

STUDIES IN SPANISH DRAMATIC VERSIFI-
CATION OF THE *SIGLO DE ORO*.

ALARCÓN AND MORETO

BY

S. GRISWOLD MORLEY.

In a search for an objective criterion by which it might be possible to distinguish the works of different authors of *comedias*, and to differentiate their likes and dislikes in the choice of a poetic vehicle of expression, I have already examined in some detail the strophic structure of all the extant plays of Tirso de Molina.¹ Such an investigation can be of value only if it is comparative. If the dryness of the technique does not overcome all the zest of discovery, I hope in time to obtain a definite view of the entire field of the *siglo de oro* which may establish a basis for a real knowledge of the historical development of the use of the various verse forms from Juan de la Cueva to Bancés Candamo and Cañizares. I am more than ever convinced that the theory which I advanced in the previous articles has a foundation in fact: that each author had his favorite meters, and his favorite forms of the more flexible meters. It is for us to attempt to penetrate the secret of their predilection.

For the present I have chosen as material twenty-four plays of Alarcón, his entire extant repertory, and the thirty of Moreto

¹ S. G. Morley, *The use of verse-forms (strophes) by Tirso de Molina*, *Boletín hispanique*, VII (1905), 387-408; *El Uso de las combinaciones métricas en las comedias de Tirso de Molina*, *ibid.*, XVI (1914), 177-208. These should be consulted for a description of the various meters which it would be idle to repeat here.

which are included in volume 39 of the *Biblioteca de autores españoles*. After deriving from these the characteristics of the authentic *comedias* of these writers, I shall try to use the knowledge so gained in discussing a few plays of doubtful attribution.

I give the analyses in a somewhat fuller form than before. It is possible in the present tables to learn at a glance the length of each separate passage of a certain meter, and to examine each act by itself. The assonance of each *romance laisse* is also furnished.

I have not thought it worth while to figure percentages for any meters except *romance* and *redondilla*. These are the only ones which are practically certain to be found in every play. The others are as likely to be absent as present, and are not governed by any law in which the percentage is of importance. Only confusion would result from additional figures.

The numbers (1°, 2°, etc.), below the figure for each passage of *silva*, indicate the type of *silva*, as described below (pp. 141-143).

Brackets joining two passages of *romance* indicate that there is no other meter intervening between the two *laissez*. This practice was decidedly rare in Lope and Tirso, but increased, naturally, with the broadening use of *romance* toward the end of the *siglo de oro*. Matos Fragoso, for example, frequently placed three *laissez* in conjunction.

I. ALARCÓN, 1580?-1639

TABLE I.—COMEDIAS OF ALARCÓN

Title	Redondilla	Quintilla	décima	Romance	Lira	Octava rima	Sonnet	Tercetos	Miscellaneous
La Amistad castigada 2824	28 76 556	..... ..... .....	..... ..... .....	56 e-o 124 i-a.....	...............	...............	...............	...............	.....
Act II	36 98 420	..... ..... .....	180 ..... .....	..... ..... .....	126 2 ^a .....	..... ..... .....	14 ..... .....	..... ..... .....	Sc. iii; lira, 76; ABABCC
Act III	476 212	..... .....	..... .....	90 i-o 235 a-o	..........	..........	..........	..........	.....
Total,	1900 70%	..... .....	150	528 19%	126 .....	..... .....	14.....	..........	.....
El Antiericito 2616	36 160 48 4	..... ..... ..... .....	..... ..... ..... .....	96 e-o 122 e-a 93 o-a	..... ..... ..... .....	232 ..... ..... .....	..... ..... ..... .....	..... ..... ..... .....	Lira, 6; aBaBCC
Act II	80 178 ¹	..... .....	90	58 a-e 108 i-a	..... 107	..... .....	..... .....	..... .....	Pp. 366-67; prose selections from a book
Act III	..... 920	..... .....	..... .....	..... .....	..... 301-a 2 ^a	..... ..... .....	..... ..... .....	..... ..... .....	P. 369; song, 18
Total,	1426 54%	..... .....	90	506 19%	274	232 .....	..... .....	82.....	.....
La Crueldad por el honor 3016	200 20 128 8	..... ..... ..... .....	70	360 o-e 72 o-a ..... .....	..... ..... ..... .....	120 ..... ..... .....	..... ..... ..... .....	..... ..... ..... .....	Sc. xi-xii; lira, 108; abbacG
Act II	400 176	..... .....	..... .....	322 a-a .....	..... .....	..... .....	..... .....	..... .....	Sc. iii; two prose letters
Act III	152 282 240	..... ..... .....	20	200 a-a ..... .....	..... ..... .....	..... ..... .....	..... ..... .....	..... ..... .....	Sc. iii-iv; sueltos, with many couplets, 128
Total,	1616 53%	..... .....	90	954 31%	..... .....	120.....	..........	..........	.....

¹ P. 366, one redondilla has 6 lines.

TABLE 1—(Continued)

Title	Redondilla	Quintilla	Tristona	Romance	Silva	Octava silva	Sonnet	Tercetos	Miscellaneous
La Cueva de Salamanca 2757	236	130	.....	113 a-o	100	64	.....	73	
	112	.....	.....	116 e-a	2*	.....	.....	.....
Act II	23	.....	.....	.....	.....	.....	.....	.....
	308	.....	.....	180 i-o	.....	.....	.....	.....
Act III	200	.....	.....	110 &	.....	.....	.....	.....
	88	.....	.....	.....	.....	.....	.....	.....
	88	.....	.....	80 i	.....	.....	.....	.....	P. 96b; lira, 43; ABbACC
	52	.....	.....	20 a-o	.....	.....	.....	.....	Pp. 97-98; sueltos, with many couplets, 88
Total,	80	.....	.....	364 e-a	.....	.....	.....	.....
	1272	130	.....	988	100	64	.....	73	
	46%	.....	.....	35%	.....	.....	.....	.....
La Culpa busca la pena 2650	148	.....	.....	224 a-a	188	.....	.....	.....
	460	.....	.....	.....	2*	.....	.....	.....
Act II	60	.....	120	196 &	.....	.....	.....	.....
	136	.....	.....	124 i-o	.....	.....	.....	.....
Act III	44	.....	.....	234 e-o	.....	.....	.....	.....
	332	.....	.....	288 a-a	.....	.....	.....	.....
	4	.....	.....	142 o-a	.....	.....	.....	.....
Total,	1194	.....	130	1206	128	.....	.....	.....
	45%	.....	.....	45.5%	.....	.....	.....	.....
El Desdichado en fingir 2509	472	.....	.....	168 e-a	.....	.....	.....	.....	Sc. vii; one prose letter
	276	.....	.....	.....	.....	.....	.....	.....
Act II	396	40	10	28 &	.....	.....	.....	.....	Sc. xi; sueltos, 11
	88	.....	.....	.....	.....	.....	.....	.....
	328	.....	.....	.....	.....	.....	.....	.....
	56	.....	.....	.....	.....	.....	.....	.....
Act III	36	.....	.....	.....	.....	.....	.....	.....
	652	.....	.....	66 e-o	.....	.....	.....	.....	Sc. xv; one prose letter
Total,	.....	.....	.....	182 a-o	.....	.....	.....	.....
	2304	40	10	444	.....	.....	.....	.....
	82%	.....	.....	15%	.....	.....	.....	.....
El Dueño de las estrellas 2636	412	.....	.....	138 e-a	.....	112	.....	.....	Sc. vii; song, 12
	.....	.....	.....	226 a-e	.....	.....	.....	.....
Act II	85	.....	230	340 a-o	.....	.....	.....	.....
	88	.....	.....	.....	.....	.....	.....	.....
Act III	492	.....	.....	160 i-o	.....	.....	14	.....	Sc. viii; prose laws
	116	.....	.....	92 e-a	.....	.....	.....	.....
	128	.....	.....	.....	.....	.....	.....	.....
Total,	1324	.....	230	956	.....	112	14	.....
	50%	.....	.....	36%	.....	.....	.....	.....

TABLE I—(Continued)

Title	Redondilla	Quintilla	Décima	Romance	Silva	Octava rima	Stanza	Tercena	Miscellaneous
Los Empeños de un engaño	876	.....	.....	.....	.....	.....	.....	.....	.....
2769 Act II	100	.....	230	54 e-o	265	.....	.....	.....	.....
	280	.....	.....	.....	2°	.....	.....	.....	.....
Act III	244	.....	.....	208 é	.....	.....	.....	.....	.....
	192	.....	.....	320 i-o	.....	.....	.....	.....	.....
Total,	1692	.....	230	582	265	.....	.....	.....	.....
	61%	.....	.....	21%	.....	.....	.....	.....	.....
El Examen de maridos	180	.....	160	162 a-o	.....	.....	.....	.....	.....
2501	288	.....	.....	.....	.....	.....	.....	.....	.....
Act II	152	.....	.....	150 o-a	.....	.....	.....	.....	Sc. xiv; one prose note
	672	.....	.....	86 e-o	.....	.....	.....	.....	.....
Act III	252	.....	.....	312 e-o	71	72	.....	.....	.....
	344	.....	.....	.....	2°	.....	.....	.....	.....
Total,	1788	.....	.....	710	71	72	.....	.....	.....
	64%	.....	.....	25%	.....	.....	.....	.....	.....
Los Favores del mundo	448	180	50	152 e-a	.....	.....	14	.....	.....
3292	108	.....	.....	108 i-o	.....	.....	.....	.....	.....
Act II	572	235	.....	.....	.....	168	.....	.....	.....
	68	.....	.....	.....	.....	.....	.....	.....	.....
Act III	120	260	.....	154 í	.....	.....	14	97	.....
	236	.....	.....	68 o-e	.....	.....	.....	.....	.....
	150	.....	.....	152 ó	.....	.....	.....	.....	.....
Total,	1652	675	50	634	.....	168	25	97	.....
	50%	20%	.....	19%	.....	.....	.....	.....	.....
Ganar amigos	252	.....	.....	198 a-o	.....	.....	.....	.....	.....
2852	56	.....	.....	188 a-e	.....	.....	.....	.....	.....
	252	.....	.....	.....	.....	.....	.....	.....	.....
Act II	268	.....	.....	348 i-a	.....	.....	.....	.....	.....
	264	.....	.....	.....	.....	.....	.....	.....	.....
Act III	68	.....	.....	56 ó	.....	.....	.....	.....	Sc. i-ii; pareados of 11, 54
	708	.....	.....	.....	.....	.....	.....	.....	Sc. v; lira, 120; aBaBCC
Total,	1888	.....	.....	790	.....	.....	.....	.....	Sc. viii; one prose proclamation
	66%	.....	.....	28%	.....	.....	.....	.....	.....

TABLE 1—(Continued)

Title	Redondilla	Quintilla	Décima	Nonance	Silva	Octava rima	Sonnet	Tercento	Miscellaneous
La Industria y la suerte 2931	124 328 324	160	30	—	—	—	—	—	
Act II	52 164 134	170 10	130 10	258 e-o	—	—	—	67	Sc. viii, 8 lines, thus: abBABAOC 8's and 11's
Act III	72 48 154 92	— 5	—	216 a-o 74 a-e 220 a-o	—	—	—	—	Sc. ii; lira, 66; ABABeC
Total,	1512 51%	360	170	748 25%	—	—	—	67	
La Manganilla de Melilla 2772	268	135	—	170 e-a 132 u-a	—	—	—	106	P. 205e, one prose letter
Act II	580 312	—	10	164 o-o	—	—	—	—	
Act III	160 172 140 40	—	—	20 a-e 124 e-o 156 i-o 94 e-a	—	—	—	—	
Total,	1672 60%	135	10	360 31%	—	—	—	106	
Mudarse por mejorarse 2355	608 252	—	—	80 i-a	—	—	—	—	
Act II	148 132 260	—	160	158 a-a	167 2*	—	—	—	
Act III	228 16 154 52	—	80	160 e-o 62 a-o	—	—	14	94	Sc. i; one prose letter Sc. iv; one prose letter
Total,	1830 65%	—	240	460 16%	167	—	14	94	
No hay mal que por bien no venga 2796	112 720	—	—	114 i-o	—	—	—	—	
Act II	964	—	—	—	—	—	—	—	
Act III	32 124	—	—	206 ó 146 o-a	346 2*	—	—	—	
Total,	1972 70%	—	—	468 17%	346	—	—	—	

TABLE 1—(Continued)

Title	Redondilla	Quintilla	Décima	Romance	Silva	Octava rima	Sonnet	Tercetas	Miscellaneous
Las Paredes oyan 2959	316 112 284 156	..... ..... ..... .....	..... ..... ..... .....	86 o-o ..... ..... .....	..... ..... ..... .....	..... ..... ..... .....	17 ^a ..... ..... .....	..... ..... ..... .....	Sc. x; lira, 78; ABaBCC
Act II	156 4 60 164 60 56	..... ..... ..... ..... ..... .....	180	128 a-o 160 o-e ..... ..... ..... .....	..... ..... ..... ..... ..... .....	..... ..... ..... ..... ..... .....	..... ..... ..... ..... ..... .....	..... ..... ..... ..... ..... .....	Sc. xiv; songs, in various meters, including one seguidilla
Act III	416 144 64 44 120	..... ..... ..... ..... .....	10 10 20	100 e-a 54 a-a ..... ..... .....	..... ..... ..... ..... .....	..... ..... ..... ..... .....	..... ..... ..... ..... .....	..... ..... ..... ..... .....
Total,	2176 73%	..... .....	220	468 15%	..... .....	..... .....	17 .....	..... .....
Los Pechos privilegiados 2336	292 500	..... .....	40 .....	..... .....	..... .....	..... .....	..... .....	..... .....
Act II	72 44	..... .....	..... .....	196 e-o 136 i-o	104 2 ^a	104 .....	..... .....	..... .....	Sc. vii; song, 9 lines
Act III	212 72 260	..... 50 .....	..... ..... .....	..... 320 a-o 100 e-o 212 o-e	..... ..... ..... .....	..... ..... ..... .....	..... ..... ..... .....	..... ..... ..... .....
Total,	1452 51%	50	40	1086 35%	104	104 .....	..... .....	..... .....
La Prueba de las promesas 2631	244 180	70	60	314 e-a .....	..... .....	..... .....	..... .....	..... .....	Sc. v; 6-syllable assonants in e-o, 36 Sc. vi; lira, 42; abbacC
Act II	204 380 12	120 ..... .....	..... ..... .....	..... ..... .....	56 2 ^a	..... ..... .....	28 ..... .....	..... ..... .....
Act III	248 136 28	..... ..... .....	..... ..... .....	140 a-a 168 e-o	65 3 ^a	..... ..... .....	..... ..... .....	100	
Total,	1432 54%	190	60	622 23%	121 .....	..... .....	28 100	..... .....

^a Sc. viii: last tercet is repeated in burlesque.

TABLE 1—(Continued)

Title	Redondilla	Quintilla	Octava	Nonas	Silva	Octava rima	Sonnet	Terzetas	Miscellaneous
Quien engaña más a quien 2654	372	140	—	244 e-a	—	—	—	—	Sc. vi; one prose letter
Act II	340	—	—	140 u-e	120	—	—	—	
	332	—	—	—	2*	—	—	—	Sc. xx; lira, 38; ABaBCC
Act III	32	—	80	186 a-a	—	—	—	—	
	380	—	—	112 a-o	—	—	—	—	
	12	—	—	—	—	—	—	—	—
Total,	1596	140	80	682	120	—	—	—	—
	60%	—	—	25%	—	—	—	—	—
Quien mal anda, en mal acaba 3723	73	—	—	56 o-o	—	—	—	—	
Act II	872	—	140	—	—	—	—	—	
Act III	744	—	—	—	—	—	—	—	
	236	—	—	100 e-o	109	—	—	—	
	176	—	—	—	2*	—	—	—	
	188	—	—	—	—	—	—	—	—
Total,	2288	—	140	156	109	—	—	—	—
	84%	—	—	6%	—	—	—	—	—
El Semejante a sí mismo 2974	52	—	—	208 a-a	—	—	14	103	Sc. vi-vii; 5 lines of 7 and 11, in connection with a romance in a-o
	72	—	—	80 a-o	8	40	—	—	
	220	—	—	—	—	—	—	—	
Act II	276	—	—	—	—	—	—	—	
	496	70	150	104 u-e	—	—	—	—	
	136	—	—	92 i	—	—	—	—	
Act III	428	—	—	132 e-a	96	46	—	—	
	172	—	—	—	2*	—	—	—	—
	92	—	—	—	—	—	—	—	—
Total,	1944	70	150	544	96	49	14	103	—
	65%	—	—	18%	—	—	—	—	—
El Tejedor de Segovia 2917	288	—	—	220 i-o	—	—	—	—	
	76	—	—	134 e-o	—	—	—	—	
	84	—	—	140 o-a	—	—	—	—	Sc. iv; song, 4 lines Sc. xi; 6-syllable anagrams in a-e, 246
Act II	76	—	—	106 i-a	147	—	—	—	
	204	—	—	52 ó	2*	—	—	—	
	16	—	—	138 a-a	—	—	—	—	
Act III	244	—	—	126 o-o	—	136	—	—	
	184	—	—	94 o-a	—	—	—	—	—
	—	—	—	206 e-o	—	—	—	—	—
Total,	1172	—	—	1216	147	136	—	—	—
	40%	—	—	41%	—	—	—	—	—

TABLE 1—(Continued)

Title	Redondilla	Quintilla	Décima	Romanes	Silva	Octava rima	Señal	Terceto	Miscellaneous
Todo es ventura	308	.....	.....	86 o-o	.....	.....	.....	.....	.....
2800	548	.....	.....	.....	.....	.....	.....	.....	.....
Act II	148	130	100	228 i-a	.....	.....	.....	.....	.....
	80	.....	.....	.....	.....	.....	.....	.....	.....
	264	.....	.....	.....	.....	.....	.....	.....	.....
Act III	600	.....	.....	92 u-a	.....	58	.....	.....	.....
	128	.....	.....	.....	.....	.....	.....	.....	.....
Total,	2076	130	100	406	.....	68	.....	.....	.....
	74%	.....	.....	14%	.....	.....	.....	.....	.....
La Verdad sospechosa	664	50	.....	208 e-a	.....	.....	.....	.....	.....
3112	88	.....	.....	.....	.....	.....	.....	.....	.....
	76	.....	.....	.....	.....	.....	.....	.....	.....
Act II	192	75	.....	128 e-o	.....	.....	.....	.....	Sc. i; one prose letter
	13	.....	.....	208 o-o	.....	.....	.....	.....	.....
	420	.....	.....	.....	.....	.....	.....	.....	.....
Act III	324	.....	50	258 a-a	.....	.....	.....	73	.....
	192	.....	.....	64 o-a	.....	.....	.....	.....	.....
Total,	1968	155	50	866	.....	.....	.....	73	.....
	63%	.....	.....	27%	.....	.....	.....	.....	.....

Alarcón's plays average about 2750 lines in length, a much less number than Tirso's. His shortest play is *el Anticristo* (2616), his longest, *los Favores del mundo* (3282). Tirso's, it may be recalled, swing between 2,336 and 4179 lines. The thoughtful, well-regulated spirit of Alarcón followed a less uneven road.

The same orderly habit of mind is visible in his versification, far more monotonous than Tirso's, though not so stereotyped as it became in the days of decadence. Tirso is a *redondillista*, that is, he employs *redondillas* preferably and nearly always in greater number than any other meter; but Alarcón is a *redondillista empedernido*. For the sake of comparison, let us remember that with Tirso the per cent of *redondillas* ranges from

77 to 21, and stands commonly at from 35 to 55. The *romance* verses run from 60% (very exceptional) to 10, and seldom pass beyond 35%. Now, in Alarcón, the *redondilla* is to a far greater extent the prevailing meter, and the *romance* is employed much less, as will appear from these figures:

Redondilla, highest, 82%. (*El Desdichado en fingir*.)

Redondilla, lowest, 40%. (*El Tejedor de Segovia*.)

Romance, highest 45.5%. (*La culpa busca la pena*).

Romance, lowest, 6%. (*Quien mal anda en mal acaba*.)

Seldom does the *redondilla* drop below one-half of the lines of the play, and the *romance* rarely rises above 30% of the total.

The striking predominance of *redondilla* may be considered, then, the most prominent feature of Alarcón's versification. He even went so far as to write whole acts in *redondilla* without any other meter, something that Tirso never did, and certainly a very rare performance in that century.² The first act of *los Empeños de un engaño*, the second of *No hay mal*, and the third of *el Anticristo*, contain no other meter than *redondilla*. Without much doubt there was some connection between Alarcón's fondness for quatrains and his sententious, moralizing turn of mind. Observe how many times an apothegm, an acute observation or a moral falls within the limits of four condensed and polished lines:

Que es vano pensar que son
el reñir y aconsejar
bastantes para quitar
una fuerte inclinación.

—*La Verdad sospechosa*, II, vi.

El vestido pienso yo
que ha de imitar nuestra hechura;
porque si nos desfigura
es disfraz, que ornato no.

—*No hay mal*, I, xi.

There are only two examples of plays in which there is as

² Guillem de Castro, however, wrote an entire play in *redondillas*—*los mal Casados de Valencia*. This is the only record I have of even one act in solid *redondillas*, outside of Alarcón.

I have chosen this example to show that the last two lines of such a passage are sometimes both of eleven syllables.

Type 2.—7's and 11's mixed irregularly, with irregular order of rimes, though couplets and quatrains of both *abba* and *abab* compose the major part of the passages. This type approximates to that used in the splendid odes of Quintana and Gallego, but nowhere does it attain their entire freedom of form.

Example:

Escucha: ¡porqué así te precipitas,
y tus sospechas vanas y ligeras
tan fácil acreditas!
¡Porqué no consideras
que en este mismo techo
otra ocasión se esconde suficiente
a sujetar el corazón valiente
del más armado pecho!
Si el amarme te ha hecho
pensar que sola yo de amor tirano
puedo mover la poderosa mano,
acuérdate que ha puesto
el cielo soberano
en el mirar honesto
de Leonor, mi sobrina,
más que humano poder, virtud divina:
por ella, vive preso
en afición ardiente
el Marqués mi pariente.

—Alarcón, *Mudarse por mejorarse*, II, ix.

Type 3.—All the lines of 11 syllables; order of rimes irregular, many couplets and quatrains, and some unrimed. This type may approximate to *pareados*, when couplets are frequent, and unrimed lines few, or to *sueltos* (blank verse), when they are many, for *sueltos* nearly always have a rimed couplet at the end of each speech or sentence, just as the blank verse of Shakespeare's early plays.

Example:

Esto sí es negociar, y esto se llama
a Dios rogando y el dinero dando.
Por echarle de mí le prometía
sacarle (el cielo sabe cuán sin gana
de cumplirlo) mi dueño a la ventana;

y tanto obró, pagando francamente,
la promesa sin alma, que me pesa
de que fuese sin alma la promesa.—
Ya mudo parecer; que el presidente
con el poder obliga solamente. etc.

—Alarcón, *La Prueba de las promesas*, III, vii.

Type 4.—All rimes in pairs; lines of both 11 and 7, in no fixed order.

Example:

Si incrédula lo dudas,
este retrato puede en líneas mudas
atestiguar conmigo
verdades que me fia y que te digo.
Isabela a don Lope se le envía,
y su dicha ha de estar por cuenta mía
como la tuya, porque deste modo,
el rey sin celos se asegure en todo,
que ya se van logrando
los medios que vóy dando,
pues don Lope a Isabela reducido,
mejora de cuidados en tu olvido.

—Tirso, *Amar por arte mayor*, II, xii.*

Tirso used all four of these types, and number 1 more than all the rest put together. But Alarcón never uses number 1—the strict *aAbBcC*; neither does he ever use number 4. The latter omission is likely to be due to mere chance; but one must impute to a definite antipathy his neglect of the *silva de consonantes*. It was a well defined, recognized form which Tirso cultivated with care for important scenes.

Strict *sueltos*, or *eudecasílabos libres*, are found only once in Alarcón, in *el Desdichado en fingir*, II, xi (eleven lines only). I have classed two other passages as *sueltos* (*la Crueldad por el honor*, III, iii, iv; *la Cueva de Salamanca*, III); but they could equally well pass for *silva*. As I pointed out a moment ago, when a passage contains none but hendecasyllables, no rimes but in

* Beside these four regular types, one can find other capricious ones, such as Tirso invented for *la Elección por la virtud*, II, vi, vii, and xv; and for *la Santa Juana*, II, viii.

pairs, and a number of unrimed lines, it might be regarded as either *silva* of type 3, *suellos*, or *pareados* with some odd lines. I have followed the practice of placing such in the *silva* column when the rimes predominate, among the *suellos* when they are less in evidence, and with the *pareados* when there are not more than one or two odd lines in the whole passage.

Strict *pareados*, couplets of hendecasyllables, occur once only in Alarcón, *Ganar amigos*, III, i-ii (54 lines).

With regard to the *lira*, see below, page 165.

The sonnet is not a favorite with Alarcón. In his twenty-four plays there are 126 lines of sonnet, or an average of 5.2 lines per play. Lope and Tirso employed the sonnet much more willingly. Of Lope I cannot speak with exactness as yet, but Tirso's average is 16.7 lines per play. In the tercets Alarcón nearly always follows the order *cdecde*.

What, then, are the purely external criteria by which a play of Alarcón may be distinguished, and one not by him, rejected? They are:

1. Great predominance of *redondillas*; not less than 40 per cent and not more than 50 per cent *romance*.
2. Non-use of *silva de consonantes* (type 1).
3. Non-use of *estancias líricas*.
4. Non-use of 7-syllable assonants.

I should not stress the last, as the form is rare anywhere. But the other three ought to carry a good deal of weight.

Let us now apply these tests to the few plays in which the hand of Alarcón has been suspected, and see how the measuring-rod fits in practice. An analysis of them will be found in table 2.

TABLE 2.—COMEDIAS WHICH HAVE BEEN CONNECTED WITH ALARCÓN

Title	Redondilla	Quintilla	Décima	Romance	Silva	Octava rima	Sonnet	Terceto	Miscellaneous
Cautela contra cautela 2731	498	.....	140	228 é	.....	.....	.....	.....	Sc. ix; estribillo of 7's and 11's in romance, 4
Act II	244	.....	110	156 e-o	.....	.....	.....	.....	Sc. xx; there are 6 faulty lines among the décimas
	308	.....	.....	.....	.....	.....	.....	.....
	284	.....	.....	.....	.....	.....	.....	.....
Act III	392	.....	50	292 o-a	.....	.....	.....	.....	Sc. xxv; sueltos, 14
	.....	.....	.....	90 e-a	.....	.....	.....	.....	Sc. xxvi; sueltos, 13
Total,	1716	.....	300	766	.....	.....	.....	.....
	60%	.....	.....	27%	.....	.....	.....	.....
Próspera fortuna de D. Alvaro 2369	92	30	.....	86 i-e	32	.....	.....	.....	Two prose letters
	96	.....	.....	130 u-a	1°	.....	.....	.....	Four prose arbitrios
	126	.....	.....	.....	.....	.....	.....	.....
Act II	372	15	60	126 a-o	.....	.....	.....	.....	Sc. ix; arte mayor, 16
	16	.....	.....	.....	.....	.....	.....	.....
	373	.....	.....	.....	.....	.....	.....	.....
Act III	80	.....	60	80 a-e	8	40	.....	.....	Two prose letters
	148	.....	.....	52 é	1°	24	.....	.....	Sc. ix; estrofas líricas, 30 (coplas de Jorge Manrique, ABABc, 8's and 4's).
	156	.....	.....	122 á	.....	.....	.....	.....	One prose decree
Total,	1453	45	120	596	46	64	.....	.....
	61%	.....	.....	25%	.....	.....	.....	.....
Adversa fortuna de D. Alvaro 2529	356	.....	220	74 i-a	62	45	.....	.....
	.....	.....	.....	134 e-a	1°	.....	.....	.....
Act II	104	.....	.....	234 a-a	51 ¹	.....	.....	.....	Sc. vi; sueltos, 16
	244	.....	.....	116 e-e	4°	80	.....	.....
	20	.....	.....	.....	.....	.....	.....	.....
Act III	283	.....	60	64 i-a	6	.....	.....	.....	One prose letter
	40	.....	60	40 a-o	1°	.....	.....	.....	Sc. xi; songs, romance, 8
	34	.....	.....	65 u-a	.....	.....	.....	.....	Sc. xxii; song, romance, 8
Total,	1196	.....	340	730	119	129	.....	.....
	47%	.....	.....	29%	.....	.....	.....	.....

¹ There are slight irregularities in this passage.

TABLE 2—(Continued)

Title	Redondilla	Quintilla	Décima	Refrán	Silva	Oitava rimada	Sequet	Tercetos	Miscellaneous
<i>Siempre aynda la verdad</i> 2757	48 60	30	40 90	58 e-e 109 e-a	— —	40 48	— —	— —	Se. iv; one prose letter Se. v; lira, 60; aBaBeC
Act II	316 180 104	— — —	— 50 30	132 a-o 148 e-a 108 a-e 60 e-o	— — — —	49 49 24	— — — —	— — — —	Se. ii; sueltos, 29 Se. xvi; lira, 24; AbbACC Se. xvii; one prose letter
Act III	92 88 172	— — —	40 90	350 e-a 112 e-o	— — —	— — —	14 94	94	Se. vi; 6-syllable assonants in e-o, 108 Se. x; one prose letter
Total,	1020 36%	30	350	876 31%	—	152	14	94	
<i>El Tejedor de Segovia; la Parte</i> 2625	240	65	40	184 e-o 98 e-a	76 1*	104	— —	— —	Se. vi; two prose letters Se. xvi-xviii; lira, 66; mostly aBaBeC
Act II	68 32	95 70	80	174 a-o 166 e-o	40 ²	64	— —	— —	
Act III	60 32 56 24	— — — —	80	52 o-o 174 i-o 210 e-e 66 e-a	48 1 ³	— — — —	— — — —	— — — —	Se. iii; 6-syllable assonants in o-o, 120
Total,	512 19%	160	270	1124 43%	205	168	— — — —	— — — —	

¹ This passage, in stanzas x-xi, I have classed as *silva* of the second type, but it may be regarded as an *estrofa libre* of 9 lines, not adhered to strictly.

The first four are included in the *Segunda parte* of the comedies of Tirso (1635), and no one of them has ever been considered one of the four he wrote entirely himself.⁵ The association of Alarcón's name with *Cautela contra cautela* rests, I believe, entirely on the style of certain portions; Hartzenbusch professed

⁵ The fullest discussion of Tirso's *Segunda parte* is in Cotarelo y Mori's *Tirso de Molina*, Madrid, 1893.

to detect the hand of the Mexican dramatist in scenes x to xiv of the second act.⁶ There is, unfortunately, nothing definitive in the versification which might tell for or against Alarcón's authorship, either in the play as a whole or in the scenes named, which are written entirely in *redondillas*. Of course, in cases where a work is supposed to be a composite, percentages count for little.

For the same reason an examination of *Siempre ayuda la verdad* is not satisfactory. There is supposed to have existed a *suelta* of this play bearing Alarcón's name, though no one has seen it in recent times; it was cited in the *Catálogo* of Medel (1735). It is unlikely that Alarcón wrote the entire play for several reasons: because the percentage of *redondillas* is considerably below that of any play of his; because neither of the *liras* is a form used by him (see below, p. 165). Luis Fernández-Guerra asserts confidently that Belmonte and Alarcón collaborated in the play, the latter writing the second act, his friend the last, and both together the first. He relates all this as if it were an uncontrovertible fact (*op. cit.*, p. 370); but apparently has no basis but style for the statement (*ibid.*, note 471).

Hartzenbusch (*Bibl. aut. esp.*, V, xxxix) and L. Fernández-Guerra (*op. cit.*, p. 299) have connected Alarcón's name also with the two parts of *don Alvaro de Luna*, a very interesting historical composition. Again, there appears to be no basis but style for the assertion. In both parts there are *silvas* of type 1, and in the *Próspera fortuna* there are *estrofas líricas*; but of course, if Tirso and Alarcón collaborated, the former might have written those portions.

The so-called *Primera parte* of *el Tejedor de Segovia* is in a different case. It was never claimed by Alarcón in his own collections, but was attributed to him wherever printed, because he wrote the original *el Tejedor de Segovia*, now known as the second part. Hartzenbusch asserted, and modern critics are all in agreement, that the piece could not have been written by Alarcón: "el estilo nada se parece al de Alarcón, los pensamientos

⁶ *Bibl. aut. esp.*, V, xxxix. He was followed by Luis Fernández-Guerra y Orbe, *Juan Ruiz de Alarcón* (Madrid, 1871), p. 299, and note 407.

y la traza del poema tampoco, no cabe duda en que es de otra mano.” The verse analysis comes to support this view in a rather striking way.

The false *Tejedor* is not by Alarcón, for two good reasons: (1) it contains only 19 per cent of *redondillas*, which is conclusive; (2) it contains two passages of strict *silva de consonantes* (I, v, vi; III, iii).

M. Éd. Barry is responsible for the assertion, made with much aplomb,⁵ that Alarcón wrote part of *la Villana de Vallecas*, published by Tirso in his *Primera parte*, a perfectly authentic collection of the *Fraila de la Merced*. Like all M. Barry's suggestions, it is provocative of thought, and like many of his, it is backed by little or no solid proof. M. Barry is fond of jumping at similarities of name, and hence declares that the “Gabriel de Herrera” of *la Villana de Vallecas* represents Tirso himself (Gabriel Téllez), whilst “Pedro de Mendoza” is Juan Ruiz de Alarcón y Mendoza. When Gabriel Téllez wished to speak by the lips of one of his characters, he regularly created as his mouth-piece a personage named “Tirso” or “Tarso”; just why he should represent himself in the person of the liar, scapgrace and impostor Gabriel de Herrera, is far from clear. Even supposing Pedro de Mendoza to be in part a portrayal of the hunchback poet, why, pray, must he have written the passages himself in which his ancestry and early history are narrated? Could not Tirso, the acknowledged author of the play, have done it? Was Tirso so infertile and lacking in imagination that he could not place an account of Alarcón's life in the mouth of one of his characters? M. Barry's inference is characteristic of the critic for whom any clever hypothesis acquires at once the value of an established fact. He is like a detective who locates a plausible clue and at once forgets that there may be another line of reasoning.

⁵ *Bibl. aut. esp.*, XX, vii.

⁶ In his edition of *la Verdad sospechosa* (Paris, 1897), p. xii.

There are no details of versification which cast much light upon the matter.* The scene (I, x) which Barry supposes to have been written by Alarcón is in *octava rima*. That is one of Alarcón's rare meters; it occurs in only nine passages out of 24 plays, never more than once in a play. With Tirso the story is quite different. *Octava rima* is used in 43 of his 58 authentic plays, and often more than once in the same play. This is not conclusive proof certainly, merely a straw.

As for Luis Fernández-Guerra's suggestion, based wholly on style, that Alarcón wrote *el Condenado por desconfiado*,¹⁰ it is made with confessed hesitation, and really does not merit discussion. I do not believe that Tirso wrote the play as it stands, but it is certain that Alarcón did not. The verse analysis is conclusive on this point (14 per cent *redondillas*), and the lyric breath of the pastoral scenes is beyond Alarcón's reach.¹¹

There remains one problem, that of chronology, which one would like to be able to attack intelligently, for every author, from the side of formal development. But before one can trace the growth of style or methods it is necessary to possess a secure basis of undisputed fact; that is, one must know the certain dates of a few plays at the beginning, middle and end of an author's career. For Alarcón these points, upon which to plot a curve, are not available. The chronological table furnished with hesitation by Hartzzenbusch (*Bibl. aut. esp.*, XX, xi) is meager, not entirely accurate, and above all, lacks late dates. There is not a single play of which we know that it was written late in the author's life. Professor P. Henríquez Ureña has given much thought to the matter, but the result of his study is, so far, only a selection of plays before 1614, and after 1614; apprenticeship and maturity.¹² The touchstones which he uses are mainly the internal evidence of style, formulas of courtesy, development

* The analysis of *la Filiana de Valdecas* may be found in *Bull. hisp.*, VII (1905), 393.

¹⁰ *Op. cit.*, p. 415.

¹¹ On *el Condenado*, cf. *Bull. hisp.*, VII (1905), 406-407.

¹² *Don Juan Luis de Alarcón* (Havana, 1915), p. 22.

of an Alarconian code of ethics, etc. With the exception of *Mudarse por mejorarse* and *la Manganilla de Melilla*, the classification corresponds to that of Hartzembusch, or at least is not contradicted by it.¹³

As regards meter, Henríquez Ureña makes this statement (p. 23):

Con el tiempo pareceme que emplea cada vez menos el endecasílabo (en que nunca fué muy feliz) y menos aún los versos cortos menores de ocho sílabas. Es digno de atención el empleo del soneto en *el Semejante a sí mismo*, *Mudarse por mejorarse*, *la Prueba de los promesas*, *el Dueño de las estrellas*, *los Favores del mundo* y *las Paredes oyen*. El soneto fué muy usado por Lope y Tirso en sus comedias; menos ya por Calderón, y mucho menos por el dramaturgo mexicano.

Here we have two observations that touch upon the chronology of the comedias: (1) Alarcón used the hendecasyllable less as he grew older; (2) lines shorter than eight syllables were also less used with time. I fear that neither statement will be found in strict accord with the facts.

As to the first, it is an easy matter to judge as to the frequency of 11-syllable lines, simply by casting a glance at the tables which I have presented. As the Italian meters occupy exclusively the four right-hand special columns, plus the *sueltas* and *lira*, which are under the heading, "Miscellaneous," one has only to cast up the totals of the different plays under these headings, and judge for himself whether there are more hendecasyllables in the early plays than in the late. What we find is this:

¹³ "Paréceme que hay por lo menos dos períodos en la carrera de Alarcón: uno de ensayo y otro de madurez, que acaso estén divididos por el año de 1614, en que comienza el que llamaré período madrileño. Aun en el de ensayo, podrían señalarse dos subdivisiones: años de Salamanca y Sevilla (1600-1608) y años de México (1608-1613). Al primer período pertenecen quizá: *la Culpa busca la pena*, *el Desdichado en fugir*, *la Cueva de Salamanca*, *Quien mal anda en mal acaba*, *la Industria y la suerte*, *Mudarse por mejorarse*, *el Semejante a sí mismo*, y aun otras que se habían jugado posteriores, como *la Manganilla de Melilla*; al segundo es indudable que corresponden: *la Verdad sospechosa*, *los Favores del mundo*, *las Paredes oyen*, *Ganar amigos*, *el Examen de Maridos*, *No hay mal que por bien no venga* o *Don Domingo de Don Blas*, *los Pechos privilegiados*."

Early works:

- La Culpa busca la pena*, 123.
La Industria y la suerte, 139.
La Cueva de Salamanca, 367.
El Desdichado ca fugir, 11.
Quien mal anda en mal acaba, 109.

Works of maturity:

- El Examen de maridos*, 143.
Los Favores del mundo, 293.
Ganar amigos, 174.
No hay mal que por bien no venga, 346.
Las Paredes oyen, 95.
Los Pechos privilegiados, 208.
La Verdad sospechosa, 73.

It is clear that there is absolutely no distinguishable difference between the two groups.

Touching the second point, I regret to say there seems to be even less in it. "Versos cortos menores de ocho sílabas" are used only twice by Alarcón in all his plays. There are 246 endechas in *el Tejedor de Segovia*, and 36 in *la Prueba de las promesas*. As practically nothing is known of the date of composition of these plays, it is evident that there is no profit in discussing the matter.

I have, however, no better theory to advance. As was the case with Tirso, I have been unable to discover the clue, if such there be, to Alarcón's metrical development. I am led to conclude that whatever changes took place in the dramatic versification of the *siglo de oro* were the result rather of the substitution of one personality for another than of progress in one author. Thus it is certainly a fact that the *romance* meter was used much more in the latter half of the *siglo de oro* than in the early portion. But there is no evidence of the progress of the change in the careers of Tirso and Alarcón. *La Culpa busca la pena*, the play which critics agree shows Alarcón in utter immaturity, is precisely the one having the greatest percentage of *romance* verse.

As to Tirso, it is true that his last plays (*Del enemigo el primer consejo*, *la Huerta de Juan Fernández*, *las Quinas de Portugal*) all contain more than 30 per cent romance, while those considered the very earliest (*Amar por señas*, *el Celoso prudente*, *Como han de ser los amigos*, *la Villana de la Sagra*, *el Vergonzoso en palacio*) are all a little under that figure (though not much); but there are plays in his earliest manner with a large proportion of romance (*la Gallega Mari-Hernández*, *Antona García*).

I have sometimes thought that a liberal use of *quintillas* was proof of an early date. It is probably true that, speaking very broadly, the *quintilla* diminished in popularity as the century advanced and in the decadent period it was under a ban. But for Alarcón and Tirso at least no chronology can be worked out on a basis of *quintillas*.

The metrical development of the *siglo de oro* is not yet well understood. It is possible that a study of Lope de Vega may furnish the key to it. Lope's works are an ocean, largely unexplored, that holds the solution of many a riddle.

II. MORETO, 1618-1669

It is with hesitation that I venture to publish any results of my examination of Moreto at present, since all his plays are not accessible. Out of some 53 extant comedies entirely by Moreto, 30 are published in the collection of Luis Fernández-Guerra (*Bibl. aut. esp.*, XXXIX). They are the subject of this study. For the same reason the list of doubtful plays is not so long as it should be.

With Moreto we shall catch a glimpse of the second or Calderonian period, that which in terms of versification may be called the *romance era*. *Redondilla* falls into second place, and the third rank meters become rarer and less varied. We shall not find in Moreto, however, an exemplar of the truly decadent stage of versification, in which it is almost possible to predict in advance of what meters a play will consist.

TABLE 3—MORDO

Title	Redondilla	Quintilla	Déploma	Romance	Silva	Octava rima	Sonnet	Tercetino	Miscellaneous
Antico y Salenno	68	105	—	400 i-o	166	—	—	—	
259]	—	—	—	116 i-a	2*	—	—	—	
Act II	252	—	40	342 e-a	23	—	—	—	Sc. iii; songs in romance, 16
	56	—	—	120 e-o	2*	—	—	—	Sc. ix; song, assonant in ó, lines of varied length, 4
Act III	144	115	—	476 a-a	63	—	—	—	Sc. xi; song, romance, 4.
	—	—	—	85 o-o	4*	—	—	—	
Total,	520	220	40	1552	259	—	—	—	
	20%	—	—	60%	—	—	—	—	
El Caballero	112	—	—	324 e-o	40	—	—	—	Scs. xi and xv; romance, 12
3013	96	—	—	404 e-a	4*	—	—	—	
Act II	124	130	—	298 ó	159	—	—	—	
	92	—	—	280 o-a	2*	—	—	—	
	36	—	—	—	64	—	—	—	
Act III	32	—	80	102 i-o	127	—	—	—	
	68	—	—	180 e-o	2*	—	—	—	
	—	—	—	192 e-o	76	—	—	—	
	—	—	—	—	4*	—	—	—	
Total,	560	130	80	1760	453	—	—	—	
	18%	—	—	59%	15%	—	—	—	
Como se vaagan los nobles	116	—	—	224 i-o	129	64	—	—	Sc. i-iii; songs in popular forms, 12
2464	—	—	—	192 a-o	2*	—	—	—	
	—	—	—	55 o-o	—	—	—	—	
Act II	52	—	10	94 a-o	36	40	—	—	
	152	—	0	145 i-o	2*	—	—	—	
	72	—	—	120 á	81	—	—	—	
	—	—	—	—	2*	—	—	—	
	—	—	—	—	10	—	—	—	
Act III	72	—	20	108 ó	—	40	—	—	
	36	—	50	168 u-a	—	—	—	—	
	40	—	50	90 i-a	—	—	—	—	
	—	—	—	102 o-a	—	—	—	—	
Total,	540	—	200	1324	256	144	—	—	
	22%	—	—	53%	—	—	—	—	

TABLE 3—(Continued)

Title	Redondilla	Quintilla	Décima	Sonnet	Silva	Octava rima	Sonnet	Tercete	Miscellaneous
La Confusión de un jardín 2514	152 80 88 76	— — — —	40	228 a-e	47 1*	— — — —	— — — —	103	
Act II	48	—	—	244 i-e	—	48	—	—	
Act III	580	—	—	—	—	—	—	—	
	88	—	—	204 e-o	—	—	—	76	Se. iii; estrofas líricas,
	100	—	—	220 o-a	—	—	—	—	39; 7's and 11's
	52	—	—	—	—	—	—	—	abCabCedesDff
Total,	1264 50%	—	40	896 35%	47	48	—	179	
El Defensor de su agrasío 3029	232 100	115	30	370 e-o 200 e-a	— —	— —	14	—	Se. ii; songs, romance, 12
Act II	160 240 124	— — —	110	164 i-o 102 ó	— —	— —	— —	—	Se. vii; estrofas líricas, 48; 7's and 11's, 23 línea stanza, ABCAB- CcbBcdCceffgg- HII
Act III	148 48	130	40	150 o-o 222 ó	22 4*	— —	— —	—	Se. iv; song, redon- dilla, 4
	—	—	—	148 a-o	—	—	—	—	Se. viii; lira, 48; AbAbCC
Total,	1052 34%	245	180	1362 45%	22	—	14	—	Se. xiii; lira, 18; varying scheme
De fuera vendrá 3054	116	110	—	500 a-a 94 i-o	172 2 ³	— —	— —	—	Se. xi; one prose letter
Act II	236	—	—	550 e-o 1834 ¹	74 4*	— —	— —	—	Se. ix; two prose letters
Act III	192 220	— —	— —	326 e-a 146 a-o 62 a-a	73 4* —	— — —	— — —	—	
Total,	764 25%	110	—	1561 61%	319	—	—	—	

¹ One extra line at end of act.

TABLE 3—(Continued)

Title	Redondilla	Quintilla	Décima	Romance	Silva	Octava rima	Sonnet	Tercetas	Miscellaneous
El Desdén con el desdén 2744	64	374 i-a	Sc. ii-iii; lira, 108; varying scheme Sc. iv; songs, romance, 12
	88	.....	.....	318 e-o	.....	.....	.....	.....
	92	.....	.....	.....	.....	.....	.....	.....
Act II	248	80	266 e-a	37	Sc. iii; songs, 6-sylla- ble assonants, 24 Sc. vii, viii, ix; songs, romance, 12
	.....	.....	.....	150 i-o	2*	.....	.....	.....
Act III	50	10	338 o-o	37	14	82	Sc. iii-iv; songs, ro- mance, 12
	32	.....	60	214 a-a	4*	.....	.....	.....
	.....	.....	.....	52 é	.....	.....	.....	.....
Total,	604 22%	80	70	1712 62%	74	14	92	
En el mayor imposible 2492	104	182 e-a	
	432	.....	.....	50 é	.....	.....	.....	.....
	.....	.....	.....	12 e-o ²	.....	.....	.....	.....
Act II	188	50	364 e-o	22	
	132	.....	.....	164 a-o	4*	.....	.....	.....
Act III	188	102 i-a	74	
	172	.....	.....	146 a-a	1°	.....	.....	.....
Total,	1216 48%	50	1130 45%	96	
Los Engaños de un engaño 2649	16	150	66 a-e	161	
	28	.....	.....	96 í	4*	.....	.....	.....
	112	.....	.....	96 e-a	.....	.....	14	.....
Act II	82 a-a	
	116	.....	10	80 i-o	126	.....	.....	.....
	8	.....	320	88 o-a	4*	.....	.....	.....
Act III	62	
	.....	.....	.....	.....	4*	.....	.....	.....
	96	.....	.....	328 a-e	28	.....	.....	.....
	84	.....	.....	94 é	4*	.....	.....	.....
Total,	460 15%	450	1318 49%	377	14	

² No intervening meter, but the first is a letter.

TABLE 3—(Continued)

Title	Redondilla	Quintilla	Déclima	Romance	Silva	Octava rima	Sonnet	Terzina	Miscellaneous
El Licenciado									
Vidriera	124	150	—	402 a-a	—	—	—	—	Sc. ix; lira, 42; varied scheme
2935	105	—	—	224 e-o	—	—	—	—	
Act II	492	130	—	232 u-a	—	—	—	—	Sc. xi-xii; songs, romance, 16
				214 e-a	—	—	—	—	
Act III	144	30	—	328 i-o	49	—	—	—	Sc. xv; song, romance, 4
				216 a-o	2*	—	—	—	
Total,	868	360		1616	49				
	29%	—		55%	—				
El lindo don									
Diego	80	35	—	390 i-o	41	—	—	—	
3084	200	—	—	242 e-o	2*	—	—	—	
Act II	392	—	—	240 e-a	—	—	—	—	Sc. vii; pareados of 11, 46
	176	—	—	300 i-a	—	—	—	—	
Act III	108	—	—	222 e-o	45	—	—	—	
	92	—	—	296 a-e	2*	—	—	—	
				226 e-o	—	—	—	—	
Total,	948	35		1916	39				
	30%	—		62%	—				
Lo que puede la									
aprehensión									
2971	80	40	—	434 i-o	36	40	—	—	Sc. iv; song, romance, 8
	—	—	—	208 i-a	2*	—	—	—	
	—	—	—	140 e-e	2	—	—	—	Sc. viii; one prose letter
Act II	248	35	—	476 e-a	58	—	—	—	Sc. vi; song; abba, 4
	—	—	—	212 e-o	2*	—	—	—	
Act III	116	50	—	318 a-a	10	—	—	—	Sc. xi-xii; songs, romance, 12
	—	—	—	262 e-e	2*	—	—	—	
	—	—	—	90 a-a	—	—	—	—	
	—	—	—	46 6	—	—	—	—	
Total,	444	125		2206	156	40			
	15%	—		74%	—	—			
El mejor Amigo									
el rey									
2895	384	—	—	182 e-o	36	—	—	—	Sc. xi; one prose letter
	—	—	—	278 e-a	2*	—	—	—	
Act II	308	10	—	236 a-a	—	—	—	—	
	88	—	—	362 i-o	—	—	—	—	
Act III	80	155	—	254 a-o	—	—	—	—	
	—	—	—	426 i-a	—	—	—	—	
	—	—	—	94 6	—	—	—	—	
Total,	860	155	10	1834	36				
	28%	—	—	63%	—	—			

TABLE 3—(Continued)

Title	Redondilla	Quintilla	Décima	Romance	Silva	Octava rima	Sonnet	Terceto	Miscellaneous	
La milagrosa Elección de San Pío V 2535	192	50	—	186 e-a	—	72	—	—	Sc. viii; one prose letter	
	32	80	—	168 a-a	—	—	—	—	Sc. xii; one prose letter	
	8	—	—	130 i-o	—	—	—	—	Sc. xvi; song, 6- syllable assonants, 4	
Act II	253	30	80	92 e-a	—	—	—	—	Sc. i; pareados, 30	
	—	—	—	38 e-o	—	—	—	—	Sc. xiii-xiv; song, romance, 8	
	—	—	—	70 a-e	—	—	—	—	Sc. xvii; pareados, 52	
	—	—	—	44 o-e	—	—	—	—	Sc. vii; one prose letter	
Act III	264	—	65*	244 e-o	—	—	—	—	Sc. iii; song, 2	
	140	—	—	196 e-a	—	—	—	—	—	
Total,	338 35%	210	145	1118 44%	—	72	—	—	—	
La misma Con- ciencia acusa 3010	252	—	—	258 e-o	—	—	—	—	Sc. vii; song, 8	
	172	—	—	422 i-a	—	—	—	—	—	
	Act II	183	—	70	238 e-o	133	—	—	—	—
		64	—	—	238 é	2*	—	—	—	—
	Act III	—	—	—	80 e-a	—	—	—	—	—
		144	225	—	274 a-o	—	—	—	—	—
		—	—	—	194 i-o	—	—	—	—	—
		—	—	—	58 a-a	—	—	—	—	—
	Total,	800 26%	225	70	1762 59%	133	—	—	—	—
	No puede ser . . . 2960	134	10	10	462 e-o	—	8	14	—	Sc. ii; song, assonants of 11, 4
16		—	—	238 é	—	—	—	—	Sc. v-vii; pareados, 78	
Act II		156	40	—	142 i-a	—	—	—	—	Sc. iv-vi; pareados, 26
		32	—	—	262 e-a	—	—	—	—	Sc. vi; one prose letter
Act III		—	—	—	282 i-o	—	—	—	—	Sc. xx-xxii; pareados, 32
		32	—	—	542 a-o	—	—	—	—	—
		4	—	—	256 a-a	—	—	—	—	—
Total,		424 14%	50	10	2248 76%	—	8	14	—	—

* Five lines missing.

TABLE 3—(Continued)

Title	Redondilla	Quintilla	Décimas	Romances	Silva	Octava rima	Sonnet	Tercel	Miscellaneous
La Ocasión hace al hadrón 2862	124	85	120 i-o	120	Sc. iii; one prose letter
.....	120	.....	.....	226 e-o	.....	.....	.....
.....	.....	.....	.....	136 e-o	.....	.....	.....
Act II	64	.....	.....	322 i-a	.....	.....	.....
.....	196	.....	.....	258 a-e	.....	.....	.....
.....	.....	.....	.....	138 e-a	.....	.....	.....
Act III	120	145	.....	216 e-o	.....	.....	.....	.....
.....	.....	.....	.....	206 e-a	.....	.....	.....	.....
.....	.....	.....	.....	264 e-a	.....	.....	.....	.....
Total,	624	230	1588	120	
	21%	66%	
El Parecido en la corte 2912	100	648 e-o	66	Sc. ix; one prose letter
.....	96	.....	.....	84 i-o	4°	.....	.....	.....
Act II	312	40	.....	290 e-a	132	.....	.....	.....
.....	60	.....	.....	50 á	4°	.....	.....	.....
.....	92	.....	.....	.....	.....	.....	.....	.....
.....	285	.....	.....	296 a-e	114	.....	.....	.....
Act III	52	.....	.....	192 i-o	2°	.....	.....	.....
.....	
Total,	1090	40	1560	312	
	34%	53%	
El Poder de la amistad 2795	104	40	304 e-o	83	14	Sc. ii; song, redondilla, 4
.....	16	40	.....	152 a-e	2°	.....	.....	.....
.....	.....	.....	.....	150 a-a	76	.....	.....	.....
.....	.....	.....	.....	.....	3°	.....	.....	.....
Act II	172	85	.....	170 o-a	.....	.....	.....	.....
.....	76	.....	.....	148 e-a	.....	.....	.....	.....
.....	200	.....	.....	.....	.....	.....	.....	.....
.....	
Act III	43	40	.....	198 i-o	.....	.....	14	.....
.....	272	.....	.....	88 a-o	.....	.....	.....	.....
.....	4	.....	.....	50 á	.....	.....	.....	.....
.....	
Total,	892	205	1262	159	28	
	32%	45%	

TABLE 3—(Continued)

Title	Redondilla	Quintilla	Décima	Romance	Silva	Octava rima	Spasni	Terzetas	Miscellaneous
Primeros en la honra	196	75	.....	336 o-a 50 i-a 156 l-o	.....	.....	.....	.....	Sc. i; song, romance, 8 Sc. viii; song, romance, 4 Sc. viii; lira, 60; abbacC Sc. iii; songs, romance, 12 Sc. xiii-xiv; pareados, 34
Act II	92 200	.....	40	376 e-a 234 a-a	.....	.....	.....	.....	Sc. i; song, 8
Act III	32	30	.....	8 d 244 f 33 e-o 223 o-o 94 e-o 142 o-o	64 4° 77 3°	.....	14	.....	.....
Total,	520 18%	105	40	1966 68%	141	.....	23	.....	.....
San Franco de Sena	156	70	.....	390 e-o 110 a-o	.....	.....	.....	.....	Sc. x; song, redon- dilla, 4
2898	96	.....	.....	.....	.....	.....	.....	.....	.....
Act II	124 452	.....	.....	332 e-a 80 i-o	119 3*	.....	.....	.....	.....
Act III	180 216	.....	40	256 a-e	.....	.....	.....	53	Sc. i-iv; pareados, 224 Sc. xi; song, redon- dilla, 4
Total,	1224 42%	70	40	1168 40%	119	.....	.....	53	.....
El Secreto entre dos amigos	28	.....	210	96 i 352 e-s	86	.....	.....	.....	.....
2252	28	.....	.....	.....	2°	.....	.....	.....	.....
Act II	64 108 164	.....	94 ^a	284 210 o-e	.....	64	.....	.....	.....
Act III	42 32 8	40	.....	160 a-s 83 e-o 142 i-e	124 2°	.....	.....	.....	.....
Total,	558 24%	40	304	1076 50%	210	64	.....	.....	.....

^a A two-line estribillo, rising with the end of a décima, occurs twice in this series.

TABLE 3—(Continued)

Title	Redondilla	Quintilla	Índice	Romance	Sílex	Octava rima	Enjambé	Terceletos	Miscellaneous
La Traición vengada	288	.....	.....	476 e-a	134	.....	.....	.....
2530	.....	.....	.....	132 a-o	1°	.....	.....	.....
Act II	245	.....	.....	494 a-a	.....	.....	.....	.....	Sc. viii; one prose letter
Act III	80	.....	50	372 a-o	.....	.....	.....	.....
	96	.....	.....	210 i-o	.....	.....	.....	.....
Total	712	.....	50	1684	134	.....	.....	.....
	28%	.....	.....	65%	.....	.....	.....	.....
Trampa adelante	72	.....	.....	536 e-a	.....	.....	.....	.....	Sc. vi-vii; pareados, 112
3153	248	.....	.....	112 i-o	.....	.....	.....	.....
Act II	400	.....	.....	416 ó	42	.....	.....	.....
Act III	432	30	.....	126 e-o	3°	.....	.....	.....	Sc. iii; one prose letter
	.....	.....	.....	468 a-a	61	.....	.....	.....
	.....	.....	.....	98 a-e	3*	.....	.....	.....
Total	1152	30	.....	1756	103	.....	.....	.....
	36%	.....	.....	55%	.....	.....	.....	.....
Las Travesuras de Pantoja	160	.....	.....	26 i-o	.....	.....	14	.....	Sc. iii; one prose letter
2068	36	.....	.....	92 o-a	.....	.....	.....	.....
	64	.....	.....	76 e-a	.....	.....	.....	.....
	.....	.....	.....	74 a-e	.....	.....	.....	.....
	.....	.....	.....	128 o-o	.....	.....	.....	.....
Act II	48	50	.....	88 a-o	38	.....	.....	.....
	.....	.....	.....	119 ó	4°	.....	.....	.....
	.....	.....	.....	72 ó	114	.....	.....	.....
Act III	144	.....	.....	140 i-o	4°	.....	.....	.....
	76	.....	.....	178 o-o	.....	.....	.....	.....
	.....	.....	.....	66 ó	.....	.....	.....	.....
	.....	.....	.....	256 o-a	.....	.....	.....	.....
Total	528	50	.....	1314	152	.....	14	.....
	25%	.....	.....	63%	.....	.....	.....	.....
El Valiente justiciero	276	80	.....	330 e-o	.....	.....	.....	.....	Sc. iii; song, 5
2733	.....	.....	.....	235 o-a	.....	.....	.....	.....	Sc. x; song, romance, 4
Act II	208	20	.....	306 i-a	.....	.....	.....	.....
	140	.....	.....	190 i-o	.....	.....	.....	.....
Act III	132	.....	.....	186 a-a	.....	.....	.....	.....	Sc. ix-x; pareados, 91 (one odd line)
	228	.....	.....	310 e-o	.....	.....	.....	.....
Total	984	80	20	1558	.....	.....	.....	.....
	36%	.....	.....	57%	.....	.....	.....	.....

TABLE 3—(Continued)

Title	Redondilla	Quintilla	Décimas	Romance	Silva	Octava rima	Sonnet	Tiracloa	Miscellaneous
Yo por vos, y vos por otro 2797	24	---	120 ^s	514 i-a	97	---	---	---	
Act II	120	75	---	296 e-o	4 ^o	---	---	---	Sc. i; pareados, 57 (one odd line)
	176	---	---	110 i-o	---	---	---	---	Sc. viii; songs, romance, 8
Act III	88	---	60	372 a-e	---	---	---	---	Sc. i; song, redondilla, 4
	100	---	---	72 o-o	---	---	---	---	Sc. x-xv; pareados,
	28	---	---	---	---	---	---	---	4
Total,	536	75	180	1736	97	---	---	---	116
	19%	---	---	62%	---	---	---	---	---

³ These décimas are peculiar in that many end in a non-riming estribillo: "Amor loco, amor loco, yo por vos y vos por otro."

Moreto's plays average in length about the same as those of Alarcón. The longest, *los Jueces de Castilla* (3154); the shortest, *las Travesuras de Pantoja* (2068). He shows a little more diversity of expression than Alarcón, even if he does belong to the age of *romancistas*. The largest percentage of *romance* is 74 (*Lo que puede la aprehensión*), the smallest 22 (*los Jueces de Castilla*); but a glance over the tables will show the reader that the proportion runs with much uniformity from 45 per cent up. In fact, *los Jueces de Castilla* is so unusual in its lack of *romance* verse and large amount of *redondilla* that it suggests some special effort on the part of the writer. The reason is doubtless to be found in the archaic nature of the piece; its language is that spurious Old Spanish which was favored in certain ballads of the neighborhood of 1600.¹⁴ Perhaps Moreto considered *redondilla* a medieval strophe; why, is not apparent. The *romance* of Moreto shows plenty of skill and variety in

¹⁴ The most famous is the one beginning "Non es de sesudos homes" (Durán, *Romancero general*, no. 728), but there are plenty of others. The author of *la aduersa Fortuna de don Alvaro*, whether Tirso or another, mildly satirized this pseudo-archaic fashion (III, xv).

assonance. Like Alarcón, and unlike Tirso, Moreto never closes a *laisse* of *romance* with a couplet in Italian lines. All of his plays, and nearly all of the acts of each, end in *romance*.

The *redondilla* occupies the place with Moreto that the *romance* does with the earlier writers. The highest percentage is 67 (*los Jueces de Castilla*), the lowest 15 (*los Engaños de un engaño; Lo que puede la aprehensión*). Ordinarily it fluctuates between 15 and 35.

It may be worth observing that, judged by the standard or rule of identification set for Tirso (not less than 20 per cent *redondilla*, nor more than 60 per cent *romance*), 13 of Moreto's 30 plays would be debarred at once from the possibility of having been written by Tirso. By the Alarconian standard (leaving aside other tests than the *romance-redondilla* one), only four plays of the 30 would pass muster. These figures demonstrate, it seems to me, that the versification criterion is not imaginary.

As I said, Moreto displays somewhat more variety of meter than Alarcón. Thus he uses *estrofas líricas* not infrequently. But there are limitations to his repertory. *Endechas*, either of six or seven syllables, are not found there.¹⁵ He never uses blank verse, nor anything approaching it. Here are three negative facts, which would furnish solid tests for Moreto's work, if they are corroborated in the remaining, unanalyzed plays by him.

There are also positive tests. Moreto has two personal tricks of writing which may be mentioned, though it would be a mistake to lay too much stress upon them. The more important is the form which his songs assume. Many *comedias* contain a few lyrics set to music, introduced on one pretext or another. Sometimes the singing takes place behind the scenes, sometimes on

¹⁵ The 6-syllable assonants appear in some songs, *el Desdén*, II, iii; *la milagrosa Elección*, I, xvi; *la misma Conciencia*, I, vii. But I have never considered the forms used in songs as having any connection with those of the dialogued drama, nor do I add their numbers to the total lines of the play. To do so would make no practical difference in the results, but songs are structurally outside the drama proper.

the stage. Tirso uses the greatest possible variety of meters in his songs; Alarcón is not lyrical at all, and avoids them; Moreto likes to introduce music, but very seldom lets the words form more than a simple quatrain. Sometimes the four lines make a *redondilla*, but far more often plain octosyllabic assonants, or *romance*. Occasionally the lines are only six syllables in length (cf. note 15). And these assonanted songs usually do not fit into a *laisse* of dialogue of the same assonance. Those of Matos Fragozo, who is likewise fond of musical quatrains, usually do.

In the 30 plays of Moreto, there are but three examples of songs more than four lines in length. Other late dramatists have the same method, to how great an extent I do not know.

The other characteristic habit is what may be called "incrustation"—the insertion of a short lyrical or emphatic passage in one meter in the midst of another which continues beyond it. The interrupting part is usually in *décimas*, and the matrix *redondillas*, but sometimes *romance* (cf. *el Defensor de su agravio*, I, ii; III, iv; *el Valiente justiciero*, II, xiv, etc.). In one case a speech in *octava rima* is injected into a passage in *silva* (*Lo que puede la aprehensión*, I, vi). The practice is by no means unknown in other dramatists, but I think not to so great an extent.

The sonnet is slightly commoner in Moreto than in Alarcón; it averages 6.6 lines per play. Here, however, the order of the tercets is nearly always *cdcdcd*.

As to the *silva*, Moreto has examples of all four types. The strict *aABbCc* occurs in *Como se vengán los nobles*, II, xiii, and *la Confusión de un jardín*, I, viii, ix. Type 2 is common; type 3 rare (*el Poder de la amistad*, I, vi); type 4, slightly more frequent (*el Caballero*, III, vi-viii; *el Defensor de su agravio*, III, xiii; *las Travesuras de Pantoja*, II, ix, II, xiii). In Moreto there is always a tendency toward the long lines, joined in couplets. Hence it is not surprising that strict *pareados de endecasílabos* are a favorite form with him. Often, passages that I have classed as *silva* are really *pareados* with a few exceptions in rime-order or length of line.

It is this fondness for couplets, undoubtedly, which causes blank verse to be entirely absent from his plays.

There is an interesting study to be made in the forms of the *lira*, and it is possible that it may shed light on the habits of dramatic writers. The *lira*, of course, as used in the *comedias*,¹⁶ always indicates a six-line strophe, with a rime-scheme of either *ababcc* or *abbacc*. But, although the rimes offer no room for individuality, there is room for no end of variety in the length of the different lines; the hendecasyllable and its *quebrado* the heptasyllable are placed at will, with the exception that the last line must be of eleven syllables. This freedom renders the *lira* susceptible of much change in mood; predominance of short lines making it light and lyrical, of long ones, grave. Good writers always keep the same scheme throughout a given passage.

The commonest arrangement is this: *aBaBcC*. I say the commonest, because this form occurs in more than half the examples from Tirso, and in Lope it is almost a constant; exceptions to it are rare.

Yet, by a curious chance, this "regular" type of *lira* does not appear at all in the nine examples found in Alarcón, though it does in the false *Tejedor de Segovia*, I, xvi-xviii. Alarcón prefers some unusual arrangements:

ABaBCC. *Las Paredes oyen*, I, x; *Quien engaña*, III, xx.

aBaBCC. *El Anticristo*, I; *Ganar amigos*, III, v.

abbacC. *La Crueldad por el honor*, I, xi-xii; *la Prueba*, I, vi.

ABaBcC. *La Industria y la suerte*, III, ii.

ABABCC. *La Amistad castigada*, II, iii.

ABbACC. *La Cueva de Salamanca*, III, iii-iv.

Moreto's 30 plays, yield 7 passages of *lira*. Three of these show slovenly writing, for he was too indolent to stick to the same scheme throughout (*el Desdén*, I, ii-iii; *el Defensor de su agravio*, III, xiii; *el Licenciado Vidriera*, I, ix). There are plenty of other evidences, by the way, that Moreto was not a finished

¹⁶ The name *lira* has been given also to the five-line stanza used, for example, by Luis de León in *Vida retirada*. See Diaz Rengifo, *Arte poética*, 1644, cap. 63.

versifier, despite his small output and his lifting of other men's plots. Frequent faulty rimes indicate that he deserved the epithet of *parasseuz* which Fitzmaurice-Kelly bestowed upon him.

Of the passages of *lira* that follow a definite scheme, no two are alike, and only two correspond to any found in Alarcón:

AbaBCC. *El Defensor de su agrasio*, II, xiii.

AbAbCC. *Ibid.*, III, viii.

ABABCC. *El Poder de la amistad*, III, i-ii.

abbacC. *Primero es la honra*, I, viii.

It is a strange chance, if it be a chance, that there is no example in Alarcón or in Moreto's 30 plays of the *lira* I have called "regular," that is, aBaBcC. Did these men disdain the scheme which in Lope had become stereotyped and go out of the way to avoid it?

The *Biblioteca de autores españoles* presents only one of the few plays of Moreto classed as *dudosos* by Luis Fernández-Guerra—*Todo es enredos amor*. I give in table 4 its analysis, and those of three plays in which Moreto collaborated with other men.

TABLE 4.—COMEDIAS CONNECTED WITH MORETO

Title	Redondilla	Quintilla	Décima	Romance	Silva	Octava rima	Sonnet	Tercelet	Miscellaneous
<i>Caer para</i>	84	145	.....	342 e-o	.....	.....	.....	.....	Se. iv; one prose letter
<i>levantar</i>	84	.....	.....	112 a-a	.....	.....	.....	.....
2660	.....	.....	.....	204 i-a	.....	.....	.....	.....
Act II	90	125	.....	112 e-o	.....	.....	.....	.....
	64	.....	.....	252 e-a	.....	.....	.....	.....
	28	.....	.....	150 i-o	.....	.....	.....	.....
Act III	144	.....	120	306 a-e	64	.....	.....	.....	Se. iv-vi; the first redondilla passage contains songs in 7-syllable assonants worked in two lines at a time, as half redondillas
	72	.....	.....	152 i-a	4*	.....	.....	.....	Se. vi; song, 4; 7-syllable assonants
									Se. xvii; portions of a Latin hymn
Total,	576	270	120	1630	64	.....	.....	.....
	21%	.....	.....	61%	.....	.....	.....	.....

TABLE 4—(Continued)

Title	Redondilla	Quintilla	Décima	Romance	Silva	Octava rima	Sonnet	Terceto	Miscellaneous	
<i>La fingida Arcadia</i> 2614	96 64 78	..... ..... .....	60	262 a-o 360 a-o	20 4°	..... .....	..... .....	..... .....	Sc. i; songs, letrilla form, 18
Act II	44 158	..... .....	100	290 e-o 156 i-o	..... .....	..... .....	..... .....	..... .....	Sc. ix; songs, popular forms, 16 Sc. ix; 6-syllable assonants in 1, 45 Sc. ix; 8-syllable couplets, 68
Act III	..... .....	..... .....	70 79	314 e-o 242 e-a	118 4°	..... .....	..... .....	..... .....	Sc. xvi; song, popular form, 5
Total,	436 16%	..... .....	300	1624 62%	138	..... .....	..... .....	..... .....
<i>La Fuerza del natural</i> 2827	144 200 196	..... ..... .....	.....	458 a-a	84 4°	..... .....	..... .....	..... .....
Act II	60 ² 40 60 36 48 8 4 16 8 112	35	10	98 e-a 64 e-2 210 i-o 42 i-o 16 e-o 10 e-o 4 e-o 14 e-o 32 e-o 4 e-o	..... ..... ..... ..... ..... ..... ..... ..... ..... ..... .....	..... ..... ..... ..... ..... ..... ..... ..... ..... ..... .....	..... ..... ..... ..... ..... ..... ..... ..... ..... ..... .....	..... ..... ..... ..... ..... ..... ..... ..... ..... ..... .....
Act III	Sc. vii; one prose contract Sc. xvii; song, romance, 4
Total,	932 33%	45	10	1750 62%	84	..... .....	..... .....	..... .....
<i>Todo es enredos amor</i> 3108	104	.....	.....	634 e-a 486 e-o	..... .....	..... .....	..... .....	..... .....	Sc. vi; one prose letter
Act II	88 52 56	..... ..... .....	.....	334 e-a 202 i-o 208 e-o	..... ..... .....	..... ..... .....	..... ..... .....	..... ..... .....
Act III	100	.....	.....	200 i-a 646 e-o	..... .....	..... .....	..... .....	..... .....
Total,	400 13%	.....	.....	2708 87%	.....	.....	.....	.....

² Four lines are repeated in burlesque by the gracioso, on the same rimes.

Caer para levantar is specifically signed by Moreto, Cáncer and Matos Fragoso, but we are not told the share of each. The versification offers nothing especially worthy of note. One point only differs from the common usage of Moreto: the meters change often within the scene, and sometimes even in the midst of a speech. The latter phenomenon is rarely found, and in a careful writer like Alarcón I believe never. The percentages are like those of Moreto, and the form of *silva* is his entirely.

La fingida Arcadia (reprinted in *Bibl. aut. esp.*, XIV, 537) was included in the posthumous *Segunda parte* of Moreto, but in other editions was generally ascribed to *Tres ingenios*, Calderón, Moreto and "don N. N.," that is, an unknown party. Vera Tasis thought the last act by Calderón, and Hartzenbusch agreed.¹⁷ Some of the remarks of modern critics may serve as a type specimen of the uncertainty of judgments based on style. Hartzenbusch, in a note to the words "Don Carlos" in the second act of *la fingida Arcadia* says: "En la jornada primera y en la tercera no se nombra a Carlos con *Don*: esta particularidad y la diferencia general del estilo prueban que este acto [the second] no es de Moreto ni de Calderón." But Luis Fernández-Guerra: "en efecto, en la jornada segunda se hallan algunos rasgos característicos de su [Moreto's] estilo."

My opinion accords entirely with that of Hartzenbusch. If the distinguished authors of the play divided their labor up by acts, Moreto certainly did not write the second. It contains 6-syllable assonants, which I have not found in him so far, and, in addition, sixty-eight 8-syllable couplets. This is a remarkable feature, and I do not recall having seen this peculiar form in dialogue anywhere else.

The third act, supposedly by Calderón, has no *redondillas*. I will speak of that matter under the next head.

La Fuerza del natural is signed by Cáncer and Moreto. The first two acts are not unusual, except for the game of forfeits in the second, which brings about a highly developed case of "inerustation."

¹⁷ See *Bibl. aut. esp.*, XIV, 537, note; 545, note; XXXIX, xxxiv.

But Act III possesses some remarkable features. It is practically written entirely in *romance* meter; a burlesque legal document in prose, and one *décima* of a letter are the only interruptions. The case is very rare, so far as my knowledge extends, but probably further investigation of the later dramatists would reveal others. Matos Fragoso has at least one such act (*Juan Labrador*, III).

This condition entails another, that of bringing together several *laissez* of *romance* without any other meter to separate them. This is quite rare in Tirso, not common in Alarcón, slightly more usual in Moreto, and, so far as I yet know, not found in Lope. The example of three *laissez* in sequence is not easily matched in the early dramatists (but it is found in Tirso, *la Joya de las montañas*, III, iii, iv, vi). Later it was common enough, as in Matos Fragoso.

Being entirely in *romance*, Act III is *ipso facto* entirely without *redondillas*, and this, again, is a case not to be duplicated in the works of Moreto which I have examined, and not easily in the first half of the *siglo de oro*. I know only the third act of Lope's *el último Godo*. It is true, however, that Moreto has acts with very few *redondillas*, and Matos Fragoso can show plenty with none.

All in all, then, the third act of *la Fuerza del natural* is quite out of the ordinary. Fernández-Guerra has this to say in his *Catálogo razonado* (p. xxxiv): "No es fácil averiguar cómo en ella dividieron el trabajo sus autores, pues en toda se encuentra algo que parece de Moreto. Sin embargo, a voces dice la tercera jornada no pertenecer a don Jerónimo Cáncer." Cáncer, it appears, wrote practically no plays alone,¹⁸ but he was a favorite collaborator with Moreto, Calderón and others. The only dramatic works of his that I have seen are Act III of *Enfermar con el remedio* and Act II of *la Margarita preciosa*, both in *Bibl. aut. esp.*, XIV. Each shows a preponderance of *romance* verse, but nothing like the unique characteristics of Act III of *la Fuerza del natural*.

¹⁸ "Por sí solo únicamente dos burlescas y algún entremés" (Barrera).

Todo es enredos amor, y diablos son las mujeres was first printed in 1671 (*Parte 37 de comedias nuevas*) under the name of Diego de Figueroa y Córdoba; later it was included in the *Verdadera tercera parte de las comedias de don Agustín Moreto*, 1676 (Barrera, *Catálogo*, p. 160b). The posthumous *Tercera parte* inspires little confidence, and attributions of the *Parte 37 de comedias nuevas* no more; so that it becomes correspondingly desirable to find an external means of determining the authorship of *Todo es enredos*. A study of the versification may be useful, but in order to have a basis for comparison it is necessary to know the usual system of D. Diego de Figueroa and Córdoba. This is by no means easy. He was an obscure dramatist who

TABLE 5.—TWO PLAYS OF THE BROTHERS FIGUEROA Y CORDOBA

Title	Redondilla	Quintilla	Décima	Romance	Silva	Octava rima	Sonnet	Terceto	Miscellaneous
<i>Mentir y mudarse en un tiempo</i> 2914	92	.....	100	312 e-o	.....	.....	.....	.....
Act II	88	.....	.....	90 e-a	.....	.....	.....	.....
	116	.....	40	104 e-o	.....	.....	.....	.....
	76	.....	.....	76 i-a	.....	.....	.....	.....
	24	.....	.....	124 i-o	.....	.....	.....	.....
	52	.....	.....	220 e-o	.....	.....	.....	.....
Act III	128	.....	.....	264 e-a	.....	.....	.....	.....	Two prose letters
	48	.....	.....	184 e-o	.....	.....	.....	.....
	32	.....	.....	222 a-a	.....	.....	.....	.....
	.....	.....	.....	144 e-o	.....	.....	.....	.....
Total	656	.....	140	2118	.....	.....	.....	.....
	22%	.....	.....	72%	.....	.....	.....	.....
<i>Pobreza, amor y fortuna</i> 2954	316	.....	180	150 e-o	.....	.....	.....	.....	One prose letter
Act II	68	.....	.....	178 i-a	.....	.....	.....	.....
	.....	.....	.....	92 i-o	.....	.....	.....	.....
	180	.....	.....	238 e-o	108	.....	.....	.....
	38	.....	.....	90 i-o	4°	.....	.....	.....
	200	.....	.....	64 u-a	.....	.....	.....	.....
	120	.....	.....	.....	.....	.....	.....	.....
Act III	220	.....	.....	118 a-o	.....	.....	.....	.....
	68	.....	.....	184 e-a	.....	.....	.....	.....
	36	.....	.....	210 e-o	.....	.....	.....	.....
	.....	.....	.....	96 i-o	.....	.....	.....	.....
Total	1246	.....	180	1490	108	.....	.....	.....
	42%	.....	.....	48%	.....	.....	.....	.....

was accustomed to write in conjunction with his brother, D. José Barrera cites only three plays published in the name of D. Diego alone. The only knowledge I have of his methods is drawn from the two *comedias* included in the *Biblioteca de autores españoles*, XLVII. These stand in the name of both the brothers. For what light they may shed I give their analysis in table 5.

It is evident at a glance that *Todo es enredos amor* partakes of the form of the Figueroa brothers more than of that of the Italian-Spanish playwright. The muse of the former is singularly monotonous externally, shifting regularly back and forth between *redondilla* and *romance*, with a preponderance of the latter. The assonances are the easiest and most obvious in the language. *Pobreza, amor y fortuna* contains four different meters, 90 per cent being *redondilla* and *romance*. *Mentir y mudarse* has but 3, and 94 per cent is in those two meters. Now, *Todo es enredos amor* has but the two meters, and is a rarity in that respect. At least, I have a record of only two others with so little variety: Castro's *las mal Casados de Valencia*, entirely in *redondillas*, and Matos' *Juan Labrador*, in *redondillas* and *romance*. No doubt there are others in the decadent period.

Alarcón uses from 3 meters in a play (*No hay mal que por bien no venga*) to 9 (*la Prueba de las promesas*); Tirso from 4 (*la Celosa de sí misma, Desde Toledo a Madrid, Santo y sastre*) to 10 (*la Santa Juana*¹). As for Moreto, there are from 4 to 7 meters employed in most of his plays, and *el Desdén con el desdén* has 8.

This line of argument is far from conclusive against Moreto's authorship, for the evidence is all negative. Yet one can say that if Moreto wrote this piece it has: (1) a larger proportion of *romance* and a smaller proportion of *redondilla* than any other of his *comedias*; and (2) a less variety of meters than any other of his. On the other hand, it corresponds well enough to the style of the Figueroas. *Todo es enredos amor* has the versification of the very end of the *siglo de oro*, and Moreto in no way belongs to that period.

If one were to take the list of authentic comedias by Moreto, as printed by Fernández-Guerra (*Bibl. aut. esp.*, XXXIX, xlviij), and excise all but those which have no shadow of doubt upon them, there would remain, apparently, only those printed in the *Primera parte de las comedias de don Agustín Moreto*, 1654 (the only collection of his works that the author lived to see); those which bear his name in the final verses;¹⁹ those which have never been attributed to any other than to him; and those which exist in autograph manuscripts. How many would be gathered together under these heads I cannot know, at this distance from Madrid. It is certain that Moreto's title to many of the plays usually regarded as his can be shaken by those who desire to poke a finger into the card-house of *siglo de oro* attributions. It is known that the *Segunda* and *Tercera partes* of Moreto cannot be relied on.

Accordingly, Sr. N. Alonso Cortés declines to believe that Moreto wrote *la Ocasión hace al ladrón*.²⁰ It was printed in Moreto's *Tercera parte* (1676), but in the *Parte 27 de comedias varias* (1667) had appeared in the name of Matos. Sr. Cortés' strongest reason for desiring to remove Moreto's name from the play seems to be that he dislikes to believe his author guilty of such outrageous plagiarism. *La Ocasión hace al ladrón* is, of course, only a revised version of *la Villana de Vallecas*, by Tirso de Molina. But Moreto, of all writers, can least easily be defended from charges of theft. Why should the man who undertook to polish Lope's *Infanzón de Illescas* not improve the plot of *la Villana de Vallecas*? It is certainly susceptible of improvement. At any rate, the versification is perfectly characteristic of Moreto, far more so than of Matos, who does not use *quintillas*, so far as I know.

¹⁹ Moreto was not much given to placing his name in his plays. Only two of the Fernández-Guerra collection are signed in this way, *En el mayor Imposible* and *el Parecido en la corte*. As before stated, *Caer para levantar* bears the names of Matos, Cáncer and Moreto, and *la Fuerza del natural* those of Cáncer and Moreto.

²⁰ Moreto, *Teatro*, ed. La Lectura, Madrid, 1916, pp. 17-18.

In fact, no play of those analyzed in table 3 offers any suspicious features except *los Jueces de Castilla*, and there is no chance to attack it, for the writer placed it in his own *Primera parte*.²¹

In the matter of chronology I have nothing to offer for Moreto. No systematic attempt has yet been made to attach dates to his plays. That is a work which remains to be done.

²¹ Cf. above, p. 162.