora cierro." C, same, but "aora".

Don Lope. ¿Es don Bernardo, y el Conde?

Galindo. Sí, señor, ellos son, ellos.

Arrímanse a/un lado, y salen
don Bernardo de Cabrera y
el Conde de Riuagorça.

Don Bernardo. Señor Conde, ¿qué mandáis?

1280

Conde. Que a don Vrgel tienen preso
desde anoche, porque dicen
que mató a Collantes, y esto
no es así, porque en mi casa
estaua conmigo al tienpo
que la muerte sucedió.

1285

Don Bernardo. Pondré de mi parte el ruego
y el auiso.

[fol. 29 r.]

Conde. A bueçelencia
oy le suplico y acuerdo
no se olbide de casar
a Leonor, que darle dueño

1290

1280. The word "que" is deleted at the beginning of this line.

1278. ABC, "Es D. Bernardo, y Ramon?"

1279. ABC, twelve verses interpolated after this one; see appendix.

Stg. dir. after 1279. ABC, "Arrímanse los dos a vn lado, y salen
Don Bernardo, y D. Ramon, y el Conde de Ribagorça."

1281. B, "tiene".

1285. ABC, "a tienpo".

1288. B, "V exa".

1289. ABC, "y le acuerdo". ABC interpolate stg. dir. of "Dale el
memorial" after this verse.

quiero de buestra eleçión.

Don Bernardo. Será otro como yo mesmo
con el que yntento casarla.

(Pues con don Lope deseo [Aparte.] 1295
que tenga efeto esta/uoda.)

Conde. (Que por sí lo dice, creo.) [Aparte.]
Guarde Dios a buecelençia.

Don Bernardo. Él os guarde, Conde.

Conde. Oy pienso
dar a mi casa el blasón 1300
y a mis méritos el premio. Base.

Don Lope. Llega, pues no nos a/uisto,
Galindo; ¡anímate!

Galindo. Llego,
pero con miedo.

Don Lope. Jamás
hiço cosa buena el miedo. 1305

1292. The "n" of "eleçion" is written over; it appears that the author made only one loop with his pen, and had to go back and rewrite the letter.

1294. The word "casarla" appears to have been changed from "casarle", by the same hand.

1300. Apparently "el blason" is the original reading, although it is difficult to read since another hand wrote "vn blason" over it.

1303-1304. These verses are arranged incorrectly, since "llego pero con miedo" is all written on the same line.

1292. ABC, "eleccion".

1295-1296. ABC show these verses as aparte.

1296. ABC, "efecto".

1297. ABC show this verse as aparte.

1298. B, "V exq"

1300. ABC, "vn blason".

1301. ABC, "vn premio".

Don Bernardo. ¿Ola?

Galindo. ¿Señor?

Don Bernardo. ¿Quién responde?

Don Lope. Yo, que temeroso llego,
piedra biolenta que busca
en buestros braços el centro.

Don Bernardo. En feliz ora, don Lope, 1310
llegue yo a lograr en ellos,
quando cargáis la [a]mistad,
el mismo aliuió en el peso.

Galindo. Bueçelencia me acomode
algo de açia el braço yzquierdo, [fol. 29 v.] 1315
como mano o como pie,
o si no, déme vn desecho,
tal como dedo con callos.
Mas no es neçesario acello,
que el dedo malo será, 1320
si me le dais por mi dedo.

Don Bernardo. ¿Cómo estáis, don Lope amigo?

1311. The "ll" of "llegue" is practically unreadable from being smeared together, looking much like the capital "A" used in this ms.

1313. Initially "alauio" appeared, then was changed to "aliuió" by the same hand.

1306. AC interpolate stg. dir. of "De la mano" after this verse.
B inserts stg. dir. of "Dale la mano".

1308. B, "piedra volante".

1312. ABC, "la amistad".

1319. ABC, "hazerlo".

1320. B omits "el".

Don Lope. Como quien merece beros.

Don Bernardo. ¿Qué os acéis, que no os e bisto
vn mes ha?

Don Lope. Sienpre que bengo 1325
diçen que estáis ocupado.

Don Bernardo. Bos, de todos mis preçetos
sois esçeçión; entraos bos
hasta aquí.

Galindo. (¡A Luxán con eso!) A[parte].

Don Bernardo. ¿Cómo lo pasáis?

Galindo. Mal. 1330

Don Bernardo. Pues ¿qué os falta?

Galindo. No comemos.

Don Lope. ¡Biue Dios...!

Saca la daga.

Galindo. Pues ¿ay criado

(en este tiempo a lo menos)

que no coma y que no beba,

y quieran que calle en seco?

1335

Don Bernardo. ¿Estáis pobre?

1326. It seems that the "i" of "estais" is written over something else, but it is illegible.

1330. This verse has only seven syllables.

1327. AB, "mis desprecios". C, "mis empleos".

1328. ABC, "excepcion".

1330. AC, "Y como lo pasais?" B, same, but "coma".

1332 stg. dir. ABC, "Amagale a Galindo D. Lope con la daga."

1335. ABC, "quieren".

Don Lope.

Los soldados

no están pobres, en teniendo
seis camisas, dos bestidos,
espada de buen maestro
y çien escudos sobrados.

1340

Galindo. ¡Ésos no más no tenemos!

Sale Luxán.

Don Lope. Pues ¿ay amigo...?

Luján.

Doña Marta [fol. 30 r.]

de Segorue... Mas ¿qué [es] esto?

Galindo. ¡Todos estamos acá!

Luján. ¿Por dónde a entrado?

Don Bernardo.

Luego

1345

1342. This verse has nine syllables.

1343. Apparently an "es" was omitted here, because of confusion resulting from the presence of "esto".

1341. B, "esos solos no tenemos". ABC, the following verses interpolated after this one:

d.Bern. Yo trocara por la vuestra
mi fortuna.d.Lop. Yo no quiero
trocar la mia con vos.

d.Bern. Dezid porque?

d.Lop. Por no hazeros
infeliz.d.Bern. Pues ay desdicha
como priuar?

d.Lop. No la creo;

Verses 4-5. A puts "Por no hazeros infeliz" together, on a separate line. Stg. dir. after 1341. AC put this in 1342. B puts "Sale Lux" in the speaker's position in 1343.

1342. AC omit "pues". B omits this verse.

1343. AC, "mas que es esto!" B, "Que es esto, aqui Galindillo".

1344. B omits this verse.

1345. A, "Por dode hã entrado?" BC, "han entrado".

¿no los dejaste tú entrar?

Luján. No, señor.

Don Lope. Yo le agradezco
que aga lo que bos mandáis.

Don Bernardo. Es tan al contrario eso,
ique antes le tengo mandado
que os buscase! 1350

Luján. Señor...

Galindo. iNego!

Vn mes ha, que los más días
para ablarte boy y bengo,
he[c]ho bino dulce, y
como vn binagre me buelbo; 1355
y aunque a tus puertas llegamos
riquísimos de deseos
(que es el caudal de los pobres),
nos echa por puerta luego.
Agora la hiço çerrada 1360
con nosotros...

Don Lope. ¡Calla, neçio,
porque haré...!

Galindo. ¡y el muy mondongo

1351. A interpolates stg. dir. of "Atajale Galindo à Luxan." C, same, but "Atãjale".

1353. C, "hara hablarte".

1354. ABC, "hecho".

1359. ABC, "por puertas".

1360. A, "y agora"; BC, "y aora".

1362. A, "mòdongo". B, "Ber. Que dizes. Gal. Y el mui mondongo".

se nos puso muy relleno!

Don Bernardo. ¡Por vida de la ynfanta, [A Luján.]

por vida del Rey don Pedro,

1365

que vn ynstante en mi seruicio

no auéis de [e]star más...!

Galindo.

Concedo.

Don Bernardo. ¡que no quiero yo criados [fol. 30 v.]

temporales!

Don Lope.

Pues yo os ruego

que por mí...

Don Bernardo. ¡Ydos; he jurado...!

1370

Luján. Mirad, señor...

Don Bernardo. ¡por dos dueños:

el vno de mi obediencia,

y el otro de mi deseo!

Don Lope. Quando yo os bengo a pedir

que reciuáis por mi ruego

1375

vn criado, ¿despedís

otro por mí?

Galindo.

(Aora entro.)

[Aparte.]

Don Bernardo. Decid, ¿quién es el criado

1364. This is a seven-syllable verse, so another hand added "pues" at the beginning of the line.

1364. AB, "Pues por vida". C, "Pues por vida de la Infanta".

1367. ABC, "de estar".

1370. ABC, "d.Bern. Ya lo he jurado."

1373. B, "y el otro de mis respectos".

que bos queréys darme?

Galindo.

Ego.

Don Bernardo. Pues, digo...

Sale doña Marta. con

vna banda y/un billete.

Doña Marta.

A, Luján hermano...

1380

¿no me podéis responder?

¿A de estarse vna muger

con su papel en la mano?

Luján. (¡Que oy este premio reçiuo

[Aparte.]

por seruir bien, biue Dios!)

1385

Don Bernardo. ¿A quién buscáis?

Doña Marta.

Para/uos

es la/uanda y la misiua.

.

Don Bernardo. ¿Es para mí?

Doña Marta.

Claro está;

1387. Initially "el mesiuo" was written, then it was written over, apparently by the same hand, to make it "La misiua", and finally another hand evidently crossed this all out and wrote "y el misiuo" above, neglecting to cross out the original "y".

1388. The first verse of the redondilla, which would rhyme with "aora" in 1391, is missing.

1380 stg. dir. AC, "Sale Doña Marta de Segorbe con vna vanda en la manga, y vn papel en la mano."

1380-1407. B omits these verses, but puts Leonor's letter with the verses interpolated after 1467.

1383. A, "en la manga".

1387. AC, "es la vanda, y el misiuo".

1388. AC, "d.Ber. Cuyo es? d.Mart. De mi señora." This interpolation supplies the missing verse.

el papel os lo dirá.

1390

Galindo. (¡Que entrase la dueña aora [Aparte.] [fol. 31 r.]
que recebirme quería!)

Luján. (¡Que esto puede suçeder!) [Aparte.]

Don Bernardo. (Diçe ansí:) [Aparte.]

Galindo. (No puede auer [Aparte.]

fortuna como la mía.)

1395

Don Bernardo. Lee [aparte]. ("La muerte de Collantes,
s[eño]r d[on] Ber[nar]do, no a salido tan
barata que no me aya costado el sentimiento
de buestra erida. Ésa es la/uanda que no
os pude dar anoche. Mi padre y yo estamos
de/uuestra parte, y para el enpleo del amor
que deçís, podéis poner el ruego, que
lograr[é]is. Dios os g[uard]e. --Leonor"
Çielos, ¿quién discurrirá
en lo que [e]l papel aduierte?
¿Yo a Collantes di la muerte?)

1394-1395. These verses are arranged incorrectly, since "no puede auer fortuna" is all written on the same line.

Letter after 1395. In "la/uanda" the final "a" appears to have been written over something else, such as possibly an "o".

1391. A, "dneña".

1393. AC, "pueda".

1394. AC, "assi".

Letter after 1395. AC, "no os saliò tan barato", "lograreis". B, "s^r D. berdo", "no os salio tan barata"; B omits everything from "mi padre y yo" through "lograris", and substitutes "esta os aguardo, y a ella remito lo demas"; see footnote to 1380.

1396-1398. C shows these verses as aparte.

1397. AC, "lo que el papel".

- Doña Marta. (Él piensa qué me dará.) [Aparte.]
- Don Bernardo. (No es para mí, que reçelo.) [Aparte.] 1400
- Yo responderé después.
- Doña Marta. (To, to, miserable me [e]s.) [Aparte.]
- Don Lope, guárdeos el çielo.
- (Pareçe que me desdeña; [Aparte.]
- poco mi amor le a ocupado.) [Base.] 1405
- Don Lope. (¡Que sea tan desgraçiado [Aparte.]
- que me [e]namore vna dueña!)
- [Luján] Acauóse; yo me rindo.
- Llébeme vn diablo.
- Galindo. A mí, Dios.
- Don Bernardo. Don Lope, amigo, por bos 1410
- recebir quiero a Galindo.

1405. The verse originally ended in "le ..ç..pena", which another hand heavily crossed out, writing "Le despeña" after it. This then was also marked out and "le a ocupado" written above the original. Since the original reading cannot be discerned, I choose the third version, the only one of the three which fits the rhyme scheme correctly.

1408. The ms. gives this verse to Galindo, but it is an odd remark for him to make, since he has just won from Luján, not lost to him. It seems to fit Luján's more melancholy situation better, and go well in tone with 1409. B arranges the verses in this manner.

1409. The same hand added "me" after "llebe".

1399. C shows this verse as aparte.

1400. AC, "Algun engaño rezelo".

1402. AC, "me es". C shows this verse as aparte.

1403. AC interpolate stg. dir. of "Caesele vn emboltorio blanco à Doña Marta" after this verse.

1404-1407. AC omit these verses.

1408. B, "Lug. Ya a la desgracia me rindo".

1409. AC, "Lux. Lleueme vn diablo Gal. A mi dos." B, "lleueme vn diablo Gal. Y aun dos". AC show both speeches as aparte.

1411. ABC, "recibir".

Don Lope. Besa la mano, postrado,
al Conde.

Galindo. Di, ¿qué me da
por besársela?

Don Lope. Que ya
te reciue por criado.

1415

Galindo. Sólo vna ración me da
para que lo crea aquí.

[fol. 31 v.]

Don Lope. ¡Neçio!

Galindo. ¿Soy de casa?

Don Bernardo. Sí.

Galindo. Lujançillo, despejad...

Luján. (¿Cómo no me buelbo loco,
que a Galindo reçiuió?)

[Aparte.] 1420

Galindo. porque su eçelencia y yo
tenemos que ablar vn poco.

Luján. Malos mis suçesos ban,
mas yo merezco la pena.

1425

Don Bernardo. Oýs, toma esta cadena.

Galindo. Guardeos Dios.

1419. The word "despejad" has assonant rhyme with "da" in 1416, but it should have consonant rhyme.

1416. ABC, "Sola vna razon me dad".

1418. AC, "Gal. Sois de casa?"

1419. B, "Luxanillo".

1424. B, "Malos mis luzeros estan", which has nine syllables.

1426. ABC, "Oyes".

1427. AC, "Guardete Dios."

Ba [a] tomar la cadena Galindo,
y dásel[a] a Luján.

Don Bernardo. Digo, a Luján.

Luján. Yo la tomo agradecido.

Galindo. ¿A él se la dais, y a mí no?

Don Bernardo. Doyla porque me siruió. 1430

Galindo. ¡Yo parezco el despedido!

Luján. Pues, lo que os pido, señor...

Galindo. (Despejarle aora yntento.) [Aparte.]

Luján. o sea para escarmiento,
 o castigo de mi horror, 1435
 y porque siruiéndoos biua
 (pues que soys vno los dos),
 que me permitáis los dos
 que don Lope me reçiua.

Don Lope. Yo, Luján, soy vn soldado 1440
 noble, pero no dichoso,
 con quien es dificultoso

1427 stg. dir. The ms. has "daselo", an obvious error.

1436. Another hand wrote "os" after "siruiendo", replacing some other pronoun which is either crossed out or blotted out; the original could have been "os" also, obliterated accidentally.

1438. Another hand wrote "por dios" over "los dos", evidently to avoid repetition from the previous verse.

1427 stg. dir. AC, "Va à tomar la cadena Galindo, y dasela à Luxan."
 B, "Va a tomarla Galindo y dasela a Luxan".

1433. A, "agora". B, the verse left without Galindo's name as speaker, after 1432 was belatedly inserted. C, "Despojarle".

1436. AC, "siruiendo os viua".

1438. ABC, "que me permitais por Dios".

que se alle bien vn criado.

Si así me queréys, desde oy [fol. 32 r.]

digo que os reçuiuré, 1445

pero a Galindo dejé,

viendo que tan pobre estoy.

Luján. Grangear soliçito así

a los dos.

Galindo. (¡Lindo amo yntenta!) [Aparte.]

Don Bernardo. Luján.

Luján. ¿Señor?

Don Bernardo. Açed quenta 1450

que me estáis siruiendo a mí.

Galindo. O me [he] engañado, o arguyo...

Don Bernardo. ¿Qué?

Galindo. que el Rey te/uiene a/uer.

Don Bernardo. Galindo, bien puede ser,

que este cuarto pasa al suyo. 1455

[A don Lope.] Conmigo açeros yqual

en el balimiento espero.

Don Lope. Pues yo retirarme quiero.

Don Bernardo. Dadme buestro memorial.

1452. A, "me ho engañado"; C, "me he engañado".

1455. B, "pasa altiuo". C, "que esso quarto".

1457. C, "con el valimiento".

1458. B, the following verse interpolated after this one: "aqui os deço el memorial", followed by "Vase".

1459. AC omit this verse.

1459-1463. B omits these verses.

Dale vn memorial [don Lope].

Don Lope. Si en buena ocasión le op[o]nes, 1460
arás mi estrella propiçia.

Don Bernardo. Lástima es que la justiçia
ande a buscar ocasiones.

[Luján] (Perdí un rico [y] gran señor, [Aparte.]
y a un pobre serbir yntento.) 1465

Escónde[n]se don Lope, Galin[do]
y Luxán a/un lado, y sale el Rey,
y don Bernardo le alça el paño.

Galindo. (Desde que aquí troqué, siento [Aparte.]
el estómago mejor.)

Stg. dir. after 1459. The ms. carelessly puts this after 1457, but it should go here.

1460. The original in the ms. had "openes", and was later changed to "penes" by deleting the "o"; presumably "opones" was the original intention.

1462. The words "la justiçia" are crossed out, but nothing replaces them.

1464-1465. Another hand added these verses, which complete the redondilla with 1466-1467; they are written vertically in the right margin, with a line to the correct place of insertion. There is no speaker indicated, but it has to be Luján.

Stg. dir. after 1459. AC, "Dale vn memorial, y ponelo entre essotros", put between 1458 and 1460. B omits this, retaining the idea in the interpolated verse following 1458.

1460. AC, "le pones".

1464. ABC, "Perdi vn rico, y gran señor".

1464-1465. ABC give this speech to Luján.

Stg. dir. after 1465. AC, "Escondese Don Lope, Galindo, y Luxan à vn lado", put after 1463, and "Sale el Rey, y alçale el paño Don Bernardo", put after 1467. B, "Vase", intended for Luján; for stage directions pertaining to Don Lope, see 1458; the rest is omitted.

1467. B, "siento" deleted at beginning. B, 20 verses interpolated after this one; see appendix and note to 1380.

Rey. ¡Conde de Módica, amigo!

Don Bernardo. ¿Señor, buestra Alteça a onrrar [fol. 32 v.]
este quarto?

Rey. Sí,/Uernardo, 1470

que conmigo puede más

buestro amor que mi corona.

Rey soys de mi boluntad,

conque es mejor buestro ynperio

que el mío, pues bos mandáis 1475

el albedrío de/un rey,

yo el de/un bassa[1]lo no más.

Y au[n] más que a mi ermano os quiero,

mi ermano que en França está,

y es que allo esta diferençia 1480

de bos a él: que él es ya

el más desleal hermano,

bos amigo el más leal;

bos soys mi estrella propiçia.

Con bos bengo a descansar 1485

1479. Another hand crossed out this verse and wrote "que ausente en Nauarra esta".

1485. Another hand crossed out "descansar" and wrote "consultar", in conjunction with the changes in the next verse.

1477. ABC, "vassallo".

1478. A, "y aun mas que el Infante"; BC, same, but with "al Infante".

1480. B, "diferienzia".

1483. B, the following verse interpolated after this one: "en fe de lo qual aora".

1484. B omits this verse. AC, 26 verses interpolated after this one; see appendix.

1485. ABC, "vengo a consultar".

y a consultar vn cuidado.

.

Don Bernardo. A buestro yngenio

mis consejos sobrarán.

Rey. Al rey de Nauarra mi hermano

1490

aconseja que la paz

ronpa, después que con él,

magnánimo y liberal

he parecido su padre;

y yo quisiera yntentar

1495

que el rey me le ynbíe preso,

y por tan gran amistad

haçer con él quanto aora

quepa en la posibilidad.

1486. Another hand, the one which changed 1485, crossed out this verse and wrote "un cuydado"; the changes in 1485-1486 correct both the short verse in 1488 and the problem of the missing verse.

1487. This verse is missing from the romance.

1488. This verse only has five syllables, or six if a hiato is assumed.

1490. Another hand crossed out "Al rrey" and inserted "al rei" after "Nauarra". This corrected the meter, since this verse has nine syllables.

1494. The hand of the censor's ending retraced the weak "p" of "parecido".

1499. The "dad" of "posibilidad" is not completely clear. The rather unusual spelling needs to be maintained for the sake of the meter.

1486. ABC, "vn cuydado", a partial verse designed to merge with 1488.

1487. ABC omit this verse just as the ms. does, since the alterations render it unnecessary.

1489. AC, "mas consejos".

1490. ABC, "Al Rey de Francia".

1494. ABC, "ha parecido a su padre".

1496. ABC, "embie".

1498. ABC, "hazer con el Francès, quanto".

1499. AC, "en la posibilidad"; B, "en impossibilidad".

Don Bernardo. Mejor será perdonarle, 1500
 traer[le] [a] Aragón, y dar
 a entender que con ser rey
 eres tú quien açe más. [fol. 33 r.]

Rey. ¿Qué yo perdone a/un yngrato,
 don Bernardo, aconsejáis? 1505

Don Bernardo. Sí, señor.

Rey. En este caso,
 no quiero que ablemos más.
 Nauarra pide la Ynfanta,
 don Pedro el de Portugal,
 y don Pedro el de Castilla, 1510
 pero e resuelto casar
 en Aragón a Biolante.

Don Bernardo. Muchos caualleros ay
 que la pueden merecer
 por su sangre y calidad. 1515

Rey. ¿Quién?

Don Bernardo. Aragones y Lunas,

1501. The "le" seems to be necessary for the meaning, although it is unusual for a combination of this sort to be omitted in this ms.

1506-1507. These verses are arranged incorrectly, since "en este caso no quiero" is written on the same line.

1501. ABC, "traerle à Aragon".

1503. B, "sois vos simpre el que hazeis mas".

1508. B, "pide a la Ynfanta".

1509. B omits "el".

1510. AB omit "el".

1514. B, "a quien poder elegir".

1516. AC, "Rey. Quien? d.Bern. Quien? Aragones, y Lunas". B, "Rey.
 quien son? Ber. Aragones, lunas".

que a doña Leonor caséis.

[fol. 33 v.]

Rey. ¡No me abléis en eso!

Galindo.

(¡Ças!)

[Aparte.]

Le[e] otro m[emoria]l.

Don Bernardo. Pide Ramón de Cardona

que a su sobrino don Juan

1535

Cardona le dé el gouierno

que buestra Alteça le a

prometido, y que le cunpla

la palabra.

Rey.

¡Bien está!

Don Bernardo. Dize que lo prometistis.

1540

Rey. Yo lo prometí, es berdad,

pero si no lo mereçe,

como ynformado me an,

no lo e prometido, Conde.

Don Bernardo. Pues, ¿qué...?

Rey.

¡Lo dije no más!

1545

Don Bernardo. Parece que está connigo

1536. Another hand wrote "de" at the beginning of this line, attempting to create "don juan / de cardona".

Stg. dir. after 1533. AC, "Lee otro memorial", put after 1534. B omits this.

1534. AC, "Pide Ramon de Moncada". B, "Ramon de Moncada pide".

1535. B omits "a".

1536. AC, "Moncada". B, "moncada, se le de".

1539. A omits "la".

1540. ABC, "prometisteis".

1543. B, "de que/informado estoy ya".

1546. AB, "Parece que se ha connigo".

seuero el Rey.

Rey. Mas ¿cómo? ¿Ay
cosa que [e]l Conde me pida
que yo no [o]torgue? En lugar
desa merçed, pedid otra,
que todo quanto pidáis
desearé açer.

1550

Don Bernardo. Pues agora
apelo a buestra piedad,
de buestra misma sentençia.
(Buena ocasión de rogar
por don [L]ope.)

[Aparte.] 1555

Rey. ¿Qué deçís?

Don Bernardo. Que vn cauallero...

Rey. Ea, ablad. [fol. 34 r.]

Don Bernardo. a perdido buestra graçia,
siendo quien en tierra y mar
os tiene ganado el premio.

1560

1547. Apparently another hand corrected the original "cono" to "como". Also, "cosa" was deleted at the end of this line, and used to begin the next one.

1556. The ms. has "tope".

1547. ABC, "disgustado el Rey. Rey. Como? ay". AC show the King's words in this verse as aparte, though it does not seem logical to do this.

1548. ABC, "que el Conde".

1549. ABC, "yo no otorgue".

1550. ABC, "de essa merced".

1552. B, "deseo hazer Ber. pues aora". C, "aora".

1556. ABC, "por don Lope".

1558. AC, "Ha pedido vuestra gracia".

1560. ABC, "os tiene grangeado el premio".

El perdón llegue a lograr...

Rey. (¿Si pide por don Vrgel...?) Ap[ar]te.

Don Lope. (Por mí abla al Rey.) [Aparte.]

Don Bernardo. y juzgad,

que si traydora malicia

a culpado su lealtad... 1565

Rey. (¡Que por don Vrgel me ruegue!) [Aparte.]

Don Bernardo. os engaña, que no abrá

niebla que de sus blasones

las luces pueda enpañar.

Y castigado, y aun preso 1570

(pues no tiene libertad

quien no be el rostro del Rey

con toda la luz caual),

blue, si es que tiene bida

quien sin bos...

1564. The "tr" of "traydora" was written over something else, by the same hand, but the original reading is illegible.

1572. A word was begun which started with "e", but the word "no" was then written over it.

1562. AC, "Si pide perdon Vrgel?" B, "Vrguel"; B does not show this verse as aparte. B, the following verses interpolated after this one:

no sauiendo quanto me a
ofendido, no tan solo
de el mussico la fatal
muerte sino en pretender
a leonor?

Verse 3. The word "fattal" written again in the right margin.

1563. AC show Don Lope's words in this verse as aparte. B omits the speech of Don Lope.

1566. AC show this verse as aparte.

1569. B, "pueda explicar".

Rey. ¡Ea, callad, 1575

que estoy cansado de vos!

¿Vos, don Bernardo, rogáis
por onbre a quien yo castigo?

¿Es camino de grangear
mi boluntad oponeros 1580
a mi propia boluntad,
por vn onbre cuya espada...
(¡No puedo desimular [Aparte.]
mis çelos!)

atiende sólo
no a teñir, sino a manchar? 1585
Rogáis... [fol. 34 v.]

ardo. Señor, adbertid
que don...

Rey. ¡No le nonbréis más!

1584. The words "mis celos" are probably correct, but the words are heavily crossed out: the "m", the final "s", the dot over the "i" and the cedilla are the only truly discernible elements. These words have parentheses around them, possibly to indicate an aparte.

1585. Another hand added the first "a" above the line; it is necessary for the meaning to be clear.

1576. B, "cansado de oiros".
1577. A, the first word is obliterated by an ink blot.
1578. A, "hombre" nearly obliterated by the ink blot.
1579. A, the end of "grangear" obliterated by the ink blot.
1580. B, a letter, possibly an "e", deleted at the end of "voluntad".
1581. AC, "propria".
1583-1584. AC, "(no puedo dissimular / mis zelos)", shown as aparte.
B, same, with parentheses, but without the word Aparte.
1585. AC, "no a reñir". B, "no a rreñir, sino a matar"; the last word was changed, possibly from "manchar".
1586. ABC, "ya sè".

Yo sé quién es, don Bernardo,
 y ibiue Dios, si porfi(a)áis,
 que a de allarme en la justia 1590
 quien me busca en la piedad! Base.

Salen los tres.

Don Bernardo. ¡Amigo don Lope!

Don Lope. ¡Amigo!

Don Bernardo. Ya [a]béis oydo, que está
 yndignado el Rey con vos.

Don Lope. Síruale yo con lealtad, 1595
 que algún día tendrá oydos
 el mérito.

Don Bernardo. El porfiar
 es biolentar buestra estrella.

Don Lope. Pues obre a su voluntad.
 ¿Qué será esta yndinación? 1600

1589. The ms. has "porfiaais", obviously just a mechanical error.

1589. ABC, "viue Dios, si porfiaais", omitting "y".

1591. B, the following verses interpolated after this one:

Ber. que esto?

Gal. esto es no querer.

Ber. vibe el cielo que aquí ay
 oculta causa que incfluie
 con el Rey por lope mal
 pero aunque su grazia arriesgue
 la tengo de aberiguar

Vanse

Stg. dir. after 1591. B omits this.

1592-1651. B omits these verses.

Stg. dir. before 1592. AC, "Salen los tres de detras del paño."

1593. AC, "Ya aueis oído".

1599. AC, "Pues obre tu voluntad".

1600. A, "indignacion". C, "essa indignacion".

Don Bernardo. Buestra desdi[c]ha será.

Don Lope. ¿Bístisme servirle?

Don Bernardo. Sí.

Don Lope. Sauéis que soy...

Don Bernardo. Leal.

Don Lope. Y que le merezco...

Don Bernardo. El premio.

Don Lope. Y que le ofendí...

Don Bernardo. Xamás. 1605

Don Lope. Pues amigo, iobre yo bien,
y obre la fortuna mal!

Don Bernardo. Pues ibiue el çielo...!

Don Lope. ¿Qué diçes, [fol. 35 r.]
noble amigo?

Don Bernardo. ique a pesar
de la ynflüençia...!

Don Lope. Es error. 1610

Don Bernardo. idese luçero ynmortal,
he de subirte a la cumbre!

Don Lope. ¿No echas de/uér que cairás?

1603. Another hand added "no" at the beginning of this line, since the verse only has seven syllables.

1602. AC, "Visteisme".

1603. AC, "d.Lop. No sabeis que soy".

1608. A, "ĩ diçe", which could be "dizes"; the edge of the microfilm cuts through the word.

1611. AC, "De esse Luzero".

1613. C, "caeràs".

Don Bernardo. ¿De qué suerte?

Don Lope.

El que en la cumbre

goça el más alto lugar, 1615

da la mano porque suba

al que en el vmilde está;

fuerça açen los dos a/u[n] tienpo,

y tal bez suele ser tal

la fuerça de la ynferior, 1620

que aunque ayude más y más

al que yntentaua subir,

es él que le açe bajar.

Don Bernardo. Don Lope, bos argüís

con ynjenio, pero mal: 1625

que es en fuerças mi fortuna

a la buestra, desigual;

y ansí, si las dos porfiaren,

más fáçil cosa será,

quando bos pensáis que cayga, 1630

haçeros yo que subáis.

Pero el Rey me espera; adiós.

Don Lope. ¿No me dais el memorial?

Don Bernardo. No, que le a de ber el Rey.

Don Lope. ¿Porfiá[i]s más?

1635. A word beginning with "a" was started, but then Don Lope's "mas" was written over it.

1614-1631. AC omit these verses.

1635. AC, "d.Lop. Porfiaais mas?"

Don Bernardo. Porfío más. [fol. 35 v.] 1635

Don Lope. A/diós, amigo.

Don Bernardo. Él os guarde.

Don Lope. Grande fortuna lográis. Base.

Don Bernardo. Démela Dios en la muerte,
que es adonde ynporta más. Base.

Luján. ¿Mándame algo bueseñoría? 1640

Galindo. Oýs, Lujancillo, linpiad,
y os aré ombre del polbo
de la tierra.

Luján. Bien podrás.

Galindo. ¿Sauéis cortejar?

Luján. Sí sé.

Galindo. Pues benidme a cortejar 1645
los martes, que no ay audiençia,
y os daré, quando bengáis,
vn corte de a bara y quarta,
si tengo afilado el dar.

Luján. Guarde Dios a bueseñoría. 1650

Galindo. Dios os g[uard]e, buen Luján.

1640. This verse has nine syllables.

1650. This verse has nine syllables; probably the same thing has happened as happened in 1640.

1639. A, the first two words are nearly obliterated by an ink blot, but are probably "que es"; the third word is "donde". C, "que es donde me im- porta mas."

1640. AC, "Vueseoria".

1650. AC, "Vueseoria".

1651. AC, "guarde".

Banse, (muy graue) Galindo
muy graue, y álçale el paño
Luján. Sale[n] doña Marta
y doña Leonor.

Doña Leonor. ¿Tomó el papel?

Doña Marta. Y el menguado,
 después de aberle pedido
 que le pase de leydo,
 le repasó de letreado. 1655

Doña Leonor. ¿Lee mal?

Doña Marta. Y es bien que te apartes [fol. 36 r.]
 de escriuirle otro papel.
 No bi yo codicia en él
 de querer juntar las partes.

Doña Leonor. Después de abérsele dado, 1660
 ¿qué hiço?

Doña Marta. Ni esta carauana.

Stg. dir. after 1651. The ms. has "muy graue galindo muy graue"; probably the second "muy graue" was written to replace the first one, but the first was never crossed out.

1659. The final words of this verse, from the "r" of "juntar" to the end, are crossed out, possibly by a censor.

Stg. dir. after 1651. AC, "Vase muy graue Galindo, y alçale el paño Luxan, salen doña Marta de Segorbe, y doña Leonor." B omits this, putting it with interpolated verses.

1652. A, "d.Mart. Y es bien que te apartes", an obvious printing error, since this verse is duplicated in 1656. B, "Mart. Recattado". C, "Mart. Y es notado".

1653. A, "despues de auerle pedo".

1654. C, "que le passò".

1656-1659. B omits these verses.

Doña Leonor. Pues, dime qué te dio.

Doña Marta.

Gana

de no auérsele lleuado.

Mas oye en palabras pocas

lo que con él me pasó:

1665

en biéndome se asustó,

si no es que fue de las tocas,

tomó el papel, y con él

hiço vn jesto como suyo,

si no es que como era tuyo

1670

hiço tan lindo papel,

puso la cara serena,

miróme y más me miró,

y dos mil bueltas me dio,

mas ninguna de cadena.

1675

Miró el papel con cuidado

si a su medida estaua echo,

pero quedó satisfecho

que se le auían cortado.

Cerróle, bolbióle [a] abrir,

1680

mordió en él de quando en quando,

y aunque le estab[a] pensando,

1662-1663. These verses are arranged incorrectly, since "gana de no auersele lleuado" is written on the same line.

1682. The ms. has "estabo". Also, another hand changed "pensando" to "paseando".

1664-1683. ABC omit these verses.

no le pudo dixerir.

"Decid," dijo con reuelos,

"que yo responderé oy."

1685

Doña Leonor. No me digas más, que estoy
corrida, ¡biuen los çielos!

de que por vna esperança,

que anoche apenas le di,

[fol. 36 v.]

trocado le alles ansí.

1690

Doña Marta. Tener puedes más templança.

Doña Leonor. ¿Desde ayer acá?

Doña Marta. ¡Ay, berás!

Prémiale, por/uída mía,

que si quiso todo un día,

los honbres no quieren más.

1695

Doña Leonor. Aberiguar es forçoso.

Doña Marta. Tu sentimiento me di.

Doña Leonor. ¿Si tiene celos de mí?

Doña Marta. Gordo está para celoso.

Que él fuese el de anoche dudo.

1700

Doña Leonor. Yo no lo llego a dudar;

la boz me pudo engañar,

pero ¿el modo, cómo pudo?

1694. Another hand wrote this verse between 1693 and 1695, to remedy the need for another verse in the redondilla.

1690. ABC, "assi".

1701. B, "dudas" (?).

1703. ABC, "pero el talle como pudo?" B, twelve verses interpolated after this one; see appendix.

Doña Marta. ¡A, señora, a toda ley
 ama a don P[edr]o el prudente, 1705
 ámale, que ciertamente
 que es en sus cosas vn rey!
 Pedro sí que es gran persona;
 pasa a/un rey desde/un señor,
 que es bueno tener amor 1710
 a la jente de corona.

Doña Leonor. Pues si don Bernardo, yngrato...

Sale el Conde de Riuagorça.

Conde. ¿Hija?

Doña Leonor. ¿Señor?

Conde. A su Alteça
 la Ynfanta, nuestra señora,
 que agora en el quarto entra 1715
 del Rey, solícito que ables, [fol. 37 r.]
 y que ruegues que ynterceda
 con el Rey, para casarte
 con don Bernardo Cabrera.
 Agora llega a esta sala, 1720

1704-1711. A mistakenly assigns these verses to Leonor, then also assigns to her 1712, her rightful verse.

1704-1712. B omits these verses.

1705. AC, "D. Pedro".

Stg. dir. after 1712. B, "Sale el Cond", put in the speaker's position in 1713.

1714. B, "y a la Ynfantta mi señora".

1715. BC, "aora".

1716. B omits "que".

1720. BC, "aora".

y el Rey en esotra pieça
 quedaua con don Bernardo;
 como prudente aprovecha
 la ocasión, que en él e/uisto
 disfraçadas muchas señas,
 que si las dijo el senblante
 las equibocó la lengua,
 y da a entender que procura...
 Pero ya su Alteça llega.

1725

Doña Leonor. Bete, pues.

Conde. Abla agora. Base.

1730

Doña Leonor. Tu preçeto es mi obedençia.

[A Marta.] Mira cómo te engañaste;
 mentiste, en fin.

Doña Marta. Como dueña.

Doña Leonor. Bete allá fuera.

1730. Another hand inserted "la", merging it into "agora" to create "Ablalagora".

1724. B, "la ocasion. Leon. Aduiertte que".

1725-1728. B omits these verses.

1730. AC, "Hablala aora". B gives this verse to the Conde: "yo me voi ablala tu." B, the following verses interpolated after this one: "que yo estare en esa puertta / hastta ver lo que resuelue".

1731. ABC, "precepto". B, the following verses interpolated after this one:

pero primero es mi amor
 quando en la eleccion no arriesga apte
 nada el lustre de mi casa

Mar. Pues estta ôcasion no pierdas Vase

1732-1733. B omits these verses.

Base Marta, [y] sale la Ynfanta.

Doña Biolante.

¿Leonor?

Doña Leonor. Déme la mano tu Alteça.

1735

Doña Biolante. Di, ¿qué açes aquí?

Doña Leonor.

Esperar

a que a tu cuarto bolbieras,

que tengo vna ynterçesi3n

que agas por mí.

Doña Biolante.

Como sea

[fol. 37 v.]

de tu aumento, e[n] mí allarás

1740

juntos amor y fineça.

¿Qué yntentas?

Doña Leonor.

Digo, señora,

en esta o[c]asi3n, quisiera

que el original copiaras

que se a pintado en mi ydea.

1745

Doña Biolante. Abia.

Doña Leonor.

Digo que mi padre,

1740. The ms. apparently has "em mi".

1743. The ms. has "oqasion".

1734 stg. dir. AC, "Vase" put after 1733; "Sale la Infanta Violante." B omits "base marta", putting it with interpolated verses; "Sal la Ynfa", put in speaker's position.

1736. B, "Ynf. Que hazias aqui".

1740. ABC, "en tu aumento, en mi hallaràs".

1742. C, "que intentas, dimelo pues?"

1742-1744. A omits these verses of Leonor's speech.

1742-1745. B entirely omits these verses.

1743-1744. C omits these verses.

1745. AC make this solitary verse a question; C shows it as aparte.

sea cariño o conbeniençia,
 o sea eleçión o auiso,
 sea ynclinaçión o estrella,
 darme vn esposo a tratado
 de tan señaladas prendas,
 que no tiene para mí
 más falta que no tenerla.

1750

Quiere que ruegues al Rey,
 que porque este enpleo tenga
 breuedad (si es que ay fortuna
 que no benga con pereça),
 que me le dé por esposo,
 para que la casa bea
 de Riuagorça otra rama,
 en quien más renuevos quepan
 de quantos el barrio março
 floridos pinpollos nieua.
 Y no me culpes de fáçil,

1755

1760

1759. Initially, the word "casa" had "ss", but one "s" was crossed out.

1764. Another hand retraced the weak "y".

1748. ABC, "eleccion".

1753. ABC, "tenerlas".

1754. AC, "Querer que ruegues al Rey".

1757. AC, "que no venga con fiereza"; B, "que venga con ligereza".

1758. B, the following verse interpolated after this one: "en las mercedes que espera".

1759-1763. B omits these verses.

1761. AC, "en quien mas renuevos crezcan".

1762. AC, "en quantos".

señora, aunque lo parezca, 1765
 que éste es sonido de/un ruego,
 pero es boz de vna ebidençia:
 anoche, el que dueño mío [fol. 38 r.]
 se llama (aunque no lo sea)
 dio más suspiros al ayre 1770
 que en sus tres rejiones gñelgan.
 De palacio en el terrero
 dio muerte...

Doña Biolante. (Leonor yntenta Ap[ar]te.
 casarse con don Vrgel,
 que éstas son todas las señas 1775
 de lo que a él le sucedió.)

Doña Leonor. a/un hombre, que con biolencia
 quiso que vna boz finjida
 supliese a/una berdadera,
 y así...

Doña Biolante. Yo lo haré, Leonor. 1780

Doña Leonor. E pensado que tu Alteça
 no ha querido que mi ruego

-
1766. ABC, "que esto es sonido".
 1767. ABC, "de vna obediencia".
 1771. AC, "huelgan". B, "que en su alta region, estrecha".
 1773-1776. B does not show these verses of Doña Biolante as aparte.
 1778. AC, "quiso de vna voz fingida".
 1780. ABC, "assi".
 1782. AC, "que me ruegue".

con la razón cobre fuerças,
y no haçe mal, que de/un ruego
tiene orijen vna queja.

1785

Doña Biolante. De los fauores del Rey
tengo t[a]ntas experiençias,
que él hará quanto yo pida,
y yo quanto tú desees.

Ace la Ynfanta que se/ua.

Doña Leonor. ¿Luego bien podrá mi padre
darle estas felices nuevas
a don Bernardo?

1790

Doña Biolante. ¿A quién, diçes?

Doña Leonor. Don Bernardo de Cabrera.

1783. The ms. has "rracon" and "çobre"; evidently the cedilla was put on the wrong "c".

1787. The ms. has "tentas".

1783. ABC, the following verses interpolated after this one: "y me ofrece su fauor, / antes que exercer las pueda".

1784-1785. B omits these verses.

1787. ABC, "tantas".

1789. B, the following verses interpolated after this one:

Leon. ottra vez tu mano veso

Sale el Cond. Y yo, señora la tierra

que pisas hauiendo oido

lo que a mi, y a Leonor premias

Ynf. En lo mucho que os estimo

no es empeño en mi, que es deuda

Stg. dir. after 1789. AC, "Buelue el rostro la Infanta, como que se va." B omits this.

1790. B, "Luego vien podre señora".

1790-1792. B gives this speech to the Conde.

1792. AC interpolate stg. dir. of "Mira à Leonor" after this verse.

1792-1794. B, "Ynf. Que es esto / que he escuchado; a espazio penas / a Cabrera".

Doña Biolante. ¿A don Bernardo?

Doña Leonor. Sí, señora.

Doña Biolante. Ya pienso yo que su Alteça 1795
le a casado en Çaragoça. [fol. 38 v.]

Doña Leonor. ¿Puede ser más? Si eso fuera,
al allarme desdeñosa
¿por qué me buscaua tierna?

Doña Biolante. Ay quien finje que aun adora, 1800
quiçá porque otra lo sepa.

Doña Leonor. Yo no naçí muy ermosa,
pero tanpoco tan fea
que aya quien quiera mirarme
a la luz de otra belleça. 1805

Doña Biolante. Para ser querida, sobra
la hermosura.

Doña Leonor. ¿Ay quien tenga
más méritos que la hermosa?

Doña Biolante. La d[ic]hosa es la más bella.

1794. This verse has nine syllables.

1799. The fourth word was begun with an "s", but then "b" was written over it.

1804. The second "m" of "mirarme" is written over another "r".

1809. Apparently another hand added a "y" to "dhosa", after the "d", but then crossed it out, along with part of the "d".

1794. AC omit "a".

1795. B, "Yo pienso que ya su Altteza".

1796. B, fifteen verses interpolated after this one; see appendix.

1797. A, "si esto fuera".

1797-1819. B omits these verses.

1799. A, "buscàra"; C, "buscara".

1807. A, "Leo. Ay quien oyga". C, "Leon. Ay quien no quiera".

1809. AC, "La dichosa".

- Doña Leonor. Pues sabe, que nunca e sido
desgraçada... 1810
- Doña Biolante. Pero neçia.
Dejad que sea don Bernardo
que os ruego[u]e, mas no sea,
en las suertes del amor,
buestra onestidad quien pierda. 1815
- Doña Leonor. Yo [o]bedezco al padre mío.
- Doña Biolante. Primero es que él obedezca
a su rey.
- Doña Leonor. ¡Es don Bernardo
quien lo solicita y ruega!
- Doña Biolante. Don Bernardo...

Sale don Bernardo.

- Don Bernardo. ¿Quién me nonbra? 1820
Señora, yo en esta pieça... [Turbado.]
digo, que pasaua, estando
el Rey...si acaso...si es fuerça... [fol. 39 r.]

1811-1812. These verses are arranged incorrectly, since "pero neçia
dejad que sea" is written on the same line.

1817. Evidently the weak original "ob" of "obedezca" was written over
by another hand.

1818. Another hand wrote over the weak "y" of "rey".

1819. There are marks through the "ue" of "rruega", but this is prob-
ably only an accident.

1814. AC, "en las fuertes".

1816. AC, "Yo obedezco".

1820 stg. dir. B, "Sale Ber", in the speaker's position.

1822. AC interpolate stg. dir. of "Turbado" after this verse.

Doña Biolante. ¿Qué deçís?

Don Bernardo. Al sol e bisto

turbar con luçes serenas 1825

los ojos, ma[s] no las boçes,

pero como más onestas

las luçes de buestros ojos,

las del sol hermoso enmiendan.

Doña Leonor. (¿Señora? [Aparte, a la Ynfanta.]

Doña Biolante. ¿Qué es lo que diçes? 1830

Doña Leonor. Que de don Bernardo sepas

1826. ABC, "mas no las voces".

1829. B, "las del sol hermosa emmiendan". ABC, the following verses interpolated after this one:

y es que solicita el Sol
que a mirarle no se atreuan.
Vos, que no aya quien de hablaros
tenga valor, con que es fuerça
que vuestros rayos dispensen,
.
que suba el labio a los ojos,
la vista baxe a la lengua,
que ellos permitan la voz,
y las turbaciones ella.

Verse 6. B, "con magestad y modesttia". C, "à quien se mira en su esfera". Verse 9. B, "permiten". Verse 10. B, the following verses interpolated after this one:

Ynf. Leonor

Leon. Señora

Ynf. aduerttida

me avisa si el Rey se azerca

Leo. Si are, despues la dire Vase
mi cuidado

Ynf. Ya de vra

turbazion conde el motiuo

se, y el desculparle es fuerza

que en vn nouio

1830. AC interpolate stg. dir. of "Dize esto aparte D. Leonor a la Infanta" before this verse.

1830-1838. B omits these verses, but not including Don Bernardo's "que deçis" in 1838.

si es él quien me solliçita.

Doña Biolante. Pues en tu [q]uarto me espera.)

Doña Leonor. (Escu[c]haré quanto diga.) [Aparte.]

Escóndese al paño.

Doña Biolante. (Esforçaré quanto pueda.) [Aparte.] 1835

Doña Leonor. (Muerta boy.) [Aparte.]

Don Bernardo. (Turbado estoy.) [Aparte.]

Boyme, con buestra liçençia.

Doña Biolante. No os bais, Conde.

Don Bernardo. ¿Qué deçís?

Doña Biolante. Que aora os d(i)oy la norabuena
del casamiento en palaçio. 1840

Don Bernardo. (Pareçe que esto concuerda [Aparte.]
con lo que me dijo el Rey.)

1833. The ms. has "guarto".

1839. Evidently "dio" was written first, then changed to "doy" by the same hand without crossing out the "i". Also, the "or" or "norabuena" is quite badly smeared.

1842. Apparently "la" was changed to "lo" by the original hand.

1833. AC, "en tu quarto".

1834. AC, "Escucharè".

Stg. dir. after 1834. AC, "Escondese."

1836. AC, "d.B. Cobarde estoy".

1838. AC, "Vio. No os vayais Conde."

1839. AC, "os doy". B, "os doy la enorabuena".

1841-1842. AC show these verses as aparte.

1842. B, the following verses interpolated after this one:
quien senora tan apriesa
os dio la nottizia?

Ynf. Quien?

quien intteresada en ella

quizas la ha solizitado

Ber. O lo que deuo a mi estrella

por si lo dize

apte

Ynf. a traidor

Doña Biolante. Goçad mil siglos la prenda
 que buestras lucidas partes
 y buestra sangre granjean, 1845
 que sólo vos mereçéis
 este enpleo.

Don Bernardo. ¿Ay quien merezca
 el dueño hermoso que adoro?

Doña Leonor. (¡Graçias le doy a mi estrella!) [Aparte.] [fol. 39 v.]

Doña Biolante. ¿Que no ay otra más hermosa? 1850

Don Bernardo. ¿Cómo puede auer quien sea
 exemplo ygual a quien es
 conparaçión de sí mesma?

Doña Biolante. ¿No habrá quien la yguale?

Don Bernardo. ¿Quién?

Doña Biolante. Grosero sois, y deuierais, 1855
 no por quien soy, por muger
 (si no apasionada buestra),

1847. The "c" or "merezca" is written over something else, possibly an "o" or an "a".

1852. The word "es" was changed to "sea", apparently by the same hand, then both were crossed out; "es" fits better, it seems.

[1842]

Verse 6. Only one aparte appears, but probably is meant to serve for the last two speeches, since it is written even with the space between the lines.

1846. AC, "merezcais".

1849. AC show this verse as aparte. B, "ni ay quien compettirla pueda" interpolated, given to Don Bernardo; the original verse omitted.

1850. A, "Que no ay otta".

1854. AC, "le iguale".

1855. AC, "debieras".

1857. B omits this verse, and substitutes "ablendo con aduertenzia".

sauer que delante de vna
no se alaba otra belleça.

Don Bernardo. Pues ¿ay otra dama aquí?

1860

Dofia Leonor. (¡Balor, deténme la lengua!) [Aparte.]

Dofia Biolante. Pues ¿connmigo abláis?

Don Bernardo. Con bos.

Dofia Biolante. ¿Qué deçís? (Ayrada.)

Don Bernardo. Pensé que fueran
yguales sangre y fortuna.

Dofia Biolante. No lo son.

Don Bernardo. Espere y tema

1865

quien acierta la elección,
y sólo el mérito yerra.

Dofia Biolante. ¿Soys mi/[i]gual?

Don Bernardo. Del sol tanpoco

1858. The word "de" was added above the line by the same hand.

1860. B, the following verses interpolated after this one:

señora que Vuestra Alteza?

Ynf. La que alavais

Ber. Que es aquesto?

pues dezidme acaso esa
no es la misma de la voda.

Ynf. Pues para que yo me ofenda
que ymportta fuese distintta

Ber. Pues no sois vos.

Sale Leon. El Rey llega

Ynf. No le enttiendo a Dⁿ Bernardo

Ber. Que confusion sera esto.

1861-1901. B omits these verses.

1862. A, "Vio. Pues con mi hablais?"

1866. AC, "eleccion".

1868. AC, "mi igual".

lo es la cliçe, y se descuella,
gigante de açul y plata,

1870

a ygualarle, aunque no pueda;
a la llama material

la mariposa requiebra,
siendo emitaçión de el día,

y ella de la sonbra negra;

1875

el águila con el sol [fol. 40 r.]

plumas con rayos conierta,
y es lo mismo que [e]lla bençe,
lo mismo que la penetra.

Dofia Biolante. Pues ¿qué ynporta que la cliçe
ame al sol, si él la despreçia?

1880

Don Bernardo. Mas no la puede quitar
la/uanidad, ni la queja.

Dofia Biolante. De la luz, la mariposa
sólo es líquida pauesa.

1885

Don Bernardo. Aunque se abraze el ynpulso,
la osadía no se quema.

1874. Originally, the ms. had "de el", but then another hand clumsily altered it, the "e" of "de" being changed to "l" and the "e" of "el" to "d", producing "dl dl"! The objective was obviously "del".

1887. The word "pulso" was deleted at the beginning of this line, and "la osadia" written beneath it by the same hand.

1869. A, "eclipse"; C, "Clicie".
1874. AC, "imitacion del dia".
1878. AC, "que ella vence".
1880. AC, "Clicie".

Doña Biolante. Al águila [c]iega el sol,
 porque a su luz no se atreua.

Don Bernardo. Por no berle desdeñoso, 1890
 se olgará de quedar ciega.

Doña Biolante. Luego tú as de ser...

Don Bernardo. La cliçe.

Doña Biolante. Luego, osado, a ser anelas...

Don Bernardo. Águila de todo el sol.

Doña Biolante. ¿Mariposa ser yntentas 1895
 de/un desdén?

Don Bernardo. Serlo porffio.

Doña Biolante. Luego, bien podré...

Sale Leonor del paño.

Doña Leonor. ¿Su Alteça?

Don Bernardo. (¡Ésta es la primera d[ic]ha [Aparte.]
 que se me vyó por lijera.)

Doña Biolante. (¿Oýste, Leonor? [Aparte, a Leonor.]

Doña Leonor. ¡Contra mí 1900
 dieron los çielos sentençia!)

1888. The ms. has "eiega", an obvious slip of the pen.

1888. AC, "ciega".

1892. A, "Eclicie"; C, "Clicie".

1897 stg. dir. AC, "Sale del paño Leonor."

1900-1901. AC, "Leon. Oiste Leonor? Viol. Contra mi / dieron los
 Cielos sentencia."

Salen don Vrgel, el Conde
de Riagorça y el Rey.

Conde. Aquí está.

[fol. 40 v.]

Rey. Porque no digas,
don Bernardo de Cabrera,
que no tiene la justiçia
lugar para la clemençia,
bengo [a] açer lo que me pides:
ya tienes en tu presençia
a don Vrgel, perdonado,
que no quiero yo que pueda
más su culpa que tu ruego.
A darle los braços llega,
y [a] agradecer mi fauor.

1905

1910

[Don Vrgel] Con el alma le agradezca
quien por nuestro ruego sólo
bida y libertad granjea.

1915

Don Bernardo. (El Rey pensó que rogaua

Ap[ar]te.

1910. The word "culpa" has the mark, over the "u", which the ms. uses to dot an "i" and for the tilde.

1913-1915. This speech is given in the ms. as belonging to "D br", while the following one is given to "d ber". It is evidently intended for Don Vrgel, but "D br" is an abbreviation sometimes used for Don Bernardo, while Don Vrgel's normal abbreviation is "D Vr". This occurs frequently, though not consistently, throughout the rest of the play.

Stg. dir. after 1901. AC, "Salen el Rey, D. Vrgel, y el Conde de Ribagorça." B omits this.

1906. ABC, "vengo a hazer".

1910. C, "la c lpa".

1912. ABC, "y a agradecer".

1913-1915. ABC give these verses to Don Vrgel.

por don Vrgel.) Ya que seas
tan piadoso, esta/uez sola
justiçiero te quisiera.

¿No perdonas al que diçes
que es culpado?

1920

Rey. Tú lo ruegas.

Don Bernardo. ¿No te llama Europa toda
"el Prudente"?

Rey. Essa es estrella.

Don Bernardo. ¿"El Justiciero"?

Rey. Soy rey.

Don Bernardo. ¿"El Liueral"?

Rey. Es herençia.

1925

Don Bernardo. Pues, prudente, justiçiero
y liueral, ¿cómo dejas
tantos heroycos renonbres
que te puso la esperienç[i]a?

Premia, si eres liberal,

1930

a/un hombre cuya modestia [fol. 41 r.]

en el mérito se yguala,

y a/un hombre de tantas prendas

que está siruiendo sin premio,

y sé yo que no se queja.

1935

Rey. ¿Hombre en Çaragoça a quien

1926. ABC, "Pues prudente, y justiciero".

1929. ABC, "experiencia".

1932. ABC, "con el merito".

yo no premie, y lo merezca?

¿Quién es?

Don Bernardo. Don Lope de Luna,
que es hijo tercero...

Rey. Espera,
¿hijo del Conde don Lope
de Luna?

1940

Don Bernardo. Cuyas proeças
le dieron al bronce linias,
y a la fama dieron lenguas.

Rey. ¿Y está [a]gora en Çaragoça?

Don Bernardo. Y [ha] ablado con buestra Alteça,
y a sido tan desgraçado,
tanto...

1945

Rey. ¡Por cuánto no fuera
desdichado el que mereçe!
Llamalde.

Don Bernardo. En mi cuarto espera;
boy por él.

Açe que se/ua.

Rey. Oye, Bernardo,
¿qué le daré que ser pueda

1950

-
1937. A, "yo lo premie"; B, "yo no premié".
1942. ABC, "lineas".
1944. AB, "està agora"; C, "està aora".
1945. AC, "Y ha hablado"; B, "y háblado".
1949. ABC, "llamadle".
1950 stg. dir. ABC omit this.

a tantos seruicios suyos
 premio, si no recompensa?

Don Bernardo. Déle algo de lo que a mí
 me as dado, y a [e]ntrambos premias, 1955
 porque quitándome agora
 los cargos desa manera
 me quitas los enbidiosos,
 que son los que más me pesan.

Rey. Yo la yntençión te ynbidiara [fol. 41 v.] 1960
 si fuera ellos, que es tan buena
 que se yguala con tu sangre
 tu piedad.

Don Bernardo. Tú me la enseñas.
Dale los memoriales, entre ellos
el papel de doña Leonor, [y base].

Doña Biolante. (¡Feliz naçí!) [Aparte.]

Conde. ¡Qué piadoso!

Don Vrgel. ¡Qué liberal!

Doña Leonor. (¡Estoy muerta!) [Aparte.] 1965

Rey. (¡O, si el amor me dejara!) [Aparte.]

Doña Biolante. (¡Quién dentro de sí cupiera!) [Aparte.]

-
1954. A, "Dale algo de lo qne a mí". BC, "dale".
 1955. AC, "a entrâbos premia"; B, "a entrambos premia".
 1956. ABC, "porque quitandome a mí".
 1957. ABC, "de essa manera".
 1960. ABC, "embidiara".
 1963. ABC, sixteen verses interpolated after this one; see appendix.
 Stg. dir. after 1963. ABC, "y entre ellos".
 1964-1967. B omits these verses.

Repasa l[os] mem[oria]les

[el Rey].

Rey. (Leer quiero el memorial. [Aparte.]

Éste diçe en la cubierta:

"El Conde de Riuagorça",

1970

y éste está sin nonbre...)

Doña Leonor. (¡Apenas [Aparte.]

puedo lograr vn suspiro!)

Rey. (y pareçe que es la letra [Aparte.]

de muger; leerla quiero.

Ansí diçe:)

Doña Leonor. (¡Noche, llega!) [Aparte.] 1975

Rey. Lee [aparte]. ("La muerte de Collantes,
s[eño]r don Bernardo, no salió tan barata
que no me aya costado el sentim[ien]to de
buestra erida. Ésa es la/uanda q[ue] no
os pude dar anoche. Mi p[adr]e y yo estamos

Stg. dir. after 1967. The "os" of "los" is cut off in the microfilm.

1971-1972. These verses are arranged incorrectly, since "apenas puedo lograr vn suspiro" is written on the same line.

Letter after 1975. Compared with the first appearance of this letter, after 1395, there are two syntactical differences in this one: "no a salido" becomes "no salio", and "lograris" becomes "lograis".

Stg. dir. after 1967. AC, "Va repassando los memoriales." B omits this.

1974. ABC, "leerle".

1975. ABC, "assi".

Letter after 1975. AC, "no os salió tan barato", "lograreis". B, same, but "señor don Bernardo" is crossed out; this version of the letter does not retain the changes made in the letter's first appearance in B, but merely follows AC.

de buestra p[ar]te, y para el enpleo del
amor que deçís, podéis poner el ruego, que
lográis. Dios os g[uard]e. --Leonor"

¡Sin duda, dentro del pecho
tiene el corazón enprenta,
que a/un tiempo dejó en el alma
escritas todas las letras!)

(¿Biolante?

[Aparte, a la Ynfanta.]

Doña Biolante.

¿Qué mandas?

[fol. 42 r.]

Rey.

Leed

1980

este papel.) (Quisiera
que se [e]ngañaran mis ojos,
como hicieron mis horejas.

[Aparte.]

¡Que dijese a don Bernardo
todo mi amor, y lo sepa,
y doble con mi cariño!)

1985

1978. Another hand changed "tienpo" to tiempo".

1980-1981. These verses are arranged incorrectly, since "Leed este papel quisiera" is written on the the same line.

1977. ABC, "imprenta".

1978. B, "que a/un tiemp dexó".

1980. AC interpolate stg. dir. of "Aparte el Rey a la Infanta à vn lado", put after the King's speech in this verse. B, same, but "Aparta".

1980-1981. B, "violante? Viol. que me mandais? / Rey. ler este papel quissiera".

1981-1986. ABC show these verses as aparte, probably starting with "quisiera".

1982. ABC, "se engañaran". AC interpolate stg. dir. of "Dale el papel, y lea la Infanta para si" after this verse. B, same, but after 1983.

1983. ABC, "como cierran mis orejas".

1984. C, "Que dixesse a D. Fernando".

1986. ABC, "y es doble con mi Corona!"

(¿As leydo?

[Aparte, a la Ynfanta.]

Doña Biolante. Y apenas
dejó el corazón vapores
para que los ojos llueban.

Rey. ¿Bes mi despreçio?

Doña Biolante. Y tu ynjuria. 1990
¿Bes mi dolor?

Rey. Y tu pena.
Pues quédese entre los dos
disimulada esta ofensa;
¡mas no callarán los ojos!

Doña Biolante. El oýdo no lo sepa, 1995
porque a los demás sentidos
lo dirá.

Rey. Bien me aconsejas.

Doña Biolante. ¡Yo bengaré este despreçio!

Rey. ¡Yo castigaré esta ofensa!

Doña Biolante. Oy, el traidor don Bernardo... 2000
Disimulemos, que llega.)

1987. This verse can be considered normal in meter, if one assumes two hiatos. Otherwise, it is a short verse, probably of seven syllables.

1987. ABC, "Hasle leído?"

1989. B, "par que los ojos llueuan." B interpolates stg. dir. of "Hablan los dos aparte" after this verse. C, same, but "Hablando".

1997-1998. B omits the speeches of the King and Doña Biolante.

2000. ABC, "Oy el traidor de Bernardo".

2001. AC show this verse as aparte.

Sale[n] don Bernardo y don
Lope de Luna, [y don Lope]
se pone de rodillas al Rey.

Don Lope. Déme tu Alteça los pies.

Rey. Los braços tanbién merezca [fol. 42 v.]
 el más baliente soldado,
 y el más... (Lllamarle quisiera [Aparte.] 2005
 "más leal", pero mis boçes
 en mis celos escarmientan.)
 Alçad, don Lope, del suelo.

Don Lope. Si buestros braços granjea
 el que está vmilde y postrado, 2010
 no quiero dejar la tierra.

Rey. Benid conmigo.

Don Bernardo. Yo beso
 por él los pies a tu Alteça,
 que él es tan agradeçido...

Rey. Dejad eso, que ya suenan 2015
 a lisonjas vuestras boçes.

Doña Biolante. Dejad que él agradezca

2017. Another hand added "le" at the end of "dejad", in order to add another syllable to the verse, which has only seven.

- Stg. dir. after 2001. AC, "Sale D. Lope de Luna, y D. Bernardo."
 B, "Aparte sale don lope de luna i don Bernardo en rrodillas."
 2002. A interpolates stg. dir. of "de rodi las" after this verse.
 C, same, but "rodillas".
 2017. ABC, "Dexadle, que le agradezca".

la merçed que el Rey le açe,
que el respeto tiene lengua,
y nunca a neçesitado
de yntérpretes (la) la modestia.

2020

Don Bernardo. Ea, ben, don Lope, a mi cuarto.

Rey. Dejad que connigo benga.

Ydos bos, si/uos queréys,
que quiero, biéndole çerca,
que esté en mi memoria quien
a estado tan lejos della.

2025

Doña Biolante. (Yo bengaré vna traiçión.) [Aparte.]

Doña Leonor. (Yo satisfaré vna queja.) [Aparte.]

Rey. Benid, Conde.

Don Bernardo. ¿Me llamáis? [fol. 43 r.] 2030

Rey. No ablo con bos.

Don Lope. (Ya serena [Aparte.]

el sol de Aragón.)

2021. Initially the verse ended in "La comedia", but the same hand wrote "La modestia" over "comedia", without crossing out the first "La".

2022. Another hand crossed out "ea" and added an "i" to the end of "ben" to create "beni", since as it stands the verse seems to have nine syllables.

2018. B omits "le".

2019. B, "rrespecto".

2021. AC, "de interpretes la materia". B, "de interpretes la modestia".

2022. ABC omit this verse. B interpolates "señor el agradezer" here.

2023. C, "Dexad que venga connigo". C interpolates the following verse after this one: "para premiar su firmeza".

2027. ABC, "tan lexos de ella".

2029. B, "De nuevo mi amor alienta", replacing this verse.

Don Bernardo. (Pareçe [Aparte.]
que se an lebantado nieblas.)

Dofia Biolante. (¡Burló vn basallo mi amor!) [Aparte.]

Conde. (¡Estatua soy!) [Aparte.]

Don Vrgel. (¡Soy de piedra!) [Aparte.] 2035

Dofia Leonor. (¡Gran dolor!) [Aparte.]

Rey. (¡Deslealtad grande!) [Aparte.]

Don Lope. (¡Gran d[ic]ha para primera!) [Aparte.]

Don Bernardo. (Todos los horues deliran; [Aparte.]
la luna creçe, el sol mengua.)

Finis

[de la segunda jornada]

2034. Another hand wrote "b" over the weak original one of "basallo".

2038-2039. C gives these verses to Don Lope.

2039. C omits "la".

Ending after 2039. AC omit this. B, "Fin de la 2ª".

[fol. 43 v.]

[blank folio]

[fol. 44 r.]

tanbien tiene el sol men
guante 3^a xa ¹

*

f^{co} medina ²

[fol. 44 v.]

[blank folio]

¹ This title is written by a different hand from that of the ms., the same one which wrote the titles on [fol. 1 r.] and [fol. 25 r.].

* There is a large, faint mark here, which could possibly be some sort of rúbrica, but it does not appear elsewhere in the ms.

² This name is written in a different hand from that of the ms. Possibly someone wrote the name to remind himself of someone else, perhaps an actor or an autor de comedias.

*

[fol. 45 r.]

Terçera Jornada de la gran
comedia de Tanbién Tiene
el Sol Menguante

Sale Galindo, cantando lo siguiente
(como suelen entre jornada y jornada),
y porosga la comedia.

| | |
|---------------------------------|------|
| Galindo. Agora que con la noche | 2040 |
| y con la [a]usençia del sol | |
| está tan callado todo | |
| que asta el eco se durmió, | |
| para despertalle agora | |
| por jacarearme estoy. | 2045 |
| Jácara/ua, y para ello | |
| baya en fiado la boz: | |
| "¡Fuera!" dije. Ya lo dije; | |

Title. After "sol", "des" was written, then deleted and "menguante" written after it.

2046-2049. These verses are crossed out, and "No" is written in the margin.

2048. The word "Ya" was created by another hand by altering the original "La", which does not fit the context.

Title. A, "IORNADA TERCERA". B, "Jornada 3ª en la Comedia tamvien tiene el Sol menguante". C, "ORNADA TERCERA". B, 37 verses interpolated after this title; see appendix.

Stg. dir. after title. AC, "Sale Galindo à cantar." B puts this with the interpolated verses.

2040. C, "Aora".

2040-2078. B omits these verses.

2041. AC, "y con la Aurora del Sol".

2044. A, "para despertale aora". C, "aora".

de acá bengo y allá/uoy,
 ique me bullen, que me comen
 los pies y manos a/un son!

2050

Sale arriua doña Marta,
cantando sin guitarra.

Doña Marta. "Barbado çisne del lloro,
 que quieres, por lo cantor,
 morir bestido y calçado
 como Collantes murió,
 a profanar el terrero
 de palacio ¿quién le dio,
 a estas oras, osadía
 a tu loca presunción?

2055

Mira, Çaide, que te auiso
 no benga el despejador

[fol. 45 v.] 2060

-
2050. In "bullen", another hand retraced the weak original "b".
 2052. Another hand crossed out "lloro" and wrote "ebro".
-

2051. AC, the following verses interpolated after this one:

Mart. Media noche era por filo,
 las diez daua el relox,
 todos duermen en Zamora,
 sola estoy despierta yo.

Gal. Arias Gonçala del Gallo,
 que a Calandria se metiò,
 a estas horas pulgas tiene,
 que no son zelos, ni amor.

Stg. dir. after 2051. AC, "Arriba doña Marta canta sin guitarra."

2052. AC, "Barbado Cisne del Ebro".

2057. A, "quien te diò".

2059. AC, "presumpcion".

y te asonbre, como a esotro."
 Galindo. (Doña Marta es, b[i]ue Dios, [Aparte.]
 que en el mascar las palabras
 con las ençías, nos dio
 señas de su señoría
 el tiempo desmolador.)

2065

Toca la guitarra Galindo, y por arriba
[salen] la Ynfanta y Leonor, y canta
Galindo, y sale[n] el Rey,
don Lope y Luxán.

Rey. Música ay en el terrero,
 y aueriguaremos oy,
 don Lope, si el Conde fue
 de Collantes matador
 en éste que canta agora,
 que si celos suyos son,
 a éste enbesterá.

2070

2062. Another hand changed "asonbre" to "escombres".

2063. Instead of an "iu", the word "b[i]ue" has what appears to be a dotted "u", evidently the result of making only two strokes with the pen instead of three.

2074. Possibly the "enbestera" of the ms. should be corrected to "enbest[i]rá".

2062. AC, "y te escombres como essotro".

2063. AC, "viue Dios".

Stg. dir. after 2067. AC, "Sale el Rey, D. Lope de Luna, y Luxan."

2072. AC, "aora".

2074. AC, "embestirà".

Don Lope:

Por bida

de buestra Alteça, señor,
que doña Leonor se [e]ngaña,
que no lo fue más que yo.

2075

Rey. Pagáis, don Lope de Luna,
la ley que tiene con vos,
pero el Cabrera anda yngrato
con mi priuança.

2080

Don Lope.

Deuió

de acauársele la d[ic]ha
con buestra Alteça, señor.

Sale por otra partedon Ber[nar]do.

Don Bernardo. (¿Dónde me llebas, reçelo

[Aparte.]

de mis desdichas? Temor

2085

de mi mudable fortuna,

¿no me dirás dónde boy?)

[fol. 46 r.]

2074-2075. These verses are arranged incorrectly, since "por bida de buestra alteca señor" is written on the same line.

2087. A partial and unidentifiable letter was deleted at the beginning of this line.

2076. AC, "se engaña".

2079. B, 50 verses interpolated after this one; see appendix.

2080-2085. B omits these verses.

2083. AC, "con vuestra Alteza. Lux. El fauor"; continuing Luján's speech, AC interpolate sixteen verses after this one; see appendix.

Stg. dir. after 2083. AC, "Sale Bern", put in the speaker's position in 2084.

2087. ABC, the following verses interpolated after this one:

mas gente veo, sin duda,

Galindo. (O me engaño, o mi amo es aquél, [Aparte.]
si miedos míos no son.

Al terrero le an salido, 2090
que da en tener mal vmor.)

Dofia Marta. (Jente el terrero pasea; [Aparte.]
quiero dejar el balcón.

No maten este Co(n)llantes
por mí, como por Leonor.) [Base.] 2095

Galindo. (Con pasitos de fantasma, [Aparte.]
o lo finje mi temor,
se/uiene vn bulito açia mí
agora, a conbersación.)

Rey. ¿Don Lope?

2088. This verse has nine syllables.

2094. Possibly the extra "n" stems from the author's writing "con" first, then going on to finish the name without crossing out the "n".

[2087] que en la soledad busco
mi tristeza.

Gal. Muchos bultos,

Verse 2. B, "busco" replaces an initial "vieses". Verse 3. B, "mis tristezas".

2088. ABC omit this verse.

2091. B, "que da entender mal humor" (the "d" of "entender" replaces a deleted letter). AC, sixteen verses and part of another interpolated after this one; see appendix. B, the first two of the above interpolated verses appear after this one; see appendix.

2092-2095. ABC omit these verses.

2096. B, "Con pasion de fanttasma".

2096-2099. ABC put these verses after the interpolated verses following 2105.

2098. AC, "se buelue vn bulito".

2099. BC, "aora".

2100. AC, the King's "Don Lope" becomes the second part of the verse, the first part being the partial verse interpolated after 2091. B, "que podre hazer Rey. Pues Dñ Lope". (In ABC, this verse is immediately preceded by the interpolated verses following 2091.)

Don Lope. ¿Qué mandáis?

2100

Rey. Fiar de nuestro valor:
reconocer cuerdamente
y con recato quién son
el que canta, y el que está
acompañándole.

Don Lope.

Boy.

2105

Don Bernardo. (Vn ombre, aça [a]cá parece [Aparte.]
que biene con yntençión
de reconoçerme; quiero
salille al paso.)

Galindo. (Éstos dos [Aparte.]

bienen a cojerme en medio, 2110
y se me a puesto, por Dios,
en cuclillas toda el alma

2100. This verse only has seven syllables.

2101. ABC, "fio de vuestro valor".

2103. B, the following verses interpolated after this one: "los que en el terrero estan / a vna y otra partte".

2104-2105. B omits nearly all of these verses, retaining only Don Lope's "Voy" in 2105.

2105. ABC, the following verses interpolated after this one:
a dar gusto a vuestra Alteza.

Bern. Ay Violante! quien perdió
tu fauor mil vezes muera
loco de zelos, y amor.

Verse 1. B, "a servir a Vrã Alteza". Verse 3. B, "su fauor". Verse 4. B, the following verses interpolated after this one:

Lux. Yo voi por aqueste lado
ve tu por ese señor

2106. ABC, "àzia acà".

2109. ABC, "salirle".

2110. B, "tienen (?) a cojerme".

y a gatas el corazón.)

Don Bernardo. ¿Quién ba? [fol. 46 v.]

Don Lope. Vn hombre, solamente,
que yntenta sauer quién sois. 2115

Don Bernardo. No es ynpresa solamente
para vn hombre.

Galindo. (El rayo dio, [Aparte.]
Galindo, en cas de Tamayo;
bolbed del desmayo bos.)

Don Lope. ¿Es don Bernardo?

Don Bernardo. ¿Es don Lope 2120
de Luna?

Don Lope. Don Lope soy,
buestro amigo y buestro esclauo,

2114. The speaker's name was begun as "d b", then corrected to "d Lo".

2116-2117. Another hand changed Don Bernardo's speech to "No es ynpresa para un hombre / solamente".

2113. C, "y a gotas".

2115. B omits "quien".

2116-2117. AC, "Bern. No es empressa para vn hombre / solamente".
B, same, but "par vn hombre".

2119. ABC, "bolued del desmayo, en vos". ABC, the following verses interpolated after this one:

vna gran batalla temo.
Bern. Ved que soy mucho hombre v
para que reconocerme
pueda todo vn esquadron
de Leones, y de rayos.
Gal. Otra espia, que saliò
del exercito enemigo,
me enamora al rededor,
que del Rey abaxo es poco
contra mi el mundo ni el Sol.

Verse 2. BC, "mucho hombre yo". Verses 9-10. B omits these verses.

2122-2125. B omits these verses.

porque soy quien os le dio,
sol de Aragón, a esta luna,
como planeta mayor.

2125

Don Bernardo. ¿Con quién benís?

Don Lope. Con el Rey,
que conoçer deseó
quién en el terrero estaua
(por singular atención),
y a mí, Conde, como beis,
yntentallo me mandó.

2130

Don Bernardo. Bamos, don Lope. Pondréme
a sus pies.

Luján. ¿Es el bufón

2133-2134. These verses are arranged incorrectly, since "es el bufon de galindillo" is written on the same line.

2123. AC, "porque sois quien luz le diò".

2128. B, the following verse interpolated after this one: "y asi de mi lo fio".

2129-2131. B omits these verses.

2131. AC, "intentarlo".

2133. ABC divide this verse, between the speeches of Don Bernardo and Luján, interpolating the following verses between them:

Lop. Sol de Aragon

venid.

Gal. Demonio, quien eres,
que me estàs, como peon,
encordelando a escarceos

Lux. Como a Collantes estoy
tomandote la medida,
para darte de antubion.

Gal. Ropero de la otra vida,
que Bercebu te embiò,
vete a cortar de vestir
a Iudas.

Verse 3. B, "como leon". Verse 4. C, "escarceo". Verse 5. C,
"Callantes".

de Galindillo?

Galindo. ¡Y quien tiene,

Lujancillo, boto a Dios, 2135

gana de meterte toda

esta guitarra, y boto a Dios,

en los cascos...!

Luján. Tate, tate,

que está [a]quí el Rey, sauañón

de todo el binagre vmano. 2140

Galindo. Ese nonbre te balió

después de Dios esta noche [fol. 47 r.]

para/uiuir, picarón,

pero iyo te ahorcaré,

porque el Rey, el Conde y yo 2145

2135. The words "boto a dios" are crossed out, with "No" and Nanclares' rúbrica in the margin.

2136. In "meterte", the second "t" is badly smeared.

2137. Again "boto a dios" is crossed out, with no other markings this time, but obviously as part of the same deletion as in 2135. Also, this verse has nine syllables.

2138. There appears to be another letter, illegible, under the second "c" in "cascos".

2139. The "R" of "Rey" was changed from an "l". Also, "sauaño" is crossed out, with nothing replacing it.

2140. Another hand crossed out "binagre" and wrote "Linaje".

2134-2135. B, "Gal. ha vergante / Luxanzillo viue Dios".

2136-2137. B omits these verses.

2137. AC, "esta guitarra, y vn vox".

2138. B, "que tu seras Lux. Tate tate."

2139. ABC, "està aqui".

2140. ABC, "de todo el linage humano".

2141. A. "te vlaiò".

2142-2143. B, "para viuir esta noche / despues de Dios picaron".

2144. B omits this verse.

por Yñigo Básquez oy.

Don Lope. Biuáis más años que el tienpo,
de dos mundos bençedor.

Rey. Con buestro balor lo espero.

Galindo. ¡De noche es, soñando estoy! 2165

Luján. Más as de soñar, Galindo.

Galindo. ¡Eres fullero mayor
de la fortuna!

Don Bernardo. El maestrazgo,
que el Rey tan bien enpleó,
mill años goçe Vsía, [fol. 47 v.] 2170
señor don Lope.

Don Lope. Señor
Conde de Módica, todo
lo deberé siempre a/uos.

Rey. ¡Y a/uos mucho más!

Don Bernardo. (¿Qué es esto, [Aparte.]

2161. Another hand wrote "yñigo" over another word, which is illegible except for the end of it, "ino".

2166. ABC, the following verses interpolated after this one:
de noche, y de dia; y yo,
que m sueños he de hazer.

Verse 2. BC, "que me sueños".

2169. ABC, "tambien".

2170. AC, "mil años goze Vusia". B, "vsiria".

2173. B, the following verses interpolated after this one:
hasta salir no sosiego
de esta amante confusion

Rey. Ziertta salio mi sospecha
miren que presto le hallo
mi cuidado en el terrero

2174. B omits this verse.

cielos? ¿Qué mudanças son 2175
 éstas que en el Rey parece
 que me amenaçan? ¿Quién bio
 en tan pocas horas tanta
 nobedad, sin ocasión?
 A espacio, fortuna, a espacio, 2180
 que se muebe muy beloz
 buestra rueda en mi desdicha,
 que a mi costa se cansó
 la de don Lope, sin duda.)

Rey. Tarde es; recojamonós 2185
 si os parece a vos, Maestre,
 que el Conde, será raçón
 que se quede en el terrero
 a negoçios de su amor,
 que no es justo que le espere 2190
 doña Leonor de Aragón.

Don Bernardo. Yo no tengo más negoçio
 que el de seruiros, señor,
 ni más amor que el que os debo,
 ni más bida, ni más...

2185. Although "rustic" sounding, the word "recojamonos" needs to be stressed on the final syllable to fit the "ó-" rhyme of the romance.

2179. B, the following verse interpolated after this one: "Rey. Yo apurare mis desvelos".

2180-2184. B omits these verses.

2186. ABC, "si os parece ya Maestre".

2192. B, "Yo no tengo mas cuidado".

- Rey. Sol 2195
 de Aragón, quedaos, q[ue] a mí
 desta luna el resplandor
 me basta que me aconpañe,
 pues ya en mi graçia creçió,
 y buestros rayos ofenden 2200
 más que alumbran.
- Don Bernardo. ¡Biue Dios, [fol. 48 r.]
 que se a engañado, que miente
 el ynbidioso, el traydor,
 que de mí con bos...!
- Rey. ¿Qué es esto?
 ¿Qué loca altibez os dio 2205
 esas alas para ablar
 con tan bana presunción,
 don Bernardo de Cabrera,
 delante de mí?
- Don Bernardo. Señor,
 buestra Alteça...
- Rey. ¡Tan grosero 2210
 como benturoso soys!

2195-2196. These verses are arranged incorrectly, since "sol de aragon quedaos ñ a mí" is written on the same line.

2197. B, "de esta Luna el esplendor".

2199. B, "creio" deleted before "crezio".

2203. AC, "embidioso". B, "el embidioso traidor".

2207. AC, "con tan buena presuncion"; B, "con tan ziega presumzion".

. ¡Quedaos, y no bengáis connigo!

Ba[n]se el Rey y don Lope.

Galindo. ¡Esta fábrica cayó!

Luján. Paçiençia, y adiós, Galindo.

Quiçá, pues eres buscón,

2215

allarás, para tenella,

en tu muladar a Job. [Base.]

Galindo. ¡Tú eres muladar, y aun basura!

2212. The word "y" was crossed out, which would prevent the verse from having nine syllables, but it is impossible to tell what hand did it; therefore, it is left in the text.

2213. Another hand added this verse between 2212 and 2214, to supply the missing verse in the romance.

2217. There is a light mark or smear through "a job", but it is impossible to tell whether it was an accident or the work of a censor.

2218. This verse has nine syllables.

2218-2229. These verses are simply crossed out, but it cannot be ascertained who did it.

2212. ABC omit "y".

Stg. dir. after 2212. ABC put this with the interpolated verses.

2213. ABC, the following verses interpolated after this one:
por tierra.

Rey. Vamos don Lope.

Lop. Paciencia Conde, y a Dios.

Vase el Rey, y Lope.

Gal. Como no la ha menester,
dà ya lo que desechò,
porque por los mismos filos
passen entrambos a dos.

Stg. dir. after Verse 2. B, "Vanse." Verse 4. B, "derecho (?)".

Verses 5-6. B omits these verses.

2215. B, "eres bufon".

2217. ABC interpolated stg. dir. of "Vase" after this verse.

2218. ABC omit "y aun". ABC, the following verses interpolated after this one:

la mayor, y la menor,
de todos los muladares
que ay desde aqui hasta el Iapon.
Yo he muerto de ojo a mi dicha,

¡Qué mala sonbra me dio
 el demonio! Hijo sin duda 2220
 de alguna paulina soy.
 Ninguna esperanza, ¡cielos!
 de d[ic]ha se me logró;
 todas mueren de biruelas
 antes de dar fruto en flor. 2225
 Miren de qué modo agora
 don Bernardo se quedó:
 de estatua de piedra sal,
 como la muger de Lot.

Don Bernardo. ¡Esto es echo! Echada está [fol. 48 v.] 2230
 la suerte de mi destino,
 y del modo que se/uino
 la fortuna se [m]e ba,
 sin dar jamás más razón
 que el mudarse eternamente, 2235

2220. Initially "de alguna" ended this verse, but it was crossed out and used to begin the next one, while being replaced in this verse by "sin duda".

2233. The ms. has "se ne ba".

2234-2241. These verses are crossed out, with "No" in the margin.

2219. B, "sombre (?)".

2220. B, "hijo sin duda ninguna".

2222-2225. B omits these verses.

2226. ABC, "aora".

2228. C omits "sal".

2230. B, "Esto escucho, echada esta".

2233. ABC, "se me vâ".

2234. B, "sin dar nunca mas razon".

2235. ABC omit "el".

pues llega por accidente
 y se/ua sin ocasión;
 porque nunca de/un senblante
 está, ni de/un parecer:
 sienpre preciada de ser
 constante, en no ser constante.
 ¿Quién está aquí?

2240

Galindo.

Luçifer,

de su d[ic]ha renegado,
 y u[n] ombre que se anda echando
 a sus amos a perder.

2245

Don Bernardo. ¿Es Galindo?

Galindo.

Sí, señor.

2243. The word "renegado" has only assonant rhyme with "echando" in 2244, instead of consonant rhyme, as it should be in this redondilla.

2244. The ms. has "y um", with the "y" and "u" clearly separated, an unusual practice in this ms.

2236. ABC, "accidente".

2238-2241. B omits these verses.

2240. AC, "siempre preciada ha de ser".

2241. AC, the following verses interpolated after this one:

Gal. Que falsa debe de estar
 la fortunilla connigo,
 no se me dà della vn higo,
 que a la muerte ha de llegar,
 ò desdichado ò dichoso,
 y a quien la dicha se niega,
 mas tarde a la muerte llega,
 porque vâ mas perezoso.

2243. ABC, "de su dicha renegando".

2244. A, "y vn hombre que anda echando"; B, "y vn criado que handa hechando"; C, "y vn hombre que se anda echando".

2245. B, "amos" written after something else ("ap?"), which was crossed out. C, "a sus manos a perder". B, the following verse interpolated after this one: "todo lo vi y he escuchado".

2246-2249. B omits these verses.

Don Bernardo. ¿Y el que cantaua, eras tú?

Galindo. Engañóme Berçebú,
que es jacarero mayor.

Don Bernardo. Bámonos de aquí, que ya 2250
biene amaneciendo el día,
si para la d[ic]ha mía
anocheçiendo no ba.

Galindo. Bamos.

Don Bernardo. ¡Qué notable guerra 2255
que llebo con mi cuidado!

Galindo. ¡Biue Dios, que me a probado
la d[ic]ha, como la tierra!

Don Bernardo. ¿Yo? ¡A doña Leonor jamás
e galanteado yo!
¿Qué premisas el Rey/uio [fol. 49 r.] 2260
en mí desta culpa, más

2247. The second verb is probably "eras", though there is a possibility that it could be "eres".

2248. A, "Engacòme Bercebu."

2249. ABC, the following verses interpolated after this one:

y en regocijo de entrar
a seruir a su Excelencia
intentè esta impertinencia,
que me la ha venido à aguar
lo que he visto, y escuchado.

Ber. Si las quexas del Rey son
con verdad, tendrà razon,
sino, soy yo desdichado:

Verses 1-5. B omits these verses. Verse 8. BC, "si no".

2251. A, "ananeciendo".

2254. A, "Gal. Vamonos."

2261. B, "de esta culpa".

que las que me an lebantado
mis enemigos con él?

Que en esto a sido crûel

don Pedro, y yo desdichado.

2265

Bien pudiera castigar

más altiuos pensamientos

que se llebaron los bientos,

començándose a lograr,

pero de doña Leonor

2270

no ay primer ynpulso en mí,

que si a ella amor le deuí,

ella no me debe amor.

Y lo que ay entre los dos

son culpas de su albedrío,

2275

mas no delitos del mío,

y iesto es berdad,/uiue Dios!

Galindo. Señor, señor, más a espacio

a los discursos te da,

que bamos entrando ya

2280

por las puertas de palacio;

que los soliloquios son

para mayores retiros.

Don Bernardo. Deja que ablen mis suspiros

2265. B, "y yo desgraziado".

2266-2277. B omits these verses.

2268. A, "llauaron".

2278. B, "mas espazio".

2282. B, "y los soliloquios son".

silencios del corazón.

2285

Galindo. Mira que pisamos ya

de los patios del alcázar

del Rey don Pedro las losas,

que ban a losa por planta.

Todos te miran y admiran

2290

de/uerte solo, y se espantan

de la nobedad que ben

y ninguno te acompaña;

que parece que adiuinan

tu desbalimiento en tantas

[fol. 49 v.] 2295

demonstraciones secretas

que te salen a la cara.

2293. There is a small line through the word "y", probably accidental.

2287. B, "del los patios".

2289. ABC, the following verses interpolated after this one:

ocupandose de gente,
que con intenciones varias,
se encuentran vnos con otros,
se cruzan, y se embaraçan,
siendo teatros comunes
de nueuas, de quexas, de ansias,
de pretensiones, de pleytos,
de mentiras, y esperanças:

Verses 5-8. B omits these verses. Verse 7. C, "pleytos".

2297. ABC, the following verses interpolated after this one:

Ber. Siempre la baxa fortuna,
que a los dichosos arrastra,
por las calles de los ojos
saca la verguença al alma.
Galindo, a mi quarto.

Gal. Abiertas
las puertas, señor, te aguardan,
deben de esperarte dentro
pretendientes que los llaman.

[Don Bernardo] Si adibinan los anuñcios
de mi desdicha, se engañan.
Entremos, Galindo.

Galindo.

Entremos.

2300

Don Bernardo. Galindo, bete, descansa,
que yo e de yr a ber al Rey.

Galindo. ¿Y bueçelencia no trata
de recojerse primero?

2298-2300. Another hand added these verses and wrote them vertically in the right margin, with a line to the correct place of insertion and with no speaker indicated except for the last "entremos", which is given to Galindo (although his name was crossed out later, evidently through confusion with the "galindo" at the end of the previous speech). The rest of the addition is obviously intended for Don Bernardo. These verses were added to remedy the lack of one verse in the original romance.

[2297]

Verse 4. B, "saca a la berguenza al alma". Verse 5. B initially gave the first part of this verse to Galindo, then marked his name out.
Verse 6. B has "te" crossed out. Verse 8. B, "los prettendientes.
Ber. Se engañan".

2298-2299. B omits these verses, except for "se engañan", which appears in Verse 8 of the interpolated verses following 2297.

2299. B interpolates stg. dir. of "Entran por vna pte y salen por ottra" after this verse.

2300. AC, the following verses interpolated after this one:

y colgarè esta guitarra:
por lo menos ha seruido
de despertar mis desgracias. Vanse.
Sale don Vrgel con vna carta en la mano.

Vrg. Solo, y abierto està el quarto
de don Bernardo, en la cama
debe de estar toda via,
dandose treguas a tantas
ocupaciones ajenas,
como tiene vna priuança,
mas aqui sale vestido.

Sale don Bernardo, y Galindo.

Verse 7. C, "dandole".

2301. AC, "Galindo, vete, y descansa"; B, "aora vette y descansa".

2303. AC, "Y su Excelencia".

2303-2304. B, "Pues que primero no tratas / de recogertte algun rato?"

Don Bernardo: Basta el canpo de batalla 2305
que, sin el [1]echo, Galindo,
traygo en los sentidos.

Galindo. Basta
contra el mundo tu balor.
Y boy [a] açer lo que mandas,
porque ando soñando en pie 2310
y traigo roncando el alma. [Base.]

Sale don Vrgel.

Don Vrgel. Guarde Dios a bueçelencia,
como en Aragón lo aclaman
tantos aplausos.

Don Bernardo. Señor
don Vrgel, ¿tan de mañana 2315
por acá?

Don Vrgel. Reciuí anoche
en vn pliego de Nabarra
éste para buex[elençi]a,

2305. The final "a" of "batalla" is written through by the verse 2300, added in the right margin.

2315. The ms. has "mañaña".

2306. ABC, "sin el lecho".

2308-2311. B omits these verses, putting the last two before 2388.

2309. AC, "voy a hazer".

Stg. dir. after 2311. AC omit this, putting it with interpolated verses. B, "Sale Dⁿ Vrgel con vna cartta".

2312. A, "a su Excelencia"; B, "a V ex^a".

2315. C, "demañana".

2318. A, "esta para su Execlencia"; B, "esta para V ex^a"; C, "esta para Vuecelencia".

y el que me escriue me encarga
que en mano propia le dé,
que es negoçio de ynportançia,
y bengo a esto sólo.

2320

Don Bernardo.

¿A mí?

No sé quién puede con tanta
recomendaçión acerme
esa merced en Nabarra,
y escuso recibir mucho
de fuera de Aragón cartas
(por algún ynconbiniente
que mis lealtades os callan),
pero por bos la reçiuo,
y la leeré.

2325

[fol. 50 r.]

2330

Don Vrgel.

No me espanta

ese recato en los hombres
que tan dinamente alcançan
el puesto de bueçelencia.
Yo soy oy al Rey de guarda,
y boy a/uer si se/uiste.

2335

2326. Another hand changed "rrecebir" to "rrecibir".

2320. ABC, "la dè".

2322. ABC, "a esso solo".

2326. AC, "recibir". B, "y escuso el reziuir mucho".

2328-2329. ABC omit these verses.

2332. A, "este recato".

2333. ABC, "dignamente".

2334. A, "de su Excelencia"; B, "de V ex^a".

Don Bernardo. A/diós.

Base don Vrgel, y sale

don Lope de Luna.

Don Lope. ¡O, amigo del alma!

Don Bernardo de Cabrera,

Conde de Módica, estaua

fuera de mí ast[a]/ueniros

2340

a/uer.

Don Bernardo. Es deuida paga

a mi boluntad, señor

Maestre.

Don Lope. Oy, quiere sin falta

que tome la posesión

el Rey.

Don Bernardo. Muchas, Luna, os aga

2345

que a esta merced se parezca[n].

Don Lope. Todo estará a vuestras plantas,

2339. The word "modica" was initially "modia", and the same hand changed it by writing "ca" over "a".

2340. The ms. has "aste/ueniros".

2344-2345. These verses are arranged incorrectly, since "que tome la posesion el rrey" is written on the same line.

2346. The "a" of "a esta" was added later, almost on top of the "e", possibly by another hand; it is needed for the meaning, as is the plural verb form used in this verse.

2337 stg. dir. AC, "Vase, y sale Lope", put after 2336; B, "Vase y Sale Dñ Lop", put after 2336.

2337. ABC omit "o".

2339. C, "estaya".

2340. ABC, "hasta veniros".

2346. ABC, "que a essa merced se parezcan".

pues todo a/uos os lo debo.

Don Bernardo. Yo no [he] e[c]ho por/uos nada;

uos os lo abéis merecido 2350

por vuestra sangre, y por tantas

partes que os a dado el çielo. [fol. 50 v.]

Y oy tenéis del Rey la graçia;

goçalda como si vbiera

de tenerla otro mañana, 2355

y beréis como no os coje

de sobresalto mudança

de la fortuna ninguna,

que son las glorias vmanas

perecederas, y muchas 2360

antes que la/uida acauan.

Don Lope. Buestro balor no desmaye,

que es luz del sol, que a contrarias

peregrinas ynpresiones

queda más acrisolada, 2365

y está mi/uida...

Don Bernardo. El Rey pienso

2350. The ms. definitely has "uos" beginning the verse, although this is a highly unusual spelling for this position in the line.

2349. ABC, "no he hecho".

2353. B omits "y".

2354. AC, "gozadla".

2361. ABC, "antes de la vida". AC, 56 verses interpolated after this one; B, 32 of the above verses interpolated here; see appendix.

2365. B, 61 verses interpolated after this one; see appendix.

2366. B, "Ber. Tened, que el Rey pienso".

(si la llaue no me engaña
maestra) que al quarto mío,
don Lope, a buscaros baja,
y no me atreuo a salille
a recebir.

2370

Don Lope. ¡Qué mudança
tan notable de fortuna!

Sale el Rey.

Don Bernardo. (¡Su seberidad espanta!) [Aparte.]

Don Lope. Déme a besar buestra Alteça
sus pies.

Don Bernardo. (¡O, cómo retrata [Aparte.] 2375
en sus ojos la crueldad
de su apellido!)

Rey. ¿Aquí estauais,
Maestre?

Don Lope. Como le estoy
en obligaciones tantas

2368. The "a" on "maestra" was either blotted out or crudely changed to an "e", producing "maestre"; "a" is the original reading, however.

Stg. dir. after 2372. The ms. puts this in 2377, just before the King's speech, but in view of Don Lope's and Don Bernardo's comments it seems to fit more smoothly here, and produce a greater dramatic effect.

2370. BC, "salirle".

2371. ABC, "recibir".

2374. B, "Deme a vesar V A".

2375. B, "Ber. Como le retrata".

2377 stg. dir. AC, "Sale el Rey muy seuero", put after 2372. B puts "Sale el Rey" after 2373.

a don Bernardo, benía

[fol. 51 r.] 2380

a berle.

Rey. Las que me paga

tan mal a mí bengo, Luna,

[a] aberigualle.

Don Bernardo.

Ésa es rara

merced que me açéis, pues oy

beréis como os desengaño:

2385

mi lealtad, en la esperiençia

de las sospechas pasadas...

Rey. Dadme las llaues, Cabrera,

destos escritorios.

Don Bernardo.

Asta

las del corazón tenéis,

2390

con los secretos del alma.

Béislas aquí, y juntamente

abridme el pecho.

Al sacar las llaues de la faltri-

2393 stg. dir. Evidently the final "ra" of "faltriquera" was repeated by mistake. Also, the first "a" of "al leuantalla" seems to have been written over an "e", by the same hand.

2382. ABC, "a mi tan mal vengo, Luna".

2383. A, "a aueriguall "; B, "a averigualle"; C, "a averiguarle".

2385. ABC, "desengaña".

2387. B, the following verses interpolated after this one: "Rey. Ydos vos Gal. Yre a dormir / señor de mui buena gana". 2310-2311 appear after these verses.

2389. AC, "de los escritorios"; B, "de los escriptorios".

2393 stg. dir. ABC, "Al sacar las llaues se le cae la vanda de la faltriquera, y al leuantarla se le cae la carta de la mano."

guera(ra), saca la banda, y se le
cay en el suelo, y al leuantalla
se le cay la carta que tenía en
la mano.

Rey. ¿Qué banda
 es ésa?

Don Bernardo. ¿Señor?

Rey. Mostrad.

(Ésta/uino aconpañada [Aparte.] 2395
 con el papel de Leonor;
 otro testigo que abla
 contra los dos en mi ofensa,
 que en el cuello de mi yngrata
 la e bisto tanbién.)

Don Bernardo. (¡Estoy [Aparte.] 2400
 sin mí!)

Don Lope. (Celos son [la] causa [Aparte.]
 del enojo del Rey.)

Don Bernardo. (¡Çielos, [Aparte.] [fol. 51 v.]

2400-2401. These verses are arranged incorrectly, since "estoy sin mi" is written on the same line.

2401. The word "la" seems to be necessary for the meaning here; also it happens to correct the meter by adding a syllable, so it might have been omitted accidentally in this ms.

2395. C, "essa vino".

2395-2396. BC show these verses as aparte, although the aparte could go as far as 2400 in B, since it does not specify as clearly which verses this designation is indicating.

2401. ABC, "Zelos son la causa".

Don Bernardo. (¡Estrañas [Aparte.] 2415
 armas contra mí busca
 la fortuna de desgracias!)
 Rey. ¡El Ynfante don Martín!
 No son menester probanças
 más que éstas de sus alebes 2420
 pensamientos, que quien trata
 correspondençias con quien
 es mi enemigo, no traça
 seruicios a mi corona
 con la lealtad a que estaua 2425
 obligado.

Base el Rey, leyendo la carta.

Don Lope. El Rey se/ua,
 Conde, leyendo la carta,
 y es fuerça seguille. ¡Adiós!

Don Bernardo. Luna, dad rayos de plata
 [a] Aragón, que su sol muere 2430

2416. Another hand crossed out "contra mi" and wrote it at the beginning of the next line. Although this is incorrect arrangement, it solves the problem of this verse's having only seven syllables.

2419. There is a letter deleted between the "s" and "t" of "menester", but it is illegible.

2415-2417. C shows Don Bernardo's speech as aparte.

2416. ABC, "armas busca contra mi".

2426 stg. dir. AC omit this. B, "Vase".

2427. B, "las cartas".

2428. ABC, "seguirle".

2430. ABC, "a Aragon".

a prodijios y amenazas,
de eclipses sin culpa suya.

Don Lope. Respondaos con palabras [fol. 52 r.]

de lágrimas por los ojos,
Conde, las lenguas del alma. Base. 2435

Don Bernardo. Nadie lástima me tenga,
que contra la sangre ydalga
de la lealtad de mi pecho
aun la fortuna no basta;
que a de bençer la/uerdad 2440
las culpas que de las falsas
apariencias se originan,
a pesar de todas quantas
estrellas se me opusieren
(lisonjeras asechanças, 2445
mentiras y enbidias biles).
Que para no temer nada

2432. There is a smear in the ms., through "de".

2433. The letters "no" were written above the ending of "respondaos", evidently by the original hand. This might be an indication that the verb should be made plural, with the "o" inadvertently repeated, or it might simply be the word "no", to show that something is not quite right with the verb, although it was not corrected. A problem involved with inserting "n" is that "respóndanos" is a command form with "nos", and not "respondan" plus "os". Therefore, it seems best to omit the "no" entirely.

2441. The first "s" of "falsas" appears to be written over some other letter, but it cannot be read.

2446. Another hand wrote the final "i" of "enbidias" over an "e".

2431. AC, "y à amenazas".

2440-2447. B omits these verses.

2442. A, "apatiencias (?)".

2447. AC, "y para".

don Bernardo de Cabrera

soy, que en fortuna alta y baja

no puedo ser más ni menos.

2450

¿Qué es, pues, lo que me acobarda?

¿Qué es, pues, lo que me detiene?

Que, poniéndome a las plantas

del Rey, ¿no doy a entendelle

quién soy, rompiendo las paldas

2455

nubes? ¡Que entre mí y el Rey,

los rayos no se enbarañan:

ea, sepa el Rey quién soy!

Sale[n] don Ramón y don Vrgel,

con algunos de la guardia.

Don Ramón. Aquí se quede la guarda.

Don Bernardo. Señor don Ramón, señor

2460

don Vrgel, ¿qué es lo que mandan

bueseñorías?

2452. Another hand added this verse between 2451 and 2453, to remedy the lack of a verse in the romance.

2455. Initially, "puniendo" was written; then the same hand wrote "ron" above the beginning of the word, but forgot to cross out the "un".

2459. The speaker's name was begun as "d L", then changed to "d Ra".

2462. This verse has nine syllables, unless the "i" in "bueseñorias" is not stressed.

2452-2457. B omits these verses.

2454. AC, "entender".

2455. A, "rompiendo". C, "quien son, rompiendo las paldas".

2457. AC, "nos embarañan".

Stg. dir. after 2458. A, "Don Ramon, y D. Vrgel con Soldados de la Guarda." C, same, but "las Guardas". B, "Sale Dn Ramon y Dn Vrgel soldados de la Guarda".

Don Ramón.

Bueçelencia

de su prudencia se balga,

y esta çédula obedezca.

[fol. 52 v.]

Dale vna çédula a don Bernardodon Ramón, y lé[e]la don Bernardo.

Don Bernardo. ¿Quándo mi obediencia falta?

2465

Don Ramón. (¡Sin mí bengo!)

[Aparte.]

Don Vrgel.

(¡Sin mí estoy!)

[Aparte.]

Don Bernardo. (¡Nunca mi balor desmaya!

[Aparte.]

Lee. "Don Ramón de Cardona, mi capitán de
la guarda, prended la persona de don Ber-
nardo de Cabrera, Conde de Módica, y con
çien soldados de guarda le dexad preso en
la torre de palacio, que esto conbiene a
mi real seruicio. --Yo el Rey."

¿Qué es esto? ¿Cómo se atreuen

las estrellas cara a cara

contra mí, siendo yo el sol

2470

que a todos, rayos les daua?

¡Toquen al arma los çielos,

pues contra el sol se lebantan

Stg. dir. after 2464. ABC omit this.

King's directive after 2467. AC, "lo dexad presso en la torre de su quarto". B, same, but "Conde de modica" omitted.

2468-2493. B omits these verses.

2471. AC, the following verses interpolated after this one:

y siendo mi Sol Violante
de Aragon, hermosa infanta
que miente, Leonor, si piensa
que ella lo fue de mi alma.

elementos y planetas!

¡Arma, esferas! ¡Cielos, arma,

2475

que se abrasan los sentidos!

¡Fuego, fuego, que se abrasan....!

Pero, ¿qué digo? ¿Qué es esto?

¿Desta manera me saca

fuera de mí, mi desdicha?

2480

¿Para cuándo el pecho guarda

lo constante del esfuerzo

y lo ynbencible del alma?)

Don Ramón. (¡Qué lamentable suceso!

[Aparte, a Vrgel.]

[Don Vrgel] ¡Qué tragedia tan amarga!)

2485

Don Bernardo. (¿La fortuna a de poder

[Aparte.]

más que mi balor, con tantas

co(n)stas del entendimiento?)

[fol. 53 r.]

Don Ramón. (Ya pareçe que se aplaca,

[Aparte, a Vrgel.]

y buelbe en sí.)

Don Bernardo.

En la caueça,

2490

obedeciéndola...

[Don Vrgel]

¡Estraña

2485. The speaker's name is given as "D br" (see 1913-1915).

2490-2491. These verses are arranged incorrectly, since "en la caueça obedeciéndola" is written on the same line.

2491-2492. The speaker's name is given as "D br" (see 1913-1915).

2485. ABC give this verse to Don Vrgel.

2488. AC, "costas del entendimiento?"

2489. C, the last "e" of "pareçe" blotted out.

2490. C, "en si" almost completely blotted out.

2491-2492. ABC give these verses to Don Vrgel.

. mudança de la fortuna!

Don Ramón. ¿Quándo no tubo mudança?

Don Bernardo. la çédula del Rey pongo,
y en su firma las estansas
2495
de mis lauios, como es justo,
y me ajusto a lo que manda
su Alteça.

Don Ramón. Más falta, Conde.

Don Bernardo. ¿Qué es, don Ramón, lo que falta?

Don Ramón. Horden es del Rey, a boca
2500
con esta çédula dada,
que bueçelencia nos dé...

[Don Vrgel] La llaue a mí.

Don Ramón. A mí la espada.

Don Bernardo. Como su Alteça lo hordena,
se [e]jecute. ¿Ay más que haga
2505
en la obediencia del Rey?

Don Ramón. Señor, no, sino que aga,
donde manda bueçelencia...

2500. Another hand changed the original "hornen", obviously incorrect, to "horden".

2503. The speaker's name is given as "D br" (see 1913-1915).

2507. Another hand changed "que aga" to "qu/baya".

2508. Another hand added "a" after "manda".

2494. B, "ponga".

2498. AB omit "mas". C, "Ram. Falta mas Conde."

2503. ABC give this verse to Don Vrgel.

2505. ABC, "se execute".

2507. ABC, "que vaya".

2508. AC, "donde Vuexcelencia esté". B, same, but "V exa".

Don Bernardo. Sí aré, don Ramón, que a nada

no ay en mí que se resista;

2510

que parece que la guarda

os di a bos para prenderme,

y a/uos la llaue dorada,

para quitármela a mí.

Don Ramón. Son desposiciones altas

2515

del cielo, y somos basallos

que emos de obedecer.

[fol. 53 v.]

Don Bernardo.

Basta,

que yo lo soy más que todos,

que en la fee nadie me/igual.

Bamos a morir agora,

2520

que mil montes no me [e]spantan

en llegando a esta esperiençia.

[Don Vrgel] ¡Ystoria más desdichada

no a representado el tiempo!

Don Ramón. ¡A, soldados de la guarda,

2525

2510. The word "en" was repeated, and deleted, after "que".

2519-2524. These verses were crossed out, with "No" put in the margin twice; evidently 2520-2522 were crossed out first, accompanied by the censor's "No" (?), then another hand crossed out the whole thing, and wrote "No" a second time.

2523-2524. The speaker's name is given as "D br" (see 1913-1915).

2509. ABC, "Vamos don Ramon, que nada".

2510. ABC omit "no".

2515. ABC, "disposiciones".

2519. ABC, "y en la Fè".

2520. ABC, "vamos aora a morir".

2521. ABC, "que mil muertes no me espantan".

2523-2524. ABC give these verses to Don Vrgel.

guárdese el horden!

Don Bernardo.

Fortuna,

pues as bençido, descansa.

[Banse todos, y] sale Galindo.

Galindo. Pesado soy, si me enpeño

en dormir de lo tendido.

Çierto que lo e dormido!

2530

[Ve a don Bernardo, dentro.]

Parece cosa de sueño

mi(a) amo.

Sale don Bernardo.

Don Bernardo.

¿Galindo?

Galindo.

¿Señor?

Don Bernardo. ¿Qué açes aquí?

Galindo.

Señor, ¿yo?

Despertar para que alabes

mi sueño.

Don Bernardo.

Luego, ¿no saues

2535

mi prisión, Galindo?

2532. The original hand added "mia amo" between lines, evidently starting to run "mi" and "amo" together, then separating them and neglecting to cross out the original "a".

2535-2536. These verses are arranged incorrectly, since "luego no saues mi prision" is written on the same line.

Stg. dir. after 2527. AC, "Vanse. Sale Galindo medio desnudo bostezando." B, same, but "Vase y sale Galindo".

2530. ABC, "cierto que lo que he dormido".

2531. ABC, nineteen verses interpolated after this one; see appendix.

2532. ABC, "mi amo".

Galindo.

¡No!

¡Don Bernardo, mi señor,
tú as dado notable salto;
malo es caer de lo alto!

¿Saues si a[y] algún traidor? [fol. 54 r.] 2540

Don Bernardo. No lo puedo colejir.

Galindo. Que vn adbitrio sé crüel,
para que te beng[u]es dél.

Don Bernardo. ¿Quál es?

Galindo. Yrle yo a seruir.

Don Bernardo. Canta, por/uer si tu boz
me diuierte. 2545

Galindo. Que me plaçe.

Don Bernardo. ¡Si los males me dejaran!

Galindo. Boz tengo de [e]spantar males.

2537. The word "don" was written by the same hand over an initial "de".

2539. The words "de lo alto" have a smear through them, although probably it is not intended to cross them out.

2540. The ms. has "al", and also "g" under the "l" of "algun"; evidently the phrase was begun as "al ag...", then "ag" was completed as "algun" without altering the "al", which probably should have been changed to "ay".

2548. Another hand changed "tengo" to "tiene"; then the whole line was crossed out and "bos tienen despantar males" was written above.

2538. A, "notable falto (?)".

2540. ABC, "si ay".

2541. AC, "No le puedo". B, "No le puedo colixir".

2542. ABC, "arbitrio".

2543. ABC, "vengues".

2544. A, "Di quales?" BC, "Di qual es?" ABC omit "yo". AC, 24 verses interpolated after this one; see appendix.

2545-2568. ABC omit these verses.

[Canta.] "Ya mengua el sol de Aragón,

la luna rayos reparte, 2550

que quando padeçe eclipse

Tanbién Tiene el Sol Meng[uan]te."

Don Bernardo. [Canta.] "El sol da luz a la luna,

luminar segundo. Arde

por quente de aquella llama 2555

que en ella a ynflüdo antes.

Y tal bez la misma luna

haçe que de/un biento fácil

sobre los ojos del sol

telas de nubes se tramen; 2560

tal bez se turba y se enclipsa

por açer en él esamen,

si tiene sienpre los rayos

tan linpios como cauales."

Galindo. [Canta.] "Pues el sol de Aragón no luce ya, 2565

cante su boz y mi desd[ic]ha yguales."

2549-2552. Although not shown as such in the ms., these verses are evidently sung by Galindo in response to Don Bernardo's request.

2553-2564. These verses, being arranged in clear quartets, seem to have a tone to them which suggests that Don Bernardo is singing also.

2557-2564. These verses are crossed out, with "No" in the margin.

2565. Another hand changed "ya" to "y arde", creating versos pareados.

2565-2566. Galindo obviously sings these endecasílabos, the only verses in the play which are not octosyllabic. A symbol (is it "Xa"?) accompanies these verses; it might mean "Canta", for lack of any better reason for its presence. Also, the writer must have changed his mind and then changed it back again, since the speaker's name ("gal") was written once, crossed out, then written again.

Don Bernardo. [Canta.] "Ya mengua el sol de Aragón,

si la luna c[rece] y [ace]..."

Pero, la puerta an abierto

que a ese cuarto del Rey cay. [fol. 54 v.] 2570

Sí es el Rey, porque don Lope

no pienso que tiene llaue

desta puerta.

Galindo.

Diçes bien. [Base.]

Sale[n] Leonor y la Ynfanta.

Doña Biolante. (Aquí podéis esperarme.)

[Aparte, a Leonor.]

[Se esconde Leonor.]

2567-2568. These two verses seem to be sung by Don Bernardo, as a semi-reprise of 2549-2552.

2568. The whole verse was heavily crossed out, and nearly everything after "luna" is virtually illegible. What appears here would at least fit the space, but the letters in brackets are truly only a guess, for want of anything better.

2573. Another hand added "gal, diçes bien" on the same line as "desta puerta", then crossed it all out, including Galindo's name, and wrote "mas el es", as if to give it all to Don Bernardo. However, this second wording does not fit as well. Of course, the objective is to complete the partial verse formed by "desta puerta".

Stg. dir. after 2573-2630 (Doña Biolante's speech). This section is crossed out, with "No" four times in the margin (twice on each folio) and two of Nanclares' rúbricas (one on each folio).

2569. ABC, "La puerta parece que abren"; with the alteration of this verse, one verse of the romance is needed, but missing, before this one.

2570. ABC omit this verse.

2573. ABC, "a esta puerta. Gal. Yo me escurro." ABC, the following verses interpolated after this one:

Vio. D Bernardo, aora hablen
mi piedad con mi ternura,
lo demas del alma calle.

Stg. dir. after 2573. AC, "Salen la Infanta, y Leonor." B, "Sale la Ynfanta Violante".

2574. ABC omit this verse.

- Don Bernardo. ¿Buestra Alteça en mi prisi6n? 2575
 Felice de oy m6s se llame
 bida que alla en bueustos ojos
 la libertad y la c6rcel.
- Doña Biolante. Don Bernardo de Cabrera,
 cuya balerosa sangre 2580
 teñirá segunda bez
 quanto la enbid[i]a manchare,
 saued que bengo a bençer
 mis yras con mis piedades,
 que aunque en mí [qu]epa vn enojo 2585
 vna bengança no caue.
 El Rey de Aragón, mi ermano,
 en la mano diestra blande
 por asta, el çetro; iay de aquél
 por quien llegan a mudarse 2590
 el ynstrumento de forma,
 y de materia el senblante!
 Contra bos, toda su yra

2575. The "n" of "prision" is written over something else, possibly only an "n" with only one loop.

2585. The ms. has "cepa".

2576. B, "felize doy mas se llame".
 2582. ABC, "embidia".
 2584. A, "iràs".
 2585. ABC, "en mi quepa".
 2586. B, "no acaue".
 2589. ABC, "por hasta".
 2592. B, "y de matera".

fulminando está crueldades,
 que a proçesado la ynbidia, 2595
 hija de los hombres fáçil;
 ¡por leue que sea la culpa,
 el castigo no la alle(e)!

¡Tanto pesa el poderoso, [fol. 55 r.]
 que ba [a] resbalar y y[a] cae! 2600
 Conde, aunque bos obréis mal,
 saued que connmigo bale
 más mi obligaçión que el duelo
 que de los desprecios naçe.

No quererme bos no es yerro 2605
 al alma: es el no adorarme
 torpeça de los sentidos,
 y el ser ellos yncapaçes
 no me açe menos hermosa;
 menos querida me açe. 2610
 Pues, oy que atendo a libraros,

2598. The ms. has "allee", evidently just a slip of the pen.

2600. The "a" of "ya" is smeared out, probably accidentally. Also, this verse has nine syllables.

2606. Another hand wrote "del" over "al".

2611. There is an extra "e" deleted before the "n" of "atendo". The other "e" looks somewhat like an "i", but it is not dotted with the distinctive curl of the "i" of this ms., something which is rarely omitted.

2600. ABC, "que vâ a resbalar, y cae".

2605. AC omit the second "no".

2605-2620. B omits these verses.

2606. AC, "del alma".

2611. AC, "atiendo".

esa grosería mane

v de[l odio] v del olbido,

que fueron para eredarle

[póstumos] hijos de amor,

2615

que después que él mu[e]re nacen.

iO, flaqueça de la/uista,

sentido yndeterminable,

que dé las luçes del sol

y no saue cómo arden!

2620

E de daros liuertad:

esa escalera ba al parque,

donde vn cauallo allaréis

que, cuando en la silla os alle,

deja atrás buestra fortuna;

2625

pero temed que os alcançen

mis suspiros, porque buelan

sobre el fuego y sobre [e]l ayre.

2613. The ms. has "v de olbido v del olbido", probably a scribe's error, since the phrase has to read as emended to make sense.

2615. Instead of "postumos", the ms. has "pues fuimos"; it is easy to see how the copyist could make this mistake, which it must be or the sentence does not make sense.

2619. Another hand wrote "be" over "de".

2613. AC, "ù del odio, ù del oluido".

2615. AC, "postumos hijos de amor".

2616. AC, "que el muere".

2619. AC, "que vè".

2621. AC, "Yo he de daros libertad". B, "Yo que (?) de daros liuertad".

2625. ABC, "dexe atras".

2628. ABC, "sobre el aire".

Don Bernardo.

No,

2645

la/uista puede engañarse.

El ejemplo lo concierte:

el sol, si muere radiante,

pareçe que es vrna el mar,

y el çielo es donde yaçe.

2650

Surca el mar el pasajero,

mira la tierra distante,

y piensa que anda la tierra

lo que discurre la naue.

Entre las nubes la luna

2655

mira atento [el] caminante;

ella pareçe que corre,

y ellas son riesgo del ayre.

Defetos tienen los ojos;

[fol. 56 r.]

buelbe a los míos, donde alles

2660

del man[anti]al del amor

mi berdad echa raudales.

Yo, adorándote...

2656. The word "el" seems to be necessary here to complete the sense of the phrase.

2661. The ms. has "manialteal", which evidently is only an unusually bad misspelling.

2649. AC, "que es su vrna".

2650. ABC, "y en el cielo".

2656. ABC, "mira atento el caminante".

2659. ABC, "defectos".

2661. ABC, "del manantial del amor".

2662. A, "ruadales".

Doña Biolante..

Dejad,

don Bernardo, las señales
de los ojos, que tal vez
porfiadas lágrimas salen
de la yra, siendo a los ojos
el odio quien las reparte.
Si estáis sin culpa, mirad,
que esto es lo más ynportante
para buestra libertad.

2665

2670

Don Bernardo. En mí no temo que se alle
más culpa que la desdicha,
si ésta es culpa.

Doña Biolante.

Y la más grande.

¿Bos tenéis correspondencias
con don Martín, (y) el Ynfante
mi hermano, que está en Nauarra?

2675

Don Bernardo. ¿Quién puede, con buena sangre,
ser desleal a su Rey?

Doña Biolante. ¿Distis la muert[e] a Collantes?

2680

2668. The second word has been very clumsily written over; "odio" (possibly spelled "odyo") fits the context better, but the word could be "oydo". It is impossible to tell what the original reading was.

2676. The word "y" is unnecessary and also misleading, since "don martin" and "el ynfante" are synonymous.

2680. The ms. has "muerta".

2668. ABC, "el odio quien las reparte".

2672. B, "no tema".

2675. B, "correspondenzia".

2676. ABC, "con don Martin el Infante".

2680. ABC, "Diste la muerte a Collantes?"

Don Bernardo. Buestros ojos lo castiguen
 si fui cómplice ni parte
 para su muerte.

Doña Biolante. ¿A Leonor
 abéis galanteado?

Don Bernardo. Saue
 mi estrella, que es quien ynfluye(e) 2685
 (¡que os reuerençie y os ame!), [fol. 56 v.]
 que nunca de sus oýdos
 fueron mis ruegos capaçes.

Doña Biolante. ¿La [a]borrecéis?

Don Bernardo. No, señora,
 porque ay distinción muy grande 2690
 de aborreçer a no amar.

Doña Leonor. (¡Estrella mía, ayudadme!) [Aparte.]

2681. The word "lo" is uncertain; it could be "la", but "lo" fits the context better.

2685. The ms. has "ynfluyee", probably just a slip of the pen.

2686-2701 (through Galindo's speech). These verses are crossed out, with "No" in the margin. Again, as noted under 2630, the deleted parts leave sections which by themselves are unintelligible; perhaps, since this deletion begins a folio, the censor (or whoever did it) intended to also cross out the two intervening folios between this deletion and the previous one, but neglected to do it.

2692. This verse was originally given to Leonor, then her name was crossed out, as if to give it to Biolante. It is impossible to tell whether the original hand or another did this; however, the original reading seems to fit well, especially since Leonor is present, but not seen by Don Bernardo.

2685. ABC, "influye".

2688. A, "feron".

2689. ABC, "Vio. La aborreceis?"

2692. ABC give this verse to Doña Biolante.

Doña Biolante. ¿Y la queréis?

Don Bernardo. No la quiero.

Doña Biolante. ¿Ni vno ni otro?

Don Bernardo. No ay yguales

causas porque la [a]borrezca, 2695

ni ynclinaçión porque la [a]me.

Doña Biolante. La luna, a quien dio su luz...

Don Bernardo. Le oscureçe los çelajes.

Las dos. Y quando se enclipsa el sol,

Tanbién Tiene el Sol Mengu[a]nte. Banse. 2700

[Sale Galindo.]

Galindo. ¿Ase ydo ya?

Don Bernardo. A, sí, Galindo.

2699. The "s" in "enclipsa" is nearly blotted out, possibly by accident. Stg. dir. after 2700. Initially "base", an "n" was added by the same hand to conform with the number of speakers given in 2699.

2701. Galindo initially said "anse ydo ya", then the "n" was deleted, since he should not be aware of the presence of both Doña Biolante and Doña Leonor; all this was then crossed out, and another hand wrote "ase ydo ya" again, above. Don Bernardo's use of a singular verb conforms with the author's earlier corrections; another hand, however, crossed this out and wrote "si galindo" after it. Also, Don Bernardo's words were crossed out along with the previous verses, but lines were put in the margin separating them away from those verses and "si" was written, as if to negate their deletion. However, his words make no sense by themselves, so the

2695. ABC, "la aborrezca".

2696. ABC, "la ame". ABC, eighteen verses interpolated after this one; see appendix.

2698. AC, "obscurece"; B, "escureze".

2699. ABC, "eclipsa".

2699-2700. ABC give these verses to Doña Biolante only.

2700. ABC, "menguate".

Stg. dir. after 2700. AB, "Vase"; "Sale Galindo" is put in the speaker's position in 2701. C, "Vase, y sale Galindo."

2701. ABC, "Ber. Si Galindo."

Galindo. Don Lope a/uenido [a] ablarte. Base.

Sale don Lope de Luna.

Don Bernardo. Benga la luna, pues ya
el sol en Aragón no arde.

Don Lope. Noble amigo, por quien digo 2705
que mi estrella se mudó,
que ninguno, si no es yo,
saue lo que es vn amigo,
pues tan fino y leal eres
que tu fortuna me as dado, 2710
[a] ablarte el Rey me a ynbiado.

Don Bernardo. Don Lope, di lo que quieres. [fol. 57 r.]

Don Lope. El Rey, ayrado y crüel,
me ynbia (¡fuerte dolor!) [Aparte.]
a sauer si de Leonor 2715
recebiste este papel.

Don Bernardo. Muéstrale, don Lope. Di...
(Éste es el que se trocó.) [Aparte.]

[2701]

deletion through 2701 should have been allowed to stand. Possibly the "si" merely indicates that 2702, which is included between the lines with 2701, has not been crossed out, and should be kept in the play; in that case, 2701 would have been included accidentally.

2704. Another hand wrote "de" over "en".

Stg. dir. after 2702. AC, "Sale don Lope", put after 2704. B, "Sale Dⁿ Lope", in the speaker's position in 2705.

2704. ABC, "el Sol de Aragon".

2711. ABC, "à hablarte el Rey me ha embiado".

2714. ABC, "embia".

2716. ABC, "recibiste".

que Leonor me le escriuió

y que yo le reçebí.

2720

Don Lope. (¿Ay más ynfelice suerte?

[Aparte.]

Cielos diuinos, ¿qué aré?)

¿Y qué respondas? ¿Por q[ué]

le diste a Collantes muerte?

Don Bernardo. Dile que esté satisfecho,

2725

que no le maté.

Don Lope.

¿No?

Don Bernardo.

No.

Don Lope. (¡Que le aga los cargos yo

[Aparte.]

de lo mismo que yo [he] echo!)

Don Bernardo. Ese papel reçebí...

Don Lope. ¿Y qué?

Don Bernardo. Vna banda con él.

2730

Para mí era el papel,

pero no era para mí.

Don Lope. Dime, pues, la diferencia.

Don Bernardo. Esto sólo le dirás.

Don Lope. ¡Abla, y espílicate más!

2735

2719. ABC, "me le embiò".

2720. ABC, "recibi".

2721. A, "suerre".

2727-2728. C shows these verses as aparte.

2728. ABC, "que yo he hecho".

2729. ABC, "Este papel recibi."

2731. C, "que para mi era el papel".

2732. ABC, "y no era para mi".

2733. B, "diferienzia".

2734. C, "Esso solo".

Don Bernardo.. ¿Tiene lenguas la ynocencia?

Don Lope. Tal vez suele aver alguna.

(¡Cielos, que a trocarse acierte [Aparte.])

en mí la próspera suerte,

y en él la adbersa fortuna

2740

la estrella con que naçí! [fol. 57 v.]

Como en mí se transformó,

ha pensado que era yo,

y en él ynfluye por mí.)

Solos estamos los dos;

2745

bien puedes ablar connigo.

¿Le diste la muerte?

Don Bernardo.

¡Amigo,

no le maté, biue Dios!

Don Lope. Pues iyo sé quién le mató!

(Yo me quiero declarar.)

[Aparte.]

2750

Don Bernardo. Luego, ¿me puedes librar?

¿Quién le dio la muerte?

Don Lope.

Yo.

Don Bernardo. Luego, ¿el que abló en el terrero

a Leonor, tú f[u]iste?

Don Lope.

Sí.

2736. B, "ynozienza".

2738. B omits "a".

2743. A, "ha pensando".

2748. B initially wrote 2751 after this verse, with Don Lope as the speaker, then crossed it out.

2750. C shows this verse as aparte.

2752. B omits "la".

2754. ABC, "fuiste".

Don Bernardo. ¿Y el que dio la muerte allí
a Collantes...? 2755

Don Lope. Fue mi açero.

Don Bernardo. Luego, ¿Leonor presumió
que abló conmigo?

Don Lope. Así es.

Don Bernardo. Luego, ¿por eso, después,
la banda y papel me ynbió? 2760

Don Lope. Tu astro se trocó, y tu suerte,
y ya ynfluye riguroso.

Don Bernardo. Nadie se llame d[ic]hoso
asta que llegue la muerte.

Salen don Vrgel y don Ramón,
con dos papeles.

Don Ramón. ¿Don Bernardo?

Don Bernardo. Mas, constante, [fol. 58 r.] 2765
resistiré la pasión...

¿Qué me mandáis, don Ramón?

Don Ramón. Estas cartas del Ynfante,

2761. Initially, "toco" was written, then the same hand changed it to "troco".

2760. AC, "embid".

2762. C, first two letters of "riguroso" blotted out.

Stg. dir. after 2764. AC, "Salen Ramon, y Vrgel con vn papel cada vno." B, same, but "Sale".

2767. ABC, "mandas".

2768. AC interpolate stg. dir. of "daselas" after this verse. B, same, but put after 2769.

el Rey me a d[ic]ho que alló
en vn escritorio.

Don Bernardo. Sí, 2770

dec[i]d que las reçebí.

Don Ramón. ¿Respondistis a [e]llas?

Don Bernardo. No.

Don Vrgel. No erréys la satisfacción;
si tenéis culpa, mirad.

Don Lope. ¡No tiene ojos la lealtad 2775
para mirar la trayción!

Don Bernardo. El Ynfante las a escrito,
y yo, por ser de/un ermano
de mi Rey, aunque tirano,
la[s] leý.

Don Vrgel. ¿Fuera delito 2780
haçer lo que él os pidiera?

Don Bernardo. Contra mi Rey y señor,
fuera delito mayor.

2771. The ms. has "deced".

2780. Don Bernardo is referring to all the letters he has received from the Ynfante, and not to a specific one, so the object pronoun needs to be plural.

2783. The weak "l" of "delito" was retraced by another hand.

2770. B, "escriptorio".

2771. ABC, "dezid que las recibi".

2772. ABC, "Ram. Respondisteis a ellas?"

2773. B, "sattisfacion".

2777. B, "ha escripto".

2780. ABC, "las lei".

2783. ABC, "fuera el delito mayor".

Don Ramón. ¿Y fuera traición?

Don Bernardo. Sí, fuera.

Don Vrgel. Pues, esta carta mirad, 2785

que fue la que os truje yo,

y fue la que el Rey llebó.

Leelda, Conde.

Don Bernardo. Escuchad.

[Lee.] "Conde de Módica, don Bernardo de
Cabrera, [por] b[uest]ra carta reconozco
la fineça con que me prometéis buestra
ayuda. Con la del Rey de Nauarra, y la
que me dais por el mar, será mía la corona
de Aragón, y buestra la de Cerdeña. [fol. 58 v.]
Buestro balor es tan grande, que mereçe
vn rey por amigo buestra sangre alta, que
no os mereçe otro por basallo. Pues sed

Letter after 2788. Some preposition, such as "por" or "en" is needed for the meaning of the first sentence to be clear. "Por" is chosen because it occurs in the other versions.

2786. ABC, "traxe".

2788. ABC, "leedla".

Letter after 2788. A, "Conde de Modica D. Bernardo de Cabrera, por vuestra carta reconozco la fineza con que me prometistes vuestra ayuda, co la del Rey de Nauarra, y la ñ me dais por mar, serà mia la corona de Arago, y vuestra la de Cerdeña; vuestro valor es tã grãde que merece vn Rey por amigo, vuestra sangre tan alta que no os merece por vassallo, pues sed mi amigo ofreceis para no ser vassallo de quien grangeais, Dios os guarde. El Infante don Martin."

B, same, but "prometisteis", "con la del Rey de Nauarra", "þ mar", "Aragon", "que mereze vn reyno, por amigo".

C, same as A, but "con la del Rey de Nauarra", "Aragon".

mi amigo, como ofrecéis, para no ser bassallo de quien grangeáis. Dios os g[uard]e.

--El Ynfante don Martín"

Don Vrgel. ¿Y agora qué respondéis?

Don Bernardo. La letra y la firma es suya, 2790
mas no es mía la traición.

Don Vrgel. ¿No le respondistis?

Don Bernardo. ¡Nunca!

Don Ramón. Pues, con vos abla la carta.

Don Lope. Tu fama, que es toda plumas, 2795
para escriuir estas letras
¿no le hubiera dado alguna?

Don Vrgel. La disculpa no me dais.

Don Ramón. ¿Qué me respondes?

Don Bernardo. Escu[c]ha, 2800
que me llamo don Bernardo
de Cabrera es la disculpa
que tenga satisfacción
de mis lealtades quisiera;
que ¿quándo [ha] auido Cabrera
en quien cupiese trayción?

2789. ABC, "aora".

2790. ABC, "La firma y la letra".

2792. ABC, "respondisteis".

2798. AC, "Escucha". B, "Ram. Que respondes? Ber. Escucha".

2801. B, "sattisfacion".

2803. ABC, "quando ha auido".

· ¡Si ay bastarda ync[1]inaçión, 2805
 lebanta el errado buelo
 contra el sol, y contra el çielo!
 Decilde al Rey mi señor,
 que ies traydor de otro traydor,
 que lo eredó de su abuelo! 2810

Don Vrgel. ¿Y qué diré del papel?

Don Bernardo. Que de mi ley no presuma
 bil traición; que aunque mi sangre
 no fuera sangre tan pura,
 ¿quién buscará otra corona, 2815
 si él me açe rey de la suya?

[Don Vrgel] Si no os bale la ynorançia, [fol. 59 r.]
 poco pesa la disculpa.

Don Lope. Pues ibenga tu muerte, benga!
 Que aunque mueras desta ynjuria, 2820
 no dura sólo el que biue;
 quien mereçe uiuir, dura.

2815. The ms. has "busçara".

2817-2818. The speaker's name is given as "D br" (see 1913-1915).

2822. The word "uiuir" is clearly separated from the previous word,
 an unusual occurrence in this ms.

2805. AC, "inclinacion".

2805-2810. B omits these verses.

2808. AC, "Dezidle".

2812. ABC, "Que de mi fee no presuma".

2813. ABC omit "que".

2817. AC, "Si no os vale la inocencia". B, same, but "ynozienza".

2817-2818. ABC give these verses to Don Vrgel.

2819-2822. B omits these verses.

Don Bernardo. Si el Rey me escu[c]hara...

Sale el Conde de Riuagorça.

Conde.

El Rey

en esa quadra os escu[c]ha,

y...

Don Bernardo. ¿Qué es lo que dice, Conde?

2825

Conde. contra/uos...

Don Bernardo. ¡Ablad!

Conde.

promulga

sentencia de muerte, biendo

que no distis...

Don Lope.

¡Pena mucha!

Conde. satisfacción al delito

ni descargo a la culpa,

2830

degollado en vn cadalso.

Don Bernardo. Ésta no es muy grande angustia;

no ynporta más por el filo

la muerte que por la punta.

2823. ABC, "escuchara".

2823 stg. dir. A, "Sale el Conde." BC, same, but in the speaker's position.

2824. AC, "en esta quadra os escucha." B, "escucha".

2825. AB, "Y que es lo que dize Conde?" C, "Y què es lo que dize el Conde?"

2826. B, "Cond. pronumzia".

2828. AC, "disteis". B, "que no disteis Lop. Pena dura".

2829. B, "La sattisfacion".

2830. ABC, "descargos".

2831. AC, "cadahalso".

2832. B, "esa"; this verse given to the Conde.

2833-2834. B, "No hiere mas por el filo / la espada que por la puntta."

2834. AC, "la espada, que por la punta".

- De la muerte no me yrrito, 2835
 que quando en ella contemplo,
 serviré al mundo de [e]jemplo,
 si es muerte de mi delito.
 Si no ay delito, acredito
 vida más segura ansí, 2840
 que aunque agora muera aquí,
 mientras mi fama durare
 aquél que me condenare
 quedará a morir por mí. [fol. 59 v.]
 Don Lope. (Contigo boy a morir; [Aparte, 2845
 cunpla sus ynflujos, cumpla, a don Bernardo.]
 mi estrella que es de los dos,
 pues será mía, y es tuya.
 Pero al Rey boy a deçir
 que el cargo que te acomulan 2850
 de vna muerte, de quien fui
 fiero cómplice sin culpa,
 soy a quien açerse debe.
 Don Bernardo. Tente, don Lope, y no acudas
 a no ayudar a la mía 2855
 y a estorbar a tu fortuna.

2837. ABC, "de exemplo".
 2840. ABC, "assi".
 2841. ABC, "aora".
 2845-2878. B omits these verses.
 2848. AC, pues era mia".
 2852. A, "comp ice"; C, "complicie".

Más causa tiene mi muerte,
aunque falsos me acomulan,
ynbidiosos enemigos.

Tu delito desimula, 2860
pues con deçírselo al Rey
tú caís, y a mí no me ayudas.)

Conde. Tu caueça de tu cuerpo,
manda el Rey...

Don Lope. (¡Sentençia ynjusta!) [Aparte.]

Conde. que al ayre le dé escarmiento, 2865
y que, apartada... [Llora.]

Don Bernardo. La llubia
de tus ojos, noble Conde,
con mis suspiros no enjuga,
que [e]so no toca al dolor,
porque antes que se te cumpla, 2870
con el primer golpe sale
el alma de su clausura.

Conde. Porque tú rogaste al Rey

2867. Another hand crossed out the "no" of "noble" and wrote "en" above, although with what objective it is difficult to say.

2871. The word "sale" is a correction by the same hand of the initial "sase".

2857. A, "decretada està mi muerte". C, same, but ":cretada".

2858-2859. AC omit these verses.

2860. AC, "disimula".

2862. A, "tu cues"; C, "tu caes".

2868. C, "con mis sus suspiros".

2869. AC, "que esso".

que a perdonar se reduzga
a don Martín el Ynfante,
agora...

2875

Don Bernardo. ¿Qué dices?

Conde. juzga [fol. 60 r.]

que fue trayción.

Don Bernardo. ¡Lope, amigo,

la piedad se me hace culpa!

Conde, balor y tenplança;

alibio mi muerte os da.

2880

Bamos, que deseo ya

la ora de la alabança.

Nadie en mí toma bengança;

mis d[ic]has son mis errores

con mis amigos mayores.

2885

Contento al suplicio boy;

el primer balido soy

que no muere entre traydores.

Ea, don Vrgel, amigo,

dadme los braços. [Abráçale.]

Don Vrgel.

¡Acuda

2890

2874. AC, "que a perdonarle reduzga".

2876. C, "aora".

2879-2880. B, "Lope valor y templanza / aliuió a mi muerte da".

2888. B, the following verses interpolated after this one: "Vrg.
Venid todos Lope. Yre al Rey / a ver si sus yras templo".

2889-2912. B omits these verses.

2890. AC interpolate stg. dir. of "Abraçale" after Don Bernardo's speech.

el corazón a estre[c]har
 pasión que el amor junta!

Don Bernardo. Conde, don Ramón, adiós,
 mas dadle al Rey...

Conde. ¿Qué procuras?

Don Bernardo. este abraço, y le diréis [Abráçale.] 2895

que boy a morir sin culpa.

Ea, ¿no me abraças, Lope?

Don Lope. ¡Contigo boy!

Don Bernardo. ¿Que no juzgas

que tendré balor?

Don Lope. ¡Sí, amigo!

Don Bernardo. Pues, ¿adónde bas? ¿Qué buscas? 2900

Don Lope. ¡A tomar ejenplo en ti!

Don Bernardo. Sígueme; bien aces, Luna.

Ten ensayado este paso,

en que todos dificultan,

que podrás representalle. [fol. 60 v.] 2905

Don Vrgel. (¡Gran dolor!) [Aparte.]

2906. Another hand changed "gran dolor" to "grande dolor", thereby lengthening this seven-syllable verse.

2891. AC, "estrechar".

2892. AC, "passiones".

2894. A, "mos dadle".

2895. AC interpolate stg. dir. of "Abraçale" after this verse.

2898. AC, "L. Contigo irè."

2901. A, "eu ti".

2905. A, "podrà". C, "que podràn representarle".

2906. AC, "Vrg. Grande dolor! C. Gran ternura!"

Conde. (¡Pena mu[c]ha!) [Aparte.]

Don Bernardo. ¡Bamos, Conde!

Don Lope. ¡Déme Dios

mejor muerte que fortuna!

Banse [todos], y salen el Rey,

doña Leonor, Biolante, Galindo

y Luján.

Doña Leonor. ¡Señor, mire buestra Alteça

que con su muerte deslustra

2910

la sangre que conpitió

del sol con las llamas rubias!

Doña Biolante. Los dos criados que traygo

me afirman, y me aseguran,

que don Lope yço la muerte

2915

que a don Bernardo acomulas.

Rey. Yndustria es de don Bernardo.

Luján. En la noche que tú juzgas

que la muerte suçedió,

no salió del cuarto, y nunca

2920

2907. AC, "B. Vamos Lope L. Dete el cielo".

Stg. dir. after 2908. A, "Vanse. Salen el Rey, la Infanta, doña Leonor, Galind, y Luxan." C, same, but "Galindo". B, "Sale el Rey la Ynfanta Galindo y Luxan", put before 2913.

2914. B, "afirman con juramento".

2916-2917. B omits these verses.

2917. A gives this verse to Doña Biolante.

2918-2919. B telescopes these verses into one: "La noche de aquel suzeso".

2920. B, "no salio del quarto Rey. Vastta." B, 43 verses interpolated after this one; see appendix.

hallarás yndiçio lebe
de su horror.

Doña Leonor. ¡Galindo jura
que fue el cómplice don Lope!

Galindo. Y él mismo te lo asegura,
por este papel.

Rey. Como es 2925
tan fino amigo, procura
que se/uista la ebidençia
los colores de la duda.
No quiero ber el papel.

Doña Leonor. ¡Tus piedades no desluzgas 2930
con tu yra y con tu enojo,
sauio y justiciero Numa! [fol. 61 r.]

Rey. ¡Más este ruego me ofende!

Doña Biolante. (Más esta pasión le acusa.) [Aparte.]

Sale don Vrgel.

Don Vrgel. Agora e tenido vn pliego 2935

2925-2926. These verses are arranged incorrectly, since "como es tan fino amigo procura" is written on the same line.

2921-2937. B omits these verses.

2928. AC, "las colores".

2930. AC, "no desluzcas".

2931. AC omit "y".

2932. A, "numa" very unclear in the microfilm copy.

2934. AC give this verse to the King.

Stg. dir. after 2934. C, put in the speaker's position in 2935.

2935. AC, "Aora".

de Nabarra, y porque luzga
 la ynocencia de/un basallo,
 y de/un rey la piedad justa,
 es del secretario mismo
 de tu hermano, tu consulta
 con esta causa, el castigo
 de don Bernardo.

2940

Rey.

Lee.

Don Vrgel.

Escu[c]ha.

[Lee.] "El Ynfante don Martín, mi señor,
 malcontento del Rey, a procurado traer a
 su deboción a don Bernardo de Cabrera,
 con diuersas cartas que yo he escrito y
 él a firmado, y biendo que au[n] no a
 logrado vna respuesta de tantas, escri-
 uió/una carta de su letra y firma, en
 pliego de b[ue]s[eñorí]a, [a]gradecién-

2936. AC, "luzca".

2936-2937. Parts of these verses appear as Verse 42 following 2920 in B.

2938. B, "y la piedad de vn Rey justo".

2938-2940. B gives these verses to the Conde, as a continuation of the interpolated section following 2920.

2939. B, "mesmo".

2940-2942. B omits much of these verses, telescoping them into one: "de vrõ hermano Rey. Leed".

2942. B, nineteen verses interpolated after this (one before the letter, eighteen after it); see appendix.

Letter after 2942. A, "agradeciendole por ella", "y aunq̃ oy falta a la obligacion de confidente quiero perderla de fino: amigo", "Garcia Lopez de Sarne."

B, see appendix under 2942.

C, same as A, but "y èl ha ha firmado", "falte".

dole por ella lo que no le auía escrito
 por otra, con yntención de que cayese en
 manos del Rey. Yo estoy tan pagado de la
 lealtad de tan buen cauallero, que no cun-
 pliera con mi deseo de servirle si no os
 diera este auiso de librarle. Y aunque
 oy falte a la obligación de confidente,
 quiero no perder la de fino amigo.

Panplona, 25 de julio de 1364.

--Garci López de Sáñez"

Rey. ¡Yd, don Vrgel, y auisad
 al punto que no se cunpla
 la sentençia! Y bamos todos 2945
 hasta el parque. [fol. 61 v.]

[Base don Vrgel.]

Doña Biolante. ¡Oy se desnudan
 las berdades que an bestido
 tantas engañosas dudas!

Rey. Ben asta este corredor.

Doña Leonor. ¡Con el contento, se anuda[n] 2950

2949-2970. These verses are crossed out, with "No" four times in the margin. Nanclares probably did this, in view of his remarks at the end of the play. He intends that the variant ending be substituted for these verses.

2950. Since the subject is "palabras", the verb in this verse must be plural. Perhaps "lauio" was mistaken for the subject.

2943-2954. B omits these verses.

2946. AC interpolate stg. dir. of "Vase" after the King's speech.

2950. AC, "se anudan".

las palabras en el lauió!

¡Poco la lengua articula!

Rey. Desde aquí berle podemos.

Doña Biolante. ¡Fiel basallo!

Doña Leonor.

¡Gran fortuna!

[Mirando dentro el Rey.]

Rey. ¿Qué es esto que ben mis ojos?

2955

¡Frío, el corazón no pulsa!

Descúbrese don Bernardo, degollado,

y don Lope, de luto, con vna silla,

y sale don Vrgel.

Don Vrgel. ¡Señor, yo llegué tarde!

Rey. ¡Calla, no me des disculpa!

¡Claro está que la desgracia

2957. Another hand wrote "tan tarde" over "tarde", to remedy this seven-syllable verse.

2951. A, "las palabra".

2955. B, "es este que ven mis ojos". B, the following verse interpolated after this one: "Leo. Que miro Ynf. ai de mi yo muero".

2956. B omits this verse.

Stg. dir. after 2956. AC, "Descubrese degollado don Bernardo", put after 2954. B, "Descubrese degollado", put before 2955, after interpolated verses.

2957. AC, "Señor, yo llegué tan tarde." B, "ya (?) llegue".

2958. B, "Calla suspende el azento".

2959. B, the following verses interpolated after this one:

tiene el paso mui ligero
perdi vn vasallo vn amigo
cuio lastimoso exemplo
lo sera a edades futuras
mas quien a su lado puesto

Verses 3-4. These are 2973-2974, transferred to this position.

corre más que la bentura!

2960

¿Qué espetáculo segundo

es éste que, ynmóvil vrna,

biue [y] yaçe a/un mismo tienpo?

¡Ablad!

Don Lope. ¡Don Lope de Luna!

Rey. Pues, ¿qué acéis aquí?

Don Lope. ¡Morir

2965

con mi amigo, porque supla

mi sentimiento al açero!

¡Pero más mi muerte dura, [fol. 62 r.]

porque él murió de/una bez,

y yo moriré de muchas!

2970

Rey. ¡Tal amigo, tal basallo!

¡El bronce ynmortal le esculpa,

2971. An asterisk and the word "ojo" appear in the margin beside this verse, the point at which the actors would return to the original text from the variant ending. The "ojo" looks as if it could have been written by the original hand, but it also could be the work of an autor de comedias. (The same combination of asterisk and "ojo" appears beside the censor's ending.)

2960-2961. B omits these verses.

2961. AC, "que espectáculo tan grande".

2962. B, "le acompaña inmovil vrna". B, 21 verses interpolated after this one, terminating the Tercera Jornada; see appendix.

2963. A, "viue, y haze al mismo tiempo"; C, "viue, y yaze al mismo tiempo".

2963-2972. B omits these verses.

2966-2967. Parts of these verses appear as Verse 3 following 2962 in B.

2967. AC, "el azero".

2971. A, "Tal amago".

para lastimoso exenplo
 de las edades futuras!
 Y don Fran[cis]co de Rojas
 a buestras plantas procura
 le congedáis, generosos,
 vn bítor para dos plumas.

2975

Fin[i]s

2973. Another hand changed "lastimoso" to "que sirba de". Of course, "para que sirba de exenplo" would fit the context of the altered ending better than using "lastimoso".

2974. Another hand changed "de" to "a", for the same reason that 2973 was altered.

2975-2978. For the altered ending, the hand of the censor's ending gave these verses to the now-saved Don Bernardo.

Ending after 2978. The ms. has "fines".

2973-2974. B, "cuio lastimoso exemplo / lo sera a edades futuras", interpolated after 2959 with three new verses.

2975. AC, "y aqui todos tres Ingenios".

2975-2978. B omits these verses.

2976. AC, "procuran".

2976-2978. C, these verses quite hard to read in the microfilm copy.

2977. A, "generoso".

2977-2978. C, "les concedais generoso / vn victor para tres plumas."

Ending after 2978. AC omit this. B, "Fin de la 3a Jornda".

CENSOR'S ENDING¹

Don Vrgel. S[eño]r, aquí d[o]n Bernardo está ya.

Rey. Llega, amigo, llega; y lustra

con mis brazos tu lealtad.

Y para que tus fortunas

crezcan a par de los siglos...

5

Don Bernardo. Gran s[eño]r de mi fortuna.

no quiero más premio...

Rey.

espera

esposa que te asegura

mi palabra.

[fol. 62 v.]

Don Bernardo.

¿Quién?

Rey. La que tu dicha procura.

10

¹ This section seems to be done in a completely different hand from the one of the ms., except for certain corrections in the ms. which are by the hand found here; also, the hand of this part is not that of Nancloares, the censor, who evidently only marked the offending passages in the text, the work of writing another ending being that of someone else.

Verse 1. A different hand from that of this ending or that of the ms. wrote "Pasen" before this verse, along with his rubrica, which is the one which appears with the emendation in 557. This verse as shown here has eleven syllables; actually "esta ya" was written on a separate line. Evidently the person who wrote this ending was going to make a complete verse with the "llega amigo" of the next verse, then changed his mind and forgot to do anything to remedy the error.

Verse 2. The second "llega" was crossed out, but then written again above.

Verses 4-5. These verses are crossed out. They sound as if they should belong to the King, but the speaker was initially shown as Don Bernardo. However, there is an arrow pointing from his name down to Verse 6, showing that his speech should start there, and it appears that it may have been put in before 4-5 were crossed out.

Verse 9. The word "quien" ends in an odd flourish which somewhat resembles an inverted question mark, and that may be what it is. This verse only has six syllables.

Dofia Biolante. ¡Aliéntese mi esperança!

Mi amor viua, avnque lo duda.

Don Lope. ¡Amigo, llega a mis braços,

pues oy tu lealtad se ylustra!

Verse 11. There is a large asterisk written after this verse.

Verses 11-12. The speaker's name for these verses is given as "Ynf bio", with the "Ynf" written on the same line as 11, and "bio" on that of 12.

Verse 12. The word "viua" is nearly smeared out, but is still readable.

Verse 13. There is a large asterisk written after this verse.

Verse 14. The word "ojo" is written beside this verse, by the same hand which wrote another one beside 2971; this indicates, of course, that following this verse the reader is expected to return to 2971, in the main ms. Also, a small mark which could be a type of rúbrica follows this verse, but appears nowhere else.

APROBACIONES¹

[1] Vea esta comedia el s[eño]r don Ant[oni]o de Nanclares,
i dé su parecer. (rúbrica)

[2] E visto, señor, esta comedia, y aunq[ue] es verdad que
se a hecho tantas vezes y con aplausos grandes, y q[ue] la his-
toria de Castilla y annales de Aragón concuerdan en q[ue] don
Bernardo de Cabrera murió degollado, respeto de los desçendientes
me pareçe está mejor no se hable en esto, como va enmendado, y
q[ue] no se diga todo lo que ba borrado y rubricado; y con esto
queda con toda seguridad esta comedia ajustada y [fol. 63 r.]
deçente, y se puede repressentar a mi pareçer, saluo mejor.
M[adri]d, 17 de nobiembre, 1655 años.

--Don Antonio de Nanclares (rúbrica)

[3] Vea el s[eño]r fiscal Ju[an] Nauarro esta comedia, i
diga su parecer. (rúbrica)

¹ These appear immediately following the censor's ending, and some are quite difficult to read.

Aprobación #1. Only the "o" is definitely readable in "sr Don"; the rest is just a scrawl, but it probably says this. The rúbrica is not that of the ms. emendations, but resembles that following aprobación #3. The last phrase almost appears to be "i del su parecer", but what could be an "l" is probably only an extraneous mark. Also, a mark which looks like a crude "h" is in the left margin even with the rúbrica; this could be only an accidental mark.

Aprobación #2. Nanclares' rúbrica, which is a truly beautiful one, is the same one which has occurred throughout the ms. His handwriting is also exceedingly controlled and precise, when compared with the other hands which appear in the ms.

Aprobación #3. The word "sr" is only a guess, since the figure is very unclear. Also, the rúbrica resembles that of aprobación #1, as does the wording of the comment; however, the handwritings are not particularly alike. Perhaps a scribe wrote one of them, and the official only signed it.

[4] Cumplió la autora en esta comedia con la horden y mandato de v[ue]s[eñorí]a. Madrid, y nobienbre a 19 de 1655.

--Fiscal Juan Nauarro de [E]spinossa (rúbrica)

[5] Con las advertencias q[ue] en papel aparte haze el fiscal, esta co[m]edia como está oy, XX de nov[iembr]e, 1655, no doy lic[enci]a pa[ra] q[ue] se represente. (rúbrica)

Aprobación #4. The word "esto" was written lightly in the left margin even with the first line of this section.

Aprobación #5. This one is the most difficult to read of all the comments. There is a mark, the size of one letter, between "esta" and "conedia"; it could be some sort of abbreviation, or merely something crossed out. This official wrote "conedia" instead of "comedia". It is difficult to tell whether he says "No doy lica" or "Yo doy lica", which is of course crucial! If the word is "No", then it resembles many of the "No" words put beside crossed-out sections in the body of the ms.

NOTES

Act I

Personas. I have emended "ynfante" to "ynfant[a]", because it occurs as such in every other instance in the play, even though "infante" is etymologically accurate. "Infanta" is a later development from "infante", which originally served for both genders.¹ The "infante" form, used for the feminine gender, occurs in Reinar después de morir:

Yo, señor, soy vuestra esposa;
y debéis considerarme
Reina ya de Portugal,
si fui de Navarra infante.
(I, 420-423)

1. "çéduela". I have not been able to find any other occurrence of this spelling, which seems to have been a personal quirk of either Vélez or the copyist. The same spelling appears in the stage directions following 8.

1ff. In Próspera, the servants Lázaro and Roberto come looking for masters in much the same manner (I, pp. 638a-639a).

2. Compare the following from Vélez' Los hijos de la Barbuda:

--Dios me depare aquí buena man derecha...
-- Dadme un abrazo,
E dévos Dios, muy buena man derecha.
(II, p. 134a)

7-8. Nanclares crossed these verses out, because of the irreverence of the word play between "gracias" (witty or clever doings or sayings) and "gracia" (grace in the religious sense), as well as the play on papal indulgences. The spelling "ynduljençias" in 8 is another of which I have found no other examples.

10. "á Dios te la depare buena". Frase con que se explica que algun negocio se arriesga, ó expone á la contingencia de que salga bien, ó mal, porque no hay otro modo de manejarle" (Dicc. Ac., 1783). Vélez also used the phrase in El diablo cojuelo (Tr. X, p. 301), and in Los hijos de la Barbuda (see the note to 2).

31-32. Arrope, according to the Dicc. Aut., is an extremeñismo meaning "Almíbar que se hace de miel cocida y espumada." It obviously is intended, in this context, to signify a rustic almíbar of poor quality.

¹ Luis Vélez de Guevara, Reinar después de morir, ed. Francisco Induráin (Zaragoza, 1963), p. 50.

Perhaps Galindo's use of this term serves to make him more realistic, in view of his statement in 271-272 that he is an extremeño.

33-36. This reply resembles the one which a gracioso gives in Vélez' El águila del agua, to a dueña who has just called him "grosero":

Tú eres grosera y luego
tu galán y tus amigas
y todo tu parentesco,
y mientes por treinta mantos.
(I, p. 185a)

37-40. "Luján. I'll take on anyone who says you aren't. Galindo. We'll both take them on, even if they're the Cid and Roland." Galindo, it appears, will do anything to avoid a fight. Compare Galindo's answer with these words of a gracioso in Vélez' El águila del agua:

...encontrar quisiera
aquí con quien despicarme
a cuchilladas, si César
i Hércules con las columnas
y los Doce Pares fueran.
(I, p. 197b)

41-44. "rueda. Tajada circular de ciertas frutas, carnes ó pescados" (Dicc. Aut.). The Dicc. Aut. also gives vera as another extremefismo, meaning "orilla". The Dicc. Ac., 1783, gives as one meaning of orilla, "Aquella senda, que en las calles se elige para poder andar por ella arrimado á las casas sin coger lodo." Much as in a balancing act, one would suppose. Therefore, this rather complicated exchange seems to mean that Galindo's conciliating reply has had the effect that an "orange slice" would have, "cutting" Luján's anger. Galindo is agridulce, vacillating between the two characteristics of sweetness and sourness, "riding the fence," as it were, reacting as the situation dictates.

47-51. The graciosos are playing with the proverb cada gallo canta en su muladar, which is a "refrán con que se nota al que se vale para lo que hace, ó lo que dice de la confianza y seguridad que da el estar en su propio país, por la ayuda que puede tener de sus parientes, amigos y conocidos" (Dicc. Ac., 1783). The spectator who is familiar with this proverb might be expected to infer that Luján will be the more successful of the two. The "quarto planeta" reference is to the king, Pedro IV, and was evidently a common way of referring to Felipe IV. According to Cotarelo,² part of the reason for the great public fiestas of February 1637 was the celebration of the election of Felipe's cousin Fernando as heir to the imperial throne ("rey de romanos"). Rojas' La traición busca el castigo, alluding to this event, clears up the "quarto planeta" reference:

² Emilio Cotarelo y Mori, Don Francisco de Rojas Zorrilla: noticias biográficas y bibliográficas (Madrid, 1911), pp. 44, 53-54.

Llegué á Madrid, vi las fiestas
Que al Rey de Roma triunfante
Celebra el Cuarto planeta.

(I, p. 237c)

The extension of title to Pedro IV is a logical one, besides being a flattering oblique reference to Felipe.

58ff. The verses interpolated in ABC mention the three contemporary Pedros of Aragón, Castilla and Portugal, all sons of Alfonsos, all called cruelles (see appendix). Vélez' first act of También la afrenta es veneno has a passage which is so like this one that it forms nearly irrefutable proof that this omitted passage was originally part of the play:

Tres Pedros
Hubo en Portugal, Castilla
Y Aragón a un mismo tiempo,
Todos tres primos hermanos,
Y a todos tres nombres dieron
De Cruelles.

(I, p. 586b)

This reference to "primos hermanos" is fictitious; as Sister Mary Austin Cauvin says (p. 162), "The two Peters [I of Castilla and IV of Aragón] were contemporaries but not related. Peter I of Castile was the nephew of the stepmother of Peter IV of Aragón." There also seems to have been no connection with Pedro I of Portugal; perhaps Vélez mentioned him because of his interest in this king and his period, as shown in the tragedy of Pedro's ill-starred love affair with Inés de Castro, Reinar después de morir. The comparison of the various Pedros also appears in Lope's Mudanzas, although Lope also includes "Pedro de Sicilia" (II, p. 617a). Lope's usage of the reference, which clearly antedates most of the privanza plays, might have suggested the use of the motif to Vélez.

60ff. A similar, if short, conversation occurs in Próspera between the two graciosos:

--¿Qué os obliga a que se deje
la patria por Aragón?
--Necesidad.
-- Esa hereje
me sigue.

(I, p. 638b)

65. "Nuestro rey" is evidently a reference to the Castilian king, Pedro el Cruel (1350-1369).

68-70. "La primavera de Aragón" is probably part of a word play involving the "abril" of 67. The Dicc. Aut. gives this definition of á la luna de Valencia: "Frustradas las esperanzas de lo se deseaba ó pretendía. Usase con los verbos dejar y quedar."

71. The presence of this defective verse, which is completed so well by the interpolated section in ABC, seems to offer evidence of a now lost earlier version of the play.

75. "probar ventura. Frase que significa exponerse, ó pretender alguna cosa, en que se aprehende algun riesgo, ó grave dificultad, que pone en duda su consecucion" (Dicc. Ac., 1783).

77-82. This speech paraphrases one of Don Bernardo, in Próspera:
 Siempre suelen acudir
 a este patio de palacio
 los que pretenden servir;
 busquémoslos.
 (I, p. 638b)

78. Josaphat (or Jehoshaphat) was king of Judah in the ninth century B. C., as told in the Biblical books of Kings and Chronicles. His reign was notable for both the strength of his army and for his encouragement of learning, specifically of the Scriptures.³ Therefore, Luján means that the palace is full of soldiers and learned courtiers, any of whom would make good masters. This might be another veiled and flattering reference to the court of Felipe IV.

81-84. Of course, the "patience of Job" in the face of the trials and adversities thrust upon him by God, is proverbial (see 2214-2217).

88. "Caer uno en la ratonera. Caer en el lazo" (Dicc. Aut.). In Rojas' No hay amigo para amigo: "Púsonos el queso amor, / Y dimos en ratonera" (II, p. 90c). The gracioso in Vélez' El águila del agua describes the fate of the Turk in the battle of Lepanto:

Que no a de escaparse el claro,
 pues tiene por ratoneras
 más de ducientas galeras.
 (III, p. 52a)

91. Covarrubias refers to this quality in cranes: "De noche, mientras duermen, y de día, en tanto que pazen, tienen sus centinelas que las avisan si viene gente." An allusion to their vigilance occurs in Vélez' El embuste acreditado: "con atención de cigüeña / y vigilancia de grulla" (III, 1546-1547). Reichenberger notes in his edition of this same play that this belief can be found in Pliny (Natural History, X, 23).⁴ Vélez, in El águila del agua, has a gracioso say, under similar circumstances, "Detrás de aquel poste quedo / de mirona grulla" (I, p. 188b).

92-93. "La diligencia es madre de la buena ventura. Refrán que enseña quanta parte tiene la viveza y cuidado en los buenos sucesos: y quanto conviene que el que quiere ver logradas sus pretensiones, no sea

³ George Arthur Buttrick et al., eds., The Interpreter's Dictionary of the Bible (New York, 1962), II, pp. 815-16.

⁴ Luis Vélez de Guevara, El embuste acreditado, ed. Arnold G. Reichenberger (Granada, 1956), p. 318.

perezoso, ni descuidado" (Dicc. Ac., 1783). Cervantes used this phrase both in the Quijote (II, 43; Clás. Cast. VII, p. 114) and in Rinconete y Cortadillo (Clás. Cast., p. 152).

100. "No a/un año"--"no hace un año."

101ff. In Vélez' La serrana de la Vera the Capitán, telling of his soldiering experiences, sounds much like Don Lope here (I, 54-73). And of course, there is the well-known speech of Don Lope de Figueroa in Calderón's El alcalde de Zalamea:

¿No tengo mucha razón
de quejarme, si ha ya treinta
años que asistiendo en Flandes
al servicio de la guerra,
el invierno con la escarcha,
y el verano con la fuerza
del sol nunca descansé,
y no he sabido qué sea
estar sin dolor una hora?

(II, p. 552b)

Vélez' La niña de Gómez Arias opens with a conversation between two soldiers concerning their mutual war experiences (Spencer-Schevill, p. 67).

107-108. These terms all apply to various kinds of military operations, as noted in the Dicc. Aut. "Paso. Lucha ó combate que en determinado lugar de tránsito se obligaban a mantener uno ó más caballeros contra todos los que acudieran á su reto." "Socorro. Tropa que acude en auxilio de otra." "Empresa. Acción ardua y dificultosa que valerosamente se comienza." Sitio and comboy are normal military terms in their English equivalents.

116. The Dicc. Ac. gives two meanings of jineta, as follows: "Lanza corta con el hierro dorado y una borla por guarnición, que en lo antiguo era insignia de los capitanes de infantería," or "Charretera de seda que usaban los sargentos como divisa." From the information given here, the first meaning would seem to be indicated, but since Don Lope probably means "ni vna jineta," the second could also apply, as an exaggeration of his ill fortune. The first meaning probably is intended if we assume that Don Lope is speaking in the same vein as the nobleman in Vélez' El águila del agua, asking the king for favor: "Vuestra magestad me haga / merzed de alguna gineta" (I, p. 199b).

125. Fichter, in his edition of Lope de Vega's El sembrar en buena tierra (p. 187), notes that Lope sometimes omits the preposition a in places in which there is a contiguous a in either a preceding or following word. This sort of omission is extremely common in this manuscript.

137-142. In Próspera, as a result of his disillusionment, after believing he had the Infanta's love, Don Lope wishes to retire from the court and go into a monastery (III, p. 672a).

145. Only the first example of many wordplays on Don Lope's family name, which are later extended to include Don Bernardo and the sol image,

as the play's title indicates. This juego is far from original; it appears constantly in the romances and plays concerning Don Alvaro de Luna. For example, in romance #1020 of Agustín Durán:

Subió al cielo en poco espacio;
Mas como glorias de acá,
Por no ser de eterno premio,
Fué Luna, y tornó a menguar.

And, from the end of Mira's Adversa de don Alvaro:

¡Ay, Luna triste!
Saliste tarde, presto te pusiste;
nunca a crecer llegaras,
porq[ue] si no crecieras, no menguaras.
(III, 3041-3044)

147-148. Calderón has a play entitled No hay más fortuna que Dios; the closest proverb which I can find to this expression is "Quien buena ventura tiene, a Dios se la debe."⁵ In the analogous scene in Próspera, Don says to Don Lope, "Dios es el dueño de todo, / que, sin El, no hay causa alguna" (I, p. 637b). In Adversa, Don Bernardo seems to get closer to this meaning here: "Sólo Dios, que es soberano, / tiene grandeza infinita" (I, p. 72b). In No hay dicha, Mira mentions "las estrellas y Dios, / que sin El, no hay astro alguno" (I, 25-26), and says later on in the same play:

Si la potencia diuina
es quien la fortuna muebe,
desconfiar no se debe...

(III, 1700-1702)

151-154. The glimpse which we receive here of Don Bernardo's attitude toward his king foreshadows his great fortune, and also his loyalty and obedience despite the King's persecution of him.

155. Actually, as Cauvin points out (p. 147), neither Don Lope nor Don Bernardo was a young man during the reign of Pedro IV. Don Bernardo would have been 38 in the year of Pedro's accession, but around 50 at the time of his greatest prominence and 66 when he met his death. Don Lope was evidently older.

155-158. A reference to Aristotle's philosophy of the four "causes," or underlying reasons for the existence of things. The "second cause" or "formal cause" defines the "essence" of a thing, its "form or pattern" (Metaphysica, Bk. Δ, 2). This reference is evidently being given an astrological interpretation here, in that the "essence" of the heavens (of Heaven), i. e., their innate nature, is the influence which they exert on Man.

159-160. Note this phrase from No hay dicha: "que está la buena fortuna / donde menos se pensó" (I, 183-184).

⁵ Francisco Rodríguez Marín, 12.600 refranes más (Madrid, 1930).

161-162. In Vélez' Celos, amor, y venganza (or No hay mal que por bien no venga), are these verses:

No hay mal que por bien no venga;
que a veces las grandes dichas
vienen por desdichas grandes.
(Spencer-Schevill, pp. 21-22)

165-166. "Quien siguió a Romas, vencióla.---Encarece el poder de la perseverancia."⁶

169-172. Cauvin (p. 38) says that "Ideal, devoted friendship between either the privado and another courtier, or between this hero and a loyal personal servant, is a motif which characterizes these dramas [of privanza]." She goes on to add that the predominance of the friendship theme may have reflected some of the well-known friendships in the courts of Felipe III and Felipe IV; the Duque de Lerma, the Conde de Lemos, the Duque de Osuna and Rodrigo Calderón all had friends who tried to prevent their downfalls. She theorizes that:

The pattern for plays involving the theme of devoted friendship [was] apparently set by Las mudanzas de fortuna, composed about 1610, [and] whose author, Lope de Vega, seems to have put into the drama memories of his own friendship in his youth with young Luis de Vargas Manrique, ...whose untimely death by drowning Lope mourned (pp. 463-64).

Oddly enough, the drama mentioned above, although treating a fictitious "don Beltrán de Aragón," is basically a drama about Don Bernardo de Cabrera (Cauvin, p. 175). Finally, according to Cauvin (pp. 170-71), the Don Bernardo-Don Lope friendship in our play is "more sentimental" than in Próspera and Adversa, and the King and the Infanta have a more sentimental attachment for Don Bernardo in Vélez' and Rojas' play.

183ff. This speech is a paraphrase in a positive tone of a negative speech of Don Lope, in Próspera:

Hijo segundo soy, aun es mi vida
en extremo notable desdichada:
no escapé de pendencia sin herida;
pretendiendo, jamás alcancé nada;
ni jugué sin perder, ¡estrella airada!,
que debió de ser mi fortuna ocasionada;
fué ascendiente, y soy tan desdichado,
que quiero siempre amar sin ser amado.
(I, p. 637a)

Don Bernardo's reply to the above speech obviously furnished part of the model for the one in our text:

De mí os podré asegurar:
nunca reñí sin herir,
nunca jugué sin ganar,
no pedí sin recibir
y no amé sin alcanzar.
(I, p. 637b)

⁶ Rodríguez Marín, 12.600 refranes más.

194-197. Don Bernardo was, in fact, a veteran of Aragón's wars, as was Don Lope, and both had held high military commands.

203. Of course, the relating of all this good fortune of Don Bernardo serves to make his subsequent fall more catastrophic. It seems that there might be a hint of soberbia here, a classic tragic flaw, but very little of this comes out later on; Don Bernardo is too perfect.

213-218. In Próspera, the graciosos' comments here go thusly:

-- Estos dos pelones
sirvientes van a buscar.
--Y parecen novatones;
yo me quiero acomodar.
(I, p. 638b)

218-222. Consider the following from Próspera:

porque el Rey querrá salir
a este corredor a dar
audiencia.
(I, p. 638b)

223-235. This section is more brief in Próspera:

--Si necesidad tenéis,
mis señores, de criados
los dos que delante veis
son bien nacidos y honrados.
--Ansí nos lo parecéis.
(I, p. 639a)

228. "fianza. Prenda que da el contratante en seguridad del buen cumplimiento de su obligación" (Dicc. Aut.). "Con fianças o sin ellas" is an obvious play on words.

236-238. Words very similar to these appear in Próspera in the King's speech which welcomes Don Bernardo: "y a tiempo habéis venido / que quiero recebir nuevos criados" (I, p. 641b).

241. The word "ocasión" seems quite odd here; the "casa" of ABC seems to fit much better into the context. The Dicc. Ac. gives "Peligro o riesgo" as one meaning of ocasión, but this meaning does not appear to be entirely satisfactory. Perhaps "ocasión" means something like "happening", referring to Don Bernardo's participation in a Mallorcan campaign at the time he was summoned to court. However, if this were the case, it would be difficult to see how two servants could be "supliendo sus ausencias." Don Bernardo was in Mallorca in 1343, participating in the invasion of the island. Pedro's brother-in-law was Jaime III of Mallorca, whose lands he coveted, so a cause was contrived for war and the island was conquered in a short campaign (Ballesteros, III, pp. 217-220; EC 10, p. 206).

245. From Próspera, I, p. 638b: "--Yo he menester un criado. / --Yo otro quisiera hallar."

250-251. The phrase "la priminençia / de forastero" indicates a common courtesy, which would be an extension of the ancient laws of hospitality.

253-262. This passage is quite close to the equivalent one in Prosera:

--Sírveme.
 -- Veré primero
 cuál de los dos me conviene.
 ¿Cómo os llamáis?
 -- Don Bernardo
 de Cabrera.
 -- ¿Y vos?
 -- Don Lope
 de Luna.
 -- Escojo, ¿qué aguardo?
 ¡Oh, plegue a Dios que no tope
 el peor! Este es gallardo.
 Y Cabrera no me suena
 bien, mejor es la luna,
 que quizá se verá llena
 de riqueza y de fortuna
 y será mi dicha buena.
 (I, p. 639a)

261. Compare "el Luna me açe cos[qu]illas" with the English expression "it tickles my fancy."

271-272. Manuel Godoy, minister to Carlos IV, was sometimes despectively called "el Choricero" because of his extremeño origin. The reason for the association of this word with Extremadura is probably that the region is good hog-raising country; one of the principal Spanish hog breeds is called the "raza extremeña" (EC 21, pp. 188, 193). Also, the region borders on Portugal, which is famous for its chouriço. It is probably appropriate for Galindo to be from Extremadura, since he is more rustic and more bumbling than the more polished Luján. A similar reference to the one found in these verses appears in Rojas' Lo que son mujeres:

-- Es extremeño.
 --¿Y no es chorizo?
 -- También.
 (I, p. 195c)

279. The county of Ribagorza contributes one of the oldest Aragonese titles. It was founded in the eighth century, according to tradition, but was possibly one of the divisions of the Visigothic empire which managed to reconstitute itself after the Moslem invasions were driven back. From 1015 to 1248 it formed part of the states first of the Navarrese crown, then of that of Aragón. It was recreated as a county in 1248 by Jaime el Conquistador for one of his sons. In 1366, about the time of the death of Don Bernardo de Cabrera, the count's name was Alonso (EC 51, pp. 300-01). This count was possibly the successor of the Ribagorza of our play, who seems to be modeled on Pedro, brother of Alfonso IV and uncle of Pedro IV. The relationship of Count Pedro and Pedro IV might explain the reference in 281, since Count Pedro

(count, 1322-1358). would probably have exercised a great influence over Pedro IV, and might even have officially been his ayo. It is evidently this count who is intended to be alive at the time of Don Bernardo's death, since history records that the Conde de Ribagorza was one of Don Bernardo's enemies, who helped conspire to bring about his downfall. This count who was the antagonist of Don Bernardo was evidently Count Alonso (Shneidman, p. 106; Mariana, XVII, vii).

280-281. In Próspera de don Alvaro, Juan II says to his privado,
Ruy López:
Como a hijo me has criado,
y pues que mi padre has sido
y mi ayo, este apellido
justamente te ha cuadrado.
(I. 95-98)

313. In Próspera, the King pretends that he wants to marry Leonor to the Conde de Ribagorza, to see if Don Bernardo's jealousy is aroused. Therefore, of course, she is not the Conde's daughter (III, p. 670b).

323-326. A paraphrase of these verses would go something like this: "Free will is even stronger than Heaven itself, so let not Your Majesty think it will succumb to your power." In Próspera, Leonor's prose letter sounds more humble, but is still firm: "Porque corresponder no puedo al gusto que pretendes, sin daño de mi honra: suplico a tu grandeza, humildemente, que no conquiste cosas imposibles, obligándome ya con sus papeles a serle descortés no respondiendo" (I, p. 640b).

327. This exact verse is found, under somewhat similar circumstances, in Vélez' La serrana de la Vera (I, 450). The device of a king enamored of a lady of his court is extremely common. The best-known plays of Vélez in which this motif occurs are El diablo está en Cantillana, El conde don Sancho Niño, También la afrenta es veneno (his first act) and Don Pedro Miago. It also appears in Rojas' Peligrar en los remedios and Juan Ruiz de Alarcón's Los pechos privilegiados. The use of the theme may have had some basis in historical fact in this particular case, since rumor had it that Pedro IV's liaison with Sibila de Forcia, his fourth queen, had begun during the lifetime of her predecessor, Queen Leonor (Miron, p. 196). See note to 674.

332-333. In Vélez' Los hijos de la Barbuda the king, rejected by la Barbuda, laments, "Non cuido qu'el pedernal / Tenga tan duro talante" (I, p. 128c).

342. "Éste" refers to the memorial of 329.

349-351. Note the similarity with Próspera: "Yo he estado divertido, y no he escuchado / lo que éste me ha dicho" (I, p. 641a).

380. A burlesque of the type of scene of which the preceding is an example occurs in Vélez' El rey en su imaginación, in which the gracioso Rabel asks favor from "king" Carlos, and receives little (II, 960-993). A similar scene, in which the petitioner is similarly unsuccessful, is found in Vélez' El águila del agua (first act), and another in his Más pesa el rey que la sangre (first act).

382. According to Ballesteros (III, p. 214), Don Ramón de Cardona was head of the Aragonese forces in the war with Genoa (1331-1334) during the reign of Alfonso IV. The Cardona family is exceedingly old, the title on which it is based having been granted by Charlemagne. In 1357, Pedro IV elevated Ramón Hugo Folch de Cardona (possibly the Don Ramón of our play) to Conde de Cardona; Fernando and Isabel created it a dukedom in 1491. The town of Cardona, on which the title is based, is quite ancient, "formando, por decirlo así, la base del que, andando el tiempo, había de ser Principado de Cataluña" (EC 11, pp. 873, 876).

385. This verse evidently means that Don Ramón's "noble persona" and "balor" are a result of his family background, and not that his

father and grandfather have communicated the information concerning these qualities to the King.

387. This exact verse, in the same situation, is found in Vélez' El rey en su imaginación (II, 1004).

391. This phrase is not listed in any dictionary consulted, but it evidently means "to come away empty-handed." In Correas is found "Volver con las manos en el seno. Vacío," which might have some relation to the phrase which occurs here.

392. An amusing variation on this phrase appears in Rojas' Donde hay agravios no hay celos: "El juicio hemos de perder, / Si hay alguno que perdamos" (I, p. 147a).

396. This expression apparently means something like the burlesque refrain of the gracioso Beltrán, in Rojas' Cada cual lo que le toca: "Angela abraçada y / yo con mi daga en la mano" (III, 3127-3128ff). If this interpretation is applied here, "él" would refer to Don Lope and the phrase would mean "and he stood there and did nothing."

397-398. "Don Urgel de Moncada" appears to be a fictitious person, his name being a composite of two famous Catalan names (see reference to "Moncada" in the note to 1516-1517). "Urgel" was both an episcopate and a title of nobility. The bishops of Urgel extend in an unbroken line back at least to the sixth century. They were extremely powerful in the Middle Ages (EC 65, pp. 1432-34). With regard to the title of nobility, the county of Urgel probably existed in the time of Charlemagne, and the counts were quite powerful all through the Middle Ages. The counts were often in rebellion against the kings of Aragón, and from 1314 they were members of the royal family. Jaime, count from 1328 to 1347, was one of the rebellious brothers of Pedro IV. The kings of Aragón were constantly embroiled with the counts of Urgel, until finally the last count and pretender to the throne was defeated by Fernando I in 1413. The title ceased to exist, the lands passing directly under the control of the Aragonese crown (EC 65, pp. 1434-35). One other person who might have suggested the above name was Guillermo de Moncada, or possibly his brother Ramón de Moncada, both of whom were extremely powerful nobles during the reign of Jaime el Conquistador (1213-1276), and both of whom died in Jaime's conquest of Mallorca in 1229 (Ballesteros, III, pp. 178-179). The name of the commander of the later Mallorcan invasion force of 1343 was "Ramón de Montcada," according to Ballesteros (III, p. 218), and "Pedro de Moncada" according to Mariana (XVI, xii). The connection of this person with Pedro IV might have inspired the use of the name in this context.

412. "dar por las paredes. Disparatar, andar errado y confuso, no acertar con lo que busca, ó desea" (Dicc. Ac., 1783).

415-416. Seta--"secta". Galindo is probably punning on "ley" ("loyal") vs. "sectarian" (which can relate to "infidel, disloyal," as in "la falsa secta de Mahoma"). The implication seems to be that if Galindo's master does not turn out to be prosperous Galindo will quickly drop him, as of course he does at the beginning of the second act.

417-420. In Próspera (I, p. 641ff) and Adversa (III, p. 96ff), Don Bernardo's father is called "don Sancho de Cabrera," and he has a speaking part in Adversa.

420ff. The King's reception of Don Bernardo in Próspera includes these verses:

Grande gusto me habéis hecho en veniros
a Aragón: abrazadme, don Bernardo,
porque soy inclinado a catalanes,
y a vuestro padre, mucho...
(I, p. 641b)

It is interesting that a distinction is made in Próspera and Adversa concerning Don Bernardo's being a Catalan and therefore somewhat of a foreigner, evidently, in the Aragonese court. In Adversa, Leonor refers to him as "el catalán don Bernardo" (II, p. 77a).

433-440. According to Próspera, there are vacancies among the King's counselors because he has just dismissed all his previous ones, except the Conde de Ribagorza, as the result of a peace settlement with rebellious subjects in Valencia (I, p. 640a).

444. The military order of Montesa was founded in 1317, during the reign of Jaime II of Aragón. It is an Aragonese equivalent of the Castilian orders of Santiago, Calatrava and Alcántara, and of course its head is called "Maestre." It was included with the Castilian orders after the union of Castilla and Aragón (see 2158-2161).

460. In Próspera, the King says to Don Bernardo, "Levanta, y por mis brazos trueca el suelo, / como mi amigo, y no como vasallo" (II, p. 652b).

464-470. In Próspera, this complaint runs thusly:

Después que no quedó calle,
poste, esquina, puerta o puesto,
en quien cédulas no he puesto
alquilando aqueste talle,
hallo por amo una Luna,
que a este mísero criado
señales de agua ha mostrado,
pero de vino ninguna.

(I, p. 644a)

Galindo's complaints about his lack of luck in scraping together a living resemble in spirit those of Vélez himself, in his autobiographical romances. Selections from these are quoted by Cotarelo.⁷

466. Tuesday, of course, is an unlucky day in Hispanic culture; cf. the proverb "El martes, no te cases ni te embarques."

⁷ Emilio Cotarelo y Mori, "Luis Vélez de Guevara y sus obras dramáticas," BRAE, 4 (1917), 146-48.

468. The graciosos use vinagre as a general insult in several places in the play (see 1355 and 2140). "Vinagre aguado" would be even worse than "vino aguado," because besides being watered down it is bitter. So, if Don Lope is "un binagre tan aguado," he is doubly adulterated, doubly unlucky and undesirable as a master.

473. If this meaning of "de la vera" is considered to be the same as that which evidently appears in 43-44, then it seems that Galindo means that Don Bernardo (or any valido) is doing his "balancing act" in attaining the King's favor and in keeping it in the future.

481. "fullero. El jugador de naypes y dados, muy astuto y diestro, que con mal término y conocida ventaja, gana á los que con el juegan, haciendo pandillas y jugando con naypes y dados falsos, ó compuestos" (Dicc. Ac., 1783). The term is used again in 2167, and its variant fullería appears in 667. Vélez' opinion of this profession can easily be seen in El diablo cojuelo: "Allí está muriendo un fullero, y ayudándole a bien morir un testigo falso, y por darle la bula de la Cruzada, le da una baraja de naipes, porque muera como vivió, y él, boqueando, por decir "Jesús," ha dicho "flux" (Tr. II, p. 60).

485-486. In Próspera: "Bien está, dadme / un memorial después" (I, p. 641a).

491. The Dicc. Aut. gives the following definitions: "barato. Porción de dinero que da voluntariamente el que gana en el juego, á las personas que quiere." "desquitar. Restaurar la pérdida; reintegrarse en lo perdido, particularmente en el juego." Galindo is evidently referring ironically to Don Bernardo's gift of "paciencia," which will be, in Galindo's eyes, so useless when compared with what he could have given Don Lope. The use of the playing-card terms goes well with the previous reference in 481-482. An interesting use of the same type of terms is found in Próspera; it might have provided some inspiration for the inclusion of these here. The same gracioso as the Galindo of our play, disgusted with the King's constant scorning of Don Lope, utters a near-treasonous remark: "Descartemos este rey, / que no es de oros" (II, p. 653b). In Vélez' El águila del agua, the gracioso complains:

No espero
barato en toda mi vida,
pues este se nos a muerto
de viruelas.

(I, p. 190b)

497. "presea. Alhaja, joya, ó cosa preciosa" (Dicc. Aut.) Again, this word is used ironically, as was "barato" in 491.

501-508. "May he have patience, when he stumbles and falls from the place to which he will now be elevated (as a haughty insult to your cruel fortune), for those acrobats are rare who end up prosperous, walking on this tightrope [privanza]." Galindo knows what always happens to privados; this is the first reference in the play to that eventuality. The dramatic function of this sentence is to keep the audience alert to possible foreshadowings of Don Bernardo's fall. Its moral function is to

remind them of the mutability of fortune in general, which is the chief thematic motive of most comedias de privanza. A passage in Vélez' El águila del agua, but said by a galán defending his "rights" to a lady, is reminiscent of this one:

--Pedid paciencia.

-- Paciencia
tégala/un gallina, vn puto,
vn templador, vna dueña.
(I, p. 197a)

510-512. Note the wordplay on "escomunión" and "participantes" (both in communion and good fortune). This phrase might have provided the censor (?) with a reason for crossing out nearly the entire speech.

513-516. This sort of burlesquing of the varying fortunes of Don Bernardo and Don Lope, done between the graciosos, is a constant in the play, as well as in Próspera and Adversa. Compare this conversation with one in Próspera:

--Lázaro.
-- Diga.
-- Prometo
de haceros mucha merced
aquí en palacio; volved
por acá, porque en efeto
fuisteis, cuando escudero,
amigo, y no soy ingrato.
(I, p. 644a)

In No hay dicha, the successful servant says to the unsuccessful one:

Vna bez de quando en quando
béame; que yo le mando
vn bestido.

(II, 1200-1202)

This promise in No hay dicha is obviously meant as a cruel joke (see 1641-1649).

517ff. In Mudanzas, the unlucky pretendiente and his servant have several conversation of this sort, but humorous ones, as if they were both graciosos.

521-536. These lines give a good example of Don Lope's stoic philosophy, and also of his unswerving friendship and generosity, even under adverse circumstances.

521-522, 533-536. Don Lope expresses approximately these same ideas in Próspera, but more succinctly: "que la dicha del amigo / dicha es propia, y no es ajena" (I, p. 644a).

543 stg. dir. This description, taken with the other one in 2063-2067, resembles a passage in El diablo cojuelo, describing the physical appearance of the Cojuelo: "Volviendo los ojos al suelo, vió en él un hombrecillo de pequeña estatura, afirmado en dos muletas,...la boca formidable y apuntalada en dos colmillos solos, que no tenían más muela ni diente los desiertos de las encías" (Tr. I, pp. 31-32).

543ff. Dueñas, of course, are among the most satirized groups in Golden Age literature. Again, from El diablo cojuelo (the Cojuelo speaks): "Y daré, de camino, venganza a las dueñas, porque no hay en el mundo quien no las quiera mal, y nosotros las tenemos grandes obligaciones, porque nos ayudan a nuestros embustes; que son demonias hembras" (Tr. VI, p. 165). And, in Vélez' El rey en su imaginación:

¡Aquí de cuantos enanos
tienen doze encantamentos,
de cuantas sierpes y dueñas,
que viene a ser lo mismo;
que se profana palacio
a desatinos del pueblo!

(II, 1271-1276)

Finally, in Próspera is found the following rather picturesque description of the dueña Dorotea:

¡Vive Dios, que es medio ciega!
Buen gusto tiene don Lope.
¡Por un ojo llora arrope
y por otro gira pliega!

(III, p. 667b)

543-544. Compare this passage with one from Vélez' La romera de Santiago:

--Hola, ¡ah, lacayo del Conde!
--¡Qué soberana belleza
En tiple me está oleando!
¿Quién sin ser cura me olea?

(I, p. 392a)

554. According to the Flos Sanctorum, San Onofre was one of the saintly hermits of the early Christian church, who lived for years in the Egyptian deserts. As Américo Castro says (p. 237) in his edition of Rojas' Cada cual lo que le toca, "Es muy frecuente que los graciosos invoquen santos de nombre raro...para lograr un efecto cómico." The tempters of San Onofre would of course have been demons, trying to get him to abandon his saintly way of life.

555-557. From Vélez' first act of También la afrenta es veneno:

--Hidalgo, ¿es del Rey criado?
--Caballero, no, que soy
Criado de Dios, y estoy
A su imagen fabricado.

(I, p. 589c)

562. Adonis is not only the ideal of male beauty, being beloved of Venus, but he can also be interpreted as a melancholy figure, because of his violent death in the jaws of a wild boar. In addition, Don Lope is standing stock-still at this point, somewhat in shock, resembling the ultimate fate of the dead Adonis: Venus turned him into a flower, the

blood-red anemone.⁸ Rojas, in *El Caín de Cataluña*, speaks of Ramón (the "good" brother) as "el Adonis / Catalán" (II, p. 279c).

563-566. In No hay dicha, a similar comment occurs:

Las cuatro son de la tarde
y podemos comulgar
como están mis tripas anchas
a estas oras.

(III, 1720-1723)

A passage which is even closer to this one in our play appears in Rojas' Los trabajos de Tobías: "pues son las doze, y no ha / comídose pan y medio" (I, 723-724).

565-566. Comets, of course, were regarded as harbingers of good or evil fortune. Pliny, in his Natural History, records that astrologers could "read" the future in their appearances, depending on their direction, position among the stars, shape and the quarter of the sky into which they came (Bk. II, xxiii). Obviously Galindo feels that to eat in Don Lope's service would be such a major event that it would be signaled by the appearance of a comet.

581ff. In Próspera, one reason for which the dueña is attracted to Don Lope is that his father served her when she was a lady-in-waiting to the Queen!

582-583. The phrase "que a lo joben / debe algún abril" is a play on the expression Es una doncella de [diecisiete] abriles. The older woman thus owes a debt to youth, having drawn excessively on her "account" of abriles.

588. Segorbe is a town in the region of Valencia, the province of Castellón. As a feudal holding it dates from Jaime Pérez, natural son of Pedro III (1276-1285), who gave it to him. On Jaime's death, Jaime II (1291-1327) transferred it to Don Lope de Luna (the Don Lope of our play) when Lope married the king's sister Violante. It continued in the Luna family until the reign of Alfonso V (1416-1458), when it passed into the hands of members of the new royal house. Juan II of Aragón (1458-1479) created it a dukedom in 1469 (EC 54, pp. 1459, 1463-64). Therefore, speaking from a strictly historical standpoint, Marta and Don Lope are from the same area, or Marta is possibly a relative of Lope. Actually, the name was probably suggested to Vélez either by the connection with Don Lope's name or by the fact that, as Spencer-Schevill point out (p. 327), the viceroy of Cataluña in 1633 was the Duque de Segorbe (possibly the reason for Galindo's "¡Runboso apellido!" or even a possible way of dating the play). Finally, since Segorbe is rather isolated, it might have had the reputation of rusticity. Adversa refers to the gift of Segorbe to Don Lope, but has Pedro IV be the king who gives it to him (III, p. 99b).

⁸ Thomas Bulfinch, Bulfinch's Mythology (New York, 1947), pp. 65-67.

593-596. "And she must raise hawks in the darkness of her tocas, if not toads and snakes." The tocas of dueñas were the butt of many jokes. In Adversa the gracioso speaks of the dueña: "tu gravedad anciana / viste tocas y usa antojos" (III, p. 89a; see verse 543). "Noruega" was a common symbol of darkness, as Américo Castro points out.⁹ In Vélez' La romera de Santiago:

Espera, Sol, no te ausentes
De mí, que no soy la noche
De Noruega, aunque estoy puesto
De tus desdenes al norte.

(III, p. 410a)

Castro points out that, besides Vélez, Rojas was very fond of this image, as in Donde hay agravios no hay celos:

Los dos que ve se han criado
En la Noruega; y así,
Por la noche negociamos.

(I, p. 148c)

But also, "Noruega" was famous for being a "lugar de buenos halcones," according to Castro, and he cites Pero López de Ayala's Aves de caça: "...et todos estos falcones salen muy buenos, ca se toman muy lexos de la tierra donde nasçen, ca segund todos cuydan, ellos vienen de Noruega." The juxtaposition found in these verses between "Noruega" and "açores" also occurs in Vélez' El rey en su imaginación:

...mas meterme a mí
entre tantos y tan varios
páxaros, en la prolixa
letanía del mudado
neblí, del primer torzuelo,
del indio aleto, del pardo
azor noruego, ...
no es aberme dado oficio,
sino hazerme canpanario.

(II, 967-973, 980-981)

606. "Sobrenonbre"--"apellido"; Marta is referring to the "de Luna." The Dicc. Ac., 1783, gives this meaning for sobrenombre: "El apellido que se añade despues del nombre propio, que se puso en el bautismo." This is the primary meaning given in the dictionary, with the more generally accepted modern meaning given second. The first meaning is still that which the word sobrenome has in modern Portuguese.

614. The use of the terrero of a building as a place for serenades or love trysts is exceedingly common in Golden Age drama. Lope de Vega shows just how frequent this motif is, in La dama boba:

Pues más de algún marquesote,
a codicia del dinero,
pretende la bobería

⁹ Américo Castro, "Noruega, símbolo de la oscuridad," RFE, 6 (1919), 184-86.

desta dama, y a porfía
hacen su calle terrero.
(I, 136-140)

619-620. Fichter (p. 213) defines a diamante al tope as a "diamond of high quality that had been cut to a somewhat pointed shape." His main authority is Gracián, who in El criticón (ed. M. Romera-Navarro, II, 98) states: "Atiende mucho a este diamante, no falso, sí al tope cuando conviene y aun haziendo punta, otras veces quadrado." Fichter goes on to say, "the contrast with 'no falso' would indicate that only a genuine diamond and one sufficiently hard could be cut to al tope shape." Then, in a passage which seems to apply particularly well to the context in this play, he continues:

That shape...is the distinctive feature of diamantes al tope is seen again in the following verses quoted by the Dicc. Aut.,... in which al tope, applied to rayos, is best interpreted as "sharp" or "penetrating" (though again the idea of high quality may also be included):

Son los rayos de sus ojos
tan al tope, que la sangre
de un lapidario cabrito
los labrara por diamantes.

Therefore, in our play, it would seem that Marta's description of the diamond shows not only its shape and high quality, but also the brightness and "sharpness" of the sparkling reflections which the sun's rays produce. This seems to be borne out by Luján's description of the same diamante in 645-646. Rojas, in La traición busca el castigo, refers to a beautiful lady:

Ya labrado en sus finezas,
Purificado en sus soles
El diamante de mi fe
Se mira lucir al tope.
(I, p. 234c)

In Más pesa el rey que la sangre, Vélez refers to Gibraltar in this fashion: "esa columna / Que está con el cielo al tope" (II, p. 101a). And finally, Vélez speaks of Felipe II, in El águila del agua:

Nació Príncipe, don Lope,
por competidor del sol
vañado en fuego español,
diamante con Marte al tope.
(II, p. 312a)

621 stg. dir. In Vélez' La romera de Santiago, the lady-in-waiting to an infanta throws a banda to the servant of the infanta's betrothed, to be given to him (I, p. 393a).

625. Even saying "fenis de las dueñas" is almost a backhanded insult, since Galindo is making a superlative out of a negative.

626-627. Doña Marta "está de nones," as Galindo explains, because the normal sort of transaction with dueñas involves two actions: dar and pedir (an even number). But giving without expecting something in return is an odd number of actions, and is something so notable in a dueña that it merits comment.

631-632. "quebrar los ojos. Executar alguna accion, que se sabe que otro ha de sentir mucho" (Dicc. Ac., 1783). The one who will "sentirlo mucho" here is the devil, who brings Man his bad luck and suffering. Therefore, Galindo means "I've broken the devil's hold over me," a premature judgment in this case.

637-638. The idea of being a jinx to other people is voiced in this play by both Don Lope and Galindo; see 2244-2245. 638 means, "Don't expect to find it."

647-648. This wonderfully graphic expression is also quite common in English.

652-663. The bitter, often cruel, rivalry of two servants is seen throughout Golden Age drama. The most famous examples for their grotesqueness are those from Rojas: the rivalry between Juanete and Chilindrón in Progne y Filomena and that of Cardona and Camacho in El Caín de Cataluña.

654. "Suelen llamar tagarotes unos hidalgos pobres que se pegan adonde pueden comer, y esto si hallan que harán buena riza" (Covarrubias).

657-658. Francisco Rodríguez Marín, in his edition of Rinconete y Cortadillo (p. 215), describes a sacre as a "'Ladrón' de gran vista, como el ave de rapiña de este nombre." Vélez, in Reinar después de morir, uses the term no less than three times in the third act to describe the villains Alvar González and Egas Coello (III, 92-105).

661. It was a crime to even draw a weapon in the royal palace, much less kill someone in it. F. Ruiz Morcuende, in his edition of Rojas' Del rey abajo, ninguno, notes that in the Siete partidas of Alfonso el Sabio "tenían pena de la vida quien en presencia del Rey o en Palacio cometiese un crimen" (p. 134).

663. "Al ladrón ratero, sutil de manos, llamamos garduña, porque echa la garra y la uña; de do pudo tener también origen este nombre, quasi garruña, agarrar con la uña" (Covarrubias). Despite this probably faulty folk etymology, the basic application of the term is clear in this instance, by analogy with the character and habits of the marten.

665. R. R. MacCurdy, in his edition of Rojas' Obligados y ofendidos (p. 24), notes: "retrete, pequeño aposento de la casa, pero no con el significado que hoy tiene."

Stg. dir. after 674. Doña Leonor was quite possibly suggested by the importance of two women of this name in fourteenth-century Aragón. Leonor de Castilla, second wife of Alfonso IV and stepmother of Pedro IV, was an extremely strong person who tried to obtain part of Pedro's inheritance for her own sons, and led a revolt for that purpose. This insurrection was put down with the aid of Don Bernardo and Don Lope (see "Introduction", the section on the play's historical background), and Leonor fled back to Castilla, where she was apparently executed by order of Pedro el Cruel in 1351 (Ballesteros, III, pp. 221-27; Chapman, p. 129;

Miron, p. 171; Mariana, XVI, xiii). The other Leonor was Leonor de Sicilia, third queen of Pedro IV, who was involved in the machinations which caused the downfall of Don Bernardo in 1364. Cauvin (pp. 157, 165) notes the similarity to the rivalry between Don Alvaro de Luna and Queen Isabel, since Don Bernardo had arranged this third marriage for Pedro (Miron, p. 193; Mariana, XVII, vii). The rôle of Doña Leonor in our play, and in Próspera and Adversa, is that of a rather headstrong, somewhat scheming female whose acts unwittingly help lead Don Bernardo to the block. In this respect she resembles the latter of the two Leonors a little more. The Infanta Violante existed historically, but earlier. She was the daughter of Jaime II, therefore the aunt of Pedro IV, and the wife of Don Lope de Luna (Mariana, XVI, xiii; Miron, pp. 238-39).

675ff. A scene quite similar to this one, in which a lady-in-waiting praises the privado and the queen reprimands her, although the queen is attracted to him also, appears in Mira's El ejemplo mayor de la desdicha (I, 473ff). Also, in No hay dicha, Mira has Queen Violante upbraid her dama Leonor for being too open with her declarations of love and admiration for a privado (II, 1031-1070).

677-682. In Próspera de don Alvaro, Doña Elvira (his future wife) describes Don Alvaro:

Buen talle tiene, y parece
que majestad representa
su aspecto con bizarría.
(I, 357-359)

This extreme attractiveness of the privado to women appears to have come, as Cauvin points out (p. 43), from the traditions surrounding Don Alvaro de Luna. Ballesteros (III, p. 105) notes that Don Alvaro was "ídolo de las damas."

694. Of course, the reason for all this reaction on the part of the Infanta is that she herself is attracted to Don Bernardo, as is seen in 759-768. Leonor's attraction to him is "loco amor," for this reason.

705. Evidently "Aragón" was a name tacked on to the first names of miscellaneous members of the royal house of Aragón. Ballesteros (III, p. 227) refers to Jaime, Conde de Urgel, brother of Pedro IV, as "don Jaime de Aragón" in one instance. This conclusion is borne out by the fact that Leonor is referred to as "doña Leonor de Aragón" in 2191. She is probably supposed to be related to Violante, and would be if my conclusions concerning the identity of the Conde de Ribagorza are correct (see note to 279), since she is portrayed as his daughter in this play. In Mudanzas the privado is referred to thusly:

Pero sois tan noble en todo,
sois Aragón, sois Castilla,
sois español y sois godo...
(I, p. 611a)

708. This is the first reference, albeit an oblique one, to Don Bernardo as the "sol de Aragón," an extension of the wordplay on "luna" with Don Lope, as first noted in 145.

715ff. Note the Infanta's equivalent remarks in Próspera:
 Díselo más disfrazado,
 porque es de mi amor ajeno,
 y el amor que tengo es bueno,
 como el que el Rey le ha cobrado.
 (I, p. 645b)

718-720. Doña Biolante, in repeating with excessive care and accuracy what Leonor herself has said about Don Bernardo, is revealing that she also admires these qualities in him.

759ff. In Próspera, Violante feels that Don Bernardo is not her equal in rank, but she still feels drawn by him (I, p. 645a-b). This nuance is left out of our play, which makes the action a little choppy and waters down the dilemma which the Infanta faces. A similar situation exists in Vélez' El rey en su imaginación, in which Diana is confused and apprehensive over her attraction to a vassal (I, 438-510).

769ff. Cauvin notes the following (p. 146): "The motif of one friend attempting to secure royal favor for his devoted friend is employed frequently. It reflects the situation at the court of Philip III." See note to 169-172.

775-777. A concise statement of the impact which a privado can have on the lives of others, creating either friends or enemies. This is the core of much of the conflict found in the comedias de privanza, though not in this one. The lack of this conflict in our play weakens it as one of the privanza genre.

785ff. Usually, when there is a situation involving love between the privado and a lady, she is the king's sister, as here. This is no doubt the reason why the historical relationship between Pedro and Violante has been altered (see note to 674). A not of this genre which involves the same situation is Rojas' Morir pensando matar.

787ff. Cauvin (p. 171) says that Leonor resembles Tirso's heroines, in that she is a mujer desenvuelta. Cauvin also states that she is less "likeable" in our play than in Próspera and Adversa. On this last point I disagree: with her dishonest deceptions of Violante and Don Bernardo, it seems to me that Mira's Leonor is quite a virago, who is willing to perpetrate any cheap trick to "get" Don Bernardo. Vélez' and Rojas' Leonor, however, although she is forward and jumps to conclusions, is doing all of her planning on the basis of a rather honest mistake. Vélez' Hipólita, in El águila del agua, being osada and running after a man constantly, resembles Leonor, but she is a little more inept.

790-792. Here is the heart of the communication problem which Don Bernardo and Biolante have with regard to their mutual affection, and it explains the sometimes bizarre circumlocutions which they continue using, even in their final dramatic confrontation in the third act.

797-799. As Cauvin points out (p. 63), in the Don Alvaro de Luna tradition it is constantly reiterated that Don Alvaro had such an effect

on Juan II that he was believed to have bewitched the king. In Adversa, when Violante embraces Don Lope by mistake and is attracted to him, she says, "Encantado es este amante" (I, p. 67a). The following passage is found in Vélez' La serrana de la Vera:

que no sé por ella el alma,
padre, qué invisible huego
me penetró los sentidos
desde la suya de ielo,
qué hechizo me adormezió
que comencé desde luego
a dársela por los ojos
en amorosos desseos.

(II, 2084-2091)

803-808. Don Bernardo realizes how high he is aspiring, and that there may be danger in it. This is a common motif in the comedias de privanza, and often foretells disaster for the privado (Cauvin, pp. 461-62). However, this effect does not exist in our play, except that the illusion serves to aggravate the dangerous situation in which Don Bernardo finds himself subsequently with the King.

830ff. The same motif of a lady's declaring her affection, but saying she is referring to "otra dama," appears in Rojas' Lo que quería ver el Marqués de Villena (III, p. 343b).

839-841. We have not seen such advice, and are surprised at this piece of information, which seems contradictory to Don Bernardo's expressed feelings. At several places in the manuscript there are apparent inconsistencies, which suggest that M is a truncated version of the original (although ABC do not explain the allusion either). Of course, Violante could just be making the story up, but Don Bernardo says nothing to show that the information surprises him, either.

857-858. "tomar la ocasión por los cabellos. Aprovechar con avidez una ocasión ó coyuntura" (Dicc. Aut.). Correas explains the proverb "La ocasión asilla el copete o guedejón" in the following manner:

Pintaron los antiguos la ocasión los pies con alas, y puesta sobre una rueda y un cuchillo en la mano el corte adelante, como que va cortando por donde vuela; todo denota su ligereza, y con todo el cabello de la media cabeza adelante echado sobre la frente, y la otra media de atrás rasa, dando a entender que al punto que llega se ha de asir de la melena, porque en pasándose la ocasión no hay por dónde asirla.

(cited in MacCurdy's ed. of Rojas' Lucrecia y Tarquino, p. 134) Vélez was fond of this expression. He uses it in Reinar después de morir:

Pues me ofrece su cabello
la ocasión, quiero lograr
mi intento.

(II, 36-38)

He also brings it into La luna de la sierra:

Nunca, Guzmán, la ocasión
Me dio mejor los cabellos,

Ni amor con gusto jamás
Ayudó más mis deseos.

(III, p. 196a)

And finally, it appears in his El rey en su imaginación: "Famosa ocasión perdiste, / con la mano en los cabellos" (II, 1260-1261).

859ff. At this juncture in Próspera, Violante says to Don Bernardo:

A nobles atrevimientos
da fortuna sus favores;
no desmayen tus intentos,
los edificios mayores
hieren los rayos violentos.

(I, p. 650a)

864. The sort of "encouragement" found in the preceding speech occurs in Vélez' El conde don Pero Vélez and Si el caballo vos han muerto (Spencer-Schevill, pp. 26-30, 250), and in Antonio Coello's El conde de Sex (I, pp. 408b-409a).

866. "La mía" refers to the "dicha" in 863.

868. In El sembrar en buena tierra, as noted by Fichter (p. 228), Lope de Vega wrote g for j, as he did in two other plays, so there is some precedent for this apparently erroneous spelling in "le[j]os" (see also 1207 and 1230).

880-881. This remark is possibly the first example of the King's growing annoyance at Don Bernardo and lack of confidence in him, which is manifested so strongly in the second act.

898-901. A veiled warning by Don Bernardo comes on the heels of the King's having bestowed a new favor. Bernardo is the King's hechura, so the King is, to a certain extent, playing God. Próspera de don Alvaro states this specifically:

...que sus hechuras
tiene cada rey, y quiere
parecer a Dios, y gusta
de hacer de nuevo los hombres
a su imagen.

(I, 484-488)

Cauvin (p. 56) states that criticism, open or implied, of the lavish gifts or titles which monarchs bestow upon their favorites is a constant in the dramas of privanza. The criticism obviously reflects contemporary seventeenth-century conditions prevailing in the courts of Felipe III and Felipe IV.

903. An allusion to the 500 years which the phoenix lived between its cycles of destruction and resurrection. A way to exceed even this flattery is shown in Vélez' El águila del agua:

Vívanos vuestra alteza,
no del fenis las edades,

sino las del sol que muebe
 esa noria perdurable.
 (II, p. 310a)

925-928. The purpose of the whole scene with the King is to show Don Bernardo's loyalty to his friends and his zeal in promoting their cause. However, the impact which the idea has in other plays is diluted here, since this play has no situation in which the friends whom Don Bernardo has helped show their ingratitude by bringing about his downfall (see note to 1958). Cauvin (p. 471) says that the king's favorite is normally portrayed as being generous with gifts for his friends and hechuras. But this motif may also be taken as a criticism, she postulates (p. 90), "as a reference to the gifts Lerma made to his friends, lesser privados of the king."

942ff. In Vélez' La romera de Santiago, the complaint "Dejadme morir, cuidados" is heard in a similar situation (III, p. 411b).

951ff. This narration of Don Lope's exploits is lifted basically from Próspera, in which it occupies an extensive section. For example:

Aferró un sutil navío
 a la nave Capitana
 de Génova, y a pesar
 de los que en el borde estaban,
 entró dentro, y dando muerte
 a tres valientes escuadras
 de soldados, su estandarte
 arrancó y echóle al agua.
 (III, p. 664a)

The battle described took place at "puerto Mayón" (Próspera, III, p. 663b); see note to 963. A similar narration of feats in war occurs in Vélez' La romera de Santiago (I, pp. 388b-389a). A delightful burlesque of this sort of scene, which begins "Yo soy soldado / De la milicia de amor," appears in Rojas' Lo que son mujeres (II, p. 203a-b).

952. The name of Don Lope's father is given in Próspera as "don Martín de Luna" (I, p. 641a).

963. Mahón is the principal port of the island of Minorca, in the Balears. Considered one of the best Mediterranean ports, it also has been quite important historically for its strategic location (EC 32, pp. 290-91, 298). I have not found any reference to the supposed naval battle with the Genoese alluded to in Próspera (see note to 951, above), but it could have occurred during any one of the many wars with Genoa during the reigns of Alfonso IV and Pedro IV (see note to 966-968), or during Pedro's conquest of Mallorca in 1343 (Ballesteros, III, pp. 214-20; Mariana, XVI, xii). It appears to have been a good rendezvous point for naval forces, if we can consider significant the following passage from Rojas' El Caín de Cataluña:

Mallorca y Menorca escriben
 Que las socorras, pidiendo,
 Primero la brevedad,
 Que el socorro de tu reino

Son las islas; y en un día,
 Si quiere ayudar el cielo,
 Surgir en Puerto Mahón
 Pueden tus vasos ligeros,
 El Maestral en la popa
 Y en las espumas el remo.
 (I, p. 274c)

966-968. According to Don Lope's first petition, in Próspera, it was his father who served Alfonso IV, in the "conquest" of Sardinia. Cállar (often spelled and pronounced "Caller") was the Catalan version of the Sardinian city of Cagliari (Ballesteros, III, p. 230). During the great war with Genoa over Sardinia in the time of Alfonso IV, there was a naval battle in the "puerto de Caller" in 1332, which might have suggested the "puerto Maón" of 962-963 (Ballesteros, III, p. 214). In Próspera it is revealed that the "sardos" are rebelling again, and Don Bernardo is sent to quell this rebellion. The uprising is historical, as Cauvin notes (p. 148), and occurred in 1353.

974-976. This common motif occurs in Vélez in El príncipe Escanderbey and in Si el caballo vos han muerto (Spencer-Schevill, pp. 221, 249). It also appears in Adversa de don Alvaro:

Sospecho q[ue] está dormido,
 tanto pueden los cuidados
 en los ojos desuelados
 de un rey sabio y aduertido.
 (II, 1563-1566)

The King also falls asleep under similar circumstances in Próspera (II, p. 652a-b).

983-986. There are two similar passages in Próspera. The first is when the King has not heard Don Lope's initial petition:

...encubrir quiero
 esta poca atención, que es gran defeto
 en el rey, y en el juez.
 (I, p. 641a)

The second occurs after the King has fallen asleep and subsequently has awakened, not having heard Don Bernardo read Don Lope's memorial:

Por Cabrera disimulo
 que se correrá, si entiende,
 que de todo el fin no escucho.
 (II, p. 653a)

995. "Éste" means Don Lope's memorial, which Don Bernardo is endeavoring to reread to the now-awake King.

999-1004. Here is another small conflict between the King and Don Bernardo, foreshadowing the greater ones to come. To the King, at least, Bernardo's remarks from 995 to 998 have given the appearance of a little soberbia.

1062ff. Don Lope conceives himself as being a bearer of ever fortune. Of course, this is one way to explain the simultaneous rise and fall of two privados.

1064ff. The hiedra/muralla image (or its hiedra/olmo variation) is exceedingly common in both of our authors: I have found it in five plays of Vélez and eight of Rojas. Powers notes (p. 170) the use of the hiedra image as representing a "destructive relationship."

1085. The reference to "el español enperio" is an obvious anachronism.

1105-1107, 1117ff. These verses are intended to be prophetic.

1111-1113. Note the clear resemblance to the title of No hay dicha ni desdicha hasta la muerte. Twice within the above play phrases occur which closely resemble this one. The first one is so close that the phrase in our play seems almost a quote:

Ningún sabio se a llamado
dichoso ni desdichado
hasta que llega la muerte.
(I, 812-814)

The other is not quite as similar:

Don Vela, mientras vibimos
no ay buena ni mala suerte
hasta que llegue la muerte
que es el fin a que naçimos.
(III, 1742-1745)

Cauvin (p. 171) says that the phrase is from Ovid's Metamorphoses: "Nemo ante mortem beatus." "Solon is supposed to have given this answer to Croesus who asked him who was the happiest man."

1120-1123. A similarly graphic image of the instability of fortune appears in Rojas' Los trabajos de Tobías:

--Pues ¿no temes la privança?
--Sí, que es nave sin timón
que va a pique al primer baxo
de la envidia y la traición.
(I, 237-240)

1132-1133. This is the first time that the luna and sol wordplays have been used together, and with the verbs crecer and menguar. A possible inspiration for the title of our play appears in Adversa, in a description of Don Bernardo's fall: "Al Aries llegó el sol, y ya declina; / pasó el flujo del mar, y ya ha menguado" (II, p. 81b).

Act II

1134-1135. In Próspera, compare "Señor, ¿tan de mañana levantado? / ¿Qué novedad es ésta?" (II, p. 651a).

1147-1149. Note this exchange from Rojas' Los trabajos de Tobías:
--Vos sabéis mucho, y con esso

estáis tan medrado.

-- Sí,
si estoi pobre, ¿qué más quiero?
(III, 2488-2490)

1152-1154. The deed is dramatized in version B of our play; it appears in the long interpolated section at the end of the first act (see appendix). It also occurs in Adversa (I, p. 64a). Cauvin notes the following (p. 156) with respect to this event:

A similar incident which aroused the ire of the populace in 1614 may have served as the source for this motif which was popular in the drama of the period... A ballestero and cazador of the king who was being conducted to prison for having attacked and injured a stable boy was rescued and freed by three noblemen, his friends. In the *melée*, one of the police officers was wounded. The Corregidor, aroused, threatened to punish the noblemen, but nothing was done until public clamor forced him to imprison the offenders against justice.

1159-1161. The breaking of a mirror, of course, is an act which is still commonly believed to bring bad luck. Galindo figures that Collantes had worse luck from the encounter than Don Lope, so therefore he must have been the one who broke the mirror.

1162-1163. Here is another inconsistency. In a part which appeared in some earlier version, Don Lope must have declared his love for Leonor, since this information occurs at this point for the first time, at least in M. According to 613-614, Lope was going to the terrero to see Marta, if her message was delivered by Galindo and Don Lope heeded it. In version B, Marta is only a go-between, and Don Lope has had contact with Leonor before.

1164-1165. In No hay dicha, a gracioso says: "¿Quién es la dama tan blanda / que quiere a vn pobre?" (II, 1449-1450).

1172-1173. The difference between a cintarazo and a cuchillada is, according to the Dicc. Ac., that the former is given with the flat part of the sword, while the latter is a cut with the blade's sharp edge, with disastrous results for Collantes!

1176-1178. In Próspera, the King's secretary (the equivalent of Don Vrgel) is thrown into prison, but the reason is that he was caught by the King while writing a love letter to Leonor (II, p. 655).

1179-1181. I cannot explain the usage of "lleuo" (or "lleuó") here. Possibly it should be "lloró," which would make sense with this "dying swan" motif, but ABC also have it as it is in M. At any rate, this sentence alludes to the abovementioned motif, which is extremely common in folklore (cf. the English expression "one's swan song"), and is so ancient that even the normally credulous Pliny regards it as a superstition which has survived from darker times (Natural History, Bk. X, xxxii).

1184-1185. This reference may be an extension, through word play, of the "dying swan" allusion in 1179-1181. Dicc. Aut. gives the expression quedarse uno como un pajarito, with the following quote from Tirso:

Ella, al dar el primer grito,
Dijo "Adi3n, Don Mar..." y en fin
Quedándose con el "tin",
Murió como un pajarito.

Rojas used the expression in Nuestra Señora de Atocha:

Yo quiero llamarle cito;
itus! Mahomad; ya murió.
Por cierto que se fincó
muerto como un pajarito.
(III, 3331-3334)

1207. See note to 868.

1210-1211. In version B, Galindo knows this, because he was present on the terrero, but in this manuscript it has not been mentioned before. Again, it seems that something has been left out, something which either the same as, or similar to, the interpolated section of B. Of course, Galindo could just be assuming that the bandage which he perhaps sees on Don Lope's arm is a result of the encounter with Collantes.

1216. The use of a banda for a token is very common. It obviously is descended from the cloths champions would wear for their ladies in the courtly love tradition. Also, note the use of the imperfect verb "arrojaua," with a pluperfect meaning.

1218-1219. Note the pun with 1216, on the two meanings of banda.

1221ff. An exchange similar to this one, at a door, is found in Rojas' Cada cual lo que le toca (II, 1465-1477).

1225. Fichter (p. 188) notes that Lope often used lindo in an ironic sense, as it seems to be used here. This may be a sarcastic reference, literally, to Don Lope's possibly ragtag appearance. Another use of the word in this manner occurs in Rojas' second act of La más hidalga hermosura:

--¿No hay otra cadena?
-- ¿Cuál?
--Ésa que traes a los pies
Se puede ahora llevar,
Que vale un tesoro.
-- Lindo.
(II, p. 518c)

1230. See note to 868.

1235. A burlesque which greatly resembles the attitude of Luján in this scene, in which a servant protects a powerful man from pretendientes, appears in Vélez' El rey en su imaginación (II, 1010-1036, 1229-1278).

1247-1248. In Rojas' third act of Los tres blasones de España, a servant says something which is quite similar:

Señor, hagamos las cuentas
Y págame mi salario,
Que no te quiero servir.
(III, p. 560c)

1251. "I'll be doing enough to support myself!"

1255-1257. "All I can see is that he lets Luján push you around."

1261. "Más estrecho"--"demasiado estrecho."

1266-1269. Compare No hay dicha: "Sólo ese resquicio abrió / a mi dicha la fortuna" (III, 1696-1697).

1279. The repetition of small words, especially of subject pronouns, occurs frequently in Rojas. Compare Sin honra no hay amistad, "Yo sé sus engaños, yo, / Y yo sé en lo que me fundo" (I, p. 299b), and Santa Isabel, reina de Portugal, "Vos sola llevadla, vos, / De sus pensamientos necios" (I, p. 257a).

1288-1292. Version B has an earlier reference to the petition, in which the Conde initially asks Don Bernardo to do this favor for him.

1297. A misunderstanding on the part of a father, as to who is to marry his daughter, appears also in Rojas' Peligrar en los remedios (I, p. 352a).

1308-1309. "violento. Que está fuera de su natural estado, situación o modo." "centro. Lugar o situación en que uno halla su mayor bienestar o sosiego, o donde una cosa tiene su natural asiento o acomodo" (Dicc. Ac.). Therefore, Don Lope in his unhappy and unlucky state is a "stone" that is out of place, who wants to get back to his element, his natural place or state.

1310-1313. This reply seems to mean, "May I attain the same relief in them [your arms] when the burden of our friendship falls on you." Don Bernardo appears to be anticipating his adversa fortuna and Don Lope's próspera.

1314-1318. Galindo is referring to Don Lope's promise to give him to Don Bernardo: "Take me on, even as your left-hand man, or your left-foot man, or if not that, of whatever is left over, such as a calloused finger or toe."

1319-1321. Galindo's association of his fortune with the dedo malo shows that he is basically pessimistic; he knows he will not attain good fortune.

1322. There seems to be quite a clumsy transition between this verse and those which precede it, suggesting either that something was left out which appeared in an earlier version, or that Don Bernardo and Don Lope are not paying much attention to what the gracioso says.

1327-1328. In Rojas' Los trabajos de Tobías, compare:
 Vosotros no más seréis
 excepciones del precepto
 de mis iras.
 (I, 681-683)

1331. The preoccupation of the graciosos with food is universal in the Golden Age, especially when they are serving impoverished masters. Note the attitude expressed in Rojas' Sin honra no hay amistad: "Mil hambres puedo pasar, / Que ya he servido a un señor" (I, p. 295b). Here is a description of a foolish servant, from Vélez' El diablo cojuelo, who is spending time in the casa de los locos: "Allí está un criado de un señor que, teniendo qué comer, se puso a servir" (Tr. III, p. 82).

1332. Galindo, in revealing how poor they are, is offending Don Lope's honor and public image; this is why he reacts violently. In Ad-versa, Don Bernardo's servant proclaims on the street that he is selling his master's clothing because "su dueño / con hambre las vende hoy." Don Lope, protecting the honor of his friend, has much the same reaction which he has here (III, p. 86b).

1341. This sarcastic remark indicates very succinctly how much of Don Lope's indumentaria is important to Galindo personally.

1345. The verb "a" could be plural, as in ABC, since the references around it allude to both Don Lope and Galindo, but it need not necessarily be so. It can either refer only to Don Lope, or only to Galindo, since Galindo is the one who has just spoken to Luján.

1351. "Nego" is a scholastic term, used in debating, with which Rojas would have been familiar due to his university experience; the same can be said for the "Conçedo" of 1367. Rojas uses "nego" in Lo que son mujeres (I, p. 197a), Los bandos de Verona (III, p. 387c), and in Lo que quería ver el Marqués de Villena, with its Salamanca atmosphere (I, p. 326b; III, p. 339c). Finally, he employs "niego" in Los trabajos de Tobías (I, 564).

1355. Galindo is playing with the literal meaning of vinagre and its use in this play as an insult (see note to 468). Since "vino dulce" can turn into vinegar, this is a very apt metaphor for what has been happening to "embitter" Galindo toward Luján.

1360-1363. Don Lope is so honorable that he does not want someone else to suffer from his misfortune. Also, he can probably see Galindo's delight in taking revenge on Luján, which would seem to him to be quite a base act.

1362. "mondonga. Nombre que daban en palacio á las criadas de las damas de la Reyna" (Dicc. Ac., 1783). "mondonga. Criada zafia y de mal pelaje." "mondongo. Intestinos y panza de los reses, y especialmente los del cerdo" (Dicc. Aut.). Mondongo as used here is probably an extension of the very common mondonga to the masculine gender, but the knowledge of the other meaning of this masculine form would serve to make

the epithet doubly insulting. Note Rojas' use of the word in Donde hay agravios no hay celos: "A ningún hombre se vió / Darle veneno en mon-dongo" (III, p. 162c).

1363. Relleno, by extension from its normal meaning, seems to mean "puffed up, snooty" here.

1367. For the application of concedo, see the note to 1351. Galindo means, "I'll yield to you, now." Rojas also uses the term in this manner in his third act of Los tres blasones de España (III, p. 558a).

1370-1373. Don Bernardo means, "I have sworn this because of two reasons, one being my obedience to Don Lope's friendship, the other being because I wanted to." Rojas uses very similar phrases in Obligados y ofendidos, "la primera vez por uso, / la segunda por deseo" (I, 91-94), and in Cada cual lo que le toca, "el uno de mi palabra / y otro de mi voluntad" (II, 1309-1312).

1387. The combination of a banda and a papel are sent by a lady to Carlos, in Rojas' El más impropio verdugo (I, p. 176a).

1391-1392. This speech should more correctly be assigned to Don Lope, since it was he whom Marta wanted to receive, not Galindo.

Letter after 1395. Obviously, Don Lope was wrong, and Leonor did not think the person on the terrero was he, but rather Don Bernardo. Thus is explained Bernardo's complete bewilderment at receiving Leonor's letter. Love letters which complicate the intrigue are, according to Cauvin (pp. 472-73), a common element in privanza dramas. They may be innocuous, or they may have tragic results for the privado. Cauvin also states that the letter concerning Collantes (which has to be this one) is written by an "unknown person," and that it resembles warnings often given to monarchs about privados and their ambition (p. 173). This is an error; there is nothing whatever mysterious about the letter.

1399. Marta is awaiting her albricias, her gratuity.

1402. Practically the same verse appears in Rojas' Donde hay agravios no hay celos: "To, to, to, valiente me es" (I, p. 148c).

1406-1407. Dueñas are known for their forwardness, usually out of desperation at growing old. An excellent example is Dorotea, of Próspera and Adversa.

1409. This exchange seems to be an echo of Rojas' Los bandos de Verona:

...y ser puede
Que salga a hacer oración
Porque te lleven los diablos
O porque te lleve Dios.
(II, p. 375b)

1412-1415. Rodríguez Marín, in his edition of the Quijote (VII, p. 301) quotes Vélez' El rey don Sebastián in a similar exchange between master and servant:

-- Llegad,
que os hace su Majestad
merced: besalde la mano.
--¿De qué? ¿De la vida?
-- Y más,
de una dehesa.

1416-1417. "raçion. La parte, ó porcion que se da á los criados para su alimento diario. Propiamente se llama así la que se da en dinero por paga del servicio" (Dicc. Ac., 1783). In other words, Galindo is telling Don Bernardo to "put his money where his mouth is," and give him his first day's wages, or he will not believe it.

1419, 1433. The use of despejar in these two verses seems to be an extension of its normal meaning, that Galindo is not only going to get rid of Luján by driving him away and out of his job, but is also going to take his place.

1426. A cadena is a very common gratuity given to servants in Golden Age drama. A burlesque of this sort of episode appears in the verses already cited in the note to 1225; the cadena there is one which hobbles the legs of a prisoner.

1426-1431. Galindo's bad luck continues to pursue him, even when he is in the midst of apparent good fortune. This is an odd event, even after taking into account the above explanation and Don Bernardo's seemingly lame reply. Perhaps Rojas had recalled a snatch of one of the romances about Don Alvaro de Luna:

Aqueste anillo que cifie
El dedo del corazón,
Con él le doy a Morales
Por lo bien que me sirvió.
(#998, Durán)

1460. "Opones" is probably used here in the sense of "oposición para un puesto."

1468. Módica is in southern Sicily, southeast of Ragusa. According to the Grande Dizionario Enciclopedico Utet, "Dal re Ruggero II venne eretta in contea nella prima metà del sec. XII; fu dei Chiaramonte, dei Cabrera, e dal 1480 al 1755 degli Henríquez-Cabrera" (XII, pp. 653-54; underline mine). In Próspera, Don Bernardo generously offers Don Lope the free use of any of his possessions, saying that "tuya es / Módica, la de Sicilia" (II, p. 657a).

1473-1477. There is a similar passage in Vélez' La romera de Santiago:
Que envidié vuestra fortuna
Más que la de haber nacido
Rey, en fin, porque es mayor
Imperio el que da el valor

Que el que en la tierra han tenido
 Los príncipes que nacieron
 Con la dicha de heredallo.

(I, pp. 388b-389a)

Also, note this passage from Rojas' Los trabajos de Tobías:

que no me parece a mí
 que soi rei quando no os veo.
 Vasalla es mi voluntad
 de vuestros merecimientos.

(I, 345-348)

Cauvin points out (p. 174) that this sort of comment is an "implied criticism of the monarch who allows himself to be ruled by his favorite," and that it is an obvious allusion to contemporary seventeenth-century conditions.

1478-1479. This seems to reflect a passage in Próspera:

Conde de Ribagorza, yo os prometo
 que quiero a don Bernardo de Cabrera
 de modo que mi amor igual no tiene,
 y al Príncipe don Juan le he preferido.

(III, p. 662b)

The Don Juan named here was the King's son, born in 1351. Don Bernardo was named his ayo the next year (Mariana, XVI, xvi).

1481-1483. In Adversa is the following description of the Infante (named Carlos in Mira's plays):

tu hermano o tu enemigo,
 que ansí llamo, señor, al que desama
 tu vida.

(II, p. 79b)

1490. ABC assume that if the King's brother is in a certain country, then it must be that country's king whom he is advising to make war on Aragón. This is not necessarily true; he could easily be in France and foment mischief in contiguous Navarra. The use of Navarra as the Infante's refuge has some basis in history: the king of Navarra's break with Aragón and alliance with Castilla provoked the renewal of the war between Aragón and Castilla in 1362. There is no evidence that Navarra was ever involved in the Aragonese dynastic struggles of the 1340s, to which this reference alludes. However, Castilla was, since the former queen Leonor de Castilla and her sons found refuge and help there for a time, she being the sister of Alfonso XI of Castilla (Mariana, XVI, xiii; XVII, vi). Also, the fact that the king of Navarra is the main antagonist of Juan II in Adversa de don Alvaro might have suggested the usage of Navarra here.

1516-1523. For a discussion of the name "Aragón" as a family name, see the note to 705. Fernán Pérez de Guzmán, speaking of Don Alvaro de Luna in Generaciones y semblanzas, says: "Esta casa de Luna es de las mayores del reyno de Aragón, e ouo en ella asaz notables presonas" (p. 135). Two of these "notables presonas," other than Don Alvaro himself, were evidently Don Lope de Luna and Pedro de Luna, the antipope Benedict XIII. Moncada was one of the most illustrious Catalan families, dating back to the eighth century (EC 36, p. 56); see the note to 397-398. I do

not know how old the Cabrera family was, but they were a large and influential family, enough so to challenge the crown itself for possession of the county of Urgel as early as the first part of the reign of Jaime el Conquistador, in the early thirteenth century (Shneidman, pp. 6, 17; Ballesteros, III, p. 177). The family may have originated on the island of Cabrera, one of the Baleares.

1524-1526. Don Bernardo is afraid he will make enemies if the King gives him the Infanta (the King actually does do it in Próspera). This is a change from the normal privado-infanta-king relationship, in which the privado is punished for aspiring so high (Cauvin, p. 461).

1531-1533. Don Bernardo has unwittingly touched this sore spot in the King. Here, as far as the King's feelings are concerned, is the beginning of the most important clash between the two. Lacking this conflict, it is possible that all the others could have been settled rather amicably between them, but, as is typical in Golden Age drama, a person's amorous passions are the most difficult force for him to resist.

1534. For a possible reason for the use of "Ramón de Moncada" in ABC, instead of "Ramón de Cardona," see the note to 398.

1540. Golden Age usage of the second person plural verb forms in the preterite sometimes admitted -tis, as well as the more common -tes and -teis (Fichter, p. 166). This was no doubt a culto influence from Latin, in which the second person plural ending in the tense is also -tis. A fairly common form in this play, although appearing only in Rojas' sections, it also occurs in 1602, 2680, 2772, 2792 and 2828.

1545. A similar exchange in Rojas' Peligrar en los remedios gives more detail regarding the king's attitude:

--Señor, prometer un rey
Y en la promesa dudar...
--Yo bien puedo derogar
Lo mismo que doy por ley.
(II, p. 355a)

1547-1549. It is difficult to tell whether the King is asking this question in a cynical vein, or is merely being ignorant.

1552ff. In Próspera, Don Bernardo and the Conde come to plead for justice for Don Lope, but the King believes that they have come to defend the King's secretary, who is in prison for writing a love letter to Leonor (II, p. 656).

1564-1565. This might be a dangerous remark, if it is assumed that what happens in the Don Lope-Collantes scene in version B is the standard: the King finds Don Vrgel with Collantes' body, outside Leonor's window, and becomes insanely jealous, throwing Vrgel into prison. Therefore, in that case the "traydora malicia" would be that of the King himself.

1585. Is only out to "teñir" and "manchar" what? The King wants us to understand that it is Leonor's honor, but he means his own desires.

1587-1591. A similar passage occurs in Rojas' No hay ser padre siendo rey, in which the king threatens:

No repliquéis, o por Dios,
Que haga lo mismo con vos,
Que veis hacer con Rugero.

(III, p. 405c)

In Próspera, in the equivalent scene, the King says, "perderás mi amor / sólo en referir su nombre" (II, p. 656a). In Rojas' Los trabajos de Tobías, King Senaquerib becomes violently specific:

¡Prende el labio
con la lengua, o, vive el cielo,
que con vuestras tres cabeças
dé a Babilonia un exemplo.

(I, 613-616)

1591. To summarize, the King and Don Bernardo have had in this scene five major clashes, involving: 1) the disagreement over what to do about the Infante, the King's brother, 2) the King's veiled offer of marriage to Biolante, which Don Bernardo appears reluctant to undertake, 3) the request that Leonor be married, which touches the core of the King's jealous passion, 4) the King's withdrawal of his promise to give a position to Don Ramón's nephew, which he feels makes him look like an ungrateful wretch in his privado's eyes, and 5) the pleading for Don Lope, misinterpreted as pleading for Don Vrgel, which also touches on the King's amatory interests. The first of these conflicts is, in light of what happens later on, the most important. It is also the only one grounded in historical fact (see "Historical background" section of the Introduction). This long string of sudden clashes is unexpected, and apparently unmotivated. Don Bernardo's fall seems to be too hurried, probably the result of the effort of condensing two plays into one. However, the scene as a whole might play well, since it is quite a dramatic series of confrontations. A somewhat similar scene, in which a king becomes angry when he does not receive the "right" advice from a courtier, appears in Rojas' third act of También la afrenta es veneno (III, p. 597b).

1597-1598. This is an odd statement for Don Bernardo to make, particularly in view of his previous and subsequent exhortations to Don Lope not to give up in discouragement.

1608ff. An exchange very similar to this one is found in Juan Ruiz de Alarcón's Los pechos privilegiados:

--O el Rey os ha de volver
a su gracia, o, ¡vive Dios!,
caro amigo, que por vos
yo también la he de perder.
--No intentéis ser mi tercero,
que del Rey la indignación,
mientras dure la ocasión,
ni puede cesar, ni quiero.

(I, 617-624)

1614-1623. Don Lope has already said something analogous to this in his speech centered about the hiedra image (1054-1093). However, the later

speech does emphasize more Don Lope's idea of himself as a bring of bad luck. This speech is only a slight recasting of one in Próspera:

Cuando dos en el verano
suben a un árbol ufano,
el que de más fuerzas es
sube primero, y después
al otro le da la mano.
Un árbol es la privanza
que en su abril suele ofrecer
fruto, y flores de esperanza,
y a veces suele caer
el que las flores alcanza.
(I, pp. 644b-645a)

1626-1627. Here is another odd remark. What possible justification could Don Bernardo have for saying this, since Don Lope has had an unusually long streak of bad fortune, unless he is referring to Lope's now-proven ability to resist adversity?

1638-1639. In Próspera, Don Bernardo speaks of his "buena suerte" in this manner: "demela Dios en la muerte / ya que me es mudable en vida" (I, p. 637b).

1640-1650. In Adversa, the gracioso Lázaro is at one point filled with the importance of being "Privado...de un privado" (II, p. 83b), much like Galindo's reaction here.

1641-1643. In other words, Galindo will make Luján grovel in the dirt. It is odd that the censors did not catch the apparent play on the idea of God's having made Man of the dust of the ground (Genesis II: 7).

1646. Again, martes is the unlucky day (see the note to 466), which implies how much success Luján will have when he comes to cortejar, if Galindo has anything to say about it.

1648-1649. The wordplay here is based on the two meanings of corte, both "court" (f.) and "cut" (m.), as an extension from the "cortejar" of 1645. The "cut" meaning relates both to "vn corte de a bara y cuarta" ("a cut a yard and a quarter long") and to the use of "afilado" ("sharp-ened").

1653-1656. Marta is describing how Don Bernardo, instead of skimming over the letter quickly, stared at it for a long time, as if he were spelling each word out much as a semi-literate person would. This explains Leonor's response. Of course, Don Bernardo reacts thusly because of his surprise at receiving the mystifying letter.

1658-1659. This is Marta's picturesque way of saying, "I don't think he's interested in you at all."

1661. "hacer caravanas. Hacer las diligencias conducentes para lograr alguna pretensión" (Dicc. Ac.). Marta means that Don Bernardo

gave no reaction, that he did not "follow through," and therefore showed no interest. In Rojas' El más impropio verdugo these verses occur:

De lo que quiero intentar
A pedirlos perdón vengo,
Que es la primer caravana
Que hacen los verdugos nuevos.

(III, p. 187b)

Also, the following verses are found in Rojas' Abre el ojo:

Pues veniros a mi casa
Con carabanas de propio
El mismo que ayer huisteis
Como si fuerais el otro,
A que yo os cure el herido,
Es el mayor desahogo
Que he visto.

(III, p. 143c)

1664ff. There is a description in Rojas' Peligrar en los remedios which resembles that which Marta gives here:

Púsose de tintorero,
Cabeceó y cabeceó,
Ambas cejas arqueó,
Calóse todo el sombrero.
Comenzó a mirar, temblé,
Él un labio se mordió,
Y luego me respondió:
"Diga vuested que sí iré."

(III, p. 364a-b)

Another narration, more in a humorous vein but still generally similar, occurs in Rojas' Santa Isabel, reina de Portugal:

Descompuesto el sombrero,
Semblante tintorero,
Bebiendo pensamientos y razones,
Modo de responder pares o nones;
Pateando a toda prisa, manoteando,
Mondándose las uñas, contemplando,
Arrugada la frente,
Ojos de decir coplas de repente;
Y parecía, en fin (¡triste tragedia!),
Poeta que le silban la comedia.

(II, p. 262b)

1671. Note the wordplay with 1668, on the two meanings of papel.

1673-1675. Marta is playing with two meanings of dar vueltas: "dar vueltas con los ojos" (he "looked her up and down") and "dar vueltas con una cadena" (he did not "wrap her in cadenas," i. e., give her her gratuity).

1676-1679. "He looked at the paper carefully, [to see] if it was his size (to see if it was meant for him), but he was satisfied that it had been cut for him (but he was satisfied that it really was intended for him).

1683. Note the wordplay between "dixerir" and the "mordió" of 1681. One might "digest" something either physically or mentally, of course.

1693-1695. "You might as well reward him, because even if he loved only one whole day, men don't love any longer than that." This cynical attitude toward love is typical of what might come out of a dueña or a graciosa.

1699. "He's pretty important to let jealousy bother him."

1724-1728. The Conde is referring to his misunderstanding of the conversation with Don Bernardo (see 1293-1297).

1761-1763. These verses are very reminiscent of the baroque mode of expression often favored by Rojas, in their use of an extended and exaggerated metaphor in order to describe a relatively simple concept.

1770-1771. "He uttered more sighs than rejoice in the three regions of the air." This is a typical Rojas-style conceit. The following definition is found under region in the Oxford English Dictionary: "One of the successive portions into which the air or atmosphere is theoretically divided according to height." These three "regions" are called, logically, "Upper, Middle and Lower."

1777-1779. Don Lope's voice on the terrero was perceived by Leonor as different from Don Bernardo's, but she just assumed that Bernardo was disguising his voice to protect himself. A hint of this was seen in 1702.

1781-1783. Leonor believed that the Infanta was not going to grant her request, because she knows that Biolante is attracted to Don Bernardo and assumed she knew who the object of the petition was. Leonor is therefore pleasantly surprised.

1795ff. From this point on, the conversation becomes more and more catty, as the two women strive to see who can insult the other more, out of spite and hurt feelings.

1802-1805. Note the similarity of this passage from Rojas' La traición busca el castigo:

¿Eso cómo puede ser,
Porque cómo ha de haber, di,
Hombre que me quiera a mí
A la luz de otra mujer?
(I, p. 239a)

1806-1809. The same general idea appears in Vélez' Reinar después de morir, in the following words of the Infanta de Navarra:

¿Cómo pudiera llevarse
que doña Inés compitiera
(aunque son muchas sus partes)
conmigo? Que no lo hermoso
igualar puede a lo grande.
(II, 170-174)

But by far the most familiar occurrence of this idea is the barbed comment of the infanta Urraca in the well-known romance, "Afuera, afuera, Rodrigo...": "con ella hubiste dineros, / conmigo hubiste estado."

1813. The omission of the u in gue subjunctive endings is a common abbreviation on the part of Lope de Vega, according to Fichter (p. 176), so the example here is not unusual.

1817-1818. This is another odd comment. Either the Infanta somehow knows about the King's passion for Leonor (see note to 1987-2001), or she could be chiding Leonor for soliciting Don Bernardo outside of "channels" (i. e., through the Infanta, and not through the King). The second possibility does not seem too likely.

1821-1823. There is a mild form of this same turbación in Próspera (I, p. 649a), but Don Bernardo does not stammer as he does here. Turbación is a very common motif in Rojas, and most of the turbados do speak this way. The same reaction by a man toward a woman occurs in Morir pensando matar (I, 787-792; the best example) and in No hay amigo para amigo (II, p. 90a). The opposite situation, that of a woman reacting to a man, appears in Casarse por vengarse (II, p. 113c) and in La traición busca el castigo (III, p. 250a).

1824-1829. "I have seen the sun disturb eyes with its light, never words, but the light of your eyes, being more modest than that of the sun, excels it in influence (and there, produces the turbación of the voice)." The juxtaposition of the images of sol, ojos and luces is rather complex here, but this appears to be the most logical and straightforward interpretation.

1837. In Próspera, Don Bernardo comes into the presence of Violante, but is afraid to confront her after sending her a previous love letter by Leonor (which Leonor, incidentally, told the Infanta was meant for her, not Violante), so he "Hace que se va." The rather abrupt transition at this point in our play is thus explained. It is evidently the result of not choosing with sufficient care the elements borrowed from Próspera (I, p. 648b).

1839-1840. The same misunderstanding exists in Adversa de don Alvaro, between Don Alvaro and his future wife, Juana:

Cuando por auer llegado,
veros, condestable, quiero,
no sé q[ué] e de dar primero,
si el parabién de cassado
o el de la vuelta dichosa.
(II, 1423-1427)

1841-1842. Don Bernardo is referring to his conversation with the King (1520-1526) in which the King was annoyed because Bernardo was cautious in demurring at the idea of marrying Biolante. He assumes that the King has gone ahead and consulted Biolante about it. This explains his subsequent remarks, which the Infanta takes as references to Leonor, but which are actually directed toward her.

1851-1853. A favorite baroque conceit, often used by Rojas, is that of a lady who is so beautiful she has no one who can compete with her except herself. For example, in Los áspides de Cleopatra this description of Cleopatra appears:

Reina de Egipto, sol de Alejandría,
Luz que escribe en la luz que pauta el día,
Comparación tú sola a tu grandeza,
Símbolo sola tú de tu pureza.

(I, p. 426a)

A similar description of Lucrecia occurs in Lucrecia y Tarquino (II, 1158-1160).

1855-1859. This type of manifestation of a woman's jealousy seems to have appealed to Rojas, for he used it several times. The closest to this passage is one in Entre bobos anda el juego:

--Y a ti, ¿qué te ha parecido,
doña Alfonsa?

-- Que es muy fea.

--Eres mujer, y no quieres
que alaben otra belleza.

(I, 755-758)

Serafina, in Lo que son mujeres, has a more violent reaction:

--¿Cómo, villanos...?

-- Señora...

--¿Segundo dueño prefieren
Delante de mi hermosura
Vuestras pasiones alevos?

(II, p. 205a)

A different twist on the motif also appears in Entre bobos:

Es grosería errada,
nunca al labio permitida,
despreciar la aborrecida
en presencia de la amada.

(III, 2170-2173)

And finally, the comic side of Rojas could not resist a burlesque of the motif, in El Caín de Cataluña:

A un señor, ¿para qué efeto
Dices mal de su caballo,
Y le alabas el ajeno?

(I, p. 272b)

1860ff. A similar scene exists in Próspera, but it is longer and more drawn-out. Violante becomes quite angry and rips up Don Bernardo's love letter in a fit of jealousy. She never quite realizes that Don Bernardo is referring to her, as she eventually seems to do in our play. However, she does blurt out, in desperation, that Bernardo should assert himself in his courting, even if he should aspire to the "Infanta"--a rather transparent reference.

1861, 1863. Leonor catches on more quickly than Biolante. The Infanta seems not to be able to adjust her thinking fast enough, so strong has been her fixation that Don Bernardo was courting Leonor.

1865-1867. "Let the one who makes the right choice (of a person to love), and is only deficient in merit, hope and fear." Note the complicated baroque antitheses, involving "espere" and "acierta," vs. "tema" y "yerra."

1868-1879. In his long speech, Don Bernardo employs three common conflictive figures: the clicie vs. the sun, the mariposa vs. a flame and the águila vs. the sun. The basic sense of all three is that Don Bernardo (clicie, mariposa, águila) is aspiring to something higher, meaning Biolante (sol or llama), which will bring potential danger. The dichotomy of the use of sol in this play, here representing Biolante, in other places representing Don Bernardo as the "sol de Aragón," recalls a similar ambiguity in Rojas' Los áspides de Cleopatra. Both Cleopatra (I, p. 426a) and Marco Antonio (III, p. 440b) are described as sol.

1869. Clytie, having once been the beloved of Apollo, the sun god, was scorned for another nymph, Leucothoe, on whom she took revenge. But still ignored by Apollo, she stood alone in the fields under the open sky, longing for him, turning her head to follow the sun's path across the sky. For nine days she stood there, and finally her limbs took root and she turned into a sunflower, "Rooted, but turning always toward the sunlight, / Changed, but forever keeping love unchanging" (Ovid, Metamorphoses, Bk. IV). The use of "se descuella" might be a subtle foreshadowing of Don Bernardo's own fate. The clicie reference is such a common metaphor in Rojas that it is one of his clichés; I have found it in no less than thirteen of his plays.

1873. Rojas uses the mariposa/llama image in eleven plays which I have consulted. In two of them, Peligrar en los remedios and La traición busca el castigo, he uses it four and three times, respectively. The mariposa will be "emitaçión...de la sombra negra" as a result of being burned to ashes by the flame, "emitaçión de el día." In modern English, the moth-flame image is still quite common.

1876. I have found only one other use of the águila/sol image in Rojas, in Los trabajos de Tobías:

Tú, Ioseph, a mi hermosura
ciego aspiras, loco anelas,
y destos rayos, que dizes
que son rayos, ser intentas
nube que me los empañe,
o águila que los beba.

(I, 1077-1082)

Powers, in her edition of this play (p. 201), notes the following reference in Covarrubias: "Aguila. Fingen los poetas ser la armígera del dios Jupiter, que le ministra los rayos, y dió ocasión a esta fábula la naturaleza suya, por quanto, según algunos autores, entre todas las demás aves, ella sola no es herida del rayo, y los del sol mira de hito en hito." Considering Rojas' relatively limited use of this image (compared to the plethora of clicies and mariposas), one might have to conclude that its occurrence in Próspera could have inspired his use of it:

Al monte más empinado
su nido el águila pone,

amor de fuego es criado,
y águila que al sol se opone
busque lo más encumbrado.

(I, p. 650a)

The use of the image in our play is quite interesting, if we note the very gongoristic idea of the fusion, the penetration, of the águila and sol ("plumas con rayos") to the extent that they are completely confused in this very visual image. This sort of usage was possibly inspired by the opening lines of Góngora's Primera soledad, and the image of the sun's rays mixing with the hair of the bull, in the zodiac sign Taurus.

1884-1885. "pavesa. Partecilla ligera que salta de una matera inflamada ó de una vela encendida, y acaba por convertirse en ceniza" (Dicc. Aut.). The mariposa is "líquida pavesa," evidently because it was once alive, since in Rojas' Los trabajos de Tobías the demon Asmodeo says that Joseph's body will be "líquida pavesa / de un fuego que yo apagué" (II, 2190-2191). Therefore this term in Rojas probably means the remains of a formerly living thing. The image as used here is a refinement of the "sonbra negra" of 1875. I have found this term in at least seven of Rojas' plays, but only in the two noted has líquida pavesa appeared, and in only one other besides this one (El Caín de Cataluña, II, p. 282c) is it found in conjunction with mariposa.

1898-1899. This comment foreshadows the imminent end of Don Bernardo's good fortune; compare it with his long speech of 169-203.

1917-1935. The exasperated tone of Don Bernardo's speeches in these verses produces, as is seen in the King's reaction, puzzlement. He does not know that he has been myopic, and is possibly a little offended at the way Don Bernardo is speaking to him. This potential indignation makes his change of heart toward Bernardo, a little later on, more believable. If Don Bernardo has any tragic flaws, it would probably have to be said that they manifest themselves in his too frank advice to a headstrong king, and his lack of patience here.

1922-1925. Note this phrase in Rojas' Progne y Filomena: "Sed prudente, pues sois rey, / sed templado, pues sois recto" (II, p. 47b). In Adversa, after the fall of Don Bernardo, the King says, "Desde hoy procuro / que me llamen también el Justiciero" (II, p. 82b). Probably the title of "Pedro el Justiciero" is merely an extension to this Pedro of the title given by the supporters of Pedro ("el Cruel") of Castilla to their king. For an indication of the application of the apodo "Cruel" to Pedro IV, see the note to 58. Finally, in Próspera, Don Lope laments:

¡Ah, don Pedro, rey injusto!
Si eres liberal con todos,
más que Alejandro y Augusto,
¿por qué conmigo avariento?
(II, p. 653b)

1954-1955. Don Bernardo's statement reflects the tendency of privados to offer voluntarily to return part of their estates to the king, to avoid envy or to frustrate their enemies, as Cauvin notes (p. 470).

She also says, concerning this motif: "A suggestion, perhaps, to the favorites of Philip III [or Philip IV]?" (p. 163).

1958. What "envidiosos"? One of the greatest structural weaknesses of this play lies in the fact that, being a condensed and truncated version of an earlier two-part play, many of the seemingly more essential elements are either glossed over or omitted entirely. The machinations of the privado's enemies, which usually lend such an apocalyptic atmosphere to the story of his downfall, do not even appear here. Not one word of ingratitude toward Don Bernardo is uttered in this play, with the exception of the petulant attempt to blackmail him on the part of the Infante Don Martín, in the third act. Of course, this sort of intriguing is not absolutely necessary in a comedia de privanza, for Cauvin points out (p. 114) the example of Vélez' fictitious Don Basco, in El espejo del mundo. She says:

Here is a type of the ideal privado, unique in that he has no enemies. This model of disinterestedness, generosity, justice and charity falls from favor not through the envy of malicious courtiers but because the counsel which he gives to the monarch, though specifically solicited by the ruler, is contrary to the latter's inclinations.

Don Bernardo could easily fit into this type, but annoying references such as the one I have cited here mar the effect.

1969-1970. The memorial is that which the Conde gave to Don Bernardo, requesting his help in finding a suitable husband for Leonor.

1971-1975. Leonor's two exclamations in these lines seem to be uttered because she sees the King going through the memoriales. She knows that he will find her now futile letter to Don Bernardo, which will bide no good for the King's privado.

1976-1979. The motif of rivalry between a king and his vassal for the love of a lady is a commonplace in the Golden Age, and is particularly so in the comedias de privanza. As Cauvin says (pp. 460-61):

The complications resulting from the king's love affairs directly bring about the fall of the privado. These dramas are clearly an indictment of the scandal occasioned by the amorios of the young Philip IV. But this theme must also have been suggested by the amorous escapades of another rey enamorado, Henry IV of France [1589-1610], far more despicable than the youthful Philip because of his ruthlessness.

She goes on to state (p. 462):

This theme, already well-known through ballads, received an impetus from a parallel situation in the beginning of the reign of Philip IV, by reason of the rumors concerning the alleged infatuation...of the Count of Villamediana...for the lovely young Isabel de Borbón, consort of Philip, and the supposed jealousy of the young king.

The theme can also be seen in the Bible, in the stories of the illicit love affairs of King David (Cauvin, p. 462); cf. Mira's El arpa de David.

The most clearly similar play with regard to this motif which involves our authors is También la afrenta es veneno, a collaboration between Vélez, Antonio Coello and Rojas.

1983. Evidently, when the King speaks of his ears being deceived he is referring to the words of Don Bernardo, supposedly praising the King and deferring to him, and at the same time (according to the King) courting the lady whom the King desires.

1984-1985. He has not told Don Bernardo anything of the sort, unless it is to be assumed that the conversation simply did not appear in the play. However, in version B there is a scene in which the King confesses his love for Leonor to Don Lope. The presence of this extra scene in B may indicate that it comes from an earlier, lost version of the play. Nevertheless, the fact that AC lack the scene makes it appear possible that it is an invention of the refundidor of B.

1987-2001. The King and Biolante seem to know a lot more about each other's love problems than has been shown in the play. It seems necessary to assume either that they have communicated privately, or that again a possible lost earlier version may be indicated.

2028ff. Powers notes (p. 176) that series of asides occur "in most of Rojas' plays, particularly at the end of an act or of an important scene." The extensive use of apartes is of course quite common in Golden Age drama, but Rojas went to extremes at times. He often abused this device which, for best dramatic effect, should be used rather sparingly. For example, he has a series of 30 verses of asides in Lo que quería ver el Marqués de Villena (I, p. 328a), 35 in El Caín de Cataluña (I, p. 279a), 40 in Progne y Filomena (III, p. 54a-b), and one of 48 interminable verses in Donde hay agravios no hay celos (I, pp. 154c-155c).

2035. People who are shocked or stunned are often described as estatuas by Rojas, though they are usually of hielo, not piedra. The exact phrase "Estatua soy" can be found in Los bandos de Verona (I, p. 373b).

2037. The words "para primera" appear to mean "por primera vez," even though it is a very odd construction (see 2031-2032).

Act III

Stg. dir. after title. The word "porosga" is a highly unusual verb form; I have not found it in any of the dictionaries. R. R. MacCurdy feels that it may be a corrupt form of proseguir (prosiga) or possibly of prorrogar. The word is written quite clearly in the manuscript, and definitely says what is reproduced here.

2040ff. In Próspera de don Alvaro Pablillos, the gracioso, goes out onto the terrero to stroll late at night, the graciosa comes out, as do the Infanta, Don Alvaro, the Infante and the King, and there ensues a terrero scene which somewhat resembles this one, except that Don Alvaro does not get into trouble.

2046. "xacara. Composicion poetica, que se forma en el que llaman romance, y regularmente se refiere en ella algun suceso particular, ó extraño. Usase mucho el cantarle entre los que llaman xaques, de donde pudo tomar el nombre; xaque en la germania significa el rufian" (Dicc. Ac., 1783). Rennert, in The Spanish Stage in the Time of Lope de Vega (pp. 291-93), has this to say about jácaras: "Besides the entremeses and bayles, short pieces called jácaras were also sung between the acts of a comedia. Pellicer describes these jácaras cantadas as ballads set to music." Rennert goes on to say that these could be sung by one person or several, either from the stage or from various parts of the theater, since it was the custom for the audience or an actor planted in the audience to request them. He continues: "These slight pieces, overflowing with mirth and exuberant spirits, rarely consumed more than ten or fifteen minutes, [and] as Pellicer says, the public... 'era perdido por ellas.'" The fact that this jácara appears at the beginning of an act is therefore significant.

2049-2051. Galindo probably says these verses as he is playing, to describe the "frenzy" of his playing.

2052. This is another allusion to the "dying swan" motif. Marta is afraid that Galindo is taking his life in his hands by coming out onto the terrero at night.

2060. Here Rojas uses the first verse of Lope de Vega's well-known romance morisco:¹⁰

Mira, Zaide, que te aviso
que no pases por mi calle
ni hables con mis mujeres,
ni con mis cautivos trates...

Without quoting the romance Rojas alludes to it both in La traición busca el castigo (I, p. 236b) and El más impropio verdugo:

--Y advierta, en su vida que
Por esta calle no pase.
--Sea muy enhorabuena,
Que eso dijeron a Zaide,
Y no era tan obediente
Como yo, con mil quilates.
(I, p. 170b)

2063-2067. Note the wordplay between "mascar," "encías" and "desmolador" (which suggests muelas). See the other references to dueñas and their unattractive qualities in the note to 543. In Adversa, the dueña Dorotea says that she is nearly 50 (I, p. 62b), so possibly Marta is intended to be about this age also.

Stg. dir. after 2067. The Infanta and Leonor are mentioned here as coming out onto a balcony, but they are never heard of again in this scene. They are not mentioned at this point in ABC at all. The insertion of their

¹⁰ Lope de Vega, Poesías líricas, ed. José F. Montesinos, in Clás. Cast. 68 (Madrid, 1925), pp. 44-47.

names could be merely a slip-up on the part of the copyist of this manuscript, or it could represent some speeches of these two which appeared in a lost earlier version. I lean toward the former explanation, however, for since the King mentions Don Bernardo's supposed love for Leonor and Don Bernardo replies to the charge, it would make more sense if neither Leonor nor Biolante were present. They obviously have not heard the aforementioned exchange, or it would show in subsequent scenes.

2068-2074. The King feels that if Don Bernardo ("el Conde [de M6-dica]") did kill Collantes out of jealousy, he will come out to challenge the one now singing on the terrero (not yet recognized as Galindo) and thus incriminate himself.

2074-2077. According to Cauvin (p. 110), "The effort of a friend to reinstate the other in the good graces of the monarch is a recurrent theme in the privado drama." See the note to 169-172. In Próspera, speaking of his own ill fortune with the King, Don Lope says, "Señor, mira primero / si estás bien informado" (II, p. 82b).

2084-2087. In Del rey abajo, ninguno Rojas has Blanca, who is wandering terrified in the forest, say:

¿Dónde voy, ciego homicida?

¿Dónde me llevas, honor,

sin el alma de mi amor,

sin el cuerpo de mi vida?

(III, 1897-1900)

The coincidental appearance of Don Bernardo on the terrero, at precisely the wrong moment, is a little too farfetched.

2090-2091. Besides seeing Don Bernardo, Galindo perceives the others on the terrero. These are the subject of "an salido," and the cause of his apprehension.

2094. "Este Collantes" refers, of course, to Galindo (see 2052-2062).

2096-2099. The "bulto" which Galindo sees is probably Don Bernardo, but it could be Luján (see 2133). In Próspera de don Alvaro a gracioso says the following, on the terrero at night: "Duendes vienen; yo les doy / estorbo, cuidado y celos" (II, 548-549).

2108-2109. These verses occur in Rojas' El más impropio verdugo:

Otra vez

El hombre vuelve a la calle...

Al paso quiero salille.

(I, p. 170a)

2114-2115. In Próspera, Don Bernardo and Don Lope meet in the dark on the terrero, "reconociéndose uno al otro," but under different circumstances than in our play: they are both courting Violante.

2117-2119. "Allá darás, ó allá vayas, rayo, en casa de Tamayo. Refrán que denota la indiferencia con que el egoísmo mira los males ajenos" (Dicc. Aut.). Galindo means that, for the moment, he can stop worrying;

the bultos on the terrero were not coming after him. Lope de Vega has a play entitled ¡Allá darás, rayo! (Acad. N., X).

2158-2161. The Espasa-Calpe encyclopedia (36, p. 601) gives a list of Maestres de Montesa from 1317 to 1587, but none of the names of this play are in it. I cannot find "Íñigo Vázquez" referred to in any source (see the note to 444). With regard to this latter personage, MacCurdy points out that despite what the King says in 2168-2169, the encomienda is not necessarily the equivalent of the maestrazgo. Therefore, since "Vázquez" possessed the encomienda, according to the text, there might be a good reason for his not figuring in the list of Maestres.

2170. The term usía is a very common contraction in use during the Golden Age, for vuestra señoría (Hanssen, Gramática histórica, 158).

2174. In Adversa de don Alvaro the King has just the opposite reaction, in trying to attribute the favors gained by others to Don Alvaro's influence, almost to the exclusion of his own (II, 1338-1342).

2180-2182. In Adversa, Don Bernardo laments:

Qué apriesa mis cosas van,
llegados a sus extremos.
¡Qué rigurosas que están
mis desdichas!

(III, p. 85b)

A similar reference is in Mira's El ejemplo mayor de la desdicha: "¡Con qué priesa, con qué priesa / se cambia la humana suerte!" (III, 2370-2371). The most similar reference in Rojas which I have found occurs in his third act of El monstruo de la fortuna, la lavandera de Nápoles, in which the privada Felipa Catanea bemoans her fate:

Señora, ¡tan de repente,
sin accidentes del tiempo,
corre tormentas el mar,
que ahora estaba sereno!

(III, p. 1312a)

Note the allusion to the wheel of fortune, which is such an apt metaphor for a comedia de privanza (cf. the title of Mira's play La rueda de la fortuna). The connection of privanza with the wheel of fortune is also found in the romances of Don Alvaro de Luna:

Púsome a mí la fortuna
En la cumbre de su rueda;
Mas como es rueda, rodó
Hasta bajarme a la tierra.
(#1012, Durán)

2185. Américo Castro notes, in his edition of Cada cual lo que le toca (p. 242), that accentuation of an atonic pronoun at the end of a verse is an "hecho frecuentísimo en el teatro." The example in the above play is "Oyemé" (III, 2659). Present-day Spanish of the Río de la Plata region employs similar forms, such as "escúchamé."

2201-2204. Don Bernardo's speech here recalls his reaction to accusations of treason in Adversa:

¡Vive Dios! que estoy corrido
de que se haya presumido
que hay flaqueza en mi humildad.

(II, p. 80b)

Nearly the same verses, with an identical first verse, occur in No hay dicha (II, 1164-1166). Also, a passage in Rojas' Casarse por vengarse is somewhat similar:

Si acaso
Alguna lengua atrevida
Contra mi honor, contra vos
Afectos de culpa indicia,
¡Vive el cielo...! [he is interrupted]
(III, p. 118b)

2204-2212. The King's seeming overreaction to Don Bernardo's instinctive need to defend himself is probably due to the fact that he knows that Bernardo is unwittingly calling him an "ynbidioso" and "traidor": the King is the one who has imagined the "charges," and the privado has no other enemies.

2205-2206. "alas. Osadía, libertad ó engreimiento con que una persona hace su gusto ó se levanta á mayores por el cariño que otras le tienen ó la protección que le dispensan" (Dicc. Aut.). A person who is upbraiding a saucy servant, in Rojas' El más impropio verdugo, says: "¿Os dio esas alas, picarón, / Carlos, vuestro amo?" (I, p. 174a).

2213. MacCurdy notes¹¹ that fábrica, as in "esta fábrica del hombre" (Adversa de don Alvaro, III, 2972), means "being." Galindo means, therefore, that Don Bernardo in his entirety, as an integral entity, has fallen. Don Bernardo, speaking of himself in Adversa, says: "esta máquina mía / hace señal de caer" (I, p. 72a), and Don Alvaro in Adversa de don Alvaro says much the same thing: "Ya a temblado el edificio; / esta máquina se cay" (III, 2335-2336).

2214-2217. Don Lope says, in Próspera, "Job me preste su paciencia / para sufrir este agravio" (III, p. 670a). See note to 81-84.

2217-2218. For the intended meaning of muladar, see the note to 47-51. It seems that Rojas is having Luján and Galindo do a reprise of some of Vélez' first-act language in the muladar and Job references (see previous note).

2219-2225. For a similar idea, see 1218-1219.

2220-2221. "paulina (Del nombre del papa Paulo III). Carta o despacho de excomunión que se expide en los tribunales pontificios para el descubrimiento de algunas cosas que se sospecha haber sido robadas u ocultadas maliciosamente" (Dicc. Ac.). Galindo perhaps means that he is being

¹¹ Raymond R. MacCurdy, ed., Spanish Drama of the Golden Age: Twelve Plays (New York, 1971), p. 319.

punished for his "stealing" of Luján's position, for Luján would have continued to serve Don Bernardo if Galindo had not "told" on him. However, another possible reason for the use of this word here is that paulino, -a might have come to mean, by extension, simply an excommunicated person, who would definitely be a pariah and subject to God's wrath.

2224. See the note to 491.

2228-2229. The fate of Lot's wife is related in Genesis XIX: 20. Don Bernardo is of course standing motionless, in this case from shock and discouragement at the King's changed attitude toward him.

2230-2231. In Adversa, Don Bernardo says, "La suerte está echada ya" (I, p. 65a).

2230-2241. Here is one of the more impressively written passages in the play. It expresses the themes, so common in the comedias de privanza, of the mutability of fortune and the ephemeral quality of life quite well and succinctly. Rojas uses much the same idea in Primero es la honra que el gusto:

Fortuna, siempre mudable,
¿Quién te alcanza permanente,
Si estable eres solamente
En no ser jamás estable?
(III, p. 452b)

He also expounds on the same general theme, which is of course the central one of our play, in El Caín de Cataluña:

No hay firmeza en las estrellas,
Los cielos no son constantes,
En edad breve se trueca
La luz por la sombra fácil,
En otra acobarda el trueno
El valor de los mortales.
(I, p. 277a)

2242-2245. This is an allusion to Lucifer's fall from Heaven, dragging his companions in revolt along with him.

2244-2245. The "jinx" idea has occurred before (see the note to 637-638). The gracioso Lázaro (the equivalent of Galindo) uses it in Adversa, referring to his master, Don Bernardo:

Pelando van a mi amo
de las insignias y prendas
de privado; como sarna
a mi desdicha se pega.
(II, p. 84b)

2248-2249. Galindo is playing with the term jacarero (one who sings jácaras) and jaque ("ruffian"; see the note to 2046). "Berçebú" would therefore be the "head ruffian," deceiving Man and leading him into difficulties.

2256-2257. In this usage of the phrase probar mal la tierra a uno, Galindo means that his change of masters has not changed his luck.

2289. The verse appears to mean that, as Don Bernardo and Galindo walk across the stones of the patio, each foot or footstep ("planta") falls on a separate stone ("losa"). Galindo could be making a pun, albeit quite an ominous and black one, on the term losa sepulcral, which would be a foreshadowing of Don Bernardo's approaching death, perhaps with the idea that with each step he takes his fate draws nearer.

2305-2307. The exact image appears in Rojas' El más impropio verdugo:
 Y vamos a dormir, que es hora, luego,
 Sin que el lecho, que tanto me recrea,
 Campo a mis ansias de batalla sea.
 (I, p. 172a)

2326-2329. Don Bernardo is referring to the fact, revealed later (2768-2780), that he has received other letters from Navarra, from the Infante, although he has never answered them. He probably guesses, therefore, whom this one is from and for that reason does not even bother to open it.

2353-2361. This is the first of a series of pieces of advice which Don Bernardo, the outgoing privado, gives to Don Lope, his successor; regarding the mutability of fortune, particularly with respect to privanza.

2373-2377. The angry appearance of the King inspires fear. Rojas uses this motif in Santa Isabel, reina de Portugal:

De temores llora
 Mi corazón amante,
 Pues le amenaza el Rey en el semblante;
 ¡Qué airado! ¡qué severo!

(III, p. 265c)

He also employs it in Peligrar en los remedios:

Tú, airado, hablándome siempre
 Con la lengua del semblante
 (Que es voz con que usan los reyes
 De lo severo y afable)...

(II, p. 355c)

With regard to the allusion to Pedro's cruelty, see the note to 58.

2392-2393. Don Bernardo does not mean this literally, of course. The expression merely shows quite graphically that he feels he has nothing to hide from the King.

2418. Don Martín was said to have been in France, fomenting trouble in Navarra (see the note to 1490), but again, it is perfectly possible for him to have sent this letter from a new base in Navarra. The Infante's name is heard for the first time, and it is a fictitious one. Pedro IV had two full brothers and a sister: Jaime, Conde de Urgel, who schemed against his brother until his early death in 1347, some say not without its being hastened by order of Pedro; Fadrique, a priest; and Constanza, married to Jaime III of Mallorca, whose kingdom Pedro so ruthlessly overran.

in 1343-45. He also had two half brothers, Fernando and Juan, sons of his father's second wife, Leonor de Castilla (see the note to 674). Fernando was named heir to the throne after the death of Jaime, who had been made heir in 1346 as a condition of the truce which stopped the brothers' rebellion. However, Fernando lost out on his chance at the crown with the birth of a male heir, Juan, for Pedro in 1351. Disgruntled at this turn of events evidently, he went into the service of Pedro of Castilla, but later returned to Aragón and led (badly) the Aragonese forces in the war against Castilla. His lack of success prompted Pedro IV to listen to Fernando's enemy Enrique de Trastámara, and he was killed by order of the king in 1363. Perhaps the name Martín used here was suggested because Don Bernardo's grandson and heir (also named Bernardo de Cabrera), to whom Pedro restored Bernardo's confiscated estates about 1386 as a result of the privado's posthumous vindication, was the favorite of King Martín of Sicily, Pedro's younger son, who later became Martín I of Aragón (ruled, 1395-1410) (Shneidman, p. 106; Mariana, XVI, xii-xiii; Ballesteros, III, pp. 217-20; EC 21, p. 975; Cauvin, p. 172).

2429-2432. In a way, the luna is partially responsible for this eclipse of the sol, though Don Bernardo does not realize it yet. A more straightforward expression of this fatal relationship between luna and sol appears in Rojas' Santa Isabel, reina de Portugal:

La luna tal vez se mira,
Que suele con rayos tibios
Eclipsar luces al sol
Que arruga en su rostro limpio.

(III, p. 265a)

Note these verses from Mira's La rueda de la fortuna: "Luna soy, que he de eclipsar / Este sol para sus ojos" (I, p. 6a).

2436-2458. This speech, with its defiant tone, seems to show a proud, almost haughty side of Don Bernardo. It might possibly have been inserted to try to justify his downfall, since virtually nothing else he does in the play would justify it. His pride could be a tragic flaw, but it is out of keeping with Don Bernardo's attitudes in the rest of the play.

2466ff. In Adversa, the character of whom Don Vrgel is the equivalent (the King's secretary, also named Don Urgel) remains loyal to Don Bernardo, as do Don Lope and the Conde de Ribagorza. However, Don Ramón is one of those who plan Bernardo's downfall, in company with several other characters who do not appear in our play. This latter group represents the ingratitude so often found in comedias de privanza.

King's directive after 2467. The torre de palacio was a favorite place to put prisoners (Rojas' El Cañ de Cataluña, III, p. 288b; Coello's El conde de Sex, II, p. 414c), but Rojas forgot to have Don Bernardo taken there; he never leaves his own rooms. In Adversa and in Próspera de don Alvaro, the privado is confined to his "house," which is what the actual situation seems to be here.

2468-2471. Here is another example in which Rojas tries to inject a little soberbia into Don Bernardo, in order to make his fall more plausible and dramatic (see the note to 2436-2458).

2472-2480. In one of the romances concerning Don Alvaro de Luna, there appears this description of the aftermath of the privado's execution:

Los cielos andan revueltos,
El sol eclipse hacía,
La luna perdió su lumbre,
El norte no parecía...
(#1021, Durán)

The device of a privado's losing his senses for a moment is especially common in Mira's privanza dramas. It occurs with Ruy López in Próspera de don Alvaro (III, 347ff), with Don Alvaro in Adversa de don Alvaro (III, 2833ff), and with Belisario in El ejemplo mayor de la desdicha (III, 2555ff), but not in Adversa. I have not found any of these "delirious" scenes in Rojas, but Vélez has at least three. These are that involving the king's favorite in La obligación a las mujeres y Duquesa de Sajonia (Spencer-Schevill, p. 83), the "battle dream" of Don Juan de Austria in El águila del agua (II, pp. 308b-309a), and Prince Pedro's delirium and fainting spell on hearing of the death of Doña Inés de Castro, in Reinar después de morir (III, 599ff). Thus, it would appear that Rojas got the idea for this scene either from the privanza dramas of Mira, or that Vélez suggested it to him. Note the similarity between 2475-2477 and the refrain of Tisbea in Tirso de Molina's El burlador de Sevilla: "¡Fuego, fuego, zagales! ¡Agua, agua! / ¡Amor, clemencia, que se abrasa el alma!" (I, 997ff).

2490-2496. Don Bernardo's act of placing the cédula on his head and kissing it is an ancient act of fealty, symbolizing obedience to the lord's wishes. Vélez, in La romera de Santiago, employs this custom when the Conde Lisuardo receives the king's order of imprisonment:

Ortún,
Sobre mi cabeza pone
Mi lealtad la orden del Rey.
(III, p. 410b)

2497-2498. Note this passage from the romances about Don Alvaro de Luna:

Decid al Rey mi señor,
Que a su mandado estaré,
Que pues en vida lo estuve
Lo estoy en muerte también.
(#997, Durán)

The resignation of the privado, and his absolute obedience to the king, is typical.

2500-2503. In Adversa, the Secretario (Don Urgel) says:

El Rey, mi señor, te manda,
don Bernardo, que le vuelvas
de su cámara la llave.
¡Sabe el Cielo si me pesa!
(II, p. 84a)

Conde Lisuando is thusly taken prisoner in Vélez' La romera de Santiago:
 Que vengo, Conde, con orden
 De llevaros preso; dad
 La espada, y paciencia.
 (III, p. 410a)

Also, in Mira's El ejemplo mayor de la desdicha, the emperor sends friends of Belisario to confiscate his symbols of office and to take him prisoner (III, 2358ff).

2515-2517. This is an expression of the fact that the King's will is taken to represent the will of God, since the King is "el vicario de Dios en la tierra."

2520. Don Bernardo well knows what often happens to privados who fall from favor (at least in the comedia de privanza), even though he has not yet been sentenced. Of course, "Bamos a morir" could be said figuratively, referring to his lost temporal power, in which case it would be an ironic expression on the part of the playwright.

2529. One meaning of tender is "Presentar el jugador todas sus cartas, en la persuasión de ganar ó de perder seguramente" (Dicc. Aut.). In view of Galindo's propensity for cardplaying references, perhaps he means "sleep like a 'folded' player."

2542-2544. Galindo means that if Don Bernardo has been brought down by an enemy, Galindo can punish the enemy by becoming his servant, since he brings bad luck. The form "adbitrio" is found in Rojas' Cada cual lo que le toca (I, 284, 550), in Lo que son mujeres (I, p. 191b) and as a verb in the following passage of Peligrar en los remedios:

Siega las flores la indomable fiera,
 Y a su diente señala las mejores,
 Y advitran al nacer también las flores.
 (II, p. 354c)

Américo Castro, in his edition of Cada cual, speculates: "Advitrio puede deberse a fusión de arbitrio y advertir" (p. 211). See the note to 1813 for "beng[u]es."

2545ff. In Adversa de don Alvaro, Don Alvaro has his servant sing to him to try to assuage his misery at having fallen from favor (III, 2319ff).

2549-2552. Here is a very succinct resumé of the sol/luna symbolism of the play.

2565-2566. Francisco Induráin, in his edition of Vélez' Reinar después de morir, notes: "En alguna ocasión un personaje concluye el romance en que ha hablado con un pareado endecasílabo" (p. 31). The predominance of this practice, rather than of having the endecasílabos maintain the romance rhyme, probably explains why another hand thought it necessary to alter verse 2565.

2570. Fichter notes (p. 174) that "tray" was a spelling which was often used by Lope de Vega, so the "cay" here is not unusual.

2574ff. The arrival of the Infanta, to help Don Bernardo escape, involves the use of one of the most common elements in dramas of this type. The device is found in the romances of Don Alvaro de Luna, though in the Don Alvaro tradition his trusted servant is the one who attempts to save him. Compare the following with the text of our play:

Subid, señor Condestable,
En ese trotón aprisa,
Fugiréis del Rey la saña
Que a daros la muerte incita...
Activad la aguda espuela,
Mirad non vos falten cinchas,
Que más que ruego de buenos
Os importa la fugida.
Dad oído a mis razones,
Que el amor la lengua incita:
Dejad la Corte y fugid,
Que esperar non acredita.--
Esto dijo al gran Maestre
Un paje que le servía;
Non curó de él, y durmióse
Recostado en una silla.

(#989, Durán)

Romance #990 is similar, but with less detail. Some sort of variation on the motif is found in Próspera de don Alvaro (III, 453ff), Adversa de don Alvaro (III, 2481ff; practically a paraphrase of the romance, if somewhat grotesque), Coello's El conde de Sex (III, p. 418b), Ruiz de Alarcón's Ganar amigos (III, 2657ff), Vélez' La romera de Santiago (III, p. 413b), and Rojas' No hay ser padre siendo rey (I, p. 393c), El Caín de Cataluña (III, p. 292b) and his second act of La más hidalga hermosura (II, pp. 519b-520b). Sometimes a servant comes, as in the romance; sometimes it is a lady, as in our play; sometimes a friend arrives; and on one occasion (Caín) the prisoner's father, who sentenced him, attempts to free him. Usually, as in the romance, his loyalty or some similar motive prevents him from taking advantage of this opportunity, but at times he is not so particular, saving himself first and worrying about the moral aspects afterward. Speaking of the reaction of Don Alvaro to his imprisonment and his reluctance to escape, Cauvin, reiterating the historian César Silio y Cortés (Don Alvaro de Luna y su tiempo, Madrid, 1935), says (p. 78): "Silio...speaks of an indecision, a faltering which was so unlike Don Alvaro. He acted as though in a nightmare; he could not believe the king would betray their friendship." Thus there is some historical basis for this "loyalty" (if that is what it was) in the case of Don Alvaro de Luna, but as mentioned previously (see the note to 1591) Don Bernardo historically felt no qualms about fleeing to save himself.

2587-2589. The asta/cetro image is one Rojas uses in Progne y Filomena as well. Note the close similarity to our text:

El Rey, mi esposo, estos días
Quejas repite a los aires,

Y en la mano de su ira
El cetro por asta blande.
(III, p. 53b)

2605-2609. Compare this passage with one from Rojas' Sin honra no hay amistad: "Que aunque a otra quieras tú, si más dichosa, / Tu elección no me hará menos hermosa" (III, p. 315a).

2611-2616. The "póstumos hijos," the "heirs" of love (because they arise after its death), are "odio" and "olvido," who have, Biolante believes, produced this apparent disinterest and disdain on the part of the previously enamored Don Bernardo.

2613. According to Fichter (pp. 180-82), it was common practice to use u (or v) instead of the expected conjunction o, especially before the preposition de or words beginning with da-, de-, di- or do-.

2634. The use of quien for quienes (or que) was dying out in the seventeenth century (Hanssen, Gramática histórica, 184). Present-day Portuguese preserves this singular, invariable form.

2677. From his letter (referred to in 2418), we know that Don Martín is in Navarra, and not in France, as he evidently was earlier. The King has obviously shown Biolante the letter in the interim.

2678-2679. See the note to 2201-2204.

2689-2696. The antithesis between querer and aborrecer was a favorite one of Rojas. I have found it in nine of his plays, sometimes with slight variations. The closest occurrences to the usage in this play are in Sin honra no hay amistad, "Doña Inés, no te aborrezco, / Pero tampoco te adoro" (I, p. 298c), and in Progne y Filomena, in which the negation of both extremes is not present in this exchange between graciosos:

--¿Y quiéreme usted a mí?
--Menos: iqué hombre tan cansado!
--Eso es, poco y mal hablado;
¿luego me aborrece?
-- Sí.
(I, p. 42b)

2697-2698. The third person pronouns su and le are used, because Biolante and Don Bernardo are referring to sol, which is, one might say, the avatar of Don Bernardo in the play.

2699. Evidently the speakers "Las dos" are supposed to be Biolante and Leonor, Biolante on stage, Leonor al paño in her hiding place.

2705-2710. This idea is expressed in Próspera, by both Don Bernardo and Don Lope. Don Bernardo says:

Fénix me podrás llamar,
pues que por darte mi vida
hoy me quiero retirar.

And Don Lope replies, a little farther on: "Ese sol que me alumbraba, / se ha eclipsado para mí" (III, p. 671a).

2723-2724. A rather stupid question, apparently, since Don Lope knows full well who killed Collantes. Without assuming that he has momentarily lost his memory, there are two possibilities for resolving the problem logically: either he is testing Don Bernardo to see how he will react (this would be the "control" question) or, more likely, he is simply blindly following orders from the King.

2745. This is another favorite phrase of Rojas. I have found it, nearly always in this same form, in at least ten of his plays.

2750. This phrase occurs in nearly exactly the same form, in Donde hay agravios no hay celos (II, p. 159a) and Peligrar en los remedios (II, p. 357a).

2753-2760. Don Bernardo seems to figure the situation out a little too quickly, a probable indication of haste on the part of the dramatist, who wants to get the loose ends tied up in a hurry.

2763-2764. See the note to 1111-1113.

2768ff. In this scene, we learn for the first time of the existence of the other letters from the Infante, despite the shadowy allusion to them in 2324-2327. The suggestion thus implanted in the audience's mind would produce temporary doubt as to Don Bernardo's innocence. This trick on the part of the dramatist would probably fit into the definition of the reacción final, in which the dramatist tries to deceive his public as regards the outcome of the play, just when it thinks it has everything figured out. The motif of incriminating letters which help to condemn the privado is a common one in the comedia de privanza (Cauvin, p. 162). It is used in Rojas' third act of El monstruo de la fortuna, la lavandera de Nápoles (III, pp. 1311-1312), in Coello's El conde de Sex (III, p. 416a-c), and in Próspera de don Alvaro (II, 780ff).

2773. "Don't make a mistake in giving your answer (in an attempt to satisfy the complaints against you)."

2780-2784. Compare this passage with one from Rojas' Progne y Filomena: "que ésta fuera deslealtad, / y esotra fuera traición" (III, p. 56b).

Letter after 2788. For the involvement of the King of Navarra, see the note to 1490. The giving of the throne of Sardinia (of which there was none) to Don Bernardo is surely suggested by the constant involvement of Pedro IV and his father Alfonso IV with Genoa, regarding political dominion of Sardinia (Ballesteros, III, p. 214; Cauvin, p. 148). See the note to 2768.

2790-2791. Note this sentence from Rojas' No hay amigo para amigo, said by a gracioso: "Verdad es que le noté, / Pero no le escribí yo" (III, p. 99c).

2794-2796. The juxtaposition of fama and plumas is very commonplace, and here plumas can be interpreted in two ways. Fame records great deeds with her pluma, but the word is also a metaphor for "wings"--a very common image--on which fame is spread. A similar reference is found in Rojas' Morir pensando matar:

Y la fama parlara,
toda plumas y voz, hasta la esfera
mi valor tanto encumbra
que el mismo Sol las luces le deslumbra.

(II, 1471-1474)

Rojas uses an interesting combination of plumas/fama and plumas/galas (another common usage of his) in La vida en el ataúd:

Ostentación gloriosa
haces las esferas pompa de tu gala,
a cuyas plumas bellas
hojas la fama da, y el viento, estrellas.

(II, 950-954)

2798-2804. To rephrase this passage: "Escucha, [el hecho de] que me llamo don Bernardo de Cabrera es la disculpa que [yo] quisiera [que el Rey] tenga [como] satisfacción de mis lealtades." The equivalent passage in Adversa reads as follows:

Conocida es mi lealtad,
y así a este proceso largo,
sólo esto doy por descargo:
ampare Dios mi verdad.

(III, pp. 94b-95a)

However, the quote from Adversa comes right after a speech in which Don Bernardo has just given descargos, while in our play he never gives any stronger than what appear in these seven verses. The following appears in Rojas' Los trabajos de Tobías:

--Danos razón.
-- Mi verdad
se recoge a mi silencio.

(I, 609-610)

2808-2810. Don Bernardo, of course, is referring to the Infante as the "traydor," but the King could easily misinterpret the statement to mean himself (see the note to 2204-2212). Since the Infante Martín is probably intended to represent Fernando, antagonistic half brother of Pedro IV, the reference would be to his ancestry (see the note to 2418). Pedro was the son of the first wife of Alfonso IV, Teresa de Entenza, and Fernando of Alfonso's second wife, Leonor de Castilla (see the note to 674). Leonor in turn was the daughter of Fernando IV, "el Emplazado," of Castilla, whom I suppose could legitimately be called "traydor," or at least "antipático." To Leonor, however, the term can be applied literally, since between 1336 and 1338 she was in open rebellion against her stepson Pedro, on behalf of her sons Fernando and Juan. During the Castilian civil war, she took the side of Enrique de Trastámara, so some of his reputation as a traitor might have influenced Rojas (EC 30, p. 34).

2812-2816. Don Bernardo's pride is showing a little too much. Of course, he does not know the King is listening, as we learn in 2823-2824.

2820-2822. Here is a clear reference to the medieval idea of the "vida de la fama."

2823ff. The fact that the King does not come into Don Bernardo's presence, but sends other people to confront him with the charges seems to reflect the situation in the romances of Don Alvaro de Luna. In these, the privado is not able to get in to see the King, probably because the King cannot trust himself to resist Don Alvaro's magnetism (#990, #1001, Durán). The same situation is dramatized in Adversa de don Alvaro (III, 2609ff) and in Adversa it is alluded to (II, p. 83a).

2826-2831. Note this similar passage in Coello's El conde de Sex:

-- ...en tanto aprieto
Os pone vuestra fortuna,
Conde amigo, que, supuesto
Que no dais otro descargo
En fe de indicios tan ciertos,
Mañana vuestra cabeza
Ha de pagar...
-- Malo es esto.
--Culpas de vuestra desdicha.
(III, p. 417b)

2832-2834. Don Bernardo's calmness seems to derive from the romances of Don Alvaro de Luna:

A muerte estoy condenado,
Y de morir no me quejo,
Porque acabarse tenían
Cosas que no son del cielo.
(#988, Durán)
No me espantará la muerte,
Pues no es morir cosa nueva;
Mas morir en tu desgracia,
Más que el morir me atormenta.
(#1012)

2841-2844. These verses almost sound like a curse, but they probably mean that the one who condemns Don Bernardo will have to live with regret and remorse, will die in the sense that he will have Bernardo's death on his conscience. Historically, this remorse may have existed, for many years afterward Pedro rehabilitated Don Bernardo's memory and exonerated him of all the charges against him (Cauvin, p. 166). Durán's romance #1021 graphically shows how the conscience of Juan II troubled him after the death of Don Alvaro de Luna. In No hay dicha, the king says to the dying privado:

Y aunque vibo queda el vno,
de dos que saben lo cierto,
singular testigo es,
y yo moriré después
de pena de verte muerto.
(III, 2581-2585)

See 2968-2970 for similar words from the lips of Don Lope.

2845ff. Don Lope's loyalty almost certainly stems from the Don Alvaro de Luna tradition, in which Don Alvaro's trusted servant Morales stays with him until the end to see that the corpse gets a decent burial (in both the romances and Adversa de don Alvaro). A similar development of the motif is found in Mudanzas (III, p. 628b). Cauvin describes the equivalent scenes in Adversa as "the ideal Jonathan-David type of friendship" (p. 165). One can easily see what she means by noting the reaction of David in Mira's El arpa de David, on hearing of the death of Jonathan: "¡Ay, Jonatás! ¡Ay, mitad / del alma! ¡Ay, perdido bien!" (II, 2229-2230). The appropriate Biblical passage is in II Samuel I: 17-27.

2846-2848. Here is another manifestation of the fatalism of the privado. When one rises and another falls, this exchange only presages the inevitable fall of the one who is rising. Don Lope knows this fact well, it seems, especially after Don Bernardo's many warnings to him.

2851-2852. Don Lope was a "fiero cómplice sin culpa" in Collantes' death because, as he said in 1156, "le maté sin querer."

2857. Why does Don Bernardo utter these words? They might be said only to placate Don Lope, since there really seems to be very little real "causa" (if the small manifestations of soberbia which Don Bernardo has shown are not considered). Now, of course, there is at least one "ynbidioso enemigo," Don Martín, although there were not any at the time of Bernardo's previous reference of this sort (see the note to 1958).

2866-2867. As MacCurdy says in his edition of Morir pensando matar, "El llanto de los hombres ocurre con frecuencia en las obras de Rojas" (p. 31). Besides its occurrence in the above play, the motif appears in Obligados y ofendidos (II, 1585-1586) and in Peligrar en los remedios (I, p. 351a). In Adversa, Don Lope has the same unpleasant task as the Conde here, and shows the same reaction (II, p. 84a).

2873ff. Cauvin states (p. 174) that the King's condemnation of Don Bernardo is a result of the privado's having shown interest in making peace between Pedro and Martín. This contributes to Bernardo's fall, but the letter is much more important; note that the Conde says "ahora...Juzga que fue traición" (underline mine). Cauvin never mentions the existence of Don Martín's letter, or its vital rôle in the dénouement of the drama.

2883. These verses occur in one of the romances of Don Alvaro de Luna:

Y a todos cuantos y cuantas
Daños y agravios me hicieron,
Los perdono, y me perdonen
Si les ofendí algún tiempo.
(#1013, Durán)

2887-2888. This phrase seems to contradict what Don Bernardo said before about his enemies (see the note to 1958). Of course, he is not in the presence of his only clear enemy, Don Martín (see the note to 2857).

2894-2896. For another reference to Don Bernardo's unquestioning loyalty to the King, typical of most of the privanza dramas, see 2497-2498.

2898-2901. See the note to 2845.

2903-2905. Here is another warning to Don Lope, a reference to the fate of privados, as well as to the fate of all men. In Adversa, Don Bernardo says to Don Lope:

...de esta suerte
me matan, porque mi muerte
te sirva de ejemplo a ti.
(III, p. 95b)

Also, see 2972-2974. The ultimate source of this theme with respect to privanza are the romances of Don Alvaro de Luna, where it is such a constant that it is obvious that this is the ideological core of the whole contemporary preoccupation with privanza dramas:

Subió apriesa mi subir
Que me hizo dar gran golpe;
Que los que suben más alto,
Dan las caídas mayores...
Razón es que muera yo
Para que tomen los hombres
De mi caída escarmiento,
Y de mi muerte se asombren.
(#995, Durán)

Por eso tomen ejemplo
Los de alto estado y cima,
No vengán a fenecer
Como aqueste fenecía.
(#1009)

Nadie procure privar
Con los reyes, porque sepan,
Que quien más con reyes priva
Tiene la muerte más cerca.
(#1012)

Galanes los de la corte,
Hidalgos y caballeros,
Tomad ejemplo en mi muerte,
Que es muerte que causa ejemplo.
(#1013)

Don Alvaro's head will be:

Por sus cabellos colgada,
Para que sirva de ejemplo
En medio de la gran plaza.
(#1018)

¡Pensad qué duró la rueda,
Privados, que vais subiendo,
Porque al primero traspié
Dí de cabeza en el suelo!
La privanza de los reyes
Es a veces como el fuego,
Que al que está muy cerca abrasa,
Y alumbra al que está más lejos.
(#1019)

It is easy to see how the material in these romances could evolve into

the comedia de privanza, and be applied so effectively to the seventeenth-century situation.

2906. Rojas uses exactly these same words, but gives them to one speaker instead of two, in Peligrar en los remedios (II, p. 355b).

2909-2912. See the same reasoning, in Nanclares' aprobación, for an alternate ending to be written.

2909ff. In Adversa, both Don Lope and Leonor plead with the King for Don Bernardo's life, as in this scene Biolante and Leonor do, but the King is completely unresponsive. He gives them an interesting answer:

Daros un ejemplo quiero,
aunque me llamen por él
mis enemigos cruel,
mis amigos justiciero.
(III, p. 94a)

2924-2925. Don Lope's letter, admitting his guilt, is the result of his decision to confess to the King which is taken in 2847-2851. I am not sure if doing it through a letter or in person is more honorable, though of course Don Lope is at the moment occupied with Don Bernardo. As just mentioned above, in Adversa Don Lope confronts the King personally, but in a two-part play he has more time.

2932. As MacCurdy notes,¹² Numa Pompilius, according to legend the second king of Rome, was noted for his justice and wisdom. Numa is a common ingratiating epithet for addressing kings in Golden Age drama. Rojas uses it in Santa Isabel, reina de Portugal (II, p. 260b) and El desafío de Carlos Quinto (III, p. 417c). Vélez employs it in La romera de Santiago (III, p. 410b).

2933. Perhaps the King detects a note of irony in Leonor's voice, comparing him unfavorably with Numa. She would certainly have cause to do so, for she probably knows more dark secrets about him than anyone else. Note this passage from Rojas' No hay padre siendo rey:

Estas porfías dejad,
Pues aunque más me roguéis,
Con el ruego me ofendéis,
Me irritáis con la lealtad.
(III, p. 405c)

In Mira's El arpa de David, the statement is much more frank: "Como mi mal es ynvidia, / más con estos ruegos creçe" (II, 1567-1568).

2934. As seen before (1987-2001), Biolante possibly knows about the King's passion for Leonor, so here she probably is merely afraid that he will reveal himself too much.

¹² MacCurdy, Spanish Drama of the Golden Age, p. 279.

2940. Perhaps, as well as meaning written advice given to a king, consulta can refer to one who gives the advice, which would fit the context a little better. The punctuation in this phrase, or the phrasing itself, still seems awkward.

Letter after 2942. From this point on, the ending of the play greatly resembles that of Coello's El conde de Sex. The date of the letter is quite accurate, since Don Bernardo was executed on July 26, 1364 (Mariana, XVII, vii). It would have been logical for the letter to have been written and sent the day before, if one does not quibble about the fact that it would take even the fastest horse more than one day to get from Pamplona to Zaragoza. As for the signature, I have found no "Garci López de Sárnez" ("Sarne" in ABC), but there was a Juan López de Sessé (? -1396), a trusted counselor, general and ambassador of Pedro IV. "Según opinión de los historiadores, fue López de Sessé 'gran caballero, gran soldado y consejero del Rey'" (EC 31, pp. 157-58). If López de Sessé is who Rojas had in mind, the noble act dramatized here would be consistent with his character, even though he is depicted as the secretary of the rebellious Don Martín. According to Miron (p. 194), the messenger entrusted with the act of summoning Don Bernardo before his accusers was one "Garcia Lopez de Sese," which could be the same person; the name at least fits better. Perhaps his full name was "Juan García López de Sessé." Rojas might have changed the final name to "Sárnez" to avoid complications with the similarity to the name of the powerful and influential Duque de Sessa, Lope de Vega's patron. Perhaps it is even the same name in a different form, and this man was the duke's ancestor. Cauvin asserts (p. 172) that the letter is "completely unmotivated," as if López de Sárnez had decided to write it as a lark, on the spur of the moment. This is simply untrue, as anyone will discover who reads the letter with any care.

2955. Powers cites the verse "¡Cielos, qué es lo que miré!" in Los trabajos de Tobías (III, 3009) as typical of the exclamations often found in recognition scenes in Rojas (p. 343).

Stg. dir. after 2956. As MacCurdy says in his edition of Morir pensando matar (p. xxiv), "a Rojas le gustaba chocar." Certainly this sort of gory ending was one of his delights, something to make the audience shudder deliciously, provided that they were not so inured to his endings that it had no effect on them. Of course, he exclusively did not use the motif; other authors had recourse to it often. For example, a bloody tableau appears in the ending of Mira's Adversa de don Alvaro (III, 3038ff). But in Rojas the technique was employed constantly. Besides the writhing death throes at the end of Morir pensando matar, one can mention Lucrecia's suicide in Lucrecia y Tarquino, the appearance of the two miraculously resurrected women "con dos señales en la garganta" in Nuestra Señora de Atocha, the killing of Berenguel in El Caín de Cataluña, the sudden death of Don Juan (from his afrenta) in Rojas' ending of También la afrenta es veneno, the violent deaths of Cleopatra and Marco Antonio which terminate Los áspides de Cleopatra, and the disclosures of dead bodies, in scenes similar to this one, in Progne y Filomena, El más impropio verdugo and his ending of El monstruo de la fortuna, la lavandera de Nápoles.

2958ff. According to Cauvin (p. 167), "This [final] scene of remorse and grief on the part of the king is not historical. Zurita (Bk. IX, p. 187) describes Peter as 'demasiado áspero, codicioso, perverso, inclinado al mal. Persiguió su propia sangre.'" She goes on to suggest (p. 169) that the censure of the king's cruelty in dramas of privanza may be a reflection of the execution of Rodrigo Calderón in 1621.

2968-2970. See the note to 2841-2844.

2972-2974. See the note to 1941-1942, and the references under 2903-2905.

2975. The presence of Rojas' name here, and Vélez' in the first act title, constitute the principal evidence for calling this play a collaboration between them.

2978. The reference "dos plumas" provides evidence for saying that the play is a collaboration between two authors, not three. Version A contradicts itself, saying "tres Ingenios" in 2975, and "dos plumas" in 2978. Version C changes this to "tres plumas." However, version A could have assumed a three-part collaboration due to the fact that Vélez and Rojas had worked on several three-author plays, principally with Antonio Coello. I am personally convinced that only Vélez and Rojas wrote the play, for reasons set forth in the Introduction.

Censor's ending. This was evidently written to conform with the stipulations of the censor Nanclares (see aprobación #2). No vestige of this ending is seen in ABC, which also end with Don Bernardo's death. It is as if the writers or copyists of the other versions had never seen this special ending, which either means that M was not accessible to them or that the alternate ending was added much later. The latter possibility is not too likely, since the ending precedes the aprobaciones (unless Nanclares et al. began their section on the lower half of folio 62v., which would seem an odd thing to do). The most likely possibility, in my opinion, is that whoever was planning to produce the play knew in advance of Nanclares' objections and tried to write an ending which he would accept, before the censor even checked the play over thoroughly and wrote his critique. Then, the persons who did versions A, B and C (if they saw this manuscript, which I doubt; see Introduction) simply ignored the rather unfelicitous addition and ended the play in the standard manner. There are several examples of careless writing in the new ending, probably the result of a hasty job, so as to be able to put the play on as soon as possible. These errors are: the long first verse (but see the footnote); the rather strange-sounding phrase of the King in verses 7-9; and the repetition of verses 2-3 in 13-14. In version B, Don Lope will be married to Leonor, so there is a semi-happy ending, but Violante still loses out. In Adversa, the King will marry Leonor and Don Lope will be joined to Violante (she has long since cooled toward Don Bernardo). The latter marriage reflects historical truth, except for the chronological alteration: Violante had been dead for eleven years in 1364 and Don Lope for three (Miron, pp. 238-39). In a way, I prefer the more stark ending of our play, with no marriages to disturb the tragedy, to that of Mira's drama and that of version B, which try to

tie up the loose ends. I say this despite Cauvin's assertion that the ending is inferior to Adversa's because the King's remorse "rings less sincere" (p. 174).

Aprobación #2. Spencer-Schevill read, erroneously, "es verdad q se a hecho," "annales d Aragon" and "borrado rrubricado" (p. 347). Cotarelo is also in error¹³ when he quotes Nanclares: "y como queda con toda seguridad esta comedia ajustada ya ecente (?)." I have not found the name "Antonio de Nanclares" mentioned elsewhere, not even in other censuras. He must not have been as prominent a censor as the well-known Pedro de Vargas Machuca and Juan Navarro de Espinosa. His apellido must have had its origin (though probably not he himself) in the town of Nanclares, Basque region, province of Álava (EC 37, p. 975).

Aprobación #4. Juan Navarro de Espinosa (? -1658?) was a minor poet, "desempeñando...el cargo de censor de comedias." Much of his poetry was religious or moral in nature. He was the author of at least one entremés, published in a collection in 1643 (EC 37, pp. 1288-89). He must have been fairly well known, since Rojas alluded to him in his satirical vejamen of 1637, which poked fun at many of the poets of the day, including such prominent figures as Calderón, Vélez and Quiñones de Benavente.¹⁴ His censuras appear on the manuscripts of Vélez' El águila del agua (dated 1642) and El negro del serafín (1643), as noted by Spencer and Schevill (pp. 137, 287). His wording in writing the date, while odd by modern standards, reflects one contemporary usage: the censor of Mira's El ejemplo mayor de la desdicha ended his comment with "Puédese representar en Vala y octu^e a 2 de 1627."

Aprobación #5. The handwriting in this section is such a scrawl that I am not sure that the last part of it says what I have indicated. The reading I am using for the last phrase is that rendered by Spencer-Shevill (p. 347), after Cotarelo. The evidence seems to indicate that permission was truly refused to present the play. I have found it mentioned in none of the lists of plays which were presented in various locations in Spain and the colonies in the seventeenth and eighteenth centuries, except for a doubtful reference in Juliá's monograph concerning the theater in Valencia.¹⁵ He says that it was presented there three times between 1716 and 1744, but under the title El riesgo en la privanza:

Identifico ambas obras por las muchas variantes que tuvo su título, porque al fin de ella se dice: de la privanza el peligro, de donde se pudo tomar el nuevo título, porque este verso del fin de la comedia pudo ser modificado acercándolo a la forma que se le da en el Contra libre [the list of plays presented which he

¹³ Acad. N., III, p. xii (in Cotarelo's introduction to Adversa).

¹⁴ Antonio Paz y Melia and Ramón Paz, eds., "Vejamen de don Francisco de Rojas," Sales españolas II, BAE 176 (Madrid, 1964), 309-12.

¹⁵ Eduardo Juliá Martínez, "Preferencias teatrales del público valenciano en el siglo XVIII," RFE, 20 (1933), 113-59.

reproduces] y porque, como es sabido, esta comedia sufrió importantes variaciones, supresiones e interpolaciones por la censura, lo cual explica la serie de cambios que se hicieron al nombrarla (p. 143).

I am not sure that I agree with him, but some of the ideas he raises are tantalizing. The only known version of the play to which he could be referring is version B, which ends with "no ai priuanza sin Embidias / ni Felizidad sin Riesgos," which is a long way from Juliá's "de la privanza el peligro." Either he is recalling the ending of B and has a faulty memory, or else he is referring to another version, since lost. If the first possibility is true, it seems that he is going to absurd lengths to try to find a pigeonhole for a play which he cannot identify. If the second is the true case, then we probably will just have to remain tantalized.

APPENDIX

58. ABC, seventeen verses interpolated after this one:

Lux. Voace nos haze merced.

Gal. Vna marauilla nueva
 en España passa aora,
 que es ser los que la gouiernan,
 Pedros, y primos hermanos,
 hijos, con gloriosas muestras,
 de tres Alfonsos, tambien,
 en la heroyca Aragonesa,
 corona, en la Castellana,
 y en Portugal.

5

Lux. Malas lenguas,
 a los tres llaman Herodes,
 crueles de vna manera.

10

Gal. Y no pienso que se engañan,
 hablando con reuerencia
 de las Magestades.

Lux. Paso,
 que tienen bocas, y orejas
 estas paredes; al fin,

15

476. AC, thirteen verses and part of another interpolated after this one; B, the same verses interpolated after 460:

Vrg. Notables demonstraciones
 el Rey ha vsado con èl.

Ram. Soñando estoy don Vrgel.

Cond. Que nuevas transformaciones.

Ber. Don Lope, bolued a hablar 5
al Rey, quizà enmendareis
lo passado, y vencereis
con valor, y porfiar,
vuestra estrella.

Lop. Tomar quiero
vuestro consejo, pues es 10
de amigo tal.

Ber. Llegad, pues,
que veros premiar espero.

Al passar el Rey.

Lop. Señor, oy a vuestra Alteza
le suplico.

Verse 5. B, "volued ablar"; C, "bolued à bablar". Verse 6. B, "emmen-
dareis". Verse 13. B omits "a".

508. AC, twenty verses interpolated after this one:

tenga paciencia quien haze
reloxes, quien monda arroz,
quien sufre escuchar la voz
de vn falsete, quien deshaze
medias de seda, quien da 5
siempre en labrar filigrana,
siembra palma, ò porcelana:
cofrades contando està

passando vna procesion
 con vn rosario en la mano: 10
 tenga paciencia vn enano,
 que no es hombre, ni chichon,
 quien està haziendo atanquia,
 sin que los sentidos pierda:
 texe sortijas de cerda, 15
 potros valençuelas cria,
 tenga paciencia vn casado,
 que por su mano elegiò
 su cautiuerio, mas no
 quien nace tan desdichado, 20

674. B, 54 verses interpolated after this one:

Sale la Ynfantta Leonor y

Martta y demas cantando

Musi^a. Quiero, miro, adoro, y amo,
 y quando a la causa llego
 es yelo/ttodo mi fuego
 y con ser yelo le ynflamo
 Ynf. Pareze que esta canzion 5
 a mi pecho le ha dictado
 o adiuina mi cuidado
 o abla mi corazon
 pues quando espero al que, adoro
 tiemblo al llegarlo a mirar 10
 y quanto amor ba a explicar

enmudeze mi decoro

pero que dude no es mucho

siendo a mi blason rreal

vn vasallo desigual

15

ô con quantas penas lucho

Mar. el recado que mi diste

di al criado y aun el le oyo

Leon. Dijiste mi nombre

Mart. No.

Leon. Discretta en eso andubiste

20

que aventurar fuera error

mi nombre con vn criado

nueuo segun me ha conttado

y mas sauiedo el amor.

del Rey que pasa a porfia

25

y asta en el papel de oy

el desengaño le doy

pues Dⁿ Lope la voz mia

por fuerza ha de conozer

Ynf. Leonor.

Leon. Señora

Ynf. aqui estauas?

30

y viendome no me ablabas?

Leon. Como te vi suspender

en la musica, no quise

quitarte el diuertimiento

Ynf. Nunca tu interrumpir puedes

35

los mios, si considero
 en lo mucho que te estimo
 que ninguno sin/tti tengo
 lo sonõro de la voz.

y lo dulce del conzepto 40
 toda la atenzion merezen
 que rouaron a mi pecho

Leon. Pues proseguiran el tono

Ynf. No Leonor, az que a lo lejos 45
 la misma lema repitan
 que sola quedarme quiero

Leon. asi lo hare, noche iguala
 tu venida a mis deseos
 para ver si aun en Dⁿ Lope
 duran pasados inzendios 50

Musi^a. Quiero, miro, adoro, y amo.
 Y quanto a la causa llego
 es yelo todo mi fuego
 y con ser yelo le inflamo

Vanse queda la Ynfanta sola

y sale Dⁿ Bernardo

779. B, twelve verses interpolated after this one:

Ber. Anttes a ponerme vengo
 a vras planttas, y en ellas
 reconozar lo que deuo
 a las honrras y merzedes

que su Magestad me ha hecho

5

Ynf. Vien hazeis pues aunque yo
no/ttenga en buestros aumentos
partte alguna, tengo mucha
en lo que de ellos me alegro
y en mi hermano ha sido solo
pagar los seruizios vrõs
que estan siempre en la memoria

10

808. B, 52 verses interpolated after this one:

Ynf. Como en la guerra os ha ido

Ber. Señora como en mi centro

Ynf. Centro vrõ es la campaña

Ber. Los militares estruendos
son la armonia que siguen
del noble los mouimientos

5

Ynf. Yo creiera que la Cortte
fuese a vn galan cauallero
como vos mas agradable

Ber. no son contrtrarios opuestos
el querer yo la campaña
a querer la cortte menos
de mas que vra preguntta.
fue solo la guerra, y ^aallo
dije que era centro mio

10

15

Ynf. La diferienzia no entiendo

Ber. Quien siempre lidia consigo

- quien siempre trae en el pecho
vn poderoso enemigo
qualquier partte qualquier tiño 20
es para el cruda guerra
y si esta conmigo lleuo
a qualquier partte que voy
con razon deziros puedo
que en la campaña o la Cortte 25
es vno mismo mi centro
- Ynf. Guerra que el pecho la oculta
con tal recato y silencio
no es tan cruel como dezis
pues no es mui actiuo el fuego 30
que su llama no publica
- Ber. no esta en la llama el efecto
y si las llamas son lenguas
nezio fuera, o desattento
quien su secreto las fie 35
- Ynf. Tanto os preziais de secreto
- Ber. Es naturaleza en mi,
y eleccion fuera a no serlo
- Ynf^{ta}. Eleccion, por que?
- Ber. Por no
ofender a quien benero 40
- Ynfan. Veneraciones ofenden?
- Bernar. No se; mas a mi respeto,
señora, el imaginarlo.

le basta para temerlo
 Ynf^{ta}. Temerosso soys
 Ber^{do}. Mi mucha de 45
 desconfianza os confieso
 Ynf^{ta}. Pues, aunque ella oygays decir
 que es propia de los discretos
 mas lo es de los desgraziados
 pues por timidos perdieron 50
 todo lo que no esplicaron
 Y asi tomad mi consejo

Verse 36. An illegible letter deleted before "secreto". Verse 45. By accident, the "de" was not deleted.

1023. AC, 95 verses interpolated after this one; B interpolates 176 verses here, to be pointed out in the notes which follow:

por la gente que và entrando
 que le viene acompañando.
 Lop. Ninguno lo ha merecido
 como D Bernardo.
 Ga. Alli
 viene Luxancillo, y todo, 5
 que lo và del mismo modo
 adolesciendo.

Salen D. Vrgel, D. Ramon,
el Conde de Ribagorza y
D. Bernardo, y Luxan.

Ber. De aqui
 no passe Vuecelencia,

señor Conde.

Cond.

Vuecelencia

me ha de dar esta licencia

10

Ber. Por vida del Rey, y mia,
que me ofende quien assi
me intenta desvanecer:
yo he de ser oy lo que ayer,
y siempre lo que antes fui,
que de vna misma manera,
señor Conde, ayer, y oy,
y siempre he de ser, y soy
don Bernardo de Cabrera;
que no me ha de acreditar
en las mercedes del Rey:
mas ambicion que la ley
con que he nacido, obstentar
haziendo el bien que pudiere,
que no se oluide jamàs,
porque todo lo demàs,
Conde, con la vida muere.

15

20

25

Yo le acordarè a su Alteza
la merced, que hazer, sin tasa,
de Ribagorça a la casa
debe por tanta nobleza,
y blasones adquiridos
como tiene en Aragon.

30

Cond. Esta es justa pretension

en mis años tan rendidos, 35
 al tiempo que es mi heredera
 Leonor, que quedò sin madre,
 y será omision que vn padre
 sin verla en estado muera.

Ber. Pretension justa.

Con. Con esto 40
 del Rey podrè assegurar
 a Leonor, sin sospechar
 ningun indigno pretexto.

Ber. Estaré con atencion,
 Señor Conde, desde aora 45
 he de servir a la señora
 doña Leonor de Aragon,
 con que cesse la porfia
 desta passada indecencia.

Cond. Guarde Dios a Vucelência. Vase. 50

Ber. Dios guarde a Vsifioria.
 Señor don Vrgel, su Alteza,
 que quien sois conoce, y sabe
 como pedis, de la llaue
 merced os haze.

Vrg. Es grandeza, 55
 como suya, y es merced
 que a Vucelencia le debo,
 pero en su sàngre no es nueuo.

Ber. Que os he de servir creed.

Vrg. Ya mi obligacion pregona
cautiuerios. 60

Ber. Y al señor
don Ramon, cuyo valor
honra el blason de Cardona,
haze merced juntamente,
por su persona gallarda 65
de Capitan de la guarda.

Ram. Viua el nombre eternamente
de Vuecelencia aclamado
en Aragon, y en el mundo
por Acates sin segundo 70
del mayor Rey, que priuado
por nueva piedad del cielo,
tan grande eligiò.

Ber. Vsia
me haze merced

Gal. Oy es dia
de mercedes, y yo apelo 75
a fortuna diferente
con don Lope mi señor,
si en la amistad, y el fauor,
don Bernardo, no nos miente.

Ber. Aqui me importa quedar 80
a solas, Vueseñorias
me perdonen.

Vrg. Largos dias

le dexe el cielo gozar
a Vuecelencia el fauor
de su Rey.

Ber. Para seruiros. 85

Ram. Y en los celestes zafiros
escriua el Sol su valor. Vanse los dos.

Ber. Despejad los dos tambien,
que a don Lope a solas quiero.

Gal. El es muy gran cauallero, 90
y harà como hombre de bien.

Lux. A mi lado Galindillo,
no, no, que eres vn guillote.

Gal. Voy a quitarte vn vigote,
ò el diamante Luxandillo. Vanse los dos. 95

Verses 1-8. B omits these verses. Verse 8. C, "Vueseñoria". Verses 9-10. B telescopes these verses into one: "Ber. Señor Conde! Cond. no ai que ablar." Verse 18. B, "siempre he sido; sere y soy". Verse 23. B, "abstentar". Verse 25. B, "no me oluido". Verse 35. B, "tan crecidos". Verse 38. B, "que a/un padre". Verses 40-43. C shows this speech of the Conde as aparte. Verse 46. B omits "he"; C, "servirè yo à mi señora". Verse 47. B, the following verses interpolated after this one:

Con. De vos sus aumentos fia
Ber. Pues perded Conde el recelo
en mi amistad y mi zelo

Verses 48-50. B omits these verses. Verse 49. C, "dessa passada indecencia". Verse 51. B gives this verse to the Conde. BC, "Vueseñoria". Verse 55. B omits "Es grandeza". Verse 57. B, "V ex^a" Verse 58. B, "en mi sangre". Verse 68. B, "V Ex^a". Verse 70. B, "por aca es sin segundo". Verse 71. B, "a tan gran Rey tan priuado". B, the following verses interpolated after this one: "Ber. Y por ir a despachar / vn negocios Vseñorias". Verses 72-81. B omits these verses. Verse 84. B, "de V ex^a". Verse 87. B, the following verses interpolated after this one:

Salen Dⁿ Lope y

Galindo de noche

Lope. Es posible que su nombre
no supieses?

Gal. Solo dixo
en el terrero esta noche
aguarda.

Lope. Oy rezien venido
y tan apriesa vna dama
me quiere ablar

5-B

Gal. Senor mio
no has de ser fatal en todo
Vasta que yo lo aya sido
en que vn diamante me arrojen
y quando la calle miro
se me combierta en guijarro

10-B

a vna ventana alta

Leonor y Marta

Mart. Ya esta Dn Lope en el sittio

Leon. pues cantta si esa es la seña

Mart. Todo Dios vaya conmigo

Canta.

15-B

.

.

.

Lop. Esta es la seña yo llego

.

20-B

Leon. Dn Lope?

Lop. Señora mia

Leon. Punttual sois.

Lope. Vn desvalido

como a/vn el tpo le sobra

haze del ôcio seruizio

Leon. Tan ozioso el pensamiento

25-B

viue en vos.

Lope. Cielos Diuinos

esta es la voz de Leonor

a quien ydolattre fino

ozio es mirar que no sirue

de nada quanto he seruido

30-B

Leo. No entiendo por que os quexais

Sale el Rey criados

y musicos

Rey. Aqui podeis preueniros

para cantar

Gal. Estoy ciego

o vn exerzito diuiso.

Lop. Pues yo Leonor souerana.

35-B

Leo. tened que segun he visto

alli se ha parado gentte.

que os retireis os suplico.

para desvelar sospechas

Lop. Yo lo hare si en eso os siruo

40-B

Leon. el Rey rezelo que sea.

Gal. Señor

Lop. Que teneis Galindo

Gali. Cien hombres a aquella esquina
están.

Lope. Pues ventte conmigo

Gal. Que dizes

Lope. Sigueme y calla 45-B

Galín. Eso es fácil callo y sigo

Lope. Dare la vuelta a la calle

Leon. Retirarme solizito

por si fuese el Rey quitase

Rey. Dos hombres

del terrero se han salido 50-B

y en esta rexa pareze

que ablaúan a nadie miro.

Cantad en/tanto que yo

toda la calle rexistro Vase

Musi^a. 55-B

.

.

.

Lope. Que yo dejase el terrero

porque Leonor lo quiso 60-B

es vna cosa y distintta

el sufrir que mis oídos

le ocupe musica de otro

que se voluiese a Galindo

he mandado por que no 65-B

sea por el conozido

en lo que suzeder pueda
hidalgos dejad el sitio.

1º. Quien lo ordena.

Lope. Aqueste azero

1º. hombre repara atreuido 70-B
que el Rey.

Lope. La espada en la mano
no ablan los que/ttienen brios
huid o callad.

Ot. Muerto soy.

Cae vno en el suelo
y entra Dñ Lope acu-
chillando los otros
y sale por el otro
lado Dñ Vrgel

Vrg. Junto a palazio este ruido
como aunque acaso pasase 75-B
dejar puede el valor mio
de sauer la causa.

Sale el Rey. Que oygo

muerto soy, vna voz dixo
y rumor de espadas sientto
con los musicos ha sido 80-B
sin duda

tropieza Dñ Vrgel en
vno que esta caido

Vrg. Pero que es esto?

1º. hombre Ya que me has herido
no me acaues de matar
sin que me des compasiuo
confesion.

Rey. Muera el que osado
el sagrado de este sittio
ofende.

85-B

Vrg. ai tal confusion
mas defenderme es preziso

Denº Con. Hazia el parca es el estruendo

Salen el conde don Ramon

y criados con luzes

seguidme pero que miro?

90-B

Vrg. Señor?

Rey. Dn Vrgel?

Ram. Que es esto?

Rey. Aquese cadaver frio
lo dira.

Ram. Collanttes es.

Rey. La cosa que mas estimo
el musico de la Infantta.

95-B

Vrgel. Señor yo

Rey. Mal me reprimo
Calla el, que ya esta demas
vuestra voz en este yndizio

Vrg. Yo llegue quando

Rey. Ya se

que los criados ô amigos 100-B

vrõs riñendo tambien

de la calle se han salido

con los demas y enttretanto

que la verdad aberiguo

vos Conde lleuadle preso 105-B

vos hazed que al punto mismo

rretiren ese hombre y vean

si ai para su vida aliuio

Cond. Venid

lleua el Conde a Dn

Vrgel y Dn Ramon y

criados al muertto

Vrgel. Vamos que al fin conde

en mi ynozienzia confio 110-B

Rey. Acuchillar en Palazio

de esta suerte criados mios

Y hare me den con razon

de Cruel el apellido

Stg. dir. after Verse 87. B, "Vanse". Verses 88-95. B omits these verses.

1149. AC, 32 verses interpolated after this one; B, 24 verses interpolated at this point:

solo es rico aquel que viene

a suplir lo que le falta:

pobre es a quien le haze falta

aquello mismo que tiene.

Para todo no avrà modo, 5
 si a todo inclinado estàs:
 pero mis modos veràs,
 para despreciarlo todo.
 Quien a mucho aspira loco,
 cabrà mas pobreça en el: 10
 y solo es mas rico aquel
 que se contenta con poco.
 Pues quien ser rico codia,
 que es otra naturaleza,
 no ha de añadir la riqueza, 15
 sino olvidar la abaricia.
 Gal. El discursillo me agrada,
 para quien tener professa
 muy poco, pero no es esse
 para quien no quiere nada. 20
 Contentate muy deboto
 a tu estrella agradecido:
 quando tengo mal vestido,
 y con èl estaràs roto.
 25
 d.Lop. Cuerdamente has discurrido.
 Gal. Que importa que sea entendido,
 si el que es rico lo parece?
 d.Lop. Y como mudar podràs
 mi astro siempre riguroso? 30

Gal. Dà en dezir que eres dichoso,
y con ello te saldràs.

Verse 4. B, "tienes". Verse 7. B, "indinado"(?). Verse 10. B, "cobra"(?). Verse 13. B, "pues quien ser rrico podia"; C, "Pues quien ser rico codicia". Verse 18. B, "professe". Verse 19. C, "no es essa". Verses 21-28. B omits these verses.

1220. ABC, eighteen verses interpolated after this one:

como no responden?

d.Lop. Necio,
aqui a todo lo que se oye
no se responde tan presto,
llama otra vez

Gal. Otra vez
bueluo a llamar. Llama.

d.Lop. No tan recio, 5
nadie ha de llamar con fuerça
en Palacio.

Gal. Assi lo entiendo.

d.Lop. El merito abre el oido.
quien quisiere hallar abierto,
merezca

Gal. Y no añadiràs, 10
tenga dicha?

d.Lop. Es lo primero.

Gal. Pues boluamonos a casa.

d. L. No me has dicho.

G. Ya me acuerdo,

1232. ABC, fourteen verses interpolated after this one:

Lux. Es de mañana, y no apruebo,
que aquel que vende fauores,
los estrene por lo menos.

d.Lop. Dezis bien, cerrad Luxan.

Lux. Y otro dia, Cauallero, 5
venid mas tarde, que aora
aueis llamado con eco.

d.Lop. como siempre el desgraciado
llega tarde, yo por esso
he madrugado a estas horas. 10

Lux. Hazeros feliz prometo,
porque no me desperteis.

Gal. Oigan, y que Palaciego
esta el señor Don Luxan.

Verse 8. B, "como siemp^o". Verse 12. B, "disperteis".

1245. ABC, 46 verses interpolated after this one:

Dentro vn soldado.

Sold. Plaça, plaça al Capitan
de la Guarda.

d.Lo. Agora podemos
entrar con el Capitan.

Gal. Mi señor, nunca me llego
donde ay palo de soldado, 5
que es como palo de ciego.

d.Lop. Amigo fue de mi padre

D. Ramon.

Gal. Pues yo mas quiero
tener soldados amigos
para entradas.

d.Lop. Ea entremos, 10
yo sè que me ayudará.

Gal. Pues llega à hablarle

d.Lop. Ya llego.

Sale D. Ramon de Moncada,
y vn Soldado de la Guarda.

Sold. Fuera de aqui.

d.Lop. Vueseoria
fauorezca à vn forastero.

d.Ram. Quien sois?

d.Lop. Hijo soy del Conde 15

D. Lope de Luna el Bueno,
en la guerra con la espada,
y en la paz con el consejo.

Para cierta pretension,
a D. Bernardo hablar quiero, 20

y no me dexan hablarle;
vuestra intercession deseo
para alcançar su fauor
si por la amistad merezco,
que tuuisteis con mi padre. 25

d.Ram. Prometoos q̃ no me acuerdo.

d.Lop. De los Lunas de Aragon

fue cabeça, yo os vi vn tiempo
 aliñar vuestras lisonjas
 en su Luna por espejo,
 y oy como està de menguante?

30

d.Ram. Ya he dicho q̃ no me acuerdo,
 ea llamad a essa puerta.

Sold.

Llamo.

Al llamar à la puerta con
la alabarda. le da à Galindo
vn golpe en la cabeça.

Gal. Señor soldado quedo, quedo,
 que està llamando vusted
 como quien juega à los cientos.

35

Sale Luxan abriendo
la puerta.

Lux. Quien llama?

d.Ram. Yo llamo, que haze
 su Excelencia, està despierto?

Lux. Vestido està ya.

d.Ram. Dezid

si puedo entrar,

Lux. Orden tengo
 para que entreis.

40

d.Ram. Entro pues. Vase.

d.Lop. Y yo puedo entrar?

Lux. No es tiempo.

Cierra la puerta Luxan, y
vase, dexandola abierta.

Gal. Señor la desdicha es tiffa.

d.Lop. Galindo debe de serlo,
 porquè lo dizes?

Gal. Porque 45
 en la cabeça la tengo.

Verse 2. C, "Aora". Verse 12. B, "Gal. Pues llega ablarle". Verse 13. B, "Vueseñoria". Verse 14. B omits "a". Verse 25. B, "tubiste". Verse 29. B, "componer vräs lisonjas". Stg. dir. after Verse 33. B, "el alabarda". Verse 34. B, "Señor es soldado quedo"; C, "Seo soldado". Verse 35. B, "usted". Verse 36. B, "quen" (?). Stg. dir. after Verse 36. B, "la p^{ta}". B puts this after Luján's speech in Verse 37. Verse 38. B, "su ex^a esta dispierto?" Stg. dir. after Verse 42. B, "dejan- dola ab^{ta}".

1279. ABC, twelve verses interpolated after this one:

d.Ram. Su Magestad me ha ofrecido
 para vn sobrino el Gouierno
 de Teruel, y aora està vaco.

d.Bern. Acordarselo prometo.

d.Ram. Y a su prudencia, y valor 5
 puede fiarle.

d.Bern. Assi lo creo,
 dexeme Vseñoria
 el memorial.

Dale el memorial.

d.Ram. Yo le dexo
 para memoria, q̃ ya
 tẽgo la merced.

d.Bern.

Yo ofrezco

10

suplicarselo a su Alteza.

d.Ra. Mil años os guarde el Cielo. Vase.

Verse 6. C omits "Assi". Verse 7. C, "Vueseñoria". Verse 8 stg. dir. B, "Dale el mem^l". Verse 8. C, "Ya le dexo". Verse 10. B, "Ber. Yo os ofrezco".

1467. B, twenty verses interpolated after this one:

Mart. Galindo

Gal. Quien llama?

Mart. Yo

al pano Marta con vnpapel y vna vanda

estte, y esta vanda da

a/ttu amo, y a/Dios que el Rey

creo que viene detras Vase

Gal. ai tal prisa

Ber. Que es aquesto

5

Gal. Estte papel lo dira

y esta vanda.

Ber. Si la Ynfantta

cielos, mas que zeguedad

es discurrir tal, el solo

me puede desengañar

10

Gal. a mi amo dijo le diese

yo no se si tu seras

o el otro

Ber. Yo lo vere

Gal. Leiendole lo sabras

Lee Ber. La muertte de Collantes no os salio tan
barata que no me aya costado el senttim^{to}
de vrã herida Esa es la vanda que no os
pude dar anoche, esta os aguardo, y a ella
remito lo demas, Dios os guarde Leonor.

Ber. Yo a Collantes que es aquesto 15

al pano Rey. A la criada vi pasar
de Leonor, no se que pueda
ynferir.

Gal. Que a entrado aca
el Rey

Ber. Pues la vanda esconda
no le de que sospechar 20

Letter after Verse 14. In AC, this letter appears after 1395; see the note at that point. Verse 15. Part of this verse appears in AC in 1398.

1484. AC, 26 verses interpolated after this one:

.

dense vapor a la lluuia,
claro, a la serenidad,
y pues sois estrella, y Luna.

d.Bern. Rey, y señor, perdonad, 5
y no me llameis estrella,
Luna me podeis llamar.

Rey. Dezid, porque?

d.Bern. Porque el Sol,

que esferas mandando està,
 dà luz a la estrella, y Luna, 10
 como Rey vniuersal
 de los astros, y planetas;
 pero si al cielo mirais,
 vereis que la estrella vsurpa
 las luzes que el Sol le dà, 15
 y no las reparte al suelo;
 la Luna prodiga, mas
 la luz que le ha dado el Sol
 presta al viento tierra, y mar:
 pues el que al lado de vn Rey, 20
 que es Sol de la tierra està
 y recibe luz del Sol:
 a la Luna a de imitar
 en repartir, pero no
 a la estrella en vsurpar. 25

Rey. Dexemos comparaciones,

Verse 1. C, "pues gobiernas tierra, y mar". Verse 2. C, "dando vapor".

1703. B, twelve verses interpolated after this one:

Martt. Pues sosiegue en tu cuidado
 la mal fundada pasion
 que aqueste ha sido picon
 porque yo le di al criado
 Galindo vanda y villette 5
 y sin dezir nada mas

escape porque dettras
venia como vn cohette
el Rey.

Leon. Terrible disgusto

Mart. Y por huir la ocasion 10
lo deje sin mas razon

Leon. Aora/tte perdono el susto

1796. B, fifteen verses interpolated after this one:

Con. Pues siendo de esa manera
solo pediros perdon
puedo

Ynf. Todo lo que sea
comvenienzia de Leonor
podeis esperar que atienda 5

Cond. Veso vuesttros pies Vase

Ynf. Y dime
en el pecho tengo vn Etna
te ha pedido Dⁿ Bernardo
te sirue, te galantea
o en que estado esta tu amor 10

Leo. Senora yo

Ynfa. abla no/ttemas

Leo. Direle como Dⁿ Lope
es quien solo me festexa
por que su fauor me valga

Ynf. Prosigue pues, que rezelas 15

1963. ABC, sixteen verses interpolated after this one:

Rey. En fin merece D. Lope

mi fauor?

d.Bern. No aurà quiẽ tẽga

mas partes, y mas seruicios?

En las Islas de Cerdeña

te coronò, y te hizo Rey

5

del mar, si ay quien dèl lo sea;

y doze años te ha seruido

en la paz, teniendo guerra

de ver a otros mas premiados.

Rey. Pues ã hizo?

d.Be. Tener paciẽcia.

10

Rey. Dexamè su memorial

d.B rn. Si ha de consultar tu Alteza

los demàs, aqui estan todos.

Dale los memoriales, y

entre ellos el papel

de doña Leonor.

La edad futura te lea

en los inmortales bronce,

15

con Alexandro, y con Cesar.

Verses 1-2. B gives this speech to Don Bernardo. Verse 6. B, "si ai quien del lo desea". Verse 9. B, "de ver astros mas premiados". Verse 14. B, "la edad futura te bea".

Title, Tercera Jornada. B, 37 verses interpolated after this:

Sale Gal. Quien hubiere visto vn amo
 que la fortuna me dio
 pues descartando vno malo
 vine hallar otro peor
 digamelo que a estas oras 5
 en casa jurado a Dios
 ni se acordo de comer
 ni de que comiese yo.
 Y todo el dia en vn quarto
 sin mirar la luz del sol 10
 se enzierra hasta que anocheze
 y luego hecho de carton
 con los murziegalos sale
 de que presumiendo estoy
 que a galantear al terrero 15
 viene su noturno amor
 Y asi en el vengo a buscarle
 aunque de su suspension
 vastante causa es hauerte
 dado el Rey tan fiera coz 20
 en la priuanza que ya Sale el Rey Dⁿ Lope
 toda su grazia quebro y Luxan.
 Rey. Yo tengo que aberiguar
 Dⁿ Lope por mas que vos
 digais que no fue cabrera 25
 el que a collantes mato

toda la verdad Supuesto
que sí ha sido la ocasion
vn galanteo, es preziso
que a lograr venga el fauor
todas las noches

30

Lop. aduiertta

Vuestra Magestad señor
que Dn Bernardo a la hora
que la muerte suzedio
estaua ablando connigo
y aun de mi no se aparto
toda la noche

35

Rey. Dn Lope

2079. B, 50 verses interpolated after this one:

cabrera pagais asi
pero creedme que yo
estoi mejor ynformado

Lop. Si algun aleue traidor
embidioso de su dha

5

acaso

Rey. Vaxad la voz
y para sattisfazeros
tengo de fiar de vos
mayor secreto

Lope. Podeis

Rey. Pues yo ydolatrando estoi

10

vna dama en mi palazio
que es cielo de tanto sol.

Lop. No es menester ponderarla
pues habra vuestra eleccion

Rey. Nada os puedo recatar 15
y por que veais si es o no.
verdad la dama que os digo
es

Lop. Quien

Rey. Doña Leonor
de Aragon

Lop. Sagrados Cielos
que escucho, sin alma estoy 20
y os corresponde?

Rey. Ni vn risco
es dura comparazion
de su pecho, ni el escollo
que el espumoso furor
burla del mar, la abenttaja 25
en la constanzia y rrigor
con que me desprezia

Lop. Albrizias
vuelue a viuir corazon

Rey. Pero no es esto Dⁿ Lope
lo que yusta mi furor 30
sino sauer que a este tpo
otro galan admitio.

Lop. Otro? ai de mi! que ya esto
es ir de mal en peor

Rey. Don Bernardo de Cabrera 35
es el que la festejo
y el quien osado a Collanttes
en el terrero matto.
este papel lo confirma
en que la misma Leonor. 40
lo confiesa y le agradeze
con vna vanda la âccion
mirad pues si quereis mas
testigos.

Lop. Pluguiera a Dios
no hubiera contra mi tanttos 45
pero si ella no ignoro
que fui yo, como atribuié
a Dⁿ Bernardo, ay amor
ay çelos

Sale Ber. Donde me lleuas
vil rezeloso temor 50

Verse 33. A letter is deleted after "ya".

2083. AC, sixteen verses interpolated after this one:

se passò de Don Bernardo
a Don Lope, que creció
su menguante como Luna.

Mart. No puedo hazer la razon

al brindis de Filomena, 5
 porque en el terrero entrò
 gente; y Leonor, y Violante,
 vna Estrella, y otra Sol,
 si no me engaño, han salido
 a estos balcones las dos, 10
 que soy lechuça que veo
 de noche mucho mejor. Vase.

Gal. Pues no me respondes Marta?

Cantando.

Martes te ha buuelto el rigor,
 ò para las quejas mias, 15
 ò farro de Faraon.

Verse 5. A, the "m" of "Filomena" is illegible.

2091. AC, sixteen verses and part of another interpolated after this one; B, two verses interpolated at this point:

Por vna parte, y por otra
 sitiado pienso que estoy,
 y me diera à buena guerra
 a qualquiera, juro a Dios.
 Lo de Duero, y de la Peña 5
 Tajada, en comparacion
 de lo que miro, es donaire;
 el demouio me engañò
 con este instrumento clueco
 a ser el despertador 10

esta noche del terrero:

Peregrina tentacion

fue de desapolillarme,

en trage de Ruyseñor,

vergonçante de la aduersa,

15

y passado obstinacion

de mi fortuna.

Verses 1-2. Only these verses appear in B. Verse 8. C, "demonio".

2361. AC, 56 verses interpolated after this one; B, 32 verses interpolated at this point:

Miraos, don Lope de Luna,

en la cristalina, y clara

deste espejo, a quien de marco

aun le vino estrecho España,

y aliñareis las facciones

5

de la belleza gallarda

de vuestra ventura en èl,

templando la confiança,

la ambicion, el desaseo

de la presumida, y vana

10

cabeça, en el alto oficio,

el oluido y la arrogancia:

porque en el mar del fauor,

ay tempestades, y calmas,

porque las desigualdades,

15

siempre a la vida acompañan,

porque se truecan los dias,
 porque la fortuna es varia,
 porque a la aduersa en vn punto,
 de la prospera se pasa: 20
 porque se mudan los cielos,
 porque las dichas se cansan,
 porque las embidias vencen,
 porque los gustos se gastan,
 porque los contrarios sobran, 25
 porque los amigos faltan,
 porque los Reyes son hombres,
 porque los hombres se engañan,
 porque solamente en Dios
 es eterna la constancia, 30
 el valimiento seguro,
 y verdadera la gracia.

Lop. Cristal del mejor espejo,
 de la mas noble, y mas alta
 Venecia, que en Aragon 35
 diò esplendores a la fama.
 En vos he de verme siempre,
 porque me hazeis mejor cara,
 que los que labra en Palacio
 la lisonja cortesana, 40
 que aunque a la vista parecen
 cristalinos, ò se empañan
 a qualquiera aliento nuevo,

ò a qualquiera sombra faltan.

Porque como es vuestra Luna 45

la imagen del Sol dorada,

por mas que nubes intenten

obscurecella, no passan

de la media region nunca.

Y alli, ò los bueluen en agua 50

sus rayos de oro, ò en nieue,

ò granizo las desata,

ò en roxas exalaciones,

si al quarto elemento alcançan,

que le està siruiendo al cielo 55

siempre de cuerpo de guardia.

Verse 3. B, "de este espejo a quien de mares". Verse 5. C, "y compondreis las facciones". Verses 5-12. B omits these verses. Verse 15. BC, "desigualdades". Verse 19. B, "porque de la aduersa". Verses 21-24. B omits these verses. Verse 35. A, a question mark deleted at the end of this verse. Verse 37. B, "en vos y deuerme siempre". Verse 43. B, "qualquier". Verse 44. B, "o a qualquiera sombra saltan". Verse 45. C, "Porque como es esta Luna". Verses 45-56. B omits these verses. Verse 48. C, "obscurecerla". Verse 51. C omits "en".

2365. B, 61 verses interpolated after this one:

y aora como cauallero

y como amigo palabra

de dezirme vna verdad

en que me va toda el alma

me aveis de dar, que a eso vengo 5

Ber. Ya mi cuidado la aguarda

Lop. Caualleros como vos

de prendas que nadie yguala
 ozioso el entendimiento
 no han de tener, cosa es clara. 10
 Supongo que amais.

Ber. Confieso
 que es verdad

Lop. Pues asentada
 esa parte, quien ignora
 que la esfera souerana
 de Palazzo sera el centro 15
 felize de vrãs ansias

Ber. En palazzo es nada os niego

Lop. Ojala que lo negaras
 o quan a mi costa voy apte
 descubriendo la campaña 20
 quien es me dezid

Ber. Tened
 si a preguntar vais la dama
 porque a esa duda sera
 ymposible os sattisfaga,

Lop. Por que

Ber. Porque aun de mi pecho 25
 la ymaginazion recata
 su ymagen, ved como alla
 se ha de atreuer a fiarla.

Lope. Pues entre vro secreto
 y mi notizia es vien parta 30

vn medio la diferienzia.

Ber. Dezidme qual si se halla

Lope. Yo no pretendo sauer

la que adorais; pues me vasta

sauer el que vna no sea

35

de quien

Ber. No ableis mas palabra

que no es la que ymaginais

Lop. Tan aprisa /cosa estraña!/
saueis la que dezir quiero

Ber. No os puedo dezir la causa

40

mas preguntad, y vereis

si os digo verdad

Lop. Es Laura

Bern. no.

Lop. Felisarda

Bern. Tampoco.

Lope. Es /como tiemblo al nombrarla/
Da Leonor de Aragon

45

Ber. No Dⁿ Lope

Lope. Albrizias alma

no se que os diga

Ber. Por que

Lope. Porque si no es esta dama

como de ella reziuisteis

vn papel con vna vanda

50

que os embio.

Ber.

Como

Gal.

Eso a mi

me toca, pues a mi Martta
 me le dio con prisa tal
 que sin aguardar palabra
 dixo que a mi amo le diese
 Tu de despedirme acauas
 mi amo era ya Dⁿ Bernardo
 disele tomole

55

Lop.

Vasta

para sauer

Ber.

Luego vos

celoso por esta causa
 venis

60

Lope.

no os lo niego

2531. ABC, nineteen verses interpolated after this one:

Tendime en toda la cama
 sin poderme resistir,
 porque yo para dormir,
 no ando a buscar buena fama.
 Adan el sueño inuentò,
 y siendo en el Parayso,
 saber lo que es sueño quiso,
 y como vn padre durmiò.
 Abrò vn postigo, y por el
 quiero ver muy diligente,

5

10

si ay algun pretendiente
 que venga a hazer su papel.
 No ay vn hombre, mirar quiero
 àzia el corral de don Lope,
 entrada tiene hasta el tope,
 mi autor boluerà el dinero.
 Alli và vn preguntador,
 a ser gracioso se atreue,
 por alli vn bufon de nieue,

15

Verse 9. BC, "Abro". Verse 13. B, "na ay vn hombre".

2544. AC, 24 verses interpolated after this one:

grande es, habla tu dolor.
 Ber. Es verdad, pero yo intento
 callar con el sentimiento
 hablando con el valor:
 en valde en mi pecho labras,
 que declare mis dolores:
 saque la pena clamores,
 y no me saque palabras.
 Gal. No es de prudentes, de locos,
 callar dolor repetido:
 pocos, señor, le han sufrido.
 Ber. Yo quiero ser de los pocos.
 Gal. Si tienes saber preuengo
 culpas pues puedes saberlas.
 Ber. Culpas ay de no tenerlas,

5

10

15

como sè yo si las tengo?
 si yo tengo culpa, ordena
 fiscal mio la razon,
 que el dolor de coraçon
 supla el lugar de la pena:
 si merezco el galardón,
 no indignarme es menester,
 para no echarme a perder
 las queixas de la razon.

20

2696. ABC, eighteen verses interpolated after this one:

Vio. Conde, bueluoos a intimar,
 que si alguna culpa os saben,
 dexeis que el ruego la pula,
 ò que la ausencia la gaste!
 estais inocente?

Ber. Si.

5

Vio. Teneis amigos?

Ber. Leales.

Vio. Y enemigos?

Be. Fui dichoso.

Vio. Luego los tendreis?

B. Es facil,
 pero sin culpa.

Vio. Pues Conde,
 vuestra inocencia os ampare,
 que yo de mi parte ofrezco,

10

y asseguro de mi parte
 hazer quanto pueda el ruego,
 quanto la piedad alcance.

Ber. Al Sol de Aragon no puede 15
 auer sombras que le manchen.

Vio. Nubes ofenden al Sol,
 las nieblas tiznan el aire,

Verse 10. B, "inozienzia". Verse 17. B, "Nubes ofenden al cielo".
 Verse 18. B, "las nieblas el aire".

2920. B, 43 verses interpolated after this one:

Gal. Y ya llegado a este extremo
 Don Lope fue:

Rey. Vien estta:

Ynf. no deslustres Justiziero
 tus piedades con tu yra

Rey. Yo se la razon que tengo. 5

Sale Leon. A vräs plantas señor
 viene a ponerse mi ruego
 pues ya en tiempo de desdicha
 es de las verdades tiempo.

Vos señor aveis creido 10

segun dizen los efectos
 que de mis amantes ansias
 era Don Bernardo el dueño
 y que por mi Don Bernardo

dio la muerte en el terrero 15

al musico de la Ynfanta.
 y es tan al contrario esto
 como ser solo Dⁿ Lope
 alma de mis pensamientos
 y ser quien mato a Collanttes 20
 Y esto señor lo confieso
 porque Dⁿ Lope me ha querido
 que por tu real respecto
 sea yo la que lo diga
 y porque mi casamiento 25
 tiene mi padre ajustado
 con el; para que a yntterpuesto
 a mi señora la Ynfanta
 y cuia lizenzia tengo
 Ynf. Mira hermano si es verdad 30
 volued a alentar afectos
 Rey. Que es lo que llego a escuchar
 mas declarados mis zelos
 son ya, mas disimular
 ymporta: Quando todo eso 35
 sea asi, su principal causa
 no es la traizion de auer hecho
 alianza con mi hermano
Sale el Conde. Aora señor este pliego
 de Nauarra e reziuido 40
 y ha dartte quenta del vengo

por que luzca la ynozienzia
del mas leal cauallero

Verse 42. This verse incorporates parts of 2936-2937.

2942. B, nineteen verses interpolated after this one:

Gal. Perdon ay segun voi viendo

Lee el Cond. El Ynfantte mi señor a procura

do traer a su parttido a Dⁿ Bernardo

de cabrera con diuersas carttas que yo he escripto y el a firmdo
y ofendido de no hauer logrado ni aun respuesta; escriuo otra vl
timamentte de su propia mano agradeziendole por ella lo que no
~~le-que-ne~~ le hauia escripto Don Bernardo con ynttenzion de q̃.
caiese en manos del Rey. Dirigiendola por las de Dⁿ Vrgel, Yo
estoy tan pagado de la lealtad de ese cauallero. y le deuido en
algunas ocasiones tanto que no cumpliera mi deseo de
seruirle, si no diera este aviso de librarle a VS. pues aunque
falto la obligazion de confidentte no quiero perder la de
fino amigo Pamplona 25 de Julio 1364

Garzia Lopez de Sarne

Rey. Que es lo que escuchado id

y suspended al momento

la senttenzia de su muertte

Con. Alas calzara mi afecto

5

Ynf. Veis aora señor

Rey. Dejadme

que en lo mucho que le quiero

vastaua menor prouanza

(vna vez que a escuchar llego
que no me ofendio en mi amor) 10
Y por que veais como premio
ya que veis como castigo
bamos que ser el primero
quiero que en mis brazos logre
la enorabuena.

Ynf. Ya a eso 15
voy tambien el corazon
se quiere salir del pecho

Gal. Gran dia

Rey. Lleguemos pues
mas que espetaculo cielos

Secretary's letter. Put with these verses because of its size and because of the great variance from its equivalent in the other three texts. The words "lo que no" were repeated by mistake, then crossed out.

2962. B, 21 verses interpolated after this one:

Lop. Vn amigo verdadero
que con Dⁿ Bernardo muere
por que supla el sentimiento
el lauro, mas mi muerte
detrara mas pues es cierto 5
que morire tantas vezes
quanto en Cabrera pienso
Rey. Don Lope tal amistad
yo por el os agradezco
y yo por el os la pago 10

tambien con azeros dueño
 de Leonor, ya veis si hago
 por vos mucho pues me venzo
 y me oluido que os lo dije
 y callasteis

| | | |
|--------|-----------------------------|----|
| Lop. | Fue respeto | 15 |
| Leon. | Feliz soy | |
| Lope. | Dadme la mano | |
| Cond. | Y yo los brazos espero | |
| Ynfa. | Vamos a morir desdichas | |
| Todos. | Por que tenga fin con esto. | |
| | no ai priuanza sin Embidias | 20 |
| | ni Felizidad sin Riesgos | |

Verse 3. This verse incorporates parts of 2966-2967.

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