

for the evaluation of the remaining parts of her edition that Mrs. Gimeno calls for, I leave that to anyone who can manage to discuss them all in a brief review.

Where a review of the texts of the

plays themselves is concerned, there must be some mistake: I have always thought that Juan del Enzina was their author.

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To the Editor:

Professor Casa's recent article in the *BCom* concerning honor and the dignity of man is well argued and quite persuasive, but it suffers from a fundamental flaw which undermines its basic premise. At the end of his article he states his belief that Calderón is affirming the dignity of man (p. 21a). The question not raised by Casa is: What of the dignity and inviolability of woman? Is this social and ontological dignity of man, as Casa labels it, worth the price of a woman's life, be she innocent or guilty? And what of the serious ramifications of such actions? I believe Calderón deliberately presents this dilemma for our examination. In these particular cases, what exactly are the means by which this dignity affirms itself? Simply, immorality, injustice, mistrust, suspicion, guile. I cannot seriously believe that Calderón held these actions to be edifying or justified, either socially or religiously. Using another person as the "means" for satisfying one's socially

driven needs is blatantly the dehumanizing of the other — and it is quite ironic that the principal sufferer happens to be a woman. Moreover, Professor Casa states that Calderón is affirming the dignity of the noblemen of the honor plays (p. 19b) and in no way is he examining the excesses of a misconstrued social dignity. If this dignity is put forth as the highest good on earth, I find it hard to accept the ultimate consequence which Professor Casa seems to draw from the plays, i.e., that the end justifies the means for Calderón when honor is in question.

There is, in my view, a more fundamental problem raised by the import of the article. Professor Casa's apparent disregard of woman's dignity and inviolability and of her eternal struggle not to be dehumanized by societal or religious forces, demonstrates the pressing, indeed urgent, need for feminist perspectives in *Comedia* criticism.

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17TH. TO 19TH CENTURY EDITIONS OF SPANISH DRAMA: A PERSONAL COLLECTION¹

Concern about the availability and integrity of editions of works by Spanish dramatists of the past led to a search in Madrid resulting, in due course, in the

find of a considerable number. They were located in a bookshop specializing in 18th. and 19th. century editions of works mainly of a non-literary nature,

and were said to have formed part of the stock of another shop bought out many years earlier. Though repeated requests for original, old, or recent editions of plays appeared to fall on deaf ears, and though no amount of shelf searching led to them, eventually bundles of them were produced from the attic, purchase was effected, and they were transferred to Australia.

The collection comprises a high proportion of publishers' remainders, and many second-hand items including a small number marked for acting and, perhaps, printing. Some 200 authors, named, and an unknown number unnamed, are represented through 780 titles in 1,034 different editions, illustrating a substantial range of dramatic genres over three centuries. There are also 885 duplicates for 334 of these titles. Some 130 printers, publishers, and booksellers, named, and an unknown number unnamed, from a dozen or more towns in Spain, and from Havana, are responsible for editions from 1604 to the late 19th. century. The majority of items consist of (*obras*) *sueltas*, with (*obras*) *desglosadas* forming a significant secondary group. Both are considered important.²

The term (*obra*) 'suelta' refers to a single work published to stand on its own, and within the current context may be applied equally to any dramatic work, whether *comedia*, *auto*, *entremés*, or whatever. (Some *comedias*, however, still rate as 'sueltas,' even though they may incorporate a *loa* and/or one or two *entremeses*.) The majority of *sueltas* were produced without a binding, so that the front cover comprises the title-page with, depending in part on period and genre, the start of the text, and the end cover comprises the last page which can be, again depending in part on period and genre, conclusion of the text, book trade adver-

tisements, or a blank. Often, at the head of the title-page (or head-title), there is a publisher's serial number. Though one could add some further characteristics of *sueltas*, these are probably the most significant, particularly for the purpose of differentiating between them and *desglosadas*.³ Concerning the function of *sueltas*, while it is obvious that they would help satisfy a demand for individual works as against the customary supply of anthologies or *partes* with twelve or so plays at a time, it is relevant to observe the frequent interdependence of *sueltas* and productions. Finally, with regard to this particular collection, it may be of interest to note that, while there are many *sueltas* with a stitched or gummed spine, many are in the form of sets of separate, unstitched, gatherings, or are still actually in sheets.⁴

The term (*obra*) 'desglosada' in this context stands for a work in any of the dramatic genres, disjoined from adjacent works of a volume containing, in most cases, a dozen or so plays.⁵ In this collection there are *desglosadas* which are perfect units, virtually indistinguishable from *sueltas*, but many are preceded and/or followed by lines or a page from their former neighbor(s), while some have their opening and/or closing lines handwritten.⁶ There are, also, a number of cases of *desglosadas* comprising several plays still linked, though disjoined from their neighbours.

The *sueltas* and *desglosadas*, whether *comedias* averaging between 28 and 32 pages, or *entremeses/sainetes* averaging between 8 and 12 pages, are mainly between 16 cms. by 22, and 15 by 21, in a range reducing to some only 10 cms. by 14. The majority are quarto. The text, in most instances, is in two columns. Items come in a wide range of weights, qualities, and shades, of paper, and vary from totally un-

adorned to nicely supplied with ornate dividing lines and fine devices. Many items, *sueltas* and *desglosadas* alike, have acquired covers, a high proportion of them loose, which include blank sheets, legal manuscripts, printed remainders of official papers and histories, and specially printed 19th. century wrappers. Most items are in a good state, many are perfect and resilient, but some are stained, creased, delicate, and even showing signs of mould.

Of over 200 authors, Pedro Calderón de la Barca (1600-1681) is by far the best represented, through 110 titles in 235 different editions. There are also 353 duplicates for 74 of these titles. The chronological distribution of items may be shown as follows:⁷

17th. century	17	—
18th.	199	311
19th.	19	42

In the case of Calderón, the genres represented include a vast majority of *comedias*, and some *autos*. Among his interesting *sueltas*, are: *El garrote más bien dado* (now, *El Alcalde de Zalamea*),⁸ and *La estatua de Prometeo*,⁹ both containing unusual variants; also, *Duelos de amor, y lealtad*, a special edition of 208 pages complete with *loa*, two *sainetes*, and details of the several casts.¹⁰ Some 20 printers (etc.) are named in the *sueltas*, operating in Madrid, Barcelona, Valencia, Sevilla, Salamanca, and Valladolid. They account for nearly half the editions. Most frequent are the Barcelona names of Francisco Suriá (and Burgada), and Carlos Sopera, the Orga family (Viuda de José de Orga, followed by José and Tomás de Orga) of Valencia, the Imprenta de la Santa Cruz, Salamanca (all second half 18th. century), and Antonio Sanz of Madrid (mid-18th. century). Early 18th. century *sueltas* include ones by the Leefdaels (Francisco, followed

by his Viuda), and José Antonio de Hermosilla, both Sevilla, and from the Imprenta de la calle de la Paz, Madrid. Among interesting Calderón *desglosadas*, are: *Ni amor se libra de amor*, from the *Tercera parte de comedias de don Pedro Calderón de la Barca* (Madrid, Domingo García Morrás, 1664), edition now known as 'Excelmo'; *Gustos, y disgustos son no más que imaginación*, from the *Verdadera quinta parte* (1682), *Los tres afectos de amor, piedad, desmayo, y valor*, from the *Octava parte* (1684), and *El castillo de Lindabridis* and *Céfalo, y Pocris*, from the *Novena parte* (1691), (Madrid, Francisco Sanz).¹¹ These are editions of significance. In all, the printers (etc.) of 90 or so *desglosadas* have been tentatively identified. These *desglosadas* appear to include three *autos* from the Pando y Mier volumes of 1717,¹² early 18th. century Vera Tassis reprints,¹³ mid-18th. century editions by Fernández de Apontes,¹⁴ and editions of 1839-40 from Havana.¹⁵

Of the remaining authors, the following are the most fully represented, with ten or more titles each: Lope de Vega (1562-), 23 titles, Cáncer y Velasco (1598-), 10, Pérez de Montalbán (1602-), 10, Matos Frago (1610-), 13, Moreto (1618-), 18, Diamante (1625-), 10, Antonio de Zamora (1660-), 15, Cañizares (1676-), 18, Ramón de la Cruz (1731-), 57, Comella (1751-), 22, Zavala y Zamora (1760-), 18, Juan Ignacio González del Castillo (1763-), 10, José Concha, 14, Luis Moncín, 14, and Vicente Rodríguez de Arellano, 14, the last mentioned being all of them mid to late 18th. century. Other authors include: Cervantes (1547-), Mira de Amescua (1574-), Luis Vélez de Guevara (1579-), Tirso de Molina (1581-), Antonio Hurtado de Mendoza (1586-), Cubillo de Aragón (1596-), Rojas Zorrilla (1607-),

Antonio de Solís (1610-), Zavaleta (1610-), Bances Candamo (1662-), Francisco Mariano Nifo (1719-), García de la Huerta (1734-), Nicolás (1737-) and Leandro (1760-) Fernández de Moratín, Jovellanos (1744-), Tomás de Iriarte (1750-), Bretón de los Herreros (1796-), Zorrilla (1817-). Apart from further, recognized, authors who cannot be named in a note of this kind, there are many neglected ones known to few Hispanists today. Listed last century by La Barrera in his monumental study of the Spanish theatre, such authors were accompanied — even then — by few or no biographical details. In many cases a work by one of them, in this collection, is the only one he mentions. There are, besides, some 150 titles by unnamed and, as yet, unidentified authors, some called 'Ingenios,' with the frequent addition 'de la corte,' or some indication of the place with which they identified, as in 'matritense,' 'de Salamanca,' 'de Talavera la Real,' etc., others referred to only by their (?) initials, or not referred to in any way at all. Some of these titles involve multiple authorship.

The authors, above, named and unnamed, are represented through 670 titles in 799 different editions. There are also 532 duplicates for 260 of these titles. The chronological distribution of items may be shown as follows:¹⁶

	BASIC EDITIONS	DUPLICATES
17th. century	73	5
18th.	371	256
19th.	354	271
20th.	1	—

Of these 670 titles, some 65 are late 18th. and early 19th. century editions of translations and adaptations from — amongst others — Crébillon, Ducis, Marmontel, Molière, Racine, Regnard, Scribe, Voltaire, Alfieri, Goldoni, Metastasio, Tasso, Kotzebue, and Lessing.

The remaining titles can be separated into two general groups: a) dramatic works from two to five acts — 70%, b) dramatic works of one act and less — 30%. In the first group, most items are *sueltas*, but there are also quite a few *desglosadas*, and some items occur in both forms. The second group includes a high proportion of *sainetes*, followed by: one act plays; *escenas* — some 'trágicas,' some 'patéticas,' and many, 'unipersonales'; *entremeses*, *diálogos* and *monólogos*, *autos*, *pasillos*, *jugetes*, and a few items which authors themselves appeared reluctant to define. Works in this second group are mainly late 18th. to mid-19th. century, many of them anonymous. There are a few *desglosadas*, but most items are *sueltas* — many of these in the form of *peliegos* (*sueltos*).

Among interesting features of *sueltas*, usually *comedias*, is the custom many of them have of naming the acting company concerned, even all the actors, followed by details of the place, year, and even month, of performance. Date of performance appears generally to be closely followed by date of publication, although at times publication precedes performance. A number of plays include actors as well known as Rita Luna and Isidoro Máiquez. Interesting, also, are the editions of *sainetes*. Though there are some early ones appearing as interval-pieces of the *comedias* of which they formed a published part, most are later and appear as (*obras*) *sueltas*. A characteristic of the latter is the title-page comment, in many cases prominently made, on the number of actors required: as many as 22, or as few as 4. There are many *sueltas*, of all genres and periods, with commercially inclined colophons giving not only the date (perhaps), place of publication, and printer (etc.), but also prevailing prices of titles singly or in bulk, fol-

lowed sometimes by an indication of dramatic genres for sale, or even a detailed list of titles — author frequently not named — in stock.

Interesting *sueeltas* include many of the 17th., 18th., and 19th. centuries which constitute first editions, variant editions, and sole editions. The oldest actually dated *suelta* is: *La perla asombro del mar en la merced de su aurora*, 'Vida, y muerte de Santa María de Cervellon, y Socos, hija natural de la Excelentissima Ciudad de Barcelona,' by an *Ingenio catalán* 'muy Devoto de la Santa,' (Barcelona, Rafael Figueró, 1696).¹⁷ There are popular titles complete with sequels, such as Juan Salvo y Vela's *El mágico de Salerno* (*Pedro Vayalarde*),¹⁸ and *El anillo de Giges y mágico rey de Lidia*¹⁹ and *El asombro de la Francia* (*Marta la Romarantina*)²⁰ both started off by José de Cañizares. There are *sueeltas* with all the trappings, except for the cover, of a full scale book, such as Bernardo José de Reinoso y Quiñones' *El sol de la fe en Marsella, y conversión de la Francia, Sta. María Magdalena*, part I (1731), and *Más resplandeció en su ocaso el sol de la Magdalena*, part II (1732), (Madrid, Bernardo Peralta), or Francisco Antonio Ripoll Fernández de Urueña's *Ingenio, y representante, S. Ginés, y S. Claudio* (Madrid, Gabriel Ramírez, 1741).

Over 100 printers (etc.) are named in these *sueeltas*, operating in the towns listed in the Calderón section, above, and in Burgos, Cádiz, Alcalá, Murcia, and Málaga. The actual printers named in the Calderón section continue to feature on much the same scale. Prominent, in addition, are the Madrid names of Quiroga, Cruzado, González, and Castillo, of the late 18th. and early 19th. century, and the Cuesta family, of the second half of the 19th. century; the Valencia names of Ferrer de Orga,

Estevan, Ildefonso Mompié, and Martín Peris, all early 19th. century; the Barcelona names of Gibert y Tutó, second half 18th. century, and Piferrer, early 19th. century; Padrino, of Sevilla, and Tózar, of Salamanca, both late 18th. century. Early 18th. century editions are principally from Sevilla, from a number of houses additional to those mentioned under Calderón.

Significant *desglosadas*, many of them first editions, abound. Those from the volumes of individual authors include: Lope de Vega, *El testimonio vengado*, from the *Primera parte* (Valladolid, Luis Sánchez, 1604), the earliest dated *desglosada* in the collection,²¹ and *El rey sin reino*, from the *Parte veinte* (Barcelona, Esteban Liberós, 1630);²² Bances Candamo, *Más vale el hombre que el nombre*, from *Poesías cómicas*, vol. II (1722),²³ and Pedro Scotti de Agoiz, *Filis y Demofonte*, from *Obras poéticas* (1735),²⁴ (both Madrid, Lorenzo Francisco Mojados); Antonio de Zamora, *El custodio de la Hungría, S. Juan Capistrano*, complete with *entremés* and *baile*, from *Comedias nuevas*, vol. I (Madrid, Diego Martínez Abad, 1722),²⁵ and a further five plays from *Comedias*, vol. II (Madrid, Joaquín Sánchez, 1744),²⁶ Antonio Hurtado de Mendoza, four plays and an *entremés* from *Obras líricas y cómicas, divinas y humanas* (Madrid, Juan de Zuñiga, 1728).²⁷ Those from volumes representing a number of authors, include: Jerónimo de Villaizán, *Ofender con las finezas*, from the *Parte treinta de comedias famosas de varios autores* (Zaragoza, Hospital Real y general de N.^a Señora de Gracia, 1636),²⁸ preceded by the last page of the controversial edition of Calderón's *La vida es sueño*; Pedro Rosete Niño, *Mira al fin*, from the *Parte treinta y tres de doce comedias famosas de varios autores* (Valencia, Claudio Macé,

1642);²⁹ Antonio Hurtado de Mendoza, *No hay amor donde hay agravio*, from the *Flor de las mejores doce comedias de los mayores Ingenios de España . . .* (Madrid, Diego Díaz de la Carrera, 1652);³⁰ Antonio de Zamora, *Castigando premia amor*, followed by *La fe se firma con sangre, y el primer inquisidor San Pedro Mártir*, from the *Ameno jardín de comedias* (Madrid, Francisco Asensio, 1734).³¹ Perhaps the most interesting *desglosadas* of all are from the series generally referred to now as *Comedias Escogidas*, running from 1652 to 1704, and comprising forty-eight *Partes*.³² In these *desglosadas* 36 authors, of whom eight have been mentioned already, are represented through 48 different titles. Several major authors appear repeatedly, and there are quite a few cases of two or three authors writing in collaboration. The 24 *partes* from which these *desglosadas* derive, are distributed with relative evenness over the period of the full series. 16 Madrid printers (etc.), of whom two have been mentioned above, are represented.³³ Though there are *desglosadas* from a number of other series, these from *Comedias Escogidas*, together with a small number as yet unidentified from Lope de Vega and others, are probably the most significant in the collection.

It is not possible at present to assess in detail either the significance or the rarity of many of the items, *sueeltas*, *desglosadas*, or others, in the collection. With regard to significance, the comments and examples above must suffice. With regard to rarity, however, an attempt has been made to establish at least the relative rarity of items. This has been done using four catalogues of collections, referred to for convenience as the Molinaro, Ashcom, McKnight, and Regueiro, catalogues.³⁴ Though their use has been dictated in part on

grounds of availability, their contents and scope have proved relevant to this collection, notwithstanding what their titles might seem to suggest. Thus the terms 'comedia,' 'suelta,' and 'Golden Age,' are not rigorously adhered to. All four include, to a varying extent, either very minor dramatic pieces, or *autos*, or both, and the three first-mentioned include, again to a varying extent, *desglosadas*. The Regueiro catalogue lists many volumes identical to those from which the *desglosadas* of this collection are believed to have come, and indeed at times the very volumes listed are shown to be wanting plays, possibly 'desglosadas' over the centuries. It lists many works well outside the customary 'Golden Age.' The findings of the survey on the relative rarity of items in this collection, may be shown as follows:

Titles not listed in the collections consulted: 128

17th. century	8
18th.	35
19th.	84
20th.	1

Editions not listed in the collections consulted: 229

17th.	12
18th.	141
19th.	76

Preparation of a suitably detailed descriptive catalogue is a *sine qua non* if this collection is to achieve optimum relevance. However, there are many matters to be resolved first if possible, the following among them: more accurate dating of the many *sueeltas* wanting a colophon or its equivalent;³⁵ relating of further unidentified *desglosadas* to their parent volume;³⁶ elucidation of ambiguous items, such as cases of metamorphosis of *sueeltas* and *desglosadas*;³⁷ identification of erroneous author/title attributions consequent on the cunning, ignorance, or carelessness,

of printers (etc.);³⁸ identification of works with variant titles;³⁹ and identification of as many as possible of the remaining anonymous authors, and of authors variously named according to the dictates of convenience, or fashion. Meanwhile, for those who may be interested, there is the survey referred to above, which includes: information on the relative rarity of editions, item by item, and information on the disposition of genres and duplicates; an estimated period, or date, for each item; and lists of both authors and titles, based principally — at this stage — on title-page entries.

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NOTES

(Spelling and accentuation have been modernized throughout, except in quotations.)

¹ Purchased in Madrid, 1974, and currently the property of the author and his wife. Access to the collection may be had through consultation with the Chief Librarian, La Trobe University.

² See: E. M. Wilson, 'Comedias sueltas: a bibliographical problem,' in E. M. Wilson & D. W. Cruickshank, *The textual criticism of Calderón's 'comedias'* (Farnborough & London, 1973), being vol. I of the series: *Pedro Calderón de la Barca 'comedias'*, edited by D. W. Cruickshank & J. E. Varey. The title of the article, and the opening line, 'We ought to try to grapple more seriously with the problems raised by *comedias sueltas*,' speak for themselves. See also: D. W. Cruickshank, 'A census of rare *partes*,' in Wilson & Cruickshank, above. In his closing paragraph, he says: 'The present series of facsimiles . . . should prove very helpful in identifying more disbound fragments (*desglosadas* as opposed to *sueeltas*), which have been largely ignored in the past. . . . every copy and every fragment of a copy is valuable.'

³ Note the following now, and on reading the paragraph following end-note 6: J. A. Molinaro, J. H. Parker, E. Rugg, *A bibliography of 'comedias sueltas' in the University of Toronto Library* (Toronto, 1959), p.v: 'The Spanish *suelta*, approximately 15 to 20 centimetres in size, was published as a separate and integral unit during the eighteenth cen-

tury and has now all but disappeared from circulation.' W. A. McKnight & M. B. Jones, *A catalogue of 'comedias sueltas' in the Library of the University of North Carolina* (Chapel Hill, 1965), p.vi: 'The term *comedia suelta* as used here designates a play issued as a separate unit rather than in volumes or *partes*. In size the *suelta* is about fifteen by twenty to twenty-two centimetres and the text is usually set in double columns.' On p.v, speaking of *comedias sueltas*, they say: 'They consist of Golden-Age and eighteenth-century plays, as well as one-act pieces of both periods, and are printed in the same general size and format.' Wilson, in his chapter '*Comedias sueltas* . . .', above, p. 213, says: 'Nearly all seventeenth- and eighteenth-century *sueeltas* of *comedias* and *autos* are quartos, but it is as well to mention the fact in descriptions. (I have seen ocatvo *sueeltas* of plays performed at Court, and *entremeses sueltos* are usually octavos too.)' B. B. Ashcom, *A descriptive catalogue of the Spanish 'comedias sueltas' in the Wayne State University Library and the private library of Professor B. B. Ashcom* (Detroit, 1965), Preface: '. . . *sueeltas*, those quarto pamphlets, each reprinting a seventeenth century *comedia*, the production of which began in the seventeenth century and continued at an accelerated pace down through the eighteenth. *Sueeltas* occupied somewhat the position of our popular magazines; they were read and discarded by the majority of buyers. Many, however, became publishers' remainders and lay long in wareroom and loft. Others were collected by *aficionados*, and often bound up, twelve or so to the volume, appearing on the market when the collector's library was sold.' The circumstances surrounding acquisition of this collection support the penultimate sentence, and there are samples in the collection to support the final one. With Wilson in mind, however, it is evident that reference to 'quarto' and the concept of *sueeltas* as a peculiarity of *comedias* (as opposed to other dramatic genres) are generalisations. Concerning Ashcom's reference to 'reprinting' and 'seventeenth century,' it must be pointed out that there are *sueeltas* constituting not only 'reprints' of the 17th. century works, but the 18th. and 19th. century works, and that many *sueeltas* are not reprints at all, but original and, at times, unique editions. In addition, one is tempted to question the aptness of comparing *sueeltas* with 'our popular magazines,' given factors such as

illiteracy and the high cost of paper and printing technology on the one hand, and, on the other, the fact that many *sueeltas* were consciously preserved by the publishers and *aficionados* mentioned above.

⁴ S. Francisco Javier, *el sol en oriente*, an early 18th. century edition by 'Un Ingenio de esta corte,' appears to have been finished only to the extent needed for safe storage, with the sheets laid unfolded one on top of the other, the whole then folded twice. Collation: A (pp. 1/2) — I (65/66), then I2 (67/68) — A2 (3/4), followed by (no further signatures) pp. 5/6 — 69/70, then 71/72 — 7/8. C. A. de la Barrera y Leirado, *Catálogo bibliográfico y biográfico del teatro antiguo español* (ed. of 1860 in facsimile, Madrid, 1969), p. 60, attributes this work to Diego Calleja.

⁵ Ashcom, in the preface of the work cited, says: 'Among the volumes of collectors, too, appear the *arrachements*, single plays torn from volumes the rest of the contents of which the collector did not want.' The term 'desglosada' seems to be preferred in a context which involves discussion, also, of 'sueeltas,' and does not seem to carry the pejorative sense of the French word.

⁶ D. W. Cruickshank, 'The textual criticism of Calderón's comedias: a survey,' in Wilson & Cruickshank, above, p. 17: 'Some seventeenth-century *partes* were printed to be sold either as *sueeltas* or as complete volumes.' This comment, together with evidence in the form of carefully handwritten endings to the many *desglosadas* whose last page coincided with the start of another, seems to indicate a growing demand for copies of single plays, a demand that could be met through *desglosadas*, 'pseudo-*sueeltas*.' This would be to extend Ashcom's interpretation of *arrachements*.

⁷ For undated *sueeltas*, an approximate period of publication has been arrived at on the basis of internal evidence, including spelling, typography, forms of pagination and collation, printers' devices, etc. Particularly useful, have been: Wilson, '*Comedias sueeltas . . .*,' above, and P. Gaskell, *A new introduction to bibliography* (Oxford, 1972). In the case of *desglosadas* it has often been possible to suggest a date on the basis of knowledge of the parent volume, supported by reference to headlines and indications of *parte* or volume numbers, as well as the criteria outlined above. Particularly useful, have been: La Barrera, work cited, and J. M. Regueiro, *Spanish drama of the Golden Age: a catalogue of the 'comedia' collection in the Uni-*

versity of Pennsylvania Libraries (New Haven, 1971).

⁸ Apparently a 17th. century edition. It contains textual variants unknown to P. N. Dunn in his edition of the play (Oxford, 1966). Apart from these, it contains variants common to the Alfay 1651 and 1653 editions, and to Vera Tassis.

⁹ Apparently an 18th., or late 17th., century edition. It contains textual variants unknown to C. V. Aubrun in his edition of the play (Paris, 1965), but usually coincides otherwise with the edition he refers to as 'B.'

¹⁰ An edition of c.1765 in honour of the *desposorios* of the Infanta María Luisa and the Archduke Pedro Leopoldo.

¹¹ Identifications facilitated by various volumes of the facsimile series edited by Cruickshank & Varey, above.

¹² Attributions to Pedro de Pando y Mier, *Autos sacramentales, alegóricos, e historiales . . .* (of Calderón), vol. IV (Madrid, Manuel Ruiz de Murga, 1717), were based initially on internal evidence supported by J. Simón Díaz, *Bibliografía de la literatura hispánica*, vol. VII (Madrid, 1967), 116. Evidence in E. M. Wilson, 'On the Pando editions of Calderón's *autos*,' and 'Further notes on the Pando editions of Calderón's *autos*,' *Hispanic Review*, vol. XXVII (1959), 324-44, and vol. XXX (1962), 296-308, though shedding no light directly on *La lepra de Constantino*, indicates that *La viña del Señor* and *El gran mercado del mundo* form part of edition 'B,' 'printed in Bilbao, 1717, by a sub-contractor, perhaps Zafra y Rueda, but with Manuel Ruiz de Murga's imprint preserved' (p. 302). *La viña del Señor*, furthermore, is shown to have variants common to the Shergold/Wilson copies, while *El gran mercado del mundo* has those of the Gili/Wilson/L.L. copies. It seems probable that *La lepra de Constantino*, also, forms part of edition 'B.'

¹³ Out of 31 items believed to be early 18th. century reprints of the 17th. century editions by Juan de Vera Tassis y Villarroel, four have been identified with some certainty. These are attributed to his *Tercera parte de comedias . . .* (of Calderón), (Madrid, Viuda de Blas de Villanueva, 1726), on the basis of evidence in Pedro Calderón de la Barca, *En la vida todo es verdad y todo mentira*, ed. by D. W. Cruickshank (London, 1971), xxiii-iv, and internal evidence.

¹⁴ Five *autos* have been assigned, tentatively, to Juan Fernández de Apontes, *Autos sacramentales alegóricos e historiales . . .* (of

Calderón), vol. IV-V (1759-60), and 29 comedias to Apontes, *Comedias del célebre poeta español . . .* (Calderón), vols. I-VII, IX-X (1760-63), (both series Madrid, Viuda de Manuel Fernández). Attributions are based on descriptions of *Céfalo y Pocris* and *Saber del mal y del bien*, in Ashcom, work cited, items 89b and 487b; on Simón Díaz, work cited, pp. 105, 117; on internal evidence and compatibility of the two series, *autos* and *comedias*.

¹⁵ There are 14 plays from *Las comedias de D. Pedro Calderón de la Barca*, vol. I-II (Havana, R. Oliva, 1839-40); identification has been through the surviving preliminaries to *El médico de su honra*, and headlines. Concerning the edition, see D. Figarola-Cañada, 'La edición cubana de Calderón de la Barca,' *Cuba contemporánea*, XL (1926), 233-37.

¹⁶ See note 7.

¹⁷ La Barrera, work cited, pp. 398-99, attributes the play to Jaime de la Torre.

¹⁸ *Segunda parte* (Sevilla, Viuda de Francisco de Leefdael); *Tercera parte* (ditto); *Cuarta parte* (Sevilla, Imprenta Real), and another copy (Madrid, Antonio Sanz, 1740); *Quinta parte* (Sevilla, Imprenta Real), another copy (Sevilla, José Padrino), and another (Barcelona, Francisco Suriá y Burgada).

¹⁹ *Parte(s)* I, II, II (Madrid, Antonio Sanz, 1764).

²⁰ *Parte(s)* I, II, III (Barcelona, Francisco Suriá, 1770 & 1771).

²¹ Colophon complete; reference, also, to Regueiro, work cited, item 1967.

²² Identified through internal evidence including the foreword; supported by La Barrera, pp. 446-7, and Regueiro, item 2278.

²³ Internal evidence, and La Barrera, p. 67(b).

²⁴ Internal evidence, and La Barrera, pp. 366-7.

²⁵ Identified through internal evidence including presence of the appropriate *entremés*, *El pleito de la dueña*, and the *baile*, *Los toques de guerra*, as indicated by La Barrera, p. 504(b).

²⁶ Internal evidence; La Barrera, p. 505(a), and Regueiro, items 2537-2539, 2542, 2543.

²⁷ Identified through internal evidence including the colophon reference to Medel, and a final table of contents; also, La Barrera, p. 249(b), and Regueiro, items 1593-1596, 1599.

²⁸ Identification through V. Dixon, 'A note on *Diferentes* 30,' in *Bulletin of Hispanic Studies*, XXXIX (1962), 92-96.

²⁹ Internal evidence, and Simón Díaz, work cited, vol. IV (1955), 202-3.

³⁰ Identified through reference to A. Gasparetti, 'La collezione di Comedias Nuevas Escogidas (Madrid, 1652-1681),' *Archivum Romanicum*, XV (1931), 541-87. He describes it as appearing in the same year as the recognized first part of the *Comedias Escogidas* series (details to follow). His description of this item, as of others, is exemplary.

³¹ Though these are separate items, pagination is continuous and the style compatible. The second is followed by an authorization, Madrid, Dec. 18th., 1734, and reference to Francisco Asensio. Ashcom, work cited, item 83, has some remarks pertinent especially to the first of the two plays, while La Barrera, pp. 503(a), 505, 711-12, makes a number of references to the parent volume, none of them quite adequate.

³² V. F. Goldsmith, *A short title catalogue of Spanish and Portuguese books 1601-1700 in the Library of the Library of the British Museum* (Folkstone & London, 1974), describes the series as: Primera (-cuarenta y ocho) parte de comedias escogidas de los mejores de España. (Catalogo de comedias, 1681). 48 pt. Madrid, 1652-1704. 4º.

³³ Identification of all items, except from *Partes* 2 and 48, has been confirmed through reference to the relevant microfilm reels available with Regueiro, work cited. Items from *Parte* 2 have been identified through Gasparetti, above, and those from *Parte* 48 through E. Cotarelo y Mori, 'Catálogo descriptivo de la gran colección de "Comedias Escogidas" que consta de 48 volúmenes, impresos de 1652 a 1704,' in the *Boletín de la Real Academia Española de la Lengua*, XIX (1932), 161-218.

³⁴ See end-notes 3 and 7. It must be recognized that the accuracy of the survey on relative rarity depends very much on the descriptive methods used in the catalogues listed. The descriptive methods employed vary substantially.

³⁵ Yet the absence of a colophon may not in itself prove to be the worst problem. Colophons themselves need to be subjected to critical scrutiny. See: J. Moll, 'Las nueve Partes de Calderón editadas en comedias sueltas (Barcelona, 1763-1767),' in the *Boletín de la Real Academia Española*, LI (1971), 259-304, and W. T. McCready, 'Las comedias sueltas de la casa de Orga,' in *Homenaje a William L. Fichter* (Madrid, 1971), 515-24. Both warn of the dangers of misleading colophons, and raise the question of disguised reprints.

³⁶ It is to be regretted that bibliographical material frequently fails to supply the following information: a) the spelling and form of title and author as these appear on the first page of individual items within a volume, as opposed to their presentation in the general table of contents; b) the details of pagination and collation of individual items.

³⁷ The complexities of the matter are ably presented by A. Restori, in *Saggi di bibliografia teatrale spagnuola* (Geneva, 1927). See, also, end-note 6. The original differences between a *suelta* and a play from a volume or *parte* can be difficult to discern even in the simple cases of a *suelta* with a cramped style and no colophon, and a *desglosada* which used to be the first play of its volume. More perplexing are series of plays with pagination continuous and spanning the entire group, yet with each play bearing a complete colophon of its own. In this collection, for example, are three plays by José Fernández de Bustamante, attributed by La Barrera, p. 152(b), to his *Comedias nuevas, Primera parte* (Madrid, Francisco Javier García, 1759), in spite of the fact recognized by La Barrera that they have individual colophons, and that the date they bear is 1758. There is also a group of plays by Lope de Vega, paged continuously, yet each with colophon and, indeed, its publisher's separate serial number

— a phenomenon commented on by Ashcom, work cited, item 37 and others. (See, also, Ashcom's closing comments to item 83.)

³⁸ It is relatively easy to spot the incongruity, in a collection of works by the reasonably well documented Calderón, of plays such as: *O el fraile ha de ser ladrón, o el ladrón ha de ser fraile*, and *Sueños hay que verdad son*, both attributed by their printers to Calderón. It is impossible not to question attributions, when confronted by a 17th. century edition of *No hay dicha ni desdicha hasta la muerte*, stated to be by Rojas Zorrilla, and an 18th. century edition assigned by the printer, Antonio Sanz, to Mira de Amescua. Many authors and titles, however, remain poorly documented, and errors — when noticed — can be impossible to correct.

³⁹ It is fascinating to see what happens to long titles and dual authorships at the hands of Medel del Castillo, *Indice general alfabético de todos los títulos de comedias . . .* (Madrid, Alfonso de Mora, 1735), reprinted by J. M. Hill, *Revue Hispanique*, LXXV, nos. 167-8 (1929), 144-369. The reprint contains some appropriate initial words of warning. Perhaps the reader can imagine what happens to an item such as *El divino calabrés, S. Francisco de Paula*, by Juan de Matos Frago and Francisco de Avellaneda.



EL MENTIDERO DE COMEDIANTES

Articles scheduled for the spring 1978 issue include "More on *El Mártir de Madrid* and *La Fianza Satisfecha*" by Vern G. Williamsen; "Los Prólogos de *Partes IX-XX* de Lope de Vega" by Thomas E. Case; "The Dramatic Use of Place in Lope de Vega's *Peribáñez*" by P. R. K. Halkhoree; and "Alpha and Omega: Structural Framework of Aguilar's *Comedias*" by John G. Weiger.

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The Spanish Literature I section of the 27th annual Mountain Interstate Foreign Language Conference, October 13-15 at East Tennessee State Uni-

versity was devoted to "Metatheater and the *Comedia*." Organized by José A. Madrigal and chaired by Gustavo Godoy, the session featured the following papers: "A *secreto agravio, secreta venganza*: The Art of Metatheater" by William C. McCrary; "Metatheater and Lope's *Castigo sin venganza*" by Susan Fischer; "Lope's *La quinta de Florencia*: An Example of Iconic Metatheater" by Frederick de Armas; "Metateatro, Lope y *Argel fingido y renegado de amor*" by Alva V. Ebersole; "*Fuenteovejuna* y el concepto de metateatro" by José A. Madrigal; and "Metatheater: A