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RESTORATION COMEDY AND THE SPANISH COMEDIA

A FIRST ESSAY

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INTRODUCTION

With a slackening of the moralistic prejudice exemplified in the attitude of Macaulay, the large body of dramatic works produced during the Restoration period, long neglected, has received in the last few decades a good deal of attention. There have been general works on the Restoration theater, monographs on Restoration tragedy, comedy, and the heroic play, and more specialized aspects of the drama.¹ Finally, there appeared in 1923 Allardyce Nicoll's valuable, if at times sketchy, A History of Restoration Drama.² Indicative, also, of this awakened interest is the growing number of editions of Restoration dramatists.³

1 Representative of these writings are:

- Montague Summers, The Restoration Theatre. London, 1934.
- Bonamy Dobrée, Restoration Tragedy, 1660-1720. Oxford, 1929.
- Bonamy Dobrée, Restoration Comedy, 1660-1720. Oxford, 1924.
- John Palmer, The Comedy of Manners. London, 1913.
- Lewis Nathaniel Chase, The English Heroic Play. New York, 1903.
- Dane Farnsworth Smith, Plays about the Theatre in England. London, 1936.
- Kathleen M. Lynch, The Social Mode of Restoration Comedy. University of Michigan, 1926.

2 Cambridge, 1923.

- 3 For example, Montague Summers put out editions of Dryden (Honesuch Press, 1931-32), Mrs. Behn (London, 1915), Shadwell (London, 1927), Wycherley (Honesuch, 1924). Both Summers (Honesuch, 1923) and Bonamy Dobrée (London, 1925) edited Congreve. Etherege was edited by H. F. Brett-Smith (Boston and Oxford, 1927), Otway by J. C. Ghosh (Oxford, 1932), and Boyle by W. D. Clark (Harvard U. Press, 1937).

As is natural in the case of a literature perhaps as plagiaristic as any that ever existed, this interest has included an examination of much of the source materials of Restoration comedy, taking up where that great Restoration source-hunter, Gerald Langbaine¹ left off. Much has been done to determine the debt of the Restoration comic stage to France, especially to Molière.² The relation of the Restoration writers to Shirley and Beaumont and Fletcher has been studied in detail,³ and there has even appeared a dissertation on the commedia dell'arte and the English

1 An Account of the English Dramatick Poets. London, 1691. Langbaine's work was continued by Charles Gildon, The Lives and Characters of the English Dramatic Poets, London, 1698 or 1699.

2 The best of these are:

Philipp Ott, Über das Verhältnis des Lustspiel-Dichters Dryden zur gleichzeitigen französischen Komödie, insbesondere zu Molière. Landshut, 1887/88.

W. Harvey-Jellie, Les sources du théâtre anglais à l'époque de la restauration. Paris, 1906.

J. R. Gillet, Molière en Angleterre, 1660-1670. Bruxelles, 1913.

D. H. Miles, The Influence of Molière on Restoration Comedy. New York, 1910.

John Wilcox, The Relation of Molière to Restoration Comedy. Columbia University Press, 1938.

3 William H. Hickerson, "The Significance of James Shirley's Realistic Plays in the History of English Comedy." (Unpublished dissertation, The University of Michigan, 1932.)

John Harold Wilson, The Influence of Beaumont and Fletcher on Restoration Drama. Ohio State University Press, 1928.

stage of the seventeenth century.¹

In view of all this activity, it is strange indeed that the study of the influence of the Spanish comedia upon Restoration comedy has been neglected.² Despite an occasional "discovery" of new Spanish source material, there has been no extended research, and most of our information (and some of our misinformation) about the subject still owes to Langbaine. Montague Summers has read some Spanish with one eye on the Restoration and the other on the comedia, as the introductions to his editions of the plays of Wycherley, Dryden, Shadwell, and Behn indicate, but he has made no systematic attempt at a determination of general Spanish influence--nor, indeed, has Summers' work inspired much general confidence.

There has been more than indifference: the subject often has seemed to constitute a "blind spot" in the thinking of excellent scholars. Thus, Schelline is content

1 Arno L. Bader, "The Italian Commedia dell'Arte in England, 1660-1700." (Unpublished dissertation. The University of Michigan, 1932.)

2 That the Restoration audience was familiar with Spanish is apparent from the fairly numerous Spanish tags scattered throughout many of the plays. One will remember also that Pepys' personal library included 185 Spanish titles, not a few of them plays. See Stephen Cassel, The Spanish Books in the Library of Samuel Pepys. Oxford, 1921.

to pass on the superstition that Killigrew used Calderon's La dama duende for The Parson's Wedding,¹ though even a casual reading of Langbaine² would have indicated the true sources. It is a bit less serious and more amusing to see Wilcox³ soberly ascribing Ravenscroft's supposed indebtedness⁴ to Le Dépit amoureux for parts of The Wrangling Lovers to "a general resemblance of internationally conventionalized material", apparently without its ever occurring to him that the real source of the play might be Deceptio visus, as Langbaine had suggested.⁵

Yet the lack of real information has not prevented some writers from coming to quite definite conclusions. Hume writes: "It is impossible to trace every play from the

1 Felix E. Schelling, "The Restoration Drama," in The Cambridge History of English Literature, Vol. VIII, p. 147. Summers laid this long-lived ghost in his Restoration Comedies, pp. XXI-VI, but Nicoll has so little confidence in Summers' aim that the apparition appeared to him two years later. (A History of Restoration Drama, p. 180)

2 Op. cit., p. 313.

3 Op. cit., pp. 134-35.

4 By Ward (English Dramatic Literature, Vol. III, London, 1899, p. 315, note) and others.

5 Op. cit., p. 424. As a matter of fact, Ravenscroft's true source was a novel, of which Deceptio visus was a translation. Research toward this discovery had been published two years before Wilcox' book appeared. See "Calderon, Boursault, and Ravenscroft," by H. C. Lancaster, Modern Language Notes, LI (1936), pp. 523-8.

Restoration to the age of Anne to distinct Spanish sources, but it is not too much to say that hardly one of them was free from signs of Spanish inspiration."¹ Quite as dogmatic in the opposite direction is G. H. Nettleton: "The indebtedness of Restoration playwrights to Spanish sources is neither considerable in extent nor potent."²

Others are, properly, more cautious. Though Schelling declares that "these influences from Spain are not of great moment",³ he recognizes that it is "a subject of considerable difficulty".⁴ And Nicoll remarks, with decided understatement, "The question of Spanish influences on English drama at this time [the Restoration] has never fully been worked out."⁵

The fecundity of the Spanish playwrights of the "siglo del oro" and the necessary time limits in preparing an academic exercise would preclude any attempt in the present ensayo to arrive at a final definition of the comedia's influence on Restoration comedy. That must await

1 Spanish Influence on English Literature. London, 1905, p. 297.

2 English Drama of the Restoration and Eighteenth Century. New York, 1921.

3 English Drama, "The Drama of the Restoration," p. 257.

4 "The Restoration Drama," Cambridge History of English Literature, Vol. VIII, p. 149.

5 Cp. cit., p. 179.

the study of hundreds of Spanish and French plays which the writer has not yet read. But it is believed that a start in this direction has been made and that the principles underlying borrowings from the Spanish and a suggestion of the extent of the borrowing have been discovered. The method and limitations of reading, which spring from this purpose, are:

First, a study of all the known borrowings, with an attempt to analyze types of material borrowed and principles of adaptation. Thus, there will be drawn together for the first time all the pertinent known facts about the Spanish "loans".

Second, the reading of some 145 Spanish plays for the discovery of borrowings not yet known. The writer makes no apology for his choice of plays read. Eventually, all of the thousands of Spanish comedias should be covered; one has to begin somewhere. The logic of reading representative portions of the best-known of the Spanish playwrights--Lope de Vega, Calderon, and Moreto--is obvious. Guillen de Castro's El narciso en su opinion, with its protagonist-fop an obvious cousin to the Restoration "pretty man", and Alarcón's La verdad sospechosa, which had a great influence on French comedy, suggested that portions of these writers'

work, also, might well be covered. The search for new Spanish sources has been rewarded beyond all expectation, and the discoveries are presented in close detail.

Chapter I

BY WAY OF PARIS

A final definition of the comedia's influence on Restoration comedy must include consideration of materials coming into England through French comedy. The very considerable research into the use of Spanish sources by French comedy writers has shown a tremendous debt of the Parisian theater to the Spaniards, especially in the middle years of the century. Rotrou, Quinault, Pierre Corneille, d'Ouville, Boisrobert, and especially Thomas Corneille and Scarron (who drew all his comedies from Spanish sources) all worked the rich mine of the comedia, and Martinenche has shown that few of Molière's comedies contain no borrowings from beyond the Pyrenees.¹

Aside from matters of theme, plot, and incident, possible Spanish influences on characters in English plays can be determined only by a close comparison of the comic stage of all three literatures. Thus, the "fop" appears in English before the Restoration, in French, and in Spanish, where, in de Castro's El narciso en su opinion,

1 Ernest Martinenche, Molière et le théâtre espagnol. One may also consult Martinenche, La Comedia espagnole en France; Etienne Gros, Philippe Quinault, Part Two; Guillaume Huszar, P. Corneille et le théâtre espagnol; and Max Sorkin, Paul Scarron's Adaptations of the Comedia; as well as the general histories of French literature.

he is very near his narcissistic source; and the learned, ridiculous ladies, with their "academics", are in all three literatures.

However important all this business may prove to be, it cannot be a part of the present study, which is concerned primarily with direct influences. Nevertheless, quite properly some attention may be given to English adaptations of French plays themselves adapted from comedias.

A. THOMAS BETTERTON, THE AMOROUS WIDOW

The first of these adaptations is The Amorous Widow (L.I. F., c. 1670), a comedy by that peer of all Restoration actors, Thomas Betterton. It was long thought that the main plot of The Amorous Widow was the actor's invention.¹ John Harrington Smith discovered that Betterton used for this plot Thomas Corneille's Le baron d'Albikrac.² Corneille's play is based, in turn, upon the manners comedy of Augustin Moreto, De fuera vendrá,³ which

1 "The Amorous Widow, or The Wanton Wife...was, save for its indebtedness to Molière's George Dandin, ou, Le mari confondu, entirely written by the actor..." Nicoll, 6p. cit., p. 247.

2 "Thomas Corneille to Betterton to Congreve," Journal of English and American Philology, Vol. XLV (April, 1946), pp. 209-13.

3 This play is also called De fuera vendrá quien de casa nos echará and De fuera vendrá quien de casa nos echará: no tía y la sobrina. Although Smith had not read Moreto's play, he is aware of its existence, at least at the beginning of his article. He writes (p. 209, n.): However, Corneille's play, it seems, is not extremely close to the source: See Reynier, pp. 200-202; Lancaster, 807-808." Perhaps Smith's failure to read the Spanish play can be forgiven, but one can hardly condone his forgetting it altogether by the end of the article, where he says, "For the sake of completeness, it may be said that Congreve's play brings the career of the Corneille material practically to an end; The Way of the World and The Amorous Widow pretty well supplied the demand. There are amorous widows after 1700, but they are of no great consequence--unless we include Mrs. Malaprop in the tradition. But to do so would be to take the type far from its origin [!] in French comedy of the mid-seventeenth century." (p. 213)

takes its theme from Lope de Vega's ¿De cuándo acá nos vino?, with a few suggestions from Lope's El acero de Madrid.

Betterton's play is little more than a translation, with large omissions (especially in the last act), of Le baron d'Albikrac. His conclusion is harsher than Corneille's--the "Viscount" is very blunt in his refusal of the widow; the "Baron" lets her down a bit more easily, saying he must right his honor before considering marriage. Quite wisely, Betterton reduces the widow's age from seventy to about fifty,¹ a change which adds to the credibility. Aside from these alterations, The Amorous Widow is translation rather than adaptation, and the connection of the widow plot with that drawn from George Dandin is thin and artificial.

Although Le baron d'Albikrac is in no sense a close adaptation of De fuera vendrá, its debt to the Spanish play is greater than Smith concludes from his reading of summaries. In De fuera vendrá, Lisardo, having fallen in love with Francisca, manages to get himself and his friend, Alferez, invited as guests into Francisca's house by presenting her aunt, Cecilia, a forged letter from the latter's

¹ Moreto had fixed no age; the impression is that his widow is much younger than either Corneille's or Betterton's. She says she is twenty-nine, which becomes thirty in both the French and the English.

brother. When the aunt catches Lisardo with Francisca, he confusedly hits upon the explanation that he loves the aunt and was asking Francisca to be his advocate. When the aunt takes him up, he throws out tubs, as in the French and English plays--first saying that he is her nephew and then, when she talks of a dispensation, speaking of Alferez' love for her.¹ Nothing availing, Lisardo pretends he will marry the aunt. The action is resolved when Francisca's uncle returns and, after a good deal of confusion, takes Lisardo's part, marrying him to Francisca and one of his niece's rejected suitors to the aunt.

Obviously, Corneille is indebted to Moreto for not only the framework but also many of the details of his action. At times the French play shows verbal reflections of the Spanish, though in general Le baron contains too much original material to be called an adaptation.

De fuera vendrá, which is, indeed, a "verdadera comedia de caracteres",² has two minor characters who, were

1 At this point, Corneille drops the Spanish action to accommodate an ending to the character of the Baron, who is not in the Spanish.

2 Fernandez-Guerra y Orbe, Comedias escogidas de Don Augustin Moreto y Cabaña, XXXI.

they in a Restoration play, would be called straight Jonsonian "humors". These are two suitors to Francisca. One, Martín, is "Todo suspiros, ansias y querella; solo es su tema galantear doncellas, Y el segundo papel que las envía Es palabra de esposo..."¹ The other is Celadon, a lawyer, who "á todo saca un texto de repente".² It is interesting to speculate about what Betterton might have done with these characters had he known the Spanish play.

The structure of De fuera vendrá is entirely different from that which is commonly understood as "Spanish"--i. e., the usual reticulated intrigue of the capa y espada plays.³ The type used for De fuera vendrá tends to be loose and episodic (or at least so it can become easily), and then it lends itself readily to treatment by foreign writers, since it admits readily the introduction of native characters. This is exactly what happened in Le baron d'Albikrac.

1 Act I, i.

2 Ibid.

3 The difference between the two types of plots can be defined easily: one is the intrigue of machination; the other, the intrigue of circumstances. The intrigue of machination--which is classical and not Spanish in origin--is used by the Spanish for plays of character and for doctrinal pieces and, occasionally, for capa y espada plays.

B. JOHN CORYE, THE GENEROUS ENEMIES OR THE RIDICULOUS LOVERS

Sometime in the year 1671, the actors at Drury Lane had the temerity to present a play called The Generous Enemies or the Ridiculous Lovers, in which the author, John Corye, mangled together something of the plots of Quinault's La g n reuse ingratitude and Thomas Corneille's Don Bertran de Cigarral.¹ The result is an unholy wedlock of attempted heroic love (though the couplet is used only in parts) and Billingsgate-farce.

Corneille's play is an adaptation of Francisco Rojas' Entre bobos anda el juego, Don Lucas del Cigarral. The Spanish piece starts out in lively enough fashion, with good talk of highly "humorous" characters. There is Don Lucas:

...un caballero flaco,
Desvaido, macilento,
Muy cort simo de talle,
Y largu simo de cuerpo;
.....
Zambo un poco, calvo un poco,
Dos pocos verd moreno,

¹ Corye snatched also from Fletcher and Randolph. See Langbaine, pp. 73-4.

Tres pocos desaliñado
Y cuarenta muchos puerco.¹

This pleasing gentleman also tells long stories at every opportunity, boasts of military prowess he does not have, writes comedies--and condescends to arrange for his marriage with Doña Isabel, for whom he sends his cousin, Pedro. Now it so happens that Pedro had saved Isabel from drowning; each has fallen in love with the other, but they have not met since! Add Don Luis, another suitor (a persistent bobo, this one), to Isabel and you have the situation. Don Luis, says Andrea, Isabel's criada, is

Galan de tapa de espejo,
Ese que habla á borbotones,
De su prosa satisfecho,
Que en una horma le han hecho
Vocablos, talle y acciones.²

The intrigue, however, is disappointing. It hinges on a night conversation between Luis and Doña Alfonso, Lucas' sister, in which Luis thinks he is talking to Isabel and Alfonso imagines Luis to be Pedro. There follows jealous play between Isabel and Pedro, Lucas'

1 Entre bobos anda el juego, in Comedias escogidas de Francisco de Rojas Zorrilla (ed. Ramon de Mesonero Romanos, Madrid, 1866), Vol. I, p. 18.

2 Act I, p. 17.

attempt to get released from his contract to marry Isabel after he thinks Luis has been in her room, and Pedro and Isabel's declaration of their love. Lúcas bids Pedro marry her--she is poor and he will give him nothing. His revenge will come in their poverty; they will have

Un buen amor de Milán,
Una tela de "mi vida,"
Aforrada en "me querrás:"¹

And on this bitter note the comedy ends.

Corneille changed the final note. In Don Bertrand de Cigarral, Don Garcie, father of Isabelle, will not release Bertrand from his contract until the latter endows the marriage of Don Alvar (Pedro) and Isabelle. Otherwise, Corneille's play (with relatively minor changes such as rescue from a bull rather than from drowning, and the like) follows Entre bobos anda el juego rather closely, with frequent translated passages. Luis is changed, in Corneille's Felix, from a figuron to a mere persistent lover, a happy enough change, since, in the Spanish, the plot required Pedro to be jealous of a person (Luis) hardly worthy of the role.

Corye starts his use of Corneille's play with

¹ Act III, p. 37.

fairly close translation. The translation is not good, but five words after the writer launches on his own, one wishes he were back in it! Corye takes only a part of the plot, losing the intrigue effect entirely, since Luis is left out.. (At points, Sancho, a servant, takes his place, and the result is ridiculous enough when he pretends to stand guard over Isabelle's honor,¹ as Pedro had pretended in the Spanish play.) Don Bertran is piled high with "humors"--so many that he becomes ludicrous. His miserliness (hinted in Rojas, developed in Corneille) is greatly exaggerated, as are his hypochondria and cowardice.

With the intrigue omitted, there are left merely the parties' meeting, the night encounter, Bertran's attempt to free himself from the contract, and the final break. Farce is substituted for intrigue in the night scene, the chief interest being Bertran's knocking his shins against the furniture while looking for a man who--in this version--is not there.² The farce deepens toward the end

1 Don Bertrand de Cigarral, in Théâtre complet de T. Corneille (ed. Édouard Thierry, Paris, 1881), Act III, p. 33.

2 This scene in Entre bobos anda el juego includes the amusing incident where Cabellera (Lucas' servant) slips into Pedro's place when Lucas catches him in the dark, replying to Lucas' question, "Quien es?" "Yo, que voy por luces." (Act II, p. 29) Corneille copies this in Act III, ix, of Don Bertrand de Cigarral, having Guzman (Cabellera) add, "Que vous m'étreignez fort," which Quinault paraphrases in Act V, iv, of L'amant indiscret. Finally, Dryden uses the trick in Act V of An Evening's Love.

and is strongly flavored with Billingsgate, which is the staple of the meetings between Bertran and Robatsky (García). At the conclusion of this "action" comes the edifying sight of Alleria (Isabel) and her maid, Julia, shouting like fish-wives at Bertran, "Go, go, you are a petulant froward Ass, a baby of 70", "An old dotting iniquity of Age: You make a bedfellow, a broomstick would Make a better", and "You Sea-Calf", "You Land-whale".¹

Neither Entre bobos anda el juego nor Don Bertran de Cigarral is good comedy, but in Corye's hands the plot is vilified to farce unworthy of serious consideration.

¹ The Generous Enemies or the Ridiculous Lovers. London, 1671, Act V, p. 61.

C. J. BULTEEL, THE AMOROUS CALLANT

The last of the English adaptations of French plays made without reference to the original Spanish source came in 1665, when J. Bulteel translated Thomas Corneille's L'amour à la mode as Amorous Oronthus, or, The Love in Fashion. A Comedie, in Heroick Verse, As it was Acted."

The Amorous Callant is almost as close a translation of L'amour à la mode as the time obstacles in transferring heroic couplets from one language to another will permit.¹ L'amour à la mode is, in turn, a fairly close adaptation of El amor al uso by Antonio de Solis, who is also famed as the author of Historia de la conquista de Mejico.

El amor al uso, which sets out to be a doctrinal comedy, was inspired, apparently, by the characters of Hipólito and Clara in Calderon's Mañanas de abril y mayo.²

1 In the early part of his play, the English writer occasionally expands the translation a bit, especially to add comments on the fickleness of women in general.

2 The plot--though not the character structure--of Calderon's play was used by Wycherley in his Love in a Wood. See later in this study.

Gaspar, like Hipólito, spends his affections freely among the opposite sex, liking her best he has seen last. Opposed to him is Doña Clara, who, with many suitors, scorns all males--with an (early) exception of Gaspar. For a doctrinal and significant development, one would expect to see the consequences of these two "humors" playing on each other, with the eventual chastening of each by the other. However, the poet substitutes a play that wavers between a series of jest-book encounters and a circumstances-intrigue. Clara writes identical poems to Gaspar and Diego, who brings his to Gaspar for the latter to frame an answer. Gaspar finds each of his three current loves (including a servant maid who is his own man's mistress!) seemingly pre-empted. Thinking to court Clara's maid, Juana, Gaspar speaks slightly of her mistress--only to find he addresses the mistress. In the midst of all this action is thrown a bit of circumstances-intrigue. As Doña Clara awaits Gaspar for a night rendezvous, Diego, a scorned suitor, comes to see her. When Gaspar arrives, Clara has to hide Diego in the garden. But Gaspar has heard the noise. To save all, Clara has her maid, Juana, protest that the hidden man is one who will be her (Juana's) marido. Even as she speaks, up comes Gaspar's servant, Ortuño, Juana's lover. Before

Ortuño can investigate, Clara's father, Don Mendo, comes. Gaspar pretends to him that he was chased over the wall of Mendo's neighbor, Diego (naturally, Gaspar had no idea it was Diego in the garden), whose sister he had been courting. To avoid trouble, Mendo ushers him out and returns to do the same for the bewildered Diego, to whose attempted explanations he gives no ear. This typical capa y espada intrigue appears among a series of machinations which end tamely enough with Gaspar confronted by both Clara and Isabel and forced to choose one--Clara.

The character of Gaspar is pretty well developed, since on it the intrigue depends. There is less of Clara, whose "melindres" tend to disappear soon after their statement, she becoming actually just another of Gaspar's women. The servant, Juana, to whom Solis gives little color, is developed by Corneille into a woman ambitious for clothes, a coach, fine jewels, etc. Corneille also tries to develop the coward side of the gracioso Ortuño (a common practice among French adapters of the comedias) but his attempt misses fire greatly in Act III, viii-x, where Cliton appears at one moment brave enough to go into the dark garden to pull out a rival and at the next, a whining coward.

Corneille retains all the major incidents of

Solis' plot, with only minor and unimportant changes in the sequence. Though he seldom translates, Corneille's tone is essentially that of the Spanish, with an added note of cynicism about women--a note deepened, as already observed, by Bulteel.

El amor al uso interests us chiefly as an unsuccessful attempt to combine the two types of intrigue used in the comedias. The Amorous Gallant is significant only as another example of Restoration interest in Spanish materials.

It is interesting to note that only three English playwrights adapted French pieces based on Spanish plots without borrowing something from the original Spanish. Furthermore, the last of the three plays dates as early as 1665. These facts may indicate a growing familiarity with Spanish dramatic literature after that date, so that even when the English writer was using directly a French play with Spanish plot, he knew the Spanish original well enough to take suggestions from it. This type of double borrowing will be discussed in the following chapter.

CHAPTER III PARIS AND MADRID

A. THE MISTAKEN BEAUTY, OR THE LYAR

Of the five English adaptations of French plays which contain evidence of borrowings directly from the Spanish originals, only one dates earlier than The Amorous Gallant. This is an anonymous piece called The Lyar, which Pepys saw performed on November 28, 1667, but which apparently was published as early as 1661.¹ The Lyar was acted at Drury Lane in September, 1684, as The Mistaken Beauty, or the Lyar.

The Mistaken Beauty is, for the most part, merely a translation of Corneille's Le Menteur, which is a fairly close adaptation of the most famous of the comedias of Ruiz de Alarcón, La verdad sospechosa, a masterfully constructed comedy of manners.

The theme of the Spanish play is that of the lie and its consequences. The liar is one Don García, who has just returned from Salamanca to plague his good, old, honest father, Beltrán, with his untruths. With García,

¹ See Nicoll, op. cit., p. 350.

lying is a disease, a mania; he lies not by plan but constitutionally. On this weakness in his character rests the structure of the play, which is, for the most part, a series of episodes illustrating the character. When García meets Jacinta (whom he will love), he tells her he has been at the court for a year and that he is a rich Peruvian. For no good reason, he pretends to friends that it was he who gave a great fiesta on the river "anoche"--and almost gets involved in a duel for this tale. And so on.

The structure of the plot is made firm by a circumstances-intrigue which, needing little development, spans the play. García falls in love with Jacinta whom, through a servant's error, he knows as Lucrecia. Lucrecia comes to love him and, with Jacinta's aid, his mistake in believing Lucrecia to be Jacinta is maintained through several meetings. Meanwhile, Don Beltrán, deciding that immediate marriage is the only cure for his son's folly, negotiates for his union with Jacinta. To avoid such a union, Garcia tells his father that he is already married--that, in fact, he will soon be a father! At length Beltrán finds this another lie and insists that García marry at once. García then tells what he thinks to be the truth--his love for Lucrecia. Beltrán makes all arrangements for

his marriage to her, and, in the final scene, García is forced to marry the true Lucrecia, Jacinta being given to Don Juan, who has long loved her.

The plot of La verdad sospechosa stands out among Spanish plays for the skill with which it is woven. Each episode contributes to the painting of García--in fact, the full portrayal of his character perhaps could be possible only with this episodic structure. And yet the whole is unified and given force by the framework of circumstances--intrigue. Within this framework, the characters of García and Jacinta--a superb study of the desirable yet slightly fickle woman--are given ample room to develop. It is a perfect combination of circumstances--intrigue and machination structure, in which the strength of each is kept.

The story became most famous through its adapted form, Le Menteur of Pierre Corneille, though the Spanish is the better play. Of his redaction, Corneille says, "Cette pièce est en partie traduite, en partie imitée de l'espagnol. Le sujet m'en semble si spirituel et si bien tourné, que j'ai dit souvent que je voudrais avoir donné les deux plus belles que j'aie faites et qu'il fût de mon invention."¹

¹ "Examen du Menteur." Oeuvres de P. Corneille (ed. M. Sainte-Beuve, Paris, 1866), Vol. I, p. 261.

Of his changes in the action of the Spanish play, Corneille says:

...L'auteur espagnol lui donne ainsi le change pour punition de ses menteries, et le réduit à épouser par force cette Lucrèce qu'il n'aime point. Comme il se méprend toujours au nom, on croit que Clarice porte celui-là; il lui présente la main quand on lui a accordé l'autre, et dit hautement, lorsqu'on l'avertit de son erreur, que s'il s'est trompé au nom, il ne se trompe point à la personne. Sur quoi le père de Lucrèce le menace de le tuer s'il n'épouse sa fille après l'avoir demandée et obtenue; et le sien propre lui fait la même menace. Pour moi, j'ai trouvé cette manière de finir un peu dure, et cru qu'un mariage moins violenté serait plus au goût de notre auditoire. C'est ce qui m'a obligé à lui donner une pente vers la personne de Lucrèce au cinquième acte, afin qu'après qu'il a reconnu sa méprise aux noms, il fasse de nécessité vertu de meilleure grâce, et que la comédie se termine avec pleine tranquillité de tous côtés.¹

The Mistaken Beauty, or the Lyar is, for the first four acts, a reasonably close translation of Corneille's play. But, at the beginning of Act V, the translator left Corneille and went to the original Spanish. As Act V of Le Menteur opens, Geronte (Beltrán) is learning from Philiste (Félix) that the son's marriage is merely another lie and that there is no such family as he had named in Poitiers.

¹ Ibid., pp. 261-2.

Then occurs this passage, which is like nothing in Le Men-teur:

Ger.(onte) I can hardly yet believe 'em false [the tales of his son's marriage], being told of't by one assur'd me it was true, and knew it was indifferent unto me. But pray in what Reputation was Dorant whilst he liv'd with you?

Ar.(gante) Why, he had always the repute of one who had both courage and wit enough; and both ingenious, bold, and resolute; and one (in fine) cou'd easily be Artificer of his own Fame, and make it what he wou'd only one fault he had.---

Ger. Pray what was that?

Ar. Why, 'twas a little unsafe to believe him on his word, he took such delight to deceive the world, but 'twas a fault imputed to his youth, and custom of such young Scholars as himself, but I hope he would leave that vicious craft, and unhandsome divertisement, by your example and advice, when he came to riper years, which lest he does, I can assure you 'twill much blemish his Fame and Reputation.¹

Unquestionably the passage was suggested by the following from La verdad sospechosa:

Beltrán. Que me diga una verdad
le quiero sólo pedir.
Ya sabe que fue mi intento
que el camino que seguía
de las letras don García
fuese su acrecentamiento:
que para un hijo segundo,
como él era, es cosa cierta
que es ésa la mejor puerta
para las honras del mundo.
Pues como Dios se sirvió
de llevarse a don Gabriel,

1 The Mistaken Beauty, or the Lyar (London, 1685), V, i.

mi hijo mayor, con que él
 mi mayorazgo quedó,
 determiné que, dejada
 esa profesión, viniese
 a Madrid, donde estuviese,
 como es cosa acostumbrada
 entre ilustres caballeros
 en España; porque es bien
 que las nobles casas den
 a su rey sus herederos.
 Pues como es ya don García
 hombre que no ha de tener
 maestro, y ha de correr
 su gobierno a cuenta mía;
 y mi paternal amor
 con justa razón desea
 que, ya que el mejor no sea,
 no le noten por peor;
 quiero, señor licenciado,
 que me diga claramente,
 sin lisonja, lo que siente
 (supuesto que le ha criado)
 de su modo y condición,
 de su trato y ejercicio,
 y a qué género de vicio
 muestra más inclinación.
 Si tiene alguna costumbre
 que yo cuide de enmendar,
 no piense que me ha de dar
 con decirlo pesadumbre.
 Que él tenga vicio es forzoso;
 que me pese, claro está;
 mas saberlo me será
 útil, cuando no gustoso.
 Antes en nada, a fe mía,
 hacerme puede mayor
 placer, o mostrar mejor
 lo bien que quiere a García,
 que en darme este desengaño,
 cuando provechoso es,
 si he de saberlo después
 que haya sucedido un daño.

Letrado. Tan estrecha prevención,
 señor, no era menester
 para reducirme a hacer

lo que tengo obligación.
 Pues es caso averiguado
 que cuando entrega al señor
 un caballo el picador
 que lo ha impuesto y enseñado,
 si no le informa del modo
 y los resabios que tiene,
 un mal suceso previene
 al caballo y dueño y todo.
 Deciros verdad es bien;
 que, demás del juramento,
 daros una purga intento
 que os sepa mal y haga bien.
 --De mi señor don García
 todas las acciones tienen
 cierto acento, en que convienen
 con su alta genealogía.
 Es magnánimo y valiente,
 es sagaz y es ingenioso,
 es liberal y piadoso;
 si repentino, impaciente.
 No trato de las pasiones
 propias de la mocedad,
 porque, en éstas, con la edad
 se mudan las condiciones.
 Mas una falta no más
 es la que le he conocido,
 que, por más que le he reñido,
 no se ha enmendado jamás.

Beltrán.

¿Cosa que a su calidad
 será dañosa en Madrid?

Letrado.

Puede ser.

Beltrán.

¿Cuál es? Decid.

Letrado.

No decir siempre verdad.

Beltrán.

¡Jesus, qué cosa tan fea
 en hombre de obligación!

Letrado.

Yo pienso que, o condición,
 o mala costumbre sea.

Con la mucha autoridad
 que con él tenéis, señor,
 junto con que ya es mayor
 su cordura con la edad,
 ese vicio perderá.

Beltrán.

Si la vara no ha podido,
 en tiempo que tierna ha sido,

enderezarse ¿qué hará
 siendo ya tronco robusto?
 Letrado. En Salamanca, señor,
 son mozos, gastan humor,
 sigue cada cual su gusto;
 hacen donaire del vicio,
 gala de la travesura,
 grandeza de la locura;
 hace, al fin, la edad su oficio.
 Mas, en la corte, mejor
 su enmienda esperar podemos,
 donde tan validas vemos
 las escuelas del honor.¹

From the location of these passages in the two
 plays, one can imagine that the English writer read Cal-
 deron's piece only as his translation of Le Menteur was
 nearing completion and that he seized the opportunity to
 include at the head of the fifth act, without revising the
 whole play, a portion of the Spanish which had caught his
 fancy.

¹ La verdad sospechosa (ed. Urena and Bogliano), Buenos
 Aires, 1939), I, ii.

B. WILLIAM D'AVENANT, THE MAN'S THE MASTER

Supplementary use of the Spanish original is less certain and significant in the next adaptation of a Spanish-French theme, D'Avenant's The Man's the Master (L.I.F., 1668). The notion that this play was based on two plays of Scarron, Jodelet, ou Le maître valet, and L'héritier ridicule, was first voiced by Langbaine,¹ whom later writers echoed. Alfred Harbage says in this connection: "Langbaine's comment that it was a translation of Paul Scarron's Jodelet ou le maître Valet and (as he remembered) L'héritier Ridicule has impelled subsequent historians to describe it as a composite of these two plays...The fact is, that whereas a few suggestions may have been followed from L'héritier Ridicule and from another of Scarron's Jodelet farces, Jodelet Duelliste (in which one of Davenant's additional characters appears at least in name), The Man's the Master is not a composite adaptation at all. It is simply a redaction of Le maître Valet, following its original, scene by scene, almost speech by speech, with only minor alterations."²

¹ Op. cit., p. 109.

² Sir William Davenant. University of Chicago Press, 1935, pp. 255-6.

Indeed, a careful reading of L'Héritier ridicule and Jodelet duelliste fails to reveal any sure evidence that Davenant used either play. The theme of L'Héritier ridicule is, in some respects, quite like that of Jodelet, ou le maître valet, but the similarity extends no further. Davenant's play is at some points a "redaction", but more often it is a translation of Jodelet, ou le maître valet. Davenant's greatest change in the central plot is a sentimental one; Isabella's brother, killed in the French play, recovers from his wounds in the English. Also, at odd moments, Davenant introduces back-stairs farce scenes of fustian quality.

Jodelet, ou le maître valet is a close adaptation of Donde hay agravios no hay celos, y amo criado by Don Francisco de Rojas Zorrilla. A painstaking comparison of the English, French, and Spanish pieces reveals the following slight but interesting evidence that Davenant may have known something of the Spanish play.

When Lucilla comes to plead Don Ferdinand's protection, she tells him of her father, who has related to her what a brave and obliging person Ferdinand is. The Don replies, "I owe him much for that character, and shall

be ready to pay the debt to you."¹ This is certainly a verbal echoing of the Spanish play, where, on Ana's mention of her father's name, Don Fernando says:

Parad ahora, que el dolor mitigo:
El que nombrais fué mi mayor amigo,
Y obligaciones grandes os confieso.²

In Scarron, Don Fernand makes an entirely different remark at this point in the narrative:

Ces vers [Lucrèce's] sont de Mairet: je les sais
bien par cœur;
Ils sont très à propos, et d'un très-bon auteur:
Toujours d'un bon auteur la lecture profite,
Et savoir bien des vers est chose de mérite.³

Don Lewis' explanation to "Isabella" of how he has forgotten Lucilla is, in one part, nearer the Spanish than the French.

D. Lewis. ...And, since I saw her at Burgos, I never
did retain her in my thought?⁴

Je n'en ai depuis eu ni demandé nouvelle;
D'en savoir ce n'est pas aujourd'hui mon souci.⁵

Pues sólo me acuerdo della,
Porque me la has acordado.⁶

1 The Dramatic Works of William Davenant (London, 1874),
Vol. 5, p. 27.

2 Comedias Escogidas de Don Francisco de Rojas Zorrilla,
(Madrid, 1866), Act I, p. 152.

3 Act II, vii.

4 Act III, p. 56.

5 Act III, xviii.

6 Act II, p. 160.

When Don John discovers his sister, the scene runs:

D. John. This grief is loud, and 'tis a woman's voice!
Luc. O heav'ns! whom do I see?
D. John. Hah! is not that my sister?
Luc. [Aside] I call for help, and heav'n has sent destruction in a brother.
D. John [Aside] My eyes cannot mistake, she is my sister.¹

The eyes are in the Spanish:

DON JUAN.
 ¿Qué es aquesto?
 DOÑA ANA. (Ap.)
 ¡Valgame el cielo! ¿qué miro?
 ¡Viva estatua soy de hielo!
 DON JUAN. (Ap.)
 O es que mis ojos no han visto,
 Ni mis oídos oyeron...
 DON LOPE. (Ap.)
 O es que aquí mi sinrazon
 Dejé mi acero suspenso...
 DOÑA ANA. (Ap.)
 O es, que porque sienta más,
 Finge apariencias el miedo...
 DON JUAN. (Ap.)
 O esta es mi hermana doña Ana...²

but not in the French:

D. JUAN.
 Quel désordre est ceci?
 LUCRÈCE, reconnaissant son frère.
 Dieu! qu'est-ce que je voi?
 D. JUAN, reconnaissant sa soeur.
 N'est-ce pas là ma soeur?
 LUCRÈCE.
 N'est-ce pas là mon frère?
 D. JUAN.
 Et l'un et l'autre objet me mettent en colère.³

1 Act III, p. 57.

2 Act II, p. 160.

3 Act III, xix.

Don John offers to fight Don Lewis:

D. John. Don Lewis, I shall give you cause to shew
your valour--

D. Lewis. I think it honour'd when 'tis us'd in her
defence, but it deserves a nobler trial than
your hand can make--¹

The reference to the supposed difference in rank is made
also in the Spanish at this point, but not in the French.

DON JUAN.

.....
Señor don Lope, sacad
La espada.

DON LOPE.

Ya lo deseo,
(Sacan las espadas.)
Que los dos seamos iguales
En llegando á los aceros.²

D. JUAN, mettant l'épée à la main.
Il faut, ô don Louis! faire voir sa valeur.

D. LOUIS, à don Juan, mettant l'épée
à la main.
Tu mourras de ma main.³

Davenant's most striking approach to the Spanish
comes in Act IV when Isabella is giving Lucilla instruc-
tions for their later meeting. Isabella says:

1 Act III, p. 58.

2 Act II, p. 160.

3 Act III, xix.

I saw him [Don John] in the garden but just now,
 and my maid
 Walking towards him. Go hide your self!
 Pass through the gall'ry up the tarras-stairs into
 my closet, where I will meet you straight.¹

The stairway and room are both in the Spanish but
not in the French, where the lady is told to proceed to the
 garden.

DOÑA INES.
 Eso, doña Ana, ha de ser;
 Por esa falsa escalera
 Se va á un cuarto principal;
 Espérame en él.²

ISABELLE, apercevant Jodelet.
 Ah! le voici venir: cachez-vous, je vous prie;
 Vous n'avez qu'à passer dans cette galerie,
 Pour gagner le jardin où je vais vous trouver...³

Finally, Davenant's "Sancho", which name Harbage
 thinks borrowed from Jodelet duelliste,⁴ is the name of
 Don Juan's servant in Donde hay agravios no hay celos.

Slight though these borrowings be, they are,
 especially in the matter of the "stairway", unmistakable.
 But if Davenant knew the Spanish play, why are the borrow-

1 Act IV, p. 73.

2 Act III, p. 162.

3 Act IV, i.

4 Op. cit., p. 256.

ings therefrom so few and insignificant? One may conjecture that Davenant was using a copy of Scarron's play into which somebody had written, in either English or Spanish, variants from the Spanish play. Some of these Davenant might have used for what constitutes indeed a very curious borrowing.

C. THE FEIGN'D ASTROLOGER AND DRYDEN, AN EVENING'S LOVE;
OR, THE MOCK ASTROLOGER

Three months after the audience at Lincoln's Inn Fields saw The Man's the Master, the patrons of the Theatre Royal also were presented a play written with one eye on a French piece and the other on the Spanish original source--Dryden's An Evening's Love; or, the Mock Astrologer (1668). In his Preface to the printed text Dryden writes: "this play...was first Spanish, and called 'El astrologo Fingido;' then made French by the younger Corneille; and is now translated into English, and in print, under the name of 'The Feigned Astrologer'. What I have performed in this will best appear by comparing it with those: You will see that I have rejected some adventures which I judged were not diverting...and that I have added others, which were neither in the French nor Spanish."¹

Apparently The Feign'd Astrologer, which was published early in 1668, went unacted. It is, for the most part, merely a translation of Thomas Corneille's Le feint astrologue. The character of Sir Christopher Credulous

¹ The Works of John Dryden (ed. Sir Walter Scott and George Saintsbury, Edinburgh, 1882), III, 229.

(Léonard, in Corneille) is slightly changes--in a way that was to be used by Dryden--to include a note of dotage entirely lacking in both the Spanish and French plays. Thus, when his daughter tells him her ring was lost between eight and nine, Sir Christopher says: "Oh 'tis well, 'tis well, eight and nine, eight and nine; Let me not forget eight and nine," to which the servant remarks, "How he mangles it, eight and nine, he'll Con his lesson nine times over, but he'll have it perfect."¹

But part of the conclusion of *The Feign'd Astrologer* definitely is taken from Calderon's *El astrólogo fingido*. In both the English and Spanish plays, the persons who have been duped by the pretended astrologer line up to point accusing fingers at him, a scene omitted by Corneille:

Clar. [inda] When the fit
takes you next to make
love, Sir, [Jeeringly.
Trust to your merit, and
not your science
That you see has deceiv'd
you; the match is made
now
You set all your Engines
a work to break.
How shallow is this art
you brag'd of?

DOÑA MARIA.
¿Ves, Don Diego,
Como, aunque fingidamente,
Descubriendo mis secretos,
Quisiste esterbar mil veces
Mi casamiento, en efecto
No pudiste? Luego miente
Tu ciencia.

DOÑA VICIANDA.
¿Ves cómo á mí
Me dijiste que estuviere
Segura que no quería

¹ *The Feign'd Astrologer* (London, 1658). Act III, pp. 60-61.

Or, How little are you
vers'd in't?

Cel. [ia] You told me
'twas but to make trial
of me,

Bellamy courted Clarinda,
and that

'Twas I he lov'd, when
the first sight of him
Proves the contrary; the
stars lend you but
A dimme light, it seemes,
that can no better

Read our destiny by it.
Grat. [ian] Did you not
perswade me too, that
Celia

Ceas'd to love Bellamy?
when Heaven knowes

What torture the con-
tinued expressions
Of her kindness to him,
have put me to.

Burn your bookes, Sir, burn
your bookes for shame,
Your lying bookes...¹

[Bellamy makes a short
speech not in Calderon,
and then]

Lag. [ripe] If te Damoisells
have done vit teir tale,
please you have mine, It
is a foul tale, I assure

Don Juan, y al llegar á verle,
Le hallo casado con otra?
¡Mal haya, amen, quien os cree,
Astrólogos mentirosos!

DON CARLOS.

¿Ves, Don Diego, cómo hacerme
De Violante firme amante
Prometiste, y locamente
Viene á buscar á Don Juan.
Celosa de sus desdenes,
Sin acordarse de mí?
Luego no hay cosa en que aciertes.

OTÁÑEZ.

¿Ves como á mí me dijiste
Que iria muy brevemente
A la montaña, y me estoy
en Madrid?²

1 In paraphrasing for the speech of Gratian, the "translator"
apparently copied from El astrólogo fingido without remem-
bering that in his play (as in Corneille's) there is no
encounter between Endimion and Gratian (Lope and Fernand,
in Corneille).

2 Act III, xxiv.

Although there is no encounter
between Endimion and Gratian, such
an encounter is referred to. See p.
66 of The Feigned Astrologer (JRM)

you, of accusation
 against tis Astrolog
 too, Did you no prom-
 ise send me into France
 fine new way, and me be
 here in London still?¹

The above passages leave no doubt that the writer of The Feign'd Astrologer knew El astrólogo fingido as well as Le feint astrologue.

In adapting this plot for An Evening's Love, Dryden added to the main theme another, this of his own invention, studding the whole with bits drawn from a variety of sources.

Detailed studies in these sources of An Evening's Love have been made,² but there has been no recognition of Dryden's slight debt to The Feign'd Astrologer,³ from which play he took the name "Bellamy", assigning it to another character, and, as already noted, the maundering touch in

¹ Act V, pp. 98-99.

² The chief of these are: Phillip Ott, Über das Verhältnis des Lustspiel-dichters Dryden zu Molière, and J.-E. Gillet, "Molière en Angleterre, 1660-1670," Mémoires de L'Académie Royale de Belgique, deuxième série, classe de lettres, 1913.

³ N.B. Allen writes, in The Sources of John Dryden's Comedies (University of Michigan Press, 1935), 163, merely: "As for Corneille's play, he [Dryden] may have seen another English adaptation of it, the one which was published anonymously in 1668, successful on the boards."

Don Alonzo.¹

More to the present purpose is the fact that Dryden's debt to Calderon has not been realized fully. That the English poet followed Corneille closely² for the astrologer plot was obvious. It has not been sufficiently recognized, however, that every detail in the action borrowed from Corneille came eventually from Madrid.³

-
- 1 In one detail, too, Dryden is nearer the English play. When, in An Evening's Love, Melchor appears to Aurelia and Camilla, the latter cries, "Ah, madam, 'tis he himself; but he's as big again as he used to be..." (IV, ii) This would seem suggested by The Feign'd Astrologer, "Oh Madam, Madam, 'tis he, 'tis Bellamy, But that he's twice as tall as he was wont to be" (III, p. 55), which translated Corneille, "Ah madame! Ah madame! C'est lui-même, sinon qu'il est beaucoup plus grand." (III, viii)
 - 2 Except for the conclusion, which combines tricks from various sources and which resembles neither Calderon nor Corneille. Also, Dryden omits the farce episode of Otáñez, the escudero, who hopes to make a rapid trip to his homeland by means of an enchanted mule. Both Corneille and the author of The Feign'd Astrologer keep this episode.
 - 3 A sample of parallel passages will indicate the usual nature of the borrowings. See Appendix.

A careful reading of the three plays reveals, moreover, that Dryden did read and use El astrólogo fingido--though the use is limited to two short passages.¹ The first of these borrowings is that of the scene between Lope and Bellamy (Cárlos and Diego, in Calderon) where Lope comes to ask the astrologer's aid and advice. The scene is not in Le feint astrologue.

Enter Don Lopez, and a Servant.

Lop. Astrology, does he say?--O, cavalier, is it you? not finding you at home, I came on purpose to seek you out. I have a small request to the stars by your mediation.

Bel. Sir, for pity let them shine in quiet a little; for what for ladies, and their servants, and younger brothers, they scarce get a holiday in a twelve-month.

DON CÁRLOS.--DON DIEGO, DON ANTONIO.

DON CÁRLOS.

(Ap. Allí están

Los dos: venturoso fui.)
Señor Don Diego, yo soy
Un muy grande aficionado
Vuestro, y quien mas ha deseado
Serviros.

DON DIEGO.

Muy cierto estoy
Que tengo esa obligacion.

DON CÁRLOS.

Aunque pudiera valerme
De amigos, quiero atreverme,
Fiado solo en razon.

1 It has become somewhat popular among scholars to suppose that Dryden did not know Spanish. Thus Allen (Op. cit., p. 5, n.) writes, "It is true that Dryden mentions the Spanish and the French play side by side in his Preface [to An Evening's Love]...and that he intimates that he has read the Spanish play...The fact remains, however, that there is nothing in Dryden's play that proves he used Calderon." So, also, Allison Gaw, "Tuke's Adventures of Five Hours," in Studies in English Drama (University of Pennsylvania, 1917), p. 16, n: "...this unmistakable evidence that The Wild Gallant was not a translation from the Spanish removes the only piece of evidence of any weight supporting the belief that John Dryden had a reading knowledge of Spanish." The discovery of the Spanish source for one plot of The Assignation--as well as the present discussion--puts beyond all question the fact that Dryden did know Spanish.

Lop. Pray, pardon me, if I am a little curious of my destiny, since all my happiness depends on your answer.

Bel. Well, sir, what is it you expect?

Lop. To know whether my love to a lady will be successful.

Bel. 'Tis Aurelia he means.

[Aside.]

--Sir, in one word I answer you, that your mistress loves another; one who is your friend. But comfort yourself; the dragon's tail is between him and home, he never shall enjoy her.

Lop. But what hope for me?

Bel. The stars have partly assured me, you shall be happy, if you acquaint her with your passion, and with the double dealing of your friend, who is false to her.

Lop. You speak like an oracle. But, I have engaged my promise to that friend, to serve him in his passion to my mistress.

Bel. We English seldom make such scruples; women are not comprised in our laws of friendship. They are feræ naturæ; our common game, like hare

Un día la dama vi
De un amigo, en que hice mal,
Y rendíme, aunque leal
Mi misma pasión vencí.
Los ojos fueron despojos
Del alma, sin gusto mío;
Porque es un cierto albedrío
De por sí este de los ojos.
No fué amistad verdadera
La suya; y yo, por tener
Venganza, quisiera hacer
Que le olvide y que me quiera.
Aquesto vengo á pedirlos,
Y esto habeis de hacer aquí:
Tendreis un esclavo en mí
Eterno.

DON DIEGO.

Yo he de servirlos,
Y haré de suerte que os quiera
Esa dama. Proseguid
Vuestros amores, servid;
Que aunque altiva, ingrata y
fiera
Esté los primeros días,
A muy pocos, os prometo
Que, yendo haciendo su efecto,
Le tendrán vuestras porfías.

DON CARLOS.

Yo esperaré, hasta vencer
Este imposible de amor. (Vase.)¹

¹ Act III, viii.

and partridge. Every man has equal right to them, as he has to the sun and elements.

Lop. Must I then betray my friend?

Bel. In that case my friend is a Turk to me, if he will be so barbarous as to retain two women to his private use. I will be factious for all distressed damsels; who would much rather have their cause tried by a full jury, than a single judge.

Lop. Well, sir, I will take your counsel; and if I err, the fault be on love and you. Exit Lop.¹

The second borrowing comes a moment later, in Bellamy's musings on the promises he has made. There is nothing like this in Corneille.

Bel. I ^{and I have promised her} have promised Don Lopez, he shall possess her; she shall possess Don Melchor. 'Tis a little difficult, I confess, as to the matrimonial part of it. But, if Don Melchor will be civil to her, and she be civil to Don Lopez, my credit is safe without the benefit of my clergy. But all this is nothing to Theodosia.²

DON DIEGO.

¿No lo oistes?

Pues hice el mismo argumento
Con Carlos que con Violante.
Díjele que su porfía
Siguiese; que yo le haria
Despues venturoso amante.

DON ANTONIO.

¿Y como saldreis de aquí?

DON DIEGO.

Porfiando vencerá
El, y luego me dará
Todas las gracias á mi.
¿Qué mujer no se rindió

¹ Act IV, ii.

² Loc. cit.

A las amantes porfías?
 Quien mas resiste, es tres dias;
 Al cuarto ninguna llega.
 Pero ¡bendito sea Dios,
 Que libre un rato me veo
 De necios! Aun no lo creo.¹

The plot of El astrólogo fingido is, of course, of the machination type, which gave Dryden ample room for the introduction of both farce and characters. It is significant that, actually, this play is pretty well unified, though the introduction of farce at points seems to make it less so. This unity needs to be remembered in connection with Dryden's other Spanish borrowing, The Assignment, where the circumstances-intrigue plot detaches sharply from the rest of the play.

One should not leave An Evening's Love without mentioning the masterful little scene in which Maskall and Beatrice return their love tokens.² To the reader familiar with the antics of such servants in the Spanish plays, this scene is most pleasant. Anyone who could play as surely on the gracioso motif as Dryden has done must have known those criados very well.

¹ Act III, ix.

² Act IV, iii.

D. APHRA BEHN, THE FALSE COUNT

Restoration adaptations of Spanish-French plots were made, with one exception, in the first decade of the period. This exception is Mrs. Behn's The False Count: or, A New Way to Play an Old Game (D.G., 1682), which was founded on two French plays, Les précieuses ridicules of Molière and L'école des jaloux of Montfleury.¹

L'école des jaloux is a very loose adaptation of materials found in Castillo Solorzano's "El celoso hasta la muerte", the ninth novel of Noches de placer. For the idea of a feigned Turkish ship and for certain details, Solórzano is here indebted to Lope de Vega's Argel fingido y renegado de amor.² The essential framework of the story was changed by Solórzano to approach that used by Montfleury.

1 See "Castillo Solórzano's El Celoso hasta la Muerte and Montfleury's École des Jaloux," by H. C. Lancaster, and "Montfleury's École des jaloux and Aphra Behn's The False Count," by Ernst G. Mathews, in Modern Language Notes, Vol. 54 (June, 1939), pp. 436-439. Summers (The Works of Aphra Behn, Vol. III, p. 97) had thought the business of the false Turks an original expansion of the short galley in Les Fourberies de Scapin (II, xi--Summers gives in error II, vii), which is itself derived from Cyrano de Bergerac's Le pédant joué. It has not been pointed out that Bergerac must have known L'école des jaloux. His line, "Que diable aller faire dans la galère d'un Turc?" (II, iv) would seem to derive from Santillane's lament, "Pourquoi diable venir où je n'avois que faire?" (L'école des jaloux, II, iv).

2 There are a few verbal reflections of Argel fingido in Solórzano's novel.

In Lope, the capture of the ladies is made by a lover whom one of them has scorned, the ladies' favored lovers come to the "Turkish" island disguised as priests, and they finally outwit the "renegado" by a trick.

Although Mrs. Behn quite obviously was using L'école des jaloux as her source, it is difficult to rid oneself of the notion that she had read El argel fingido and was remembering one scene for certain touches added to the plot from Les précieuses ridicules. After Rosardo, Lope's "renegado de amor", discovers the identity of the two "priests" who have come to his island, he manages by tricks to make Flavia, his scornful love, think that her beloved Leonido has fallen in love with the other woman captive. In a rage, she tells Rosardo she will turn Turk and marry him. Delighted, he brings the other prisoners to salaam before her. She says to them, "¡Perros, que me habéis vendido!"; but a moment later, when Rosardo orders Leonido put to death, she cries, "Que le he amado considera."¹

In The False Count, when Isabella gets the notion that she might become Sultana, she scorns Guiliom, "Because

¹ El argel fingido y renegado de amor, in Obras de Lope de Vega (published by The Royal Spanish Academy, Madrid, 1917), Vol. III, pp. 494-495.

you were my Lover once, when I'm Queen I'll pardon you."¹
 After her disillusion, she comes back to Guiliom, who
 repulses her advances with the words, "...ah, fy! no, I am
 a Scoundrel; I a Count, no, not I, a Dog..."²

Naturally, one would not attempt to establish a
 direct use of the Spanish on such slight evidence as this.
 But if Mrs. Behn did not know Lope's play, the two verbal
 similarities are indeed remarkable coincidences!

The discovery that, for the English plays discussed in this chapter, the authors were using Spanish as well as French sources, contributes in no small measure to the picture of how widespread was the Restoration familiarity with Spanish drama. It is not surprising that, knowing both a French and a Spanish play, the English playwright should choose the French as his chief model; in every instance, the French play is nearer the Restoration in tone than is the Spanish.

¹ Act IV, 11.

² Ibid.

Chapter IV

INVOLVING NOVELS

A. EDWARD RAVENSCROFT, THE WRANGLING LOVERS: OR THE INVISIBLE MISTRESS

Several Restoration plays are based on Spanish novels or translations thereof.¹ Two of these plays, which are derived from novels related to comedias, fittingly may be examined in the present study. These are Edward Ravenscroft's The Wrangling Lovers: or the Invisible Mistress (D.G., 1676) and John Leanerd's The Counterfeits (D.G., 1678).

The problem of the source of The Wrangling Lovers is interesting and complex. Langbaine writes: "This Play is founded upon a Spanish Romance in 8^o translated and called Deceptio visus, or Seeing and Believing are two

1 In addition to the two discussed in this chapter, there are D'Urfey's Don Qujote in three parts, which is, of course, from Cervantes, and Thomas Porter's The French Conjuror, which is drawn out of Mateo Aleman's Guzman de Alfarache. Langbaine (Op. cit., p. 552) says that Thomas Rawlins' Tom Essence may be based on The Trapanner trapann'd, which the writer has not seen. Buckingham's The Chances is an alteration of Fletcher's play of the name, which is based on another play of Cervantes, La Señora Cornelia.

things. Th. Corneille has a Play writ on the same Subject, called Les Engagements du Hazard.¹

In 1934, F. P. Rolfe pointed out² that Deceptio visus was a translation of a novel by Boursault, Les apparences trompeuses ou ne pas croire ce qu'on void," which the author calls an "Histoire Espagnole". Two years later, H. C. Lancaster concluded that Ravenscroft was using Boursault and not the English novel.³ Furthermore, he decides, "Except for certain amplifications in the first part of his novel, Boursault follows Thomas [Corneille] so closely that there can be no doubt about his having used his play or its sources, two comedias by Calderon. In his Preface, Thomas Corneille had stated that most of his comedy was taken from Los Empeños de un Acaso, but that his fourth act came from Casa con dos puertas [mala es de guardar], a play that resembles Los Empeños closely."⁴ Lancaster then points out that Boursault apparently followed Corneille in the borrowings from Los empeños de un acaso but used Calderon directly for materials from Casa con dos puertas.

1 Op. cit. pp. 423-4.

2 "On the Bibliography of Seventeenth-Century Prose Fiction." Publications of the Modern Language Association, Vol. 59, pp. 1071-1086.

3 Modern Language Notes, Vol. 51 (December, 1936), pp. 523-528.

4 Op. cit., p. 524.

Lancaster's theory leaves much to be desired. In explaining Boursault's additions, he says, "His statement that his translation is not faithful may be due to the fact that he added the minor plot of Elvire-Françoise, a little historical background, certain humorous comments, and a few episodes, especially those of the rendezvous with the veiled lady, the bath incident, and Elvire's excursion with her brother into the country."¹ When one realizes that the Elvire-Françoise subplot alone takes up more than one-tenth of Boursault's novel, he certainly must conclude that, if all these were not in the original, Boursault's "Introduction Espagnole, que je ne garantis pas trop fidelle"² is a very great understatement! Lancaster's method³ of examining Boursault's own statements about his original is ingenious. If Boursault says that one point--the matter of Elvire's closet--was in his original (which Calderon could also have been using) and it is found also in Calderon--good! that is proof Calderon was the source! When Boursault

¹ Ibid., p. 583.

² "Epître," Les Apparences trompées ou Ne pas croire ce qu'on voit, Amsterdam, 1715.

³ Op. cit., p. 583.

says he is inventing a figure not in the original, since Calderon doesn't have the figure, he must be the source! "Fuego de Dios en el querer bien!", one is surprised to learn, is to be translated, "Je me donne au Diable..."¹ Finally, magic easily explains away the one reference--of four--not found in Calderon. "No such situation is suggested by Calderon, but it is quite likely that Boursault is merely laying the blame on the Spaniard for the inelegant situation that he wished to create, but not to be held responsible for."² Obviously, all this smacks of wishful thinking.

It is difficult to understand exactly what Lancaster means when he writes: "It is most improbable that there is a Spanish novel that was Boursault's source, not only because it has never been discovered but because it would have to include just the parts of Los empeños and of Casa con dos puertas that Thomas Corneille utilized."³ Apparently, it did not occur to Lancaster that Calderon himself might have been drawing his plays from a Spanish

¹ Loc. cit.

² Loc. cit.

³ Op. cit., p. 526.

novel which Boursault translated. At any rate, careful study of The Wrangling Lovers in relation to the French and Spanish works leads to the belief that such may be the case. The evidence, slight but significant, consists of three passages in which Ravenscroft uses language found in Calderon but not in Thomas Corneille,¹ Boursault, nor the English novel.

(1) When Ruis comments to Gusman on his early rising, the latter says, "I had some thoughts in my mind that broke my repose..."² Boursault has merely, "Dom Ruis...dormait avec une grande oeonomie [sic] quand son amoureux ami entra dans sa chambre, tira son rideau, & lui apprit toutes les circonstances de son aventure..."³ which Deceptio visus translates literally.⁴

But, in Casa con dos puertas, Calderon has almost the words Ravenscroft used, though he gives the speech to Félix, who would correspond to Ruis:

1 There is no reason for believing that Ravenscroft knew Corneille's play.

2 The Wrangling Lovers, London, 1677, p. 6.

3 Les apparences trompeuses, p. 36.

4 P. 25.

Un cuidado, que me trae
Desvelado, no permite
Que sosiegue ni descanse.¹

(2) At the scene of Diego's anatching the note from Sanco, some of the language Ravenscroft uses is like that of Boursault:

Enter Beatrice, Sanco.
Beat. Well Sir! what have you to say to me now.
San. Nothing not I. There
[Holds a Letter to her.
Beat. What's this?
San. Let it speak for himself.
Beat. From whom comes it?
San. Read and learn.
Beat. You are very short.—
San. And you very inquisitive.--
Beat. It behoves me to ask.
San. And me to say nothing.
Enter Diego.
Dieg. I'll try to hear their discourse [Slipes behind 'em.
Beat. But I'll first know from whom it comes before I bestow the pains to read it.
Sanc. I was commanded to deliver it barely and simply to you. And will not go beyond my order, there if you will take it you may. { Diego steals behind Sanco, and snatches the Letter from him.

...Pour ne pas le recevoir en pleine rue elle fit entrer Mandoce dans une grande cour, où elle lui demanda de qui étoit le billet qu'il lui vouloit rendre? Mandoce répondit qu'elle ne l'auroit pas plutôt leu qu'elle en seroit instruite: Beatrix repartit qu'elle vouloit savoir qui l'avoit écrit avant que de le lire: Mandoce repliqua qu'on lui avoit commandé de le rendre purement & simplement, & qu'il ne vouloit pas excéder son ordre; & tandis qu'ils faisoit de si ridicules ceremonies Dom Diegue entra sans en être veu, qui pour mettre fin à leur contestation, arracha le billet dont Mandoce étoit le porteur, qu'il ouvrit avec precipitation, & qu'il leut encore plus vite qu'il ne l'avoit ouvert. Pour le consoler de ce qu'il avoit souffert les jours precedens, il contenoit ces mots.

J'AI suivi ponctuellement le Conseil que vous m'avez donné, & quelque avantage que Dom Diegue pretende avoir eu la nuit passée, je lui ai cédé la place, plus en Amant respectueux qu'en Rival

¹ Act, iii.

Dieg. If you wont, here's one that will.

San. He chop'd as sure as a Dog at a Shoulder of Mutton.

Dieg. I'll read it without so much ceremony.

San. Sir, you are a very courteous Person, and now I have delivered it safe into your hands, I'll take my leave.

Dieg. Stay Friend, till I have read it, it may require an answer. { Diego

treads on Sanco's foot whilst he reads the Letter, who is itching to be gone.

Diego reads. I have followed your counsel and what ever advantage Don Diego pretends to have had in the Rancountre. Yet be assur'd, tho overpower'd by his numbers, I retreated more like a respectful Lover, than a cowardly Rival; make haste to let me profit by his misfortunes, and fail not to acquaint me with what happen'd after I withdrew.

San. Now it will do you no further service, Sir, be pleas'd to return it to me again.

Dieg. No Sir, but I'll be so civil to my Rival to pay Portage.

[Diego canes Sanco.

San. O hold, hold Sir, hold, hold, I am satisfied.

timide. Hâtez-vous de me faire profiter de son malheur, comme vous me l'avez promis, & ne refusez pas de m'apprendre ce qui s'est passé après ma retraite.

Le respectueux Mandoce qui ne voulut pas troubler Dom Diegue pendant qu'il lisoit le billet qu'il lui avoit arraché, le pria, quand il ne s'en voudroit plus servir, d'avoir la bonté de le lui rendre; & Dom Diegue pour lui en payer le port à sa maniere, lui donna cinq ou six coups d'une cane de fort belle taille que par hasard il avoit prise ce jour-là, & lui dit, le plus obligeamment du monde, qu'il le battoit moins pour l'amour de lui, que pour faire piece à Dom Gusman.¹

¹ pp. 213-216.

Dieg. But I am not satisfied.

San. Hold Sir, I will give you what satisfaction you please.

Beat. Ah you Coward! What do you wear a Sword for?

San. Hold your tongue Husband, or I'll have you up before the Inquisition for provoking me to wrath.

Beat. Away you Sot.

San. I have been at my Prayers this Morning, I do the work of a good Christian, bear afflictions patiently; besides I have such respect for so brave a Cavalier, that if it be for his satisfaction, he shall beat me twice as much.

Dieg. I beat you less for your own sake, for undertaking this piece of service, than out of respect to Don Gusman. Tell him I have sent an answer. Bid him read it upon your back.

San. 'Tis but a very scurvy Character.

Dieg. If you think it is not writ plain enough, I'll try to mend it with a second Impression.

San. No Sir, It is all plain to be read, as Holy dayes in the Calender. It's in red Letters. Your Servant. [Sanco Exit.¹

But please note that Diego's command to Sanco, "Stay, Friend, till I have read it," is not in the French. Nor is it an

¹ Act IV, pp. 45-6.

addition of the English novel.¹ It is in the corresponding scene in Los empeños:

HERNANDO.
 ¿Por qué me toma
 Ucé el papel?
 DON FÉLIX.
 Porque quiero.
 HERNANDO.
 Es concluyente razon:
 Yo me doy por satisfecho.
 Ucé le lea, y responda
 Lo que le estuviere á cuento.
 DON FÉLIX.
 Esperad; no os vais,--ni tú
 Te entres, Ines, allá dentro,
 Hasta que yo haya leído.²

(3) As Octavia is trying to keep Diego from entering the closet where Gusman is hidden, she thinks of an excuse, "Hold you must not Sir, my Father will come in there immediately, that being the coolest Room in the house, he alwayes writes his Letters there, and order'd when he went out, that Pen, ink, and paper should be carried in ready against his return."³

The temperature is in Boursault:

...Dom Diegue qui vid sa Maitresse fort allarmée, & qui ne savoit pas tout le sujet qu'elle avoit de l'être, crût lui rendre un service considerable de gagner en diligence la porte du cabinet ou le paisible Gusman étoit niché. Blanche, qui avoit ses raisons pour l'empêcher d'y entrer, l'arrêta par le bras, & lui dit que c'étoit la qu'ordinairement son pere se

¹ Deceptio visus: or Seeing and Believing are Two Things.
 London, 1671, pp. 148-150.

² Act I, xii.

³ Act V, pp. 66-7.

retiroit quand il revenoit de la Ville, parce qu'il y faisoit plus frais qu'ailleurs: mais par malheur le jaloux Dom Diegue...etc."¹

But the writing is in only Ravenscroft and Casa con dos puertas, where Laura (Octavia) detains Félix (Diego):

LAURA.

Aguarda, espera;
Que no has de entrar aquí dentro.

DON FÉLIX.

¿Por que?

LAURA.

Porque siempre aquí
Está mi padre escribiendo
Mucha parte de la noche.²

These verbal similarities certainly could not be coincidental; nor is it conceivable that Ravenscroft would have known Calderon's plays and used only these phrases. The inevitable conclusion is that both Ravenscroft and Calderon were using a Spanish novel, which Boursault translated.

This conclusion is strengthened by another verbal similarity in corresponding passages of The Wrangling Lovers, Ne pas croire ce qu'on void, and Calderon's Fuego de dios en el querer bien, which also would seem to be based in part on the elusive Spanish novel. On coming out of the closet where he had taken Gusman's place, Diego

¹ P. 296. This is translated exactly in the English novel, p. 204.

² Act II, vii.

upbraids Octavia, ending, "O ungrateful and perfidious."¹
 In the French, this runs, "De peur que de quart d'heure là
 ne fut perdu il l'employa à l'appeller ingrate, lâche,
 perfide..."² In Fuego de dios en el querer bien, Juan
 calls Beatriz, in precisely the same situation, "Fiera,
 ingrata, desleal, Aleve, falsa, cruel..."³

From this evidence it seems safe to conclude that:

1 Act V, p. 68.

2 P. 304.

3 To adjust this evidence to Lancaster's theory, one would have to suppose that Boursault formed his novel from T. Corneille's Les Engagements, Calderon's Casa con dos puertas, his own invention, and a pair of words from Fuego de dios en el querer bien. And still all that would leave Ravenscroft's verbal similarities to passages in Calderon's two plays quite unexplained! The fact that Ravenscroft was adapting the Spanish and not the French would nullify Lancaster's evidence (op. cit., p. 525, n.) for Boursault's having used Les Engagements. Ravenscroft's maid, like Corneille's, is called Beatrice (Beatrix); Ravenscroft and Boursault are identical in the affair of the valet, in which Corneille is much nearer Calderon, despite the stabbing; and the unwanted suitor is in The Wrangling Lovers, where, as in Boursault, he is called Francisco de Medina. It is most unlikely that, if Boursault had used Corneille, there would not be provable verbal reflections; but these do not exist. It seems highly possible that Corneille knew the Spanish novel as well as Calderon's plays. Naturally, as a dramatist, he would then adapt the plays, which would "lie" better for his purpose. His memory of the name Beatrix and of the unwelcome lover idea--which he gives quite independent treatment--would hardly necessitate his mentioning the novel as another source.

(1) Boursault was translating an "histoire espagnolle" and that, as he himself stated, his translation was not entirely faithful, so that, at three points, phraseology used by Ravenscroft from the original does not show in the French,

(2) Ravenscroft based his Wrangling Lovers not on Boursault's translation but on the original Spanish, and

(3) Calderon used the same Spanish "histoire" for his Casa con dos puertas and Los empeños de un acaso and for part of Fuego de dios en el querer bien.

As it turns out, The Wrangling Lovers is a true capa y espada play, with as much in the way of jealousy, offended honour, mistaken identities, street duels, convenient closets, and lovers' quarrels and reconciliations as any Madrid audience could ask. Yet the tone of the play is thoroughly English save for those few passages which deal most directly with the honor theme. Ravenscroft attempts individualized character portrayal only with the Count de Benevent, who is a combination of the typical Restoration foolish old man and a satire on the hot-headed Spaniards' honor and "punctilios". Actually, the busy action leaves room for only a few strokes of the brush to the old

gentleman's picture.

Despite the lack of individualized characters, The Wrangling Lovers is good, brisk fun. Probably it indicates something of what English development of the circumstances-intrigue type of plot might have been. And it is interesting to find this play coming as late in the period as 1676.

B. JOHN LEANERD, THE COUNTERFEITS

Langbaine writes that The Counterfeits (D.G., 1678), which is ascribed to John Leanerd, was "founded on a translated Spanish Novel, call'd The Trapanner trapann'd..."¹ Though the writer has not been able to see this novel, it would appear to him that Langbaine's statement is correct, both because there are in The Counterfeits but few verbal echoes of the play which can be proved to be the source of the novel and because Vitelli's words, "I will not say Trapans"² could hardly be coincidence.

The novel translated as The Trapanner trapann'd must have been founded on a play by Moreto, La ocasion hace al ladron. This play is a very curious adaptation of Tirso de Molina's La villana de Vallecas; Moreto makes considerable changes in the plot but takes over verbatim entire scenes from the earlier play. It is hardly conceivable that, following Tirso as closely as he did, Moreto

1 Op. cit., p. 528. Langbaine also supposes that "the Author may have seen a French Comedy writ by Tho. Corneille, on the same Subject, called D. Caesar D'Analos." There is no reason to think that Leanerd knew this French play, which uses only the trick of the exchanged valises, combining this with a main plot borrowed from Moreto's El parecido en la corte.

2 The Counterfeits. London, 1679, Act V, i.

also would have been using a novel. Furthermore, there are no reflections of La villana de Vallecas in The Counterfeits which the novelist could not have got from La ocasion hace al ladron; and, on the other hand, there are passages in The Counterfeits which reflect Moreto but not Tirso.¹ Finally, the plot of The Counterfeits differs from that of La ocasion hace al ladron only in trifling details, but the plot of La villana de Vallecas at points diverges greatly from these. Thus it is inconceivable that all three playwrights could have been using one source; and it follows, therefore, that Leaner's source must have been based on Moreto.

Four names in the dramatis personae of The Counterfeits are carried over from La ocasion hace al ladron: Gomez, Luis, Violante (assigned to a different character), and Crispin. All but the last are also in La villana de Vallecas. The plot of The Counterfeits is complex enough. One Peralta, having wronged Elvira, happens to have changed valises at an inn with Vitelli, a gentleman just come from

1 For example, one of the letters Vitelli finds is addressed to the Marquis of Velada, and Peralta's first name is given as Manuel (I, iv). These names are in La ocasion (I, xi) but not in La villana (I, xi).

Mexico to marry a lady named Violante. Peralta has seen Violante and fallen in temporary love with her; now, when he discovers from the contents of the valise that Vitelli is coming to marry her, he resolves to take the Mexican's place. He completely fools Violante's father, Gomez, who repulses the real Vitelli when he presents himself. Meanwhile, Elvira, disguised as a man, talks with Vitelli and learns, from the valise he now has, the identity of her perfidious lover. Finally, she pretends to Gomez that Peralta has forsaken her in Mexico. After further confusion, during which Elvira's brother comes in search of his sister and her seducer, Elvira confronts Peralta who, when he learns his uncle will disinherit him unless he admit his identity, confesses the whole plot. He marries Elvira; and, of course, Vitelli gets Violante.

There are only two--and these are unimportant--elements in the plot of The Counterfeits not in La ocasion hace al ladron: the meeting of Peralta, Vitelli, and Gomez in Act II, i, and the threat of Peralta's uncle to disinherit his nephew unless he tell the truth.¹ There are only slight changes in the sequence of the action.

¹ Act V, ii.

As one would expect in a borrowing once removed, the verbal reflections are not extensive. Elvira disguises as a Knight of Malta;¹ Violante, in La ocasion, has "la blanca insignia De San Juan".² When Peralta says to Fabio, "...I must yet be conceal'd; therefore on your life dissemble my true Name",³ one remembers Manuel's warning to Pimiento:

Ya te he advertido, Pimiento,
Que á nadie digas quién soy,
Ni que de Valencia vengo,
Ni que don Manuel de Herrera
Me llamo.⁴

Peralta, scorning to "enrich my self by such base means", tells Fabio, "I have Business of greater consequence in hand; and when that's done, will return it the valise to the Owner."⁵ So also Manuel exclaims, "¡Que modo Tan vil y bajo es el tuyo!" and tells Pimiento, "Yo he de volverle, Pimiento, El oro y las joyas finas, Sin que un atomo le falte..."⁶ Fabio advises Peralta to enter Gomez' house with "Your right leg foremost, Sir."⁷ So also Pimiento,

1 Act I, ii.

2 Act I, ix.

3 Act II, iii.

4 Act I, viii.

5 Act II, iii.

6 Act II, i.

7 Act II, iv.

"Entra con el pié derecho."¹ Clara, in diverting Antonio's anger against the innocent Vitelli, says, "Indian, you must pardon me, since to secure my Mistress, her Lover and my self, I expose you to the first shock of Antonio's Rage..."² Similarly Inés:

(Ap. Perdóne el indiano ahora
Que estos delitos le achaque;
Que aunque sé que está inocente,
Hago aquesto por librarme
Del furor de un ofendido...) ³

There are other such echoes, but these will suffice to show that the novelist on occasion even translated Moreto.

There is a greater attempt at character portrayal in The Counterfeits than in La ocasion hace al ladron, where one feels that, though necessarily individualized because of their parts in the intrigue, the figures of Violante and Manuel are no fuller than the intrigue requires. In The Counterfeits, Manuel is deepened, by the addition of a Don Juanish note, into an almost moralistic example. We are reminded of Don Juan when Fabio describes his master to Clara: "...he has vow'd Destruction to all Pretenders to Chastity. You'll scarce believe it, but the

1 Act II, ii.

2 Act III, iii.

3 Act II, ix.

sight of a Nun through a Grate, though he thinks her chaste upon force, puts him into an Agony."¹ "He was certainly bewitched that first debas'd himself to Serve," soliloquizes Fabio on another occasion, "but the downright Devil was in him that chose a Wencher for his Master."²

Gomez becomes, for the English play, a foolish, easily-duped old man, whose "humor" is portrayed the easy way--chiefly by his interlarding his conversation with "and so forth".³ There is also an attempt to contrast the hot, impatient "humor" of Antonio with the cool restraint of his friend Carlos.⁴ Clara, who accompanies Elvira, is raised to the status of companion and developed, though with little skill, into an individual. After all her badinage, she says to Elvira,

...I know a Vow may be broke to save a Maid's longing.
Oh my heart! whither do I ramble? Aside.⁵

1 Act II, ix.

2 Act II, iii.

3 The weary printers of the first edition soon shortened this to "&c."

4 Compare this with a similar attempt in The Adventures of Five Hours. See p.

5 Act I, ii.

Thus, without losing interest in the intrigue itself, The Counterfeits is typically English in its attention to characters. And it is well to note that this plot, unlike that of The Adventures of Five Hours, gives ample opportunity for character development. Despite the purely circumstantial exchange of suitcases, La ocasion hace al ladron and The Counterfeits are essentially intrigues of machination, with Peralta (Manuel) and Elvira (Violante) the moving forces of the action.

Chapter V

ADAPTATIONS OF SPANISH PLAYS

A. SAMUEL TUKE, THE ADVENTURES OF FIVE HOURS

The first decade of the Restoration, during which most of the importations of Spanish plots by way of France were made, also witnessed all but one¹ of the direct adaptations of the comedias. Of all the playwrights, George Digby, Earl of Bristol, was the most busy in trying to fit the capa y espada play to the London stage, adapting no fewer than three of Calderon's pieces.

The brief fad for direct adaptations of comedias was set, however, not by Digby but by Sir Samuel Tuke whose The Adventures of Five Hours, by far the most popular of all the Restoration "Spanish" plays, was performed first in 1662/3.²

1 John Crowne's Sir Courtly Nice, which dates 1685. It is significant that Crowne's play was made at the request of Charles II; therefore, it is no evidence of the author's own turning to a Spanish work.

2 For the most important of the many things that have been written about this play, the reader is referred to the edition by A. E. H. Swan, The Adventures of Five Hours, Amsterdam, 1927, pp. XXV-LI. This volume includes also Los empeños de seis horas. Mr. Swan's comments are not of the highest order. Thus, we find him writing in one place, "With the natural gift of the Englishman for adapting foreign material, Tuke has made an English play of his Spanish model" (p. LII) and in another, "...we should not forget that The Adventures of Five Hours is not an adaptation of Los Empeños de seis Horas in this sense that Tuke based an English play upon a Spanish plot; rather is it an extended translation; the plot, the scene, the persons preserve their Spanish character"! (p. XXXVIII)

The Adventures of Five Hours is a free rendering of Los empeños de seis horas, a play long attributed to Calderon but now thought to be from the pen of Antonio Coello.¹ The names Henrique, Carlos, Octavio, Porcia, and Flora are carried over from the original. Coello's Cesar becomes Antonio; Quatrin, Diego; and Nise is changed to Camilla, a name perhaps suggested by that of Camilo, a criado in Los empeños. Both the details and chronology of the plot are kept.

Coello's principal characters are essentially unchanged in the English play, though there may be an abortive attempt--to be discussed later--to create a "humors" contrast between Henrique and Carlos in the English play. Occasionally, but not often, Tuke adds a discordant note to the character portrayal. Such is Ernesto's comment to Antonio:

Ant. Tell me truly, is she [Porcia] so very handsom?
Ern. Handsomer far in my opinion, Sir.
 Than all the Bruxels Beauties, which you call
 The Finish'd Pieces...²

There is a rather heavy-handed attempt to develop the cowardice of the gracioso in Diego, who expresses his general

1 Swan, p. XVI. Swan gives a detailed summary of the Spanish play on pp. 39-47.

2 Act II, p. 21.

fears in situations not naturally calling for such expressions.¹

The most obvious departure from the Spanish play is the profusion of concise moral utterances scattered throughout The Adventures of Five Hours. These are assigned artificially but impartially to whoever happens to be making a speech in which Tuke feels he can moralize. They are undoubtedly a pleasure to those who like pills with their reading, but their literary effect is negative.²

This moralistic tendency invites sentimentalism, of which there is a slight flavor entirely lacking in the original. Fortunately for the point here, one can lay finger on one definite illustration. When Camilla (Nise) tells Porcia of Antonio's saving her from the ruffians, she says:

And thus the Vanquish'd
Conqueror Disappear'd,
Leaving that Image stamp'd
upon my Heart,
To which I all the Joys
must Sacrifice

Fuesse, y dexome sin alma
para que viua muriendo,
para que la obligacion
ponga espuelas al deseo,
para que la ausencia triste
tire el freno al pensamiento.

1 See especially Act II, i. Swan apparently likes this sort of thing. See op. cit., p. LII.

2 Swan, who would seem to delight in this medicated literature, arrives, by some surprising (and unexplained) reasoning, at the conclusion that the result of these graftings "is that although the plot is Spanish, the dramatis personae are no longer Spanish; they are anglicized Spaniards"! (Op. cit., LI)

Of the poor remnant of my
wretched Life;

If properly to live I may
be said,

When all my hopes of She
Seeing him are puts her
dead. Handker-

Por. What said chief to
you was his her Eyes.
name, Camilla?

Cam. Don Antonio Pimentel,
I told you.

Por. O Heavens! Antonio
Pimentel?¹

Y al fin, para que sin alma
entre contrarios efetos
muera de mi propia vida,
y viua de lo que muero.

Por. Como dizes que se llama?
Ni. D. Cesar. Po. Valgame el
cielo;
don Cesar?²

Tuke's other departures from Los empeños are the
insertion, in Act I, of a farce description of the Dutch,
and the introduction of a song at the end of that act.

The following parallel passages will illustrate
Tuke's usual "translation":

Porc. You know, Camilla,
best, how generously,
How long, and how dis-
creetly, my Octavio
Hath serv'd me; and what
trials of his faith
And fervour I did make,
ere I allow'd
The least hope to sustain
his noble Love.
Cozin, all this you know;
'twas in your House
We had our interviews;
where you were pleas'd
To suffer feign'd addres-
ses to your Self,

Porc. Octavio, como ya sabes
que es de mis sentidos dueño
y a quien con igual empeño
le di del alma las llaues.
En secreto mi servia,
y como tan cerca está
tu casa, en ella le hablaba,
por no poder en la mia
algunas noches. Nise. Ya sé
que fue tal nuestra fortuna,
que de aquessas noches vna,
tu hermano Enrique, que fue
siempre amate, y nunca amado
de mis ojos, acertò
a veros, porque passò
con don Diego de Alvarado

1 Act I, p. 9.

2 Act I, p. 7.

To cover from my watchful
Brother's eyes,
The real passion which he
had for me.

Cam. My memory in this
needs no refreshing.

Porc. And how one Evening
(O that fatal hour)

My Brother passing by Don
Carlos house,

With his great Friend and
Confident Don Pedro,

Did chance to see th'un-
fortunate Octavio,

At your Balcony, enter-
taining me,

Whom not believing there,
he took for you;

Where mad with Jealousie,
his cruel nature

(To which all Moderation
is unknown)

Resolves to stamp all your
Neglects of him,

In's suppos'd Rival poor
Octavio's heart;

He, and his Friend both
draw, Octavio

Retires, they assault him,
who in's own defence

Does kill Don Pedro, and
is forc'd to flie.

My Brother cruelly pursues
him still,

With such insatiate thirst
after revenge,

That nothing but Octavio's
blood can quench;

Yet covering still his
Rage and Jealousie,

With the resentment of Don
Pedro's death.

su grande amigo: y creyendo
que era yo, metiendo mano,
lo que hiziera como hermano,
y como amante, y viendo,
a Otaúo, que conocido
de Enrique, de enojo ciego
riñendo matò a don Diego:
de que tu hermano ofendido
vengar su amigo jurò,
y a Otaúo busca indignado:
si esto solo es tu cuydado,
mayor mal padezco yo.

Por. Pues supuesto este suceso,

y que sin Otaúo viuo;
porque de verle mi priuo,
que està escondido por esso.
Para hazer mayor mi pena,
viendome a su ruego ingrata,
por fuerça mi hermano trata,
por fuerça mi hermano ordena,
Que me case yo sin mi,
pues yo me caso, y no quiero,
con no sè que Cauallero,
a quien nunca hablè, ni vi.
Que de Flandes viene, y ya
mi hermano Enrique le espera,
porque sin Otaúo muera
quien sin èl no viuirà.
Si contradigo a mi hermano,
y el amor de Otaúo digo,
es su mayor enemigo,
y que ha de matarme es llano.
Si pruebo a olvidar, no ai modo:
sino me caso, me pierdo;
si en casarme tomo acuerdo,
pierdo a Otaúo, y a mi todo.
Qualquier mal es el mas fuerte:
que harè, di, para librarme,
pues es mi muerte el casarme,
y el no casarme es mi muerte?¹

1 Act I, pp. 3-4.

Cam. Is this the sum of
 your sad story, Porcia?
 Is this all?
Porc. No, no, Camilla, 'tis
 the Prologue onely,
 The Tragedy does follow;
 this Tyrant,
 This cruel Brother, to
 th'Impetuous Laws
 Of whose Tuition, our de-
 ceased Parents
 My Person and my Fortune
 have condemn'd,
 In his unjust Suspicion
 restless grown,
 (Which he to palliate Vice
 with Virtues name,
 Does Sense of Honor call)
 takes an Allarm,
 And starts at every shadow;
 as if reproach
 Attended all the actions of
 a Sister,
 Though ne'r so Circumspect;
 and uses me,
 As if the Honor of our
 Family
 Were over-thrown for ever,
 should my Eyes,
 Or Judgment, be but the
 least part allow'd
 In making choice of him
 should be my Husband.
 Therefore to frustrate all
 my hopes at once.
 He has already marri'd me
 by Proxie,
 To one in Flanders, whom I
 never saw,
 Who is this very night ex-
 pected here.¹

¹ Act I, pp. 4-5.

Tuke usually attempts to keep the flavor of the poetic speeches:

Ant. As when we dream of
Transporting Pleasure.
And finding that we Dream
we fear to Wake,
Lest Sense should rob us
of our Fancie's Treasure,
And our Delightful Vision
from us take;
Bless'd Apparition, so it
fares with me.
That very Angel does once
more appear,
To whose Divinity long
since I rais'd
An Altar in my Heart,
where I have Offer'd
The constant Sacrifice of
Sighs and Vows.
My eyes are open, yet I
dare not trust 'em;
Bliss above Faith must
pass for an Illusion;
If such it be, O let me
sleep for ever
Happily deceiv'd; but
Celestial Maid,
If this thy glorious
Presence Real be,
O let one word of Pitty
raise my Soul
From Visional Delights,
and make me die
With Solid Joy instead
of Extasie.¹

Ces. Suele vn hombre diuertido,
dudar quando en si recuerda,
si aquello de que se acuerda,
fue soñado, ò sucedido.
La misma duda he tenido,
que aunque me llevo a acordar
que os vi, empeçando a dudar
del bien que quiere engañarme,
pienso yo, que es acordarme,
y deue de ser soñar.
Pareceme a mi, que os vi
en Flandes, y que os amè;
y como, aunque dicha fue,
tan apriessa la perdí,
por aquesto lo creí:
mas como aora os he hallado,
dudo bien, que vn desdichado
puede, aunq̃ el biẽ se le
acuerde,
creerle quando le pierde,
mas no quando le ha cobrado.
Y si verdad pudo ser,
dichas mi suerte derrama;
pues juzguè al perder la dama,
la que al hallarla, es muger.
Incierto perdí el plazer,
y cierto le hallè este dia:
que locura, ò que porfia
es la de mi bien, que ordena
que os pierda yo, quando agena,
y que os halle, quando mia?
Los mas que pierden el bien,
suelen hallarle no tal,
y hallarle trocado en mal
suelen algunos tambien:
mas hallarle suyo, quien
le perdio sin esperalle,

¹ Act III, p. 33.

sueño fue: mas sueñe y calle,
que aun para soñado es bueno,
que todos le hallen ageno,
y yo mas propio le halle.¹

But there is a Restoration touch at the end of the English passage, where Ernesto says, "'Slife! he's in one of his old Fits again."²

For the English reader who knows no Spanish, The Adventures of Five Hours will serve admirably to illustrate the tone and plot structure of the typical Spanish circumstances-intrigue play--provided, of course, that he observe the caveat concerning the moral and sentimental additions. In poetic force, Los empeños de seis horas ranks far below the best of the Spanish plays. The plot is more incredible and less skilfully woven than those of Calderon's Casa con dos puertas mala es de guardar; El maestro de danzar; Hombre pobre todo es trajas; Bien vengos, mal; Mejor esta que estaba; Moreto's Trampa adelanta, and others. Yet the element of incredibility is always present in the Spanish intrigue play, and Los empeños will demonstrate its effects.

¹ Act II, pp. 20-21.

² Act III, p. 33.

The stage is set by circumstance. Camilla (the dramatis personae of Tuke's play is used for simplicity) loves a man who has saved her life--a man who happens to be betrothed to her cousin Porcia. These cousins live in contiguous houses--houses joined, moreover, by a passageway whose door has a spring lock. (In these plays King Circumstance has Geography and Architecture as willing subjects!)

With this setting, the servant of Porcia's betrothed comes bearing a letter for Porcia's brother, Henrique. He asks to see Porcia, and Henrique tells him merely that she'll be the one of the two women without a veil. Meanwhile, Porcia has decided to slip out to see her lover Octavio (in hiding because he has killed a man) and has borrowed Camilla's veil. In consequence, Ernesto mistakes Camilla for Porcia and communicates this mistake to his master. From this acorn grows an--elm of confusion, the usual phenomenon in Spanish intrigue soil.

Now there seems to be, in the dialogue between Henrique and Carlos that opens The Adventures of Five Hours,¹ the indications of an intention to set up a char-

¹ This scene is not in Coello, whose play opens with the conversation of Porcia and Nise. Gaw (Studies in English Drama, First Series, pp. 38-39) notes this attempt, but he fails to point out what the intrigue does to it.

acter relation somewhat similar to that of the elder Belfonds in The Squire of Alsatia. Henrique is to be severe; Carlos, liberal. Henrique will be passionate and hasty; Carlos, calm and judicious. If Tuke had any such idea, the exigencies of the intrigue soon forced him to abandon it. Henrique must leave so that a strange servant can confuse Porcia and Camilla; he must consent to wait tamely at Carlos' house while the others search for his sister; he must leave Carlos' house for no very good reason so that he will not discover Octavio on his arrival there; and--most of all--he must let himself be hurried away to avoid discovering the mistake of Antonio's story that he had talked with Porcia. All of this, of course, is out of character and unrealistic. As for Carlos, he must be kept so busy scurrying from place to place that full portrayal of his character is a physical impossibility. This loss of character development (and of doctrine, if such was intended) is the inevitable result of the complicated Spanish circumstances-intrigue.

The tone of The Adventures of Five Hours is not at all that of the great majority of the Restoration comedies; Tuke called it not a comedy but a tragicomedy. Obviously, in presenting idealized love and punctilious

honor, it has much in common with the heroic play, and it is not surprising that it should have shared the admiration and enthusiasm its decade showed for the heroic dramas of D'Avenant, Orrery, Dryden, and others.¹ Though the rant and bombast of the heroic plays is missing in The Adventures of Five Hours, the passage quoted below would seem perfectly at home among any of the plays that inspired The Rehearsal:²

Hen. What's this! Antonio fighting with Octavio!
This Bravery is excessive, Gallant Friend;
Not to allow a share in your Revenge
T'him, who's most concern'd; he must not die
Without some Marks of mine.

{Henrique makes at Octavio, and Antonio
turns to Octavio's side.

Ant. Nay, then my Honor you invade anew,
And by Assaulting him, Revive in me
My Pre-engagements of Protecting him
Against all others.

Hen. Why were not you Antonio fighting with him?
Were you not doing all you could to Kill him?

Ant. Henrique, 'tis true; but finding in my breast
An equal strife 'twixt Honor, and Revenge;
I do in just compliance with them both
Preserve him from your Rage, to Fall by mine.

Carl. Brave Man, how Nicely he does Honor weigh!
Justice her self holds not the Scales more Even.

Henr. My Honor suffers more as yet than yours,
And I must have my share in the Revenge;
Either he must renounce all Claims to Porcia,
Or Die immediately.

1 This is not to imply that the heroic play and the comedias are alike in all respects. Both the social plane of their characters and the structure of their intrigue, differ.

2 This passage and some others were "heightened" by Tuke for the third edition, 1671. For all changes made and for a discussion of the "heroic" elements, see Swan, op. cit., pp. XXI-L.

Ant. It is agreed: that he must Doe, or Die:

And by no other hand, than mine.

Cot. Cease your Contention, and turn all your Swords
Against this Breast; whilst Porcia' and I have
breath,

She must be mine, there's no Divorce but Death.

Henr. I'll hear no more, protect him if thou canst

Antonio. Kill the Slave, kill him, I say.¹

¹ Act V, pp. 67-68.

B. GEORGE DIGBY, ELVIRA, OR THE WORST NOT ALWAYS TRUE

George Digby, Earl of Bristol, who had spent some time during the reign of James as ambassador to the Spanish court, followed Tuke's play with another from the Spanish, Elvira, or The Worst not always True (L.I.F., c. 1663).¹ The foundation of this play was one of the less worthy capa y espada pieces of Calderon, No siempre lo peor es cierto.

Elvira presents the complications resulting from Don Fernando's refusal to believe Elvira's explanation that she had had nothing to do with the man--Don Zanco--he had found in her room. Fernando fights with Zanco, leaving him wounded when Pedro, Elvira's father, and servants come. Later, Elvira begs Fernando to save her from her father's wrath. He takes her to Valencia, there asking aid of his friend Don Juan, who suggests that, for the present, Elvira take service as maid to his sister, Blanca. Curiously enough, Blanca is beloved of the very Zanco found in

1 Downes gives two other titles for Digby--'Tis better than it was and Worse and Worse--which, he says, "were made out of Spanish" (Roscius Anglicanus, ed. by Montague Summers, London, n. d., p. 26). These two plays, both lost, would seem to have been Calderon's Mejor esta que estaba and Peor esta que estaba.

Elvira's room. Now recovered, Zancho comes to win his way back into favor with Blanca who has been informed of his Madrid escapade. On one of his secret visits to Blanca, he is discovered; retreating, he meets Elvira, and, by an inspiration, protests that he had come to see her, thus sheltering Blanca. At Blanca's wink, Elvira seems to affirm what he has said, adding, "Don Zancho's passion and transports for me...Have been the cause of all my sad misfortunes."¹ Fernando now decides that Honor requires Elvira marry Zancho; Juan asks Blanca to lay the proposition before Zancho (Juan does not know, of course, that Zancho has been courting her); and she prepares to do so, hiding a stiletto to use in case he agrees to the marriage. When Zancho refuses to marry Elvira, Fernando (conveniently hidden) hears his explanation of how Elvira had been completely innocent of his presence in her room, a bribed servant having smuggled him there. Thus, when Elvira's father (who has been under foot for some time) and Juan rush in to force Zancho to the altar, Fernando comes out on Zancho's side. All is explained; Fernando gets Elvira and Zancho, Blanca.

¹ Elvira; or, The worst not always true. London, 1667, Act IV, p. 78.

All the more important details of the plot except that of Blanca's arming herself with a stiletto are from No siempre lo peor es cierto, but they are jumbled considerably in the English piece. Digby's main object would seem to have been confusion in the audience as well as in the play. For Calderon's seven changes of scene, he has no less than forty-two! At one point, he thrusts Fernando into hiding in Juan's apartment and keeps him there while the audience travels to Blanca's antechamber, to Pedro's lodgings, back to Blanca's antechamber, out again to Zancho's house, and back deeper still--to Blanca's closet, before Fernando's curiosity (seemingly, at least, the weakest on record) prompts him to peep out at the audience.¹ Indeed, it is not hard to understand why one suffering reader should have written on his copy of Elvira, "Plot extremely complicated, and quite unintelligible without a most fixed attention..."² And yet the fault lies not in the plot but in Digby's scrambling. In Calderon's hands, the plot is not only perfectly clear but even, as compared with many of the capa y espada intrigues, thin in complicating details.

Elvira is in no sense a translation, and even in those passages where Digby follows his original closely,

¹ Act V, pp. 85-94.

² Dodsley's Old English Plays, Vol. XV, p. 4.

the verbal echoes are faint, as the following short parallel passages will illustrate:

DON Z. O heavens! what
is't I see, 'Tis mere
illusion,
Or 'tis the devil in
that angel's form,
Come here to finish by
another hand
The fatal work that she
began upon me
By Don Fernando's.
ELV. Good gods! Don Zan-
cho here! it cannot be!
Or 'tis his ghost, come
to revenge his death
On its occasioner; for,
were he alive,
He could not but have
more humanity
Than (having been my
ruin at Madrid,
And robb'd me of my home
and honour there)
To envy me an obscure
shelter here.¹

LEONOR.
Hombre, que mas me pareces
Sombra, ilusion ó fantasma,
¿Qué me quieres? ¿No bastó
El echarme de mi casa,
Sino tambien de la ajena?
DON DIEGO.
Mujer, que mas me retratas
Fantasma, ilusion ó sombra,
¿Mis desdichas no me bastan,
Sin las que tu ahora me añades,
Pues segunda vez me matas?
Pero no, pues hoy...²

And yet Digby appears to be trying constantly to put something of the "elevation" of the original into his language. As a result, the play sounds somewhat like a schoolboy's imitation or, as Ward puts it, "too palpably like a translation."³

¹ Act IV, p. 75.

² Act II, xx.

³ History of English Dramatic Literature, Vol. III, p. 305.

This failure carries over to the portrayal of the gracioso Gines, who becomes in Elvira, Chichon. It was, of course, a mistake for any Englishman to attempt the gracioso! For the other characters, Digby attempts to add little to the colorless originals.. Fernando is given a bit of scorn¹ for Elvira not quite consonant with his actions, and the stiletto business is apparently an attempt to deepen Blanca's character. Indeed, there is not much one could do for the characters in an intrigue requiring a hero too honorably stupid to make even the simplest inquiries that would have cleared his mistress; ladies who move like puppets;² and two strong men--Fernando and Juan--who have to put the business of persuading Zanco to marry Elvira and thus save her honor and theirs, into the hands of Blanca!

1 Act I, p. 9, etc.

2 Especially, of course, Elvira, in acceding to Blanca's winked request, Act V, p. 78.

C. THOMAS ST. SERFE, TARUGO'S WILES AND JOHN CROWNE,
SIR COURTLY NICE: OR, IT CANNOT BE

The Adventures of Five Hours, Elvira, and Digby's two other Spanish adaptations, Worse and Worse and 'Tis better than it was set a fad in Spanish plots on which Sir Thomas St. Serfe tried to capitalize in Tarugo's Wiles, or the Coffee-House (L.I.F., 1667), an adaptation of Augustin Moreto's doctrinal comedy, No puede ser.¹

No puede ser is built around an "academy" debate on the question, "Is it possible to keep a woman close?" Don Felix and Don Pedro having come near to blows on the subject, Doña Ana, Pedro's betrothed (who has postponed the marriage until Pedro's attitude in keeping his sister confined becomes a bit more sane), conspires with Felix to teach Pedro a lesson. Aided by his cunning servant, Tarugo, Felix is to court the sequestered Inés. The rest of the play consists of a series of tricks conceived and executed by Tarugo. This ingenious scamp disguises as a tailor to

¹ Variant titles are: No puede ser guardar una mujer and No puede ser el guardar una mujer. Moreto's comedy was to receive a more adequate English handling almost twenty years later in John Crowne's Sir Courtly Nice: or, It Cannot Be (D.L., 1685).

deliver Felix' picture to Inés, returns as an Indian gentleman plagued by witchcraft which makes him allergic to women, and, in this disguise, manages first to get Felix into Pedro's house and later to make Pedro unwitting escort of his own sister to Felix. All ends happily, with Felix marrying Inés and Ana accepting the chastened Pedro.

Except for the third act and another scene or two, Tarugo's Wiles is only a pruned translation of the Spanish source. All the details of the plot are kept, as is their exact sequence, but most of the scenes are condensed greatly. The opening "academy" scenes are omitted, with only a reference to "a dispute".¹ Omitted also are Act I, Scene xi; Act II, Scene v; and Act III, Scenes v, vi, vii, and xiv. In an unfortunate change, Tarugo is promoted to become a relative of Horatio, though he retains his servant character.² St. Serfe wisely shortens Horatio's

1 Tarugo's Wiles. London, 1668, Act II, ii. Sophronia is talked of as a "learned lady" (I, i) and Stanlia pokes a bit of fun at her learning (II, i; V, ii).

2 This may have resulted from a misinterpretation of the following passage:

DOÑA INÉS.
¿Eres criado de don Felix?
TARUGO.
En este caso algo mas.
DOÑA INÉS.
¿Amigo?
TARUGO.
Mas un poquito.
DOÑA INÉS.
¿Deudo?
TARUGO.
Otro poquito mas.
DOÑA INÉS.
Pues ¿qué eres? (Cont.)

hiding in Patricio's house from eight days¹ to one night.² Only the names of Tarugo and Alberto are kept from the original dramatis personae, but the reference name, Marquess Villana, is preserved in the text.

St. Serfe's chief additions are: all of Act III (the coffee-house scenes) which is a farrago of farce, jests, "humors", and satire on various subjects, the whole having not the slightest connection with the plot; and feeble attempts to make Alberto into a "humor" character.³

At times St. Serfe translates the original almost literally:

Liv. ...therefore I charge you to tell what you are, or if you be a servant to Don Horatio?

Tar. Now the Fish begins to bite, if the line but hold. --[aside.

In this business somewhat more.

Liv. What? his Kinsman?

Tar. Somewhat more yet.

Liv. What are you then?

DOÑA INÉS.

Antes advierte

Que nada me has de ocultar,
Pues te va premio ó castigo.

TARUGO.

(Ap. Ya picó el pez.) Preguntad.

DOÑA INÉS.

¿Eres criado de don Felix?

TARUGO.

En este caso algo mas.

DOÑA INÉS.

¿Amigo?

(Cont.)

TARUGO.

Su tercero. (I, xii)

¹ No puede ser, Comedias escogidas de...Moreto. Madrid, 1873, Act III, i.

² Tarugo's Wiles, Act V, i.

³ Act II, ii; Act V, ii.

Tar. His Friend who has
run this hazard to let
you know the sincerity
of his love, and how
much he is concern'd
against your Brother's
severity.

Liv. Is it possible?

Tar. Most true, I hope
you are not dissatis-
fi'd with the matter.

Liv. On the contrary I
infinitely rejoyce.¹

TARUGO.

Mas un poquito.

DOÑA INÉS.

¿Deudo?

TARUGO.

Otro poquito mas.

DOÑA INÉS.

Pues ¿que eres?

TARUGO.

Su tercero.

DOÑA INÉS.

¿Que decis?

TARUGO.

Te pesará?

DOÑA INÉS.

No; que antes me has hecho
gusto.²

More often, St. Serfe paraphrases, especially when there
is a long speech in the original:

Liv. O Locura! Locura.

Loc. What's the matter,
Madam?

Liv. Are not all the fac-
ulties of my Brother's
fair soul seiz'd upon by
the black Devil of
jealousie?

Loc. Against whom?

Liv. All woman kind in
General, but I'm the un-
fortunate Wretch that
must be the sacrifice of
his folly.

Loc. I am still in a mist.

Liv. Why then he has the
vanity to be thought
wiser than any e're went
before him.

DOÑA INÉS.

¿Has escuchado, Manuela,
Una y otra ceguedad?
Siendo tal la de mi hermano,
La de Alberto es otra tal.
El, por prueba de su ingenio,
Defiende que ha de guardar
Una mujer, siendo cosa
Que nadie supo jamas,
Lo que erró con el discurso
Quiere en le experiencia obrar;
Errarlo allí fué agudeza,
Y errarlo aquí necedad.
Estotro, muy prevenido
De consejo y de piedad,
Me alaba un hombre de quien
Dice que me ha de guardar.
Yo, que en mi recato he sido
Una torre, una ciudad

¹ Act II, ii.

² Act I, xi.

Loc. In what?

Liv. No less trifle forsooth then the bridling of a Woman's will.

Loc. This is strange: from whence does it proceed?

Liv. What was the first occasion of debarring my liberty I know not, but this other design of a more severe confinement (as Alberto tells me) took its rise from an Argument 'twixt him and Don Horatio.

Loc. O Heavens!

Liv. Well Locura! you know with what valour I have trode upon all temptations, though the addresses were modest and from persons of equal quality.

Loc. I know it very well.

Liv. Heav'n's be my witness I near entertain'd a thought either too grate upon my Birth or Chastity; but now that I'm innocently abus'd, I find a dangerous spirit revel in my blood.--Sulphur and Gunpowder when fir'd in the great wilde Fields does no harm. She

treads the Stage
in a high passion.

Loc. No, none at all.

Liv. But when coffin'd within the bowels of the earth, Cities and Mountains cannot resist its force.

Loc. Nothing more certain.

Cerrada del alto muro

De mi altivez principal,

No he conocido en mi vida

Deseo en mi voluntad;

Y desde que esto he escuchado
Estoy resistiendo ya.

Sin mas daño que es arderse,

Exhálase, el alquitran;

Pero oprimido en la mina,

Todo el mundo volará.

La mujer es como el vidrio,

Que el que le quiere guardar

Le ha de poner en seguro;

Mas si por guardarle mas,

Desconfiado del riesgo,

Entre las manos le tray,

Con lo que guardarle piensa

Suele venirle á quebrar.

Yo á don Felix de Toledo

He visto, y aunque es galan

Y me ha hablado muchas veces,

No le respondí jamás;

Y desde que sé que es él

Quien tal cuidado les da,

Estoy deseando verle.

Esto es de mi voluntad;

Que en cuanto á mi entendimiento,

Tambien por tema me va,

Siendo mujer, no ser menos

Yo que todas las demás.

No hay mujer tan necia á quien

El mas discreto y sagaz,

Si ella no quiere guardarse,

Piense que la ha de guardar.

Y es fuero de nuestro honor,

Porque si fuera verdad

Que el hombre guardarla puede,

Aunque le intente agraviar,

Consistiendo esto en el dueño,

A quien sujetas están,

Ni en la honrada hubiera honor

Ni en la libre liviandad.

Y mi hermano ha de saber

Que esto en mi eleccion está,

Y no ha de ser accion suya

Liv. I have often observ'd,
That the most curious
Glasses have been aptest
to break when most care-
fully Tender'd.

Loc. To my knowledge and
expensive experience
that's true.

Liv. You know Locura that
Don Horatio and I had
some interviews, he's no
less worthy then the
world speaks him.

Loc. Indeed a most Excel-
lent person.

Liv. Though we were never
serious in the point of
Love, yet I am apt to be-
lieve ther's mutual
flames betwixt us which
haply on my part might of
themselves been extin-
guish'd if my brother had
not become so cruel a
Guardian; and since 'tis
for him I must suffer, my
brains shall never rest
till I have found a means
to entertain and renew
our Loves.

Loc. Nay she should ne're
bear the title of a Woman,
that shou'd out-do me
either in Wilfulness or
cunning.

Liv. Neither shall she,
and yet with the highest
preservation of my
honesty.

Loc. Alas! what simple and
indiscreet Sots are those

La que fué mia no mas.
Manuela, no hay que perder
Ocasion; que en esto va
La opinion de las mujeres:
Sepa este necio el refran.

MANUELA.

Señora, lo que te pasa,
A mí pasado me ha
Con mi ayuno esta cuaresma:
Yo, sin mandarme ayunar,
Quando obligacion no tuve
No quebré ayuno jamas,
Y ayunaba á pan y agua.
Este año fué de mi edad
El tener obligacion,
Y en mandándome ayunar,
Maldito el dia que he dejado
De almorzar y merendar.¹

1 Act I, viii.

men who think their little inventions are of greater force to correct our Frailties than the sense of our honours?

Liv. No, no, they are grossly mistaken for liberty in a virtuous soul scorns to abuse it self; what's to be condemn'd in women at freedom, may be justifi'd when shut up; and yet without the least hazard of my reputation, I'll find a way to convince him by experience that nothing wrongs our sex more than the indiscretion of a groundless jealousy.

Loc. When restraints are just they are not to be indur'd, for this last Lent I was enjoyn'd to eat but once a day, and yet I could neither want Supper nor Breakfast.¹

The following parallel passages will illustrate the condensations, which are frequent:

Tar. Then shortly thus:
My Gold prevail'd with
her Taylour, notwithstanding his timorous apprehensions of Patricio's anger; by acting the part of his Foreman I had access to Liviana, and have managed the business so happily, that nothing

TARUGO.
Pues oíd atentamente,
Si gustais; que brevemente
Os daré cuenta de todo.
Lo primero me informé
Quién á su casa acudía
De fuera, que en compañía
Entrar con álguien pensé.
Supe el sastre (esto me alabo)
Que le hacia de vestir;
Fuí allá, y viéndole zurcir,

¹ Act II, ii.

could be more acceptable to her as the perseverance of Horatio's Love, in return of your Picture she has here sent you here.¹

Dije "Tate, aqueste es bravo."
 Prometíle unos escudos
 Solo por la permission
 De ir en su nombre á esta accion;
 Y no me salieron mudos,
 Porque él lo dudó primero
 Y temió hacerme oficial,
 Por si el riesgo era fatal;
 Mas apenas vió el dinero,
 Cuando las señas me dió,
 Con que en su nombre fui allá,
 Y ya tal el sastre está,
 Que hará lo mismo que yo.
 Entré pues en la tal casa
 Por medio de tres porteros
 Que tiene como cerveros,
 Atisbando lo que pasa.
 Llevé mi arenga pensada,
 Y fué tal mi desventura,
 Que pensando hallarla dura,
 Estaba y perdigada.
 Yo entro, y salgo allá á llevarle
 Recados, y ella desea
 Solo que mi amo la vea,
 Porque rabia por hablarle.
 Y si los lances postreros
 No le mienten á mi estrella,
 He de hacer que quiera ella,
 Y el hermano y los porteros.²

As an "adaptation", Crowne's Sir Courtly Nice stands at almost the opposite pole from the free translation seen in Tarugo's Wiles. Although he keeps most

¹ Act IV, i.

² Act II, p. 194.

of the details of Moreto's plot and its sequence,¹ Crowne's language is, except for a few trifling cases, his own, and the plot is almost buried under the "humor" characters which crowd his scenes. The insignificant Don Diego blooms into a full-length, typical Restoration fop, Sir Courtly; Leonor's Aunt and governess, an amorous old maid, is invented for that common Restoration trick, the duping of the fop; Surly, a "morose" humor, is added as Bellgard's rival suitor; and Alberto is replaced by Hothead and Testimony, who ride their hobby-horses full tilt throughout the play. Had Charles II lived to witness Sir Courtly Nice performed, he would have been surprised indeed to see what a tree had sprung from the seed he handed Crowne.²

1 The "Academy" scenes, Inés' giving Tarugo her picture, her feigned quarrel with her maid, and Pedro's escorting his sister to Felix, are omitted.

2 "The greatest Pleasure he [the King] had from the Stage was in Comedy, and he often commanded me to write it, and lately gave me a Spanish Play, called, No Puedesser: or It cannot Be; out of which I took Part o' the Name and Design of this." Epistle Dedicatory to Sir Courtly Nice. Oldys quoted Oldmixon as saying that Charles gave Crowne two Spanish plays, which became Sir Courtly Nice. (The Dramatic Works of John Crowne, Edinburgh, 1874, Vol. 3, p. 245.) Moreto's play was founded on a comedy by Lope de Vega called El Mayor Imposible, but neither St. Serfe nor Crowne used anything from Lope's play. It is hardly conceivable that anything of Crowne's play not from Moreto could have had a Spanish source. Sir Courtly Nice has a slight indebtedness to Molière's Les précieuses ridicules; see Wilcox, The Relation of Molière to Restoration Comedy, pp. 140-141.

The loose, episodic plot of No puede ser was admirably suited for the English stage, allowing, as it did, ample room for the portrayal of characters. The type was not new; it came to England from Latin comedy; it was used by Jonson for Every Man in His Humor; and it was, in modified form, the characteristic type of Restoration intrigue.

It is to be noted that, in Restoration direct adaptations of the comedias, the early choices were plays of circumstances-intrigue. Four pieces of this type were acted in the first five years of the period. Nevertheless, popular as was one of these plays, The Adventures of Five Hours, the circumstances-intrigue play apparently failed to satisfy the London audience, and the only other direct adaptations of the period were based on a machination-intrigue play, No puede ser.

Chapter VI

BORROWINGS FROM SPANISH

A. WILLIAM WYCHERLEY, LOVE IN A WOOD

However short-lived was the vogue of the circumstances-intrigue adaptation, the English writers were not satisfied to discard this kind of plot without further trial, and two of the period's most famous playwrights, William Wycherley and John Dryden, attempted to combine circumstances-intrigue from Spanish plays with other plots, Wycherley in Love in a Wood and Dryden in The Assignation.

In his edition of Wycherley's plays, Montague Summers writes at some length concerning Spanish sources for Love in a Wood:

It has not hitherto been noticed that the more serious episodes of Love in a Wood, the plots and somewhat intricate counter-plots of Ranger, Vincent, and Lydia, and above all the passionate jealousy of Valentine and Christina's niceties of honour and love, have all the atmosphere and intrigue of the Spanish theatre, whence they are undoubtedly derived.¹

Summers writes further in his "Introduction" to the plays:

¹ The Complete Works of William Wycherley. London, 1924, I, 67.

..The more serious intrigue of the play Love in a Wood...seems to me unmistakably to point to a Spanish source. In the theatre of Tirso de Molina, Guillen de Castro, Ruiz de Alarcon, Zorilla, Moreto, and a score beside, we meet with exactly the same refined emotions, the conflicts of love and loyalty, the hot jealousies and generous sentiment ready to sacrifice all in circumstances of agonizing difficulty rather than betray a trust...

It may not be too minor a detail to point to the names of the two typical criadas in Love and a Wood [sic], Isabel and Leonore. Wycherley was, we know, a Spanish scholar, and for my part I expect any day to meet Valentine and Vincent as Don Cesar and Don Juan, Christina and Lydia as Angela and Beatriz in some Castilian comedia de capa y espada, although I do not think I have as yet read the exact original, which, no doubt, exists among the thirty thousand plays computed to have been produced between 1590, when Lope de Vega began his career at Madrid, and 1681, when Calderon died there.¹

Summers was right in thinking that Love in a Wood is a play of the best known Spanish playwright--Calderon's Mañanas de abril y mayo.

In Love in a Wood, Ranger, a rakish man with the ladies, has bidden his sweetheart, Lydia, wait at home for him while he rambles in the Park. She, inheriting from Eve, immediately goes for a vizarded stroll with Lady Flippant, "an affected Widow, in distress for a Husband, though still declaiming against marriage."²

¹ Cp. cit., 30.

² Love in a Wood, dramatis personae.

We meet Lydia first in the Park; in Mañanas de abril y mayo, Clara (Lydia), thus expresses her intention to Ines, her maid:

Ines. ¿En fin, has dudo en que has de ir
Al Parque?

Clar. ¿Quieres saber,
Si puede dejar de ser,
Ines? pues has de advertir,
Que me ha dicho, que no vaya
A él, Don Hipólito, y creo,
Que fue alentar mi deseo,
Para que mas presto le haya;¹

In the Park, the rambling lovers (Ranger, Vincent, and Dapperwit in Wycherley; Hipólito and Luis in Calderon) accost the masked ladies. Wycherley's situation here is patterned after that of the Spanish play, but the speech of his characters is almost completely original. Clara, for fear of betraying herself by her voice, will not speak to Hipólito, who, at the end of his love talk, says:

¿No me respondeis? ¿por señas
Me hablais? No me desagrada.
¿Ni aun para pedir no hablais?
No; pues sois la mejor dama,
Que he visto en toda mi vida.
Albricias me pide el alma,
De que me ha deparado una
Muger, que no pide y calla.

Luis. ¿Y vos tambien profesais á Ines.
La religion cartujana?
Linda cosa! ¿Vive Dios,
Que ha dos mil años, que andaba

¹ Mañanas de abril y mayo, in Las Comedias de D. Pedro Calderon de la Barca (ed. J. J. Keil), Leipzig, 1827.

Buscándoos! Mas que seais
 Tuerta, zurda, coja ó manca,
 Pedigueña, melindrosa,
 Contrahecha, roma ó calva,
 Desde aqui por vos me muero.¹

Wycherley loses this fun, which comes out tamely:

Vin. Dapperwit, a little of your aid, for my Lady's
 invincibly dumb.

Dap. Wou'd mine ha been so too. [aside.

Vin. I have us'd as many arguments to make her speak,
 as are requisite to make other women hold their
 tongues.²

At the first of this scene, Vincent carries the part corresponding to Hipólito's, but Ranger then comes on to see Lydia, thinks he recognizes her, and follows her. Hipólito follows Clara in observance of Rake's Rule Number One and not because he suspects her identity--Spanish ladies disguise more easily than their English sisters!

The chase ends when the pursued lady takes refuge at the house of Christina (Ana), who is to be of prime importance in the intrigue. Wycherley here arranges a scene between Christina and her maid, Isabel, to give us elements of the plot presented by Calderon in an opening scene. Christina is in mourning for Valentine (Calderon's Juan), who has wounded (killed in Calderon) one Clerimont

¹ Act I, p. 635.

² Act II, p. 92.

(unnamed in Calderon), a rival, and has therefore had to flee the country.

Lydia (Clara) begs shelter:

Lyd. Madam, under my Lady Flippant's protection, I am confident to beg yours; being just now pursued out of the Park, by a relation of mine, by whom it imports me extremely not to be discover'd; but I fear he is now at the door. [Knocking at the door.]

Let me desire you to deny me to him courageously [To Isabel going out.]

For he will hardly believe he can be mistaken in me.¹

Clar. Damá Hermosa a D^a Ana.

Si quien dice muger, dice piadosa,
Un rato (mal mi pena signifíco)
Que me dejeis entrar aquí, os suplico;
Mientras un hombre pasa
Esa calle, sagrado vuestra casa
Sea de mi cuidado,
Pues casa de deidad siempre es sagrado.

Ana. Holgaréme por cierto,
Que sea, no sagrado, sino puerto.
Pues la congoja vuestra
Bien que os importa el ocultaros muestra.

Luc. Un hombre aquí se ha entrado.

Clar. Ay Dios! que es mi marido!

Y pues me ha dado
Vuestra piedad licencia,
Aquí he de retirarme, con prudencia

Haced, que una criada le despida,
Porque me va la fama, honor y vida.²

The lady protectress fronts the pursuer:

Ran. Ha! this is no Lydia.

Chri. What unworthy defamer has encouraged you to offer me this Insolence?

Ran. She is like Lydia in her style, then her Face; I see I am mistaken, but to tell her I follow'd

Hip. Perdonad, que á la esfera,
Dosed florido de la primavera,
Donde son vuestros bellos resplandores

La primera oficina de las flores,
Pisar mi pie presuma,
Calzado mas de plomo, que de pluma.

Disimular, fingiendo enojo,
intento.-- [aparte.]

¹ Act II, p. 96.

² Act I, p. 636.

her for another, were an affront, rather than an excuse; she's a glorious creature [aside.

Chri. Tell me, Sir, whence had you reason for this your rude pursuit of me, into my Lodging, my Chamber; why should you follow me?

Ran. Faith, Madam, because you run away from me.

Chri. That was no sign of our acquaintance.

Ran. You'll pardon me, Madam.

Chri. Then it seems you mistook me for another, and the night is your excuse, which blots out all distinctions: but now you are satisfied in your mistake, I hope you will seek out your Woman in another place.¹

¿Quién es dio para tanto atrevimiento, Caballero, osadía?

Hip. Yo la tomé de la ventura mía;

Que hasta veros, divina Deidad, vencer la nube, que, cortina

De humo, ocultaba el fuego, Descanso no tuviera; y así luego

Con el humo pasado, Y ahora desos rayos abrasado, Llorar y arder presumo, Arder del fuego, pues lloré del humo.

Ana. No entiendo, caballero, Estilo tan cortes y lisonjero. No sé qué causa he dado, Para que desta suerte hayais entrado

En mi casa. Si esfera La llamais de la hermosa primavera,

No introduzgaís en ella tal desmayo,

Que espire su esplendor antes del rayo;

Si humo seguis, que en sombras se resuelve,

No le espereis, que el humo nunca vuelve;

Y si buscáis el fuego, No os acerqueis á él, y volveos luego;

Que no vive enseñado á acciones tales

El antiguo blason destos umbrales.²

For the highly figurative language of the Spanish

¹ Act II, p. 97.

² Act I, p. 636.

passage, Wycherley then substitutes a rather stock discussion of whether or not Ranger had seen Lydia before, interspersed with his love protestations. But the effect on the hidden lady is exactly the same in both plays. (In Wycherley, she overhears; in Calderon, Ana tells her.)

Chri. Though I have done
you an inconsiderable
service, I assure you,
Madam, you are not a
little oblig'd to me.
Pardon me dear Valentine.

Ana. Ved si serviros puedo
En otra cosa.

Clar. Yo obligada quedo, --
Y no sé si ofendida; [aparte].²

[Aside].

Lyd. I know not yet,
whether I am more
oblig'd than injur'd;
when I do I assure you,
Madam, I shall not be
insensible of either.¹

The scene changes to show us Valentine arriving at Vincent's lodging, a welcome condensation of Calderon's opening scene. Wycherley lets Valentine's victim recover (in Calderon he was killed); yet there is still need for Valentine to stay close, for, as Vincent says:

...though my Lord Clerimont live, he and his Relations, may put you in more Danger of your Life, than your Mistresses Relations can of losing her.³

¹ Act II, p. 99.

² Act I, p. 637.

³ Act II, p. 100.

The above corresponds to Calderon's passage when Pedro says:

En dos empeños me pone
La merced, que me habeis hecho
De valeros desta casa
Y de mí; y es el primero,
El ampararos en ella;
Y así cortesmente ofrezco
Casa, hacienda, honor y vida,
Don Juan, al servicio vuestro.
El segundo es, ayudaros
En vuestro amor...
No hablo ahora en vuestro pleito;
Que ya sabeis, que un Don Luis
De Medrano, que era deudo
Del muerto, es quien se ha mostrado
Parte.¹

Juan had killed his rival under circumstances which left him in doubt as to exactly how much favor his opponent had received from the lady; thus, he is concerned to know the condition of her love for him. Without like preparation, Wycherley carries this attitude over:

Val. Prithce leave thy
fooling, and tell me,
if since my departure,
she has given evidences
of her love, to clear
those doubts I went away
with, for as absence is
the bane of common and
bastard Love; 'tis the
vindication of that,
which is true and gener-
ous.

Ped. Pues esto dejado,
Porque en efecto no quiero
Hablaros en penas hoy,
De Doña Ana lo que puedo
Deciros, es, que ni el rostro
La he visto desde el suceso
Desa noche, ni en ventana,
Ni en iglesia, ni en paseo
De Prado y Calle Mayor;
Que es mucho para mí, siendo,
Como soy, vecino suyo.
Juan. Fineza es, Don Pedro. ¡Pero

¹ Act I, p. 633.

Vin. Nay, if you cou'd
 ever doubt her Love,
 you deserve to doubt on;
 for there is no punish-
 ment great enough for
 jealousy, but jealousy.

Val. You may remember, I
 told you before my flight,
 I had quarrell'd with the
 defamer of my Mistress,
 but thought I had kill'd
 my Rival.

Vin. But pray give me now
 the answer, which the
 suddenness of your flight
 deny'd me; how could Cler-
imont hope to subdue her
 heart, by the assault of
 her honour?

Val. Pish, it might be the
 stratagem of a Rival, to
 make her desist.

Vin. For shame, if 'twere
 not rather to vindicate
 her, then satisfy you,
 I wou'd not tell you, how
 like a Penelope she has
 behav'd her self in your
 absence.

Val. Let me know.

Vin. Then know, the next
 day you went, she put her
 self into mourning, and--

Val. That might be for
Clerimont, thinking him
 dead, as all the world
 besides thought.

Vin. Still turning the
 daggers point on your self,
 hear me out; I say she put
 her self into mourning for

Quién puede á mí asegurarme,
 Que es por mí, y no por el
 muerto

Ese luto, que ha vestido
 Su hermosura?

Ped. ¡Mas qué presto
 Á lo que le está peor
 Discurre el entendimiento!¹

¹ Act I, p. 633.

you--lock'd up her self
 in her chamber, this
 month for you--shut out
 her barking Relations for
 you--has not seen the sun
 or face of man, since she
 saw you--thinks, and talks
 of no thing but you--
 sends to me daily, to hear
 of you--and in short (I
 think) is mad for your--
 all this I can swear, for
 I am to her so near a
 Neighbour, and so inquisi-
 tive a Friend for you--l

This conversation is interrupted in Love in a Wood by the immediate entry of Ranger. In Mañanas de abril y mayo, Pedro himself has a bit of love-scouting to do (he loves Clara in vain), and Hipólito's entry comes several scenes later, with the park scenes intervening. The conversation between Hipólito and Pedro has some romantic speeches omitted by Wycherley; otherwise, the English play follows the Spanish closely in the incidents and, at times, in the language:

Servant to them.
 Ser. Mr. Ranger, Sir, is
 coming up.
 Vin. What brings him now?
 he comes to lye with me.
 Val. Who, Ranger?
 Vin. Yes, pray retire a
 little, till I send him
 off, unless you have a
 mind to have your ar-
 rival publish'd to morrow, Ped.

Sale Arceo.
 Arc. Señor,
 Don Hipólito, un tu amigo,
 Te busca ahí fuera. Testigo
 No puede venir peor.
 Que él dirá cuanto supiere.
 Juan. Por lo que puede pasar,
 Presente tengo de estar,
 A cuanto aquí sucediere,
 A vuestro lado.
 No es justo

1 Act II, pp. 100-101.

in the Coffee-Houses.
 Ran. What, not yet a-bed?
 your Man is laying you
 to sleep [Valentine
retires to the door
behind

with Usquebaugh or Brandy, is he not so?

Vin. What Punk will not
 be troubled with you to
 night, therefore I am,
 is it not so?

Ran. I have been turn'd
 out of doors indeed just
 now, by a Woman, but
 such a Woman, Vincent--

Vin. Yes, yes, your women
 are always such women.--

Ran. A Neighbour of yours,
 and I'm sure the finest
 you have.

Vin. Prithee do not as-
 perse my Neighbourhood
 with your acquaintance;
 'twould bring a scandal
 upon an Alley.

Ran. Nay, I do not know her,
 therefore I come to you.

Vin. 'Twas no wonder, she
 turn'd you out of doors
 then; and if she had
 known you, 'twould have
 been a wonder she had let
 you stay; but where does
 she live?

Ran. Five doors off on the
 right hand.

Vin. Pish, psh---

Ran. What's the matter?

Vin. ---Does she live
 there, do you say?

Ran. Yes, I observ'd them
 exactly, that my ac-
 count from you, might be
 as exact; do you know
 who lives there?

Que os yea; á vuestro aposento
 Os retirad.¹

[After Hipólito's flowery ac-
 count of his park-encounter.]

Hip. Es una vecina vuestra;
 Esa pared sola ha sido
 La que su esfera divide;
 Y pues que, como vecino.
 Es fuerza...

Juan. Ay de mí! qué escucho?
[aparte.]

Ped. ¿Qué haré, si Don Juan lo
 ha oído? [aparte.]

Hip. Que sepais quien es, decidme
 Su nombre; porque atrevido
 Pienso adorar su belleza,
 Y para todo es arbitrio
 Entrar, Don Pedro, informado,
 Y mas de tan buen amigo.

Juan. Estaba por responderle
[aparte.]

Arc. Detente!

Ped. Quien se ha visto
[aparte.]

En igual duda? que haré?
 Si, quien es, aqui le digo,
 Será alentar su esperanza;
 Si lo niego, es desvarío,
 Pues podrá saberlo de otro;
 Si el amor le signifíco
 De Don Juan, su honor ofendo;
 Mas queden con buen estilo
 Un amor desengañado,
 Un honor seguro y limpio,
 Y atajados unos zelos
 Con la verdad, sin peligro
 De no decir la verdad.
 Mucho haré si lo consigo.--
 Don Hipólito, pues ya
 Vuestra relacion he oído,

¹ Act I, p. 637.

Vin. Yes, so well, that I know you are mistaken.
 Ran. Is she not a young Lady scarce eighteen, of extraordinary Beauty, her stature next to low, and in mourning?
 Val. What is this? [Behind.]
 Vin. She is; but if you saw her, you broke in at window.
 Ran. I chas'd her home from the Park, indeed, taking her for another Lady who had some claim to my heart, 'till she shew'd a better title to't.
 Vin. Hah, hah, hah.
 Val. Was she at Park then? and have I a new Rival?
[Behind.]
 Vin. From the Park did you follow her, do you say I knew you were mistaken.
 Ran. I tell you I am not.
 Vin. If you are sure, it was that House, it might be perhaps her Woman stolen to the Park, unknown to her Lady.
 Ran. My Acquaintance does usually begin with the Maid first, but now 'twas with the Mistress, I assure you.
 Vin. The Mistress! I tell you, she has not been out of her doors since Valentines flight; she is his Mistress, the great heiress Christina.
 Ran. I tell you then again I followed that Christina.

Oidme á mí, y agradeced,
 De que tan á los principios
 Os halle este desengaño.
 La dama, que habeis seguido,
 Doña Ana de Lara es,
 Y mas que por su apellido,
 Ilustre por su virtud;
 Que esta casa, que habeis dicho,
 Es el templo de la fama.
 Paréceme desvarío
 Seguir este galanteo;
 Que os aseguro, os afirmo,
 Que intentais un imposible.
 Hip. Yo noticia os he pedido,
 No consejo; y pues la llevo,
 Quedad con Dios; que si altivo
 Muriere mi pensamiento
 Osado y desvanecido
 De atrevimiento tan noble,
 ¿Qué mas premio, que el castigo?
[Vase.]

Sale Don Juan.
 Juan. Decidme ahora, Don Pedro,
 Que el sol apenas ha visto
 En esta ausencia á Doña Ana;
 Mas direis bien, si ha salido
 De su casa antes que el sol
 A ser del parque prodigio.
 Ped. No sé qué os diga.
 Juan. Yo sí.
 Ped. Qué?
 Juan. Que huyamos el peligro.
 Ya la he perdido dos veces,
 Ya verla, ni hablarla estimo;
 Haced que me busquen postas;
 Que esta noche (ah cielo impío!)
 He de volver de una vez
 La espalda.
 Ped. Mirad.....
 Juan. Ya miro,
 Que en mi presencia hallo á otro
 En su casa, (estoy sin juicio!)
 Y que en mi ausencia despues

from the Park home, where I talk'd with her half an hour, and intend to see her to morrow again.

Val. Would she talk with him too? [Behind.]

Vin. It cannot be.

Ran. Christina, do you call her? Faith I am sorry she is an Heiress, lest it should bring the scandal of interest, and design of lucre upon my Love.

Vin. No, no, her face and virtues will free you from that censure; but however, 'tis not fairly done to Rival your Friend Valentine in his absence; and when he is present, you know 'twill be dangerous, by my Lord Clerimont's example; faith if you have seen her, I would not advise you to attempt it again.

Ran. You may be merry, Sir, you are not in Love; your advice I came not for, nor will I for your assistance; good night.

[Ex. Ranger.]

Val. Here's your Penelope, the Woman that had not seen the Sun, nor face of Man, since my departure; for it seems she goes out in the night, when the Sun is absent, and faces are not distinguish'd.

Vin. Why, do you believe him?

Val. Shou'd I believe you?

Sale (con razon me afflijo!
A ser vista, (qué rigor!)
De donde trae (qué martirio!)
Nuevo amor. ¡O quien quitara
Del año este mes florido!
Mas no tiene la culpa el;
Yo sí, que una sombra sigo;
Yo sí, que un áspid adoro;
Yo sí, que amo un basilisco.
Mañanas de Abril y Mayo,
Noches para mí habeis sido.¹

¹ Act I, pp. 638-9.

Vin. 'Twere more for your
interest, and you wou'd
be less deceiv'd; if you
believe him, you must
doubt the chastity of all
the fine Women in Town,
and five miles about.

Val. His reports of them,
will little invalidate
his testimony with me.

Vin. He spares not the
Innocents in Bibs and Aprons
(I'll secure you) he has
made (at best) some gross
mistake concerning Chris-
tina, which to Morrow will
discover; in the mean time
let us go sleep.

Val. I will not hinder you,
because I cannot enjoy it my
self;

Hunger, Revenge, to sleep
are petty Foes,
But only Death the jealous
Eyes can close. [Exeunt.]¹

The next day (the same day in Calderon, whose
Park scenes are at dawn rather than at night), Ranger and
Dapperwit (Juan and Luis) call on Lydia and Lady Flippant
(Clara and Ines). There is by-play about the Park, with
the English scene modeled fairly closely on the Spanish.

Lydia. Mr. Ranger, 'twas
obligingly done of you.

Ran. Indeed, Cousin, I had
kept my promise with you,
last night, but this

Clar.

¿Era,
Señor Don Hipólito, hora
De veros? tan larga ausencia?
Desde ayer no me habeis visto.
Solo pudiera esa queja

¹ Act II, pp. 101-2.

Gentleman knows--
 Lyd. You mistake me, but
 you shall not lessen any
 favour you do me; you
 are going to excuse your
 not coming to me last
 night, when I take it as
 a particular obligation,
 that though you threat-
 ened me with a visit,
 upon consideration you
 were so civil, as not to
 trouble me.

.....
 Ran. Indeed, Cousin, be-
 sides my business, an-
 other cause, I did not
 wait on you, was, my
 apprehension, you were
 gone to the Park, not-
 withstanding your pro-
 mise to the contrary.

Lyd. Therefore, you went
 to the Park, to visit me
 there, notwithstanding
 your promise to the con-
 trary.

Ran. Who, I at the Park?
 when I had promis'd to
 wait upon you at your
 lodging; but were you at
 the Park, Madam?

Lyd. Who, I at the Park?
 when I had promis'd to
 wait for you at home; I
 was no more at the Park
 then you were; were you
 at the Park?

Ran. The Park had been a
 dismal desert to me, not-
 withstanding all the good
 company in't; if I had
 wanted yours.

Lyd. Because it has been
 the constant endeavour of

Hacer mi ausencia feliz;
 Que es sutil estratagema
 De amor, que una pena misma
 Hacerse lisonja sepa.
 Mas no vine esta mañana,
 Presumiendo que estuvieras
 En el parque, como anoche
 Dijiste.

Clar. Deten la lengua:
 Pues si anoche me dijiste,
 Que de casa no saliera,
 ¿Había de salir de casa?
 Jesus! de mí no se crea
 Tal desenvoltura, tal
 Livianidad de mi obediencia.

Luis. Harto le encarezco yo
 A Don Hipólito esa
 Verdad, y cuan obligado
 Debe estar desa fineza,
 Y aun él la conoce bien.
 Pues la paga con la misma.

Clar. ¿Luego él al parque no fue?

Hip. Jesus! ¿pues tal de mí piensas,
 Sabiendo que para mí
 No hay, Clara, holgura, ni fiesta,
 Donde tú no estás?

Clar. Y yo
 Lo creó, como si lo viera;
 Pues si tú hubieras estado
 Hoy en el parque, hoy hubiera
 Estado en el parque yo,
 Claro está, y es cosa cierta;
 Pues si yo en tu pecho vivo,
 Y tú en el pecho me llevas,
 Contigo hubiera yo estado,
 Disfrazada y encubierta.

Hip. ¡Qué fácil es de engañar
 [aparte.]

A la muger mas discreta!

Clar. ¡Que sea bobo el mas
 bellaco [aparte.]
 De los hombres! ¹

1 Act II, pp. 639-40.

men, to keep Women ignorant, they think us so, but 'tis that encreases our inquisitiveness, and makes us know them ignorant, as false; he is as impudent a dissembler as the Widow Flippant, who is making her importunate addresses, in vain, for aught I see. [Aside. 1

Ranger, like Juan, wants his companion to get him away from the lady.

Dap. I promis'd to bring you off, but I find it enough to shift for my self-- [Softly apart to Ranger. 2

Hip. Considera, Don Luis, que importa sacarme Presto de aqui.³

Although the English play does not have the business of Luis' making departure signs, Lydia's reaction to Ranger's excuse for leaving is like that of Clara:

Dap.Mr. Ranger, I will go before and make a new appointment with your Friends that expect you at dinner, at the French-House, 'tis fit business: still wait on Love.

Ran. Do so--but now I think on't. Sir Thomas goes out of Town this Afternoon, and I shall not see him here again these three months.

Luis. Aunque es el primer precepto De amor no estorbar, licencia Me dareis para que os diga, Que unos amigos me esperan, Donde es preciso llevar Á Don Hipólito, esta Ausencia os deba el ser yo Tan vuestro criado.

Clar. Cesa, Don Luis; que no es esta sala, Donde hablar la parte es fuerza Por procurador. Si él quiere Hablar, hable, y no por señas.-- Id, Don Hipólito, á Dios;

1 Act III, p. 116.

2 Act III, p. 117.

3 Act II, p. 639.

Lyd. Nay, pray take him with you, Sir.

Hip. No, Sir, you shall not take the Gentleman from his Mistress: I do not go yet, sweet

Mr. Dapperwit.] *Aside.*

Lyd. Take him with you, Sir; I suppose his business may be there, to borrow, or win, money, and I ought not to be his hinderance; for when he has none, he has his desperate designs upon that little I have; for want of money, makes as devout Lovers as Christians.¹

Que esta casa es siempre vuestra
Para iros y para estaros,
Pues siempre de la manera
Que abierta para que entreis,
Para que os vais está abierta.--
Pon esos hombres, Ines,
En la calle, y luego cierra
Las puertas.

Hip. Escucha.

Clar. ¿Yo

Escucharte?

Luis. Considera.

Que, si yo tuve la culpa,

No ha de tener él la pena.

Clar. Yo no me enojo con él.

Ni con vos; doy la licencia,

Que me pedis.²

For the last words of this speech Wycherley may have remembered Hipólito's words to Luis about the unknown mistress he followed:

¿Pues no es comodidad esta?
¿Si es rica, noble y hermosa,
De buena opinion y honesta,
Y puedo dentro de un mes
Estar casado con ella?³

But Lydia is disturbed, as is Clara. She speaks now to Leonore, her maid, as Clara speaks to Ines before the men come, revealing her plans to test the wandering lover. The intention is a bit softened from Clara's purpose

¹ Act III, p. 117.

² Act II, p. 640.

³ Ibid.

of revenge.

Leo. 'Tis unjust to condemn him, before you hear him.

Lyd. I will reprieve him till I have more evidence.

Leo. How will you get it?

Lyd. I will write him a Letter in Christina's name, desiring to meet him; when I shall soon discover, if his love to her be of a longer standing than since last night; and if it be not, I will not longer trust him with the vanity, to think she gave him the occasion, to follow her home from the Park; so will at once disabuse him and my self.¹

Clar. Con todo eso, ya llegué (Confieso, que anduve necia)

A darme por entendida

Deste agravio con mis penas, Y me tengo de vengar.

Ines. De qué suerte?

Clar. Escucha atenta:

Un papel le he de escribir,

Disfrazándole mi letra,

Y escribiéndomele tú,

En nombre de la encubierta

Dama, diciéndole en él,

Cuan obligada me deja

Su cortesía; y que quiero

Hablarle á solas, que tenga

Una silla prevenida,

Y una casa, donde pueda

Verle esta tarde. El muy vano,

Creído de su soberbia,

Pensará, que tiene lance;

Y para que no le tenga,

Iré yo, y será buen paso

Lo que hará, cuando me vea.

Ines. ¿Y qué consigues con eso?

Clar. Dos cosas: es la primera,

Burlarme dél; la segunda,

Desengañarle, y que sepa,

Que fui la tapada yo,

Porque no se desvanezca,

Presumiendo que la otra

Le dió ocasion de que fuera

Tras ella, y su galanteo

Frosiga.²

Leonore, masked, delivers the letter, as does

Ines. Unlike Ines, Leonore talks, but Ranger's comment is similar to that of Hipólito.

Leo. ...here is my Pass.

[Gives him the Letter.

Ran. A Letter, and directed to me.³

Hip.

Es á mí? Sí? Pues ya estoy

[á Ines.

Aquí; qué quieres? Espera,

Muger.⁴

¹ Act III, p. 118.

² Act II, p. 639.

³ Act IV, p. 124.

⁴ Act II, p. 640.

The letter, which the gentleman then reads, is partly changed by Wycherley.

I cannot put up the injuries, and affronts you did me last night (a challenge upon my life, and by such a messenger) therefore conjure you by your Honour, at eight a Clock precisely, this Evening, to send your man to St. James's Gate, to wait for me with a Chair, to conduct me, to what place you shall think most fit, for the giving of satisfaction to the injur'd Christina.¹

"El mayor argumento de la nobleza fue siempre la cortesía. La vuestra me asegura la verdad de todo; y así os he menester para fiar de vos un secreto. Tened una silla para luego en San Sebastian, y una casa donde pueda hablaros. Dios os guarde."
La Dama muda.²

Ranger asks Dapperwit to make preparations for the rendezvous, but, as in the Spanish, the aide suggests a better course than that planned:

Ran. Go presently to St. James's gate, where you are to expect the coming of a Lady ('tis Christina) accompany'd by that woman you saw ev'n now; she will permit you to put her into a Chair, and then conduct her to my lodging, while I go before to remove some Spies, and prepare it for her reception.

Dap. Your lodging; had you not better carry her

Hip.

Id, Don Luis, por vida vuestra, Pues venimos sin cuidado, Por la silla, y esté puesta Al punto en San Sebastian, Como dice; y cuando venga, Le direis, que por no dar De aquesto á un criado cuenta, Os la dí á vos, porque hagamos La necesidad fineza;

Que yo os espero en mi casa.

Luis. ¿Y si Doña Clara acierta Á ir allá?

Hip. Habeis reparado Bien; que gran disgusto fuera,

¹ Act IV, pp. 124-5.

² Act II, p. 641.

to Vincent's, 'tis hard
by, and there a vizard
Mask has as free egress
and regress as at the
Playhouse.

Ran. Faith, though it be
not very prudent, yet
she shall come thither
in my vindication; for
he wou'd not believe I
had seen her last night.

Dap. To have a fine woman,
and not tell her on't as
you say, Mr. Ranger--

Ran. Go, and bring her to
Vincent's lodging, there
I'll expect you.¹

Que ella llegara á saberlo.
Qué haremos?

Luis. Pues que es tan cerca
La casa deste Don Pedro,
Mejor es llevarla á ella.

Hip. Es verdad; prevenid vos
La silla, por vida vuestra
Mientras prevengo la casa.²

Christina's arrival at Vincent's is a free translation of the passage in Mañanas de abril y mayo.

Isab. This is the door,
Madam, here Mr. Vincent
lodges.

Christ. 'Tis no matter, we
will pass it by, lest the
people of our lodgings
shou'd watch us; but if
he shou'd not be here
now.³

Luc. Pues dónde vas? Esta es
La casa.

Ana. No eres mas necia?
Pasa de largo, porque
Deslumbremos las sospechas,
Si acaso me ha visto alguno
Salir de casa, no entienda
Que á esotra voy.⁴

Within, Vincent tries to reassure Valentine.

Vin. I told you I had sent
my Man to Christina's,
this Morning, to enquire
of her Maid (who seldom
denies him a secret) if

Ped. Pues yo puedo deciros,
Que solo, por serviros,
Ahora cauteloso,
Y con vuestro poder, Don Juan,
zeloso,

¹ Act IV, p. 125.

² Act II, p. 641.

³ Loc. cit.

⁴ Loc. cit.

her Lady had been at the Park last night; which she peremptorily answered to the contrary, and assur'd him, she had not stirr'd out since your departure.

Val. Will not Chamber-maids lye, Vincent?

Vin. Will not Ranger lie, Valentine.

Val. The circumstances of his story prov'd it true.

Vin. Do you think so old a Master in the faculty, as he, will want the varnish of probability for his lies?

Val. Do you think a Woman, having the advantage of her Sex, and Education, under such a Mistress, will want Impudence to dis-avow a truth, that might be prejudicial to that Mistress?

Vin. But if both testimonies are fallible; why will you needs believe his? we are apter to believe the things we wou'd have then those we wou'd not.

Val. My ill luck has taught me to credit my misfortunes, and doubt my happiness.

Vin. But Fortune we know inconstant.

Val. And all of her Sex.

Vin. Will you judge of Fortune by your experience,

De uno y otro criado,

En casa de Doña Ana me he informado,

Si salió esta mañana

Al parque, y dicen todos, que Doña Ana

Solo á misa ha salido

En su coche á las once, y nadie ha habido,

Que lo contrario diga.

Juan. Pues quién á Don Hipólito le obliga,

Don Pedro, á haber mentido?

Ped. Asegurad vos bien vuestro partido;

Pero no averigüéis tan neciamente, Puesto que mienta el otro, por qué miente.

Juan. ¿Quereis ver, cuan atento Estoy á mi dolor y á mi tormento?

Pues con creer el daño como á daño,

Me ha sosegado en parte el desengaño;

Y asi, aunque no queria

Ver á Doña Ana, al espirar del día Verla y hablarla quiero...¹

¹ Ibid.

and not do your Mistress
the same justice? go see
her, and satisfie your
self and her; for if she
be innocent, consider how
culpable you are, not only
in your censures of her,
but in not seeing her
since your coming.¹

Ranger comes, Valentine hides, and Ranger shows
Vincent "Christina's" letter.

Ran.'tis only a Letter from her, to shew, my Com- pany was not so disgust- ful to her last night, but that she desires it again today.	Hip. Doña Ana pues este papel me escribe, Que busque donde hablarla me apercibe; Y pues mi dicha pasa Tan adelante, dadme vuestra casa, Adonde pueda vella; Tapada vendrá á ella. ³
Val. A Letter from her. [Behind.]	
Vin. A letter from <u>Chris- tina.</u> [Reads.] ²	

The hidden lover comes out after Ranger (Hipolito)
leaves, despairingly convinced of his mistress' perfidy.
His friend tries to reassure him.

Val. I think, since she has the Courage to Chal- lenge him; she'll have the honour of being first in the Field.	Ped. [to Juan] Solo deciros quiero, Que, aunque como desdichas las espero, Estoy tan confiado Del honor de Doña Ana, que he pensado, Que este se desvanece,
Vin. Eye, your opinion of her must be as bad, as	

1 Act IV, p. 126.

2 Act IV, p. 128.

3 Act II, p. 642.

Ranger himself is good,
to think she wou'd write
him; I long till his
bona-roba comes, that
you may be both dis-
abus'd.¹

Ó que su amor algun error
padece.²

As a veiled lady comes, the disgruntled lover
returns to his hiding place. The lady says to Vincent:

You may wonder, Sir, to
see me here--³

Señor Don Pedro Giron,
Muy admirado estareis
De ver hoy en vuestra casa
Entrarse asi una muger.⁴

When she unmaskes,

Vin. By Heavens, Christina Ped.[Aparte.
her self, 'tis she! [Aside.⁵ Dona Ana, vive Dios! es.⁶

The lady explains:

But the confidence your
Friend has in you, is the
cause of mine; and yet
some blushes it do's cost
me, to come to seek a Man.⁷

Ya que con vos declarada
Estoy, Don Pedro, sabed,
En lágrimas y suspiros,
Mis desdichas de una vez.
Y pues sabeis, que he venido
A vuestra casa, entended
(¡Cuanta vergüenza me cuesta!)
Ya, señor Don Pedro, a qué.

1 Act IV, p. 129.

2 Loc. cit.

3 Loc. cit.

4 Loc. cit.

5 Loc. cit.

6 Loc. cit.

7 Loc. cit.

Un hombre vengo á buscar,
 Porque de muy cierto sé,
 Que le puedo hallar en ella.¹

The hidden lover comes out, and the conversation then differs in the two plays to allow Christina to reproach Valentine for not having come to see her (a thing not necessary in the Spanish, where the need for his hiding was greater) and Ana to start an explanation about her relationship to the rival he had killed. But there are verbal reflections, too, in this scene. When the lover starts to go, Christina (Ana) says:

...but whither do you go?
 Come I can forgive you.²

No has de irte.³

A moment later:

Chris. Whither do you go?
 you need not forge a
 quarrel, to prevent mine
 to you; nor need you try
 if I wou'd follow you;
 you know I will, I have,
 you see.

Val. That impudence should
 look so like innocence.

[Aside.

Chris. Whither wou'd you
 go? why wou'd you go?

Val. To call your servant
 to you.

Chris. She is here, what
 wou'd you with her?

Juan.

Mira, mira tus engaños,
 Cuales han llegado á ser,
 Pues quejándome de uno,
 Á otro respondes; y pues
 Son tantos, que unos á otros
 Se embarazan, no me des
 Satisfaccion de ninguno;
 Que mejor será tener
 Queja de todos, que al fin
 Está mejor puesto aquel,
 Que antes que mal satisfecho,
 Se queda quejoso bien.
 Ana. No te entiendo, y si es la
 causa,
 Que yo imagino, que es

1 Loc. cit.

2 Loc. cit.

3 Act II, p. 643.

Val. I mean your Lover,
the man you came to meet.

Chris. Oh Heavens! what
Lover? what Man? I came
to seek no man but you,
whom I had too long
lost.

Val. You cou'd not know
that I was here.

Chris. Ask her, 'twas she
that told me. [Points to
Isabel.]¹

La que tú sientes, señor,
De qué te quejas? de qué?
¿Qué nueva causa te he dado?
Pero si no puede ser
Darla yo, ¿qué nueva causa
Te ha dado mi estrella? Ten
El paso, y dime, qué es esto?
Juan. Traiciones tuyas: si bien
No siento, que sean traiciones,
Porque te llego á perder:
Pues lo que llego á sentir,
Solo (he de decirlo) es,
Que otro merezca en un día
Lo que en siglos no alcancé
A merecer yo; y en fin
Me consuela en parte, que
El no te ha llegado á amar,
Pues te llega á merecer.
Ana. Si mi desdicha, Don Juan,
Te ha sabido disponer
Otra evidencia aparente,
Que yo no alcanzo, ni sé,
¿Como he de desengañarte?
¿Como te he de responder?
¡Vive Dios, que te han mentido!
Juan. Es verdad, contigo hablé.
Ana. Quién te lo dijo?
Juan. El galán.
¿A quien tú vienes a ver.
Ana. Yo á verte á tí, Don Juan,
vengo.....
Juan. Es verdad, dices muy bien.
Ana. Porque supe, que aquí estabas.
Juan. De quién pudiste? de quién?
Ana. Desta criada.²

At this point enters Ranger (Hipólito), and the
disgruntled Vincent (Juan) again hides. Wycherley's scene
is, for the most part, a re-arrangement, with numerous

¹ Act IV, pp. 129-30.

² Loc. cit.

verbal reflections, of the Spanish.

Upon Ranger's entrance,
Christina puts on her
Mask.

Ran. What, come already?
where is Dapperwit? The
blessing's double that
comes quickly: I did not
yet expect you here,
otherwise I had not done
my self the injury to be
absent; but I hope,
Madam, I have not made
you stay long for me.

Chris. I have not staid at
all for you.

Ran. I am glad of it,
Madam.

Chris. Is not this that
troublesome stranger, who
last night followed the
Lady into my To Isabel.
lodgings? Aside.
'tis he.

Removing from him to
the other side.

Ran. Why do's she remove
so disdainfully from me?

Aside.
I find you take it ill,
I was not at your coming
here, Madam.

Chris. Indeed I do not,
you are mistaken, Sir.

Ran. Confirm me by a smile
then, Madam; remove that
Cloud, which makes me
apprehend Goes to take
foul weather: off her
Mask.

Mr. Vincent, pray retire:
'tis you keep on the
Ladies Mask, and no dis-
pleasure, which she has
for me; yet, Madam, you

Hip. ¿Si habrá ya Don Luis
llegado aparte.

Con la silla? Si; pues ver
Fuedo la dama. Ay amor!
Todo ha sucedido bien.--
Seais, señora, bien venida
A este, aunque humilde dosel
Del Mayo y el sol, ya esfera
De verdor y rosicler.

Ana. ¡Cielos, qué pasa por mí!
aparte.

¿Este el marido no es
De la que hoy se entró en mi
casa?

Juan. ¡Quién vió lance mas
cruel aparte.

Ped. Mal se va poniendo todo.
Lo que resuelva no sé.

Hip. Don Pedro, no tan penada
Tengais á esta dama; ved,
Que por vos no se descubre.

Ped. Yo, por no estorbar, me iré;--
Mas será á estar á la mira.

aparte.
Ana. Don Pedro, no os ausenteis,
Porque habeis de ser aqui
De cuanto pasare juez.--
Caballero, á quien apenas

á D. Hipólito.
Ví, pues si os ví, á penas fue,
Ya que por vos las padezco,
Conocéisme?

Hip. No, y sí; pues
En este instante os conozco,
Y os desconozco tambien.
Conózcoos pues, que quien sois,
Muy bien informado, sé;
Y desconózcoos, señora,
Porque desa suerte hablais.
Si os ví en el parque primero,
Y en vuestra casa despues,
Si para venir á hablaros
Llamado fui de un papel,
Y si habeis venido adonde

need not distrust his honour, or his faith; but do not keep the Lady under constraint; pray leave us a little, Master Vincent.

Chris. You must not leave us, Sir; wou'd you leave me with a stranger?

Val. How's that! [Behind.]

Ran. I've done amiss, I find, to bring her hither, [Aside.]
Madam, I understand you--

[Apart to Christina.]

Chris. Sir, I do not understand you.

Ran. You wou'd not be known to Mr. Vincent.

Chris. 'Tis your acquaintance I wou'd avoid.

Ran. Dull Brute, that I was, to bring her hither: [Aside.]

I have found my error, Madam; give me but a new appointment, where I may meet you by and by, and straight I will withdraw, as if I knew you not.

[Softly to her.]

Chris. Why, do you know me?

Ran. I must not own it.

[Aside.]

No, Madam, but-- [Offers to whisper.]

Chris. Whispering, Sir, argues an old Acquaintance; but I have not the vanity to be thought of yours, and resolve you shall never have the disparagement of mine: Mr. Vincent, pray let us go in here.

Yo os traigo, ¿cómo, ó por qué
Asi os extrañais de verme,
Donde me venis á ver?

Juan. ¿Querrán Doña Ana y Don Pedro, [aparte.]

Que esto llegue á oír y ver,
Y no salga? ¡Vive Dios,
Que infamia del amor es!

Ana. Yo á veros á vos? Mirad
Lo que decís; no busqueis
Desengaños; que á vos solo
Mal el saberlos esté.

Yo en mi vida al parque fui;
Ni en él os ví, ni os hablé.
Si os entrásteis en mi casa,
No me preguntéis á qué:

Que aunque lo puedo decir,
Vos no lo podeis saber;
Que habeis de ser el postrero,
Que el desengaño toqueis.
Basta decir, que engañado
Estais, y que me dejeis;
Que puede ser, sea causa
De todo vuestra muger.

Hip. Mi muger? Ahora conozco
De que ha podido nacer
Vuestro enojo. Yo hice mal
En traeros aqui, haced
La deshecha norabuena,
Pero no me acumuleis,
Que soy casado; que es susto,
De que jamas sanaré.

Peñ. Ya ni aun á mentir acierta
Doña Ana.

Juan. Ni yo á tener
Paciencia; pero si salgo,
Rompo de amistad la ley,
Á Doña Ana la destruyo.
Y á mí me pierdo tambien
Sin efecto, pues enmedio
Han de estar su criado y él,
Y es hacer ruido no mas.
Dejando la duda en pie;
Pues sufrirlo, es imposible;
¿Que quién ha podido, quien,
Oír requebrar á su dama?

Ran. How's this! I am undone I see; but if I let her go thus, I shall be an eternal laughing stock to Vincent.

Vin. Do you not know him, Madam? I thought you had come hither on purpose to meet him.

Chris. To meet him!

Vin. By your own appointment.

Chris. What strange infatuation do's delude you all? you know, he said, he did not know me.

Vin. You writ to him, he has your Letter.

Chris. Then you know my name sure? yet you confess'd but now, you knew me not.

Ran. I must confess, your anger has disguis'd you, more than your Mask; for I thought to have met a kinder Christina here.

Chris. Heavens! how cou'd he know me in this place? he watch'd me hither sure; or is there any other of my name, that you may no longer mistake me, for your Christina? I'll pull off that which soothes your error.

[Pulls off her Mask.]

Ran. Take but t'other vizard off too; I mean your anger, and I'll swear you are the same, and only Christina, which I wish'd, and thought to meet here.

Chris. How cou'd you think to meet me here?

Haya un medio entre los tres,
Como yo solo me pierda,
Donde...Pero esto despues
Ha de decir el suceso,
Ya he visto como ha de ser.

[Vase.]

Ana. Dejadme, señor, por Dios!

Y porque mejor mireis,
Que huyo de vos, y lo mas
A que se puede atrever
Una muger como yo,
A voces digo, que quien
En este aposento está,
Mi dueño y mi amante es,
Y es á quien vine á buscar,
Y es á quien yo quiero bien;
Porque á vos no os escribí,
Ni os ví en mi vida, ni hablé,
Desmintiendo desta suerte
Su peligro y mi desden. [Vase.]¹

¹ Act II, pp. 643-44.

Ran. By virtue of this
your Commission, [Gives
which her the Letter.
now, I see, was meant a
real challenge; for you
look, as if you wou'd
fight with me.

Chris. The Paper is a
stranger to me, I never
writ it; you are abus'd.

Vin. Christina is a Per-
son of Honour, and will
own what she has written,
Ranger.

Ran. So, the Comedy begins;
I shall be laugh'd at suf-
ficiently, if I do not
justifie my self: I must
set my impudence to hers,
she is resolv'd to deny
all I see, and I have
lost all hope of her.

[Aside.

Vin. Come, faith Ranger--

Ran. You will deny, too,
Madam, that I follow'd you
last night from the Park,
to your lodging, where I
stay'd with you till Morn-
ing; you never saw me
before I warrant?

Chris. That you rudely in-
truded, last night, into
my lodging, I cannot deny;
but I wonder you have the
confidence to brag of it;
sure you will not of your
reception?

Ran. I never was so ill-bred,
as to brag of my reception
in a Ladies Chamber; not a
word of that, Madam.

Val. How! if he lies, I re-
venge her; if it be true,

I revenge my self.

Valentine draws his
Sword, which Vincent
seeing, thrusts him
back, and shuts the
door upon him before
he was discover'd by
Ranger.¹

Dapperwit (Luis) now brings Lydia and her "Woman" (Clara and Ines). Wycherley has Lydia take one look at the scene, conclude that there has been all along an affair between Vincent and Christina, and leave with the comment, "...his natural inconstancy, will prove my best revenge on her--on both."² In Mañanas de abril y mayo, Ana goes into the other room, and Hipólito mistakes the masked Clara for her. For this bit of intrigue, Hipólito becomes suddenly stupid in the matter of doors, an improbability Wycherley avoids in omitting the scene between Hipólito and Clara. Before Clara enters to speak her accusations to Hipólito and leaves in a huff (a procedure often used in the comedias), Luis and Hipólito talk with crossed understanding of the masked ladies' identity. This scene, altered to allow for Christina's presence during much of the dialogue, is used by Wycherley.

¹ Act IV, pp. 130-132.

² Act IV, p. 132.

Dap. Christina's going away again; what's the matter?

Ran. What do you mean?

Dap. I scarce had paid the Chair-Men, and was coming up after her, but I met her on the stairs, in as much haste, as if she had been frightn'd.

Ran. Who do you talk of?

Dap. Christina, whom I took up in a Chair, just now at St. James's Gate.

Ran. Thou art mad, here she is, this is Christina.

Dap. I must confess, I did not see her face; but I am sure the Lady is gone, that I brought just now.

Ran. I tell you, again, this is she; did you bring two?

Chris. I came in no Chair, had no guide, but my Woman there.

Vin. When did you bring your Lady, Dapperwit?

Dap. Ev'n now, just now.

Vin. This Lady has been here half an hour.

Ran. He knows not what he says, he is mad, you are allso, I am so too.

Vin. 'Tis the best excuse you can make for your self, and by owning your mistake, you'll shew you are come to your self; I my self saw your Woman at the door, who but look'd in, and then immediately went down again, as your friend Dapperwit too affirms.....

Luis. Yo llego á muy buena hora.
Don Hipólito, ahí está
Aquella señora ya
En la silla.

Hip. Qué señora?

Luis. La que esperais.

Hip. Qué decis?

Luis. Que tomó en San Sebastian
La silla, y que ahí fuera estan.

Hip. Engañado estais, Don Luis;
Porque la dama, á quien yo
Vengo á ver, ya estaba aqui,
Quando vine.

Luis. ¿Cómo asi,

Si ahora conmigo llegó

En la silla la muger,

Que hoy en el parque encontramos,
Á quien seguimos y hablamos?

Hip. ¿Eso cómo puede ser,

Si la misma, destapada,

Aquí la he visto y hablado,

Y en este aposento ha entrado?

Luis. No quiero deciros nada,
Sino que entra ya.

Hip. ¡Por Dios,
Que es rigurosa mi estrella!

Salen Doña Clara é Ines
tapadas.

Luis. Ahora decid, si es aquella.

Hip. ¿Es ella, ó ellas son dos.

Peñ. ¿Veis, Don Hipólito, veis,
Como la dama, que estaba

Hoy aqui, á vos no os buscaba?

Hip. Quitarme el juicio quereis.--
Muger, dos veces tapada,

[á D^a Clara.

Que á mi deshecha fortuna,

Por si se me pierde una,

Se me envia duplicada,

¿No me hablaste en el parque hoy,

¿No eres tú la que segui?

¿Y la que en tu casa ví?

Confuso otra vez estoy.¹

Ran. 'Tis well--nay, certainly, I shall never be master of my Senses more; but why do'st thou help to distract me too?

Dap. My astonishment was as great as yours, to see her go away again; I wou'd have stay'd her if I cou'd.

Ran. Yet, again, talking of a woman you met going out, when I talk to Christina.

Dap. I talk of Christina too.

Ran. She went out just now; the woman you found me with, was she.

Dap. That was not the Christina I brought just now.

Ran. You brought her, almost, half an hour ago; s'death, will you give me the lye?¹

The scene in the English play is interrupted by Christina's going to look for Valentine. She returns to say:

Oh he is gone! Mr. Vincent follow him; he were yet more severe to me, in indangering his life, then in his censures of me; you know the power of his Enemies is great, as their malice; just Heaven preserve him from them, and me from this ill, or unlucky Man.²

This speech is an adaptation of the later dialogue of Pedro and Ana; she returns from her search after Luis and Hipólito

¹ Act IV, pp. 132-33.

² Act IV, p. 133.

have left:

.....cuando
 Yo entré, solo ví un hombre,
 Que atrevido y temerario
 Se echaba por la ventana,
 Que hay, señor, á esos tejados.
 Arc. Pues no acaba la comedia.
 Ped. ¡Qué riguroso, qué extraño
 Afecto de amor y celos!
 El iba a salir al paso;
 Seguir a los dos importa,
 No suceda algun fracaso.¹

Juan has indeed gone through a window and, as chance (with a push from the playwright) would have it, he ends in Ana's house--which, of course, is adjacent to Pedro's. He hides when Ana comes and overhears her say to her duena:

...he de madrugar mañana,
 Porque he de salir al parque
 A hacer una diligencia.²

All this action is omitted by Wycherley, who nevertheless assembles all his characters in the Park next day just as does Calderon. Lydia's conversation with Leonore as they enter the Park is modeled after that of Clara and Ines.

Enter Lydia, and her
Woman Leonore.
 Lyd. I wish, I had not
 come hither to night,
Leonore.
 Leon. Why did you, Madam?
 if the place be so dis-
 agreeable to you.
 Lyd. We cannot help visit-
 ing the place often,

Salen Dona Clara é Ines, en
el traje corto, como primero.
 Ines. Al parque vuelves?
 Clar. Tendida,
 Sin ley, razon, ni sentido:
 Donde la vida he perdido,
 Vuelvo, Ines, á hallar la vida.
 Ines. Bastante está lo sentido,
 Y si yo no me he engañado,
 Toda la gloria ha parado

¹ Act II, p. 645.

² Act III, p. 646.

where we have lost any thing we value; I lost Ranger here last night.

Leon. You thought you had lost him before, a great while ago; and therefore you ought to be the less troubled.

Lyd. But 'twas here, I miss'd him first, I'm sure.

Leon. Come, Madam, let not the loss vex you, he is not worth the looking after.

Lyd. It cannot but vex me yet, if I lost him by my own fault.

Leon. You had but too much care to keep him.

Lyd. It often happens, indeed, that too much care, is as bad as negligence; but I had rather be robb'd, than lose what I have carelessly.

Leon. But, I believe, you wou'd hang the Thief if you cou'd.

Lyd. Not if I cou'd have my own again.

Leon. I see, you wou'd be too merciful.

Lyd. I wish I were try'd.

Leon. But, Madam, if you please, we will wave the discourse; for people seldom (I suppose) talk with pleasure, of their real losses.

Lyd. 'Tis better then to ruminate on them: mine, I'm sure, will not out of head, nor heart.

En que has, señora, advertido
De ayer el raro suceso.

Clar. ¿De qué sirviera negar
Con la lengua mi pesar,
Si con llanto lo confieso?
Vana de que hallarse había
Don Hipólito burlado,
Le llamé, y su desenfado
Burló de la industria mia.
Que aunque es verdad, que me dió
Satisfacciones, que allí
Por mi respeto creí,
Ines, por mi gusto no;
Pues que me pudo negar,
Que fue donde otra muger
Le llamaba, y mi placer
Se convirtió en mi pesar.
Yo misma (ay de mí!) encendí
El fuego, en que triste peno,
Yo conficioné el veneno,
Que yo misma me bebí,
Yo misma desperté, yo,
La fiera, que me ha deshecho,
Yo crié dentro del pecho
El áspid, que me mordió.
Arda, gima, pene y muera
Quien sopló, conficionó,
Alimentó, despertó
Veneno, ardor, áspid, fiera.

Ines. Bien en tantos pareceres
Hoy dirán cuantos te ven,
Que solo queremos bien
Tratadas mal las mugeres.
¿Para qué habemos venido
Al parque con tal cruel
Pena?

Clar. A ver, si viene á él
Don Hipólito.

Ines. El ha sido,
Por cierto, muy lindo ensayo.

Clar. Si hoy doy tregua á mis
temores,
Yo os coronaré de flores,
Mañanas de Abril y Mayo.¹

Leon. Grief is so far from
retrieving a loss, that
it makes it greater; but
the way to lessen it, is,
by a comparison with
others losses; here are
Ladies, in the Park, of
your Acquaintance, I
doubt not, can compare
with you; pray Madam, let
us walk and find 'em out.
Lyd. 'Tis the resentment,
you say, makes the loss
great, or little; and
then I'm sure, there is
none like mine; however
go on. Exeunt.¹

Valentine and Vincent now enter, the latter saying,

I am glad I have found you, for now I am prepar'd
to lead you out of the dark and all your trouble; I
have good news.²

The first part of this speech is suggested by that of Pedro,
who meets Juan at the very end of Mañanas de abril y mayo
and declares:

No habeis de ir desa suerte,
Ya que en el parque os encuentro,
Despues que toda la noche
Os busqué.³

Vincent's "good news" was that Christina had
known of Valentine's presence at Vincent's house and had
come to see him.

1 Act V, pp. 140-41.

2 Act V, p. 141.

3 Act III, p. 651.

My Man confesses, when I sent him to enquire of her woman about her Lady's being here in the Park last night; he told her you were come, and she, it seems, told her Mistress.¹

There is no corresponding passage in Mañanas de abril y mayo, but the interviews of the servants and Ana are dramatized in the latter play.²

Ranger now enters the park, Christina and, later, Lydia following. With Valentine and Vincent overhearing, Christina speaks to Ranger:

Chris. Sir, I have follow'd you hitherto; but now, I must desire you to follow me out of the Company, for I wou'd not be over-heard, nor disturb'd.
Ran. Ha! is not this Christina's voice? it is I am sure, I cannot be deceiv'd now--dear Madam.³

In the Spanish play, Ana comes to the Park dressed like Clara (a device that Wycherley's laying the Park scene at night render unnecessary), whom Hipólito at first believes her to be. Then follows a passage adapted by Wycherley.

Ana. Seguidme hácia la Florida,
Porque hablaros me conviene
Donde esteis solo, y decidle
A ese amigo, que se quede.
[Vanse las dos.
Hip. Don Luis, de nueva aventura
Podeis darme parabienes.
Doña Ana es esta tapada;

1 Loc. cit.

2 Act I, pp. 635-36.

3 Act V, p. 142.

Ahora no puede hacerme
Engaño, que yo la he visto
Con mis ojos claramente.¹

Valentine follows Christina, and, when Ranger gets lost "in the crowd", she takes him for Ranger and upbraids him for all his impertinence. Thus the Valentine-Christina intrigue closes.

This scene is not in Calderon, but it was merely a doubling of the device from Mañanas de abril y mayo that Wycherley also uses for Ranger and Lydia. Lydia (Clara) takes the place of Christina (Ana), whom Ranger (Hipólito) is following by command. Wycherley uses the device only, greatly expanding and altering the scene.

Ranger to Lydia
Ran. Still mock'd, still
abus'd! did you not bid
me follow you, where we
might not be disturb'd,
nor over-heard? and now
not allow me a word?
Vincent to Valentine.
Vin. Did you hear him?
[Apart to Val.
Val. Yes, yes, peace--
[Apart to Vin.
Ran. Disowning your Letter,
and me, at Vincent's
lodging, declaring you
came to meet another
there, and not me; with
a great deal of such
affronting unkindness,

Salen Doña Clara y Don
Hipólito.
Hip. En aqueste hermoso margen,
En este florido albergue,
Que la hermosa primavera
A tanto estudio guarnece,
Podeis decirme, señora
Doña Ana, lo que á esto os mueve,
Pues ya sabeis, que he de estar
A vuestro servicio siempre.
Y no esa grosera nube
Tan bellos rayos afrente;
Amanezca vuestro sol.
Pues ya el del cielo amanece.
Clar. Yo haré lo que me mandais;
Que á conceptos tan corteses,
Que á discursos tan galantes,
Hace mal quien no obedece.
[Descúbrese.

¹ Act III, p. 649.

might be reasonable enough, because you wou'd not intrust Vincent with our love, but now, when no body sees us, nor hears us, why this unseasonable shyness--

Hip. Doña Clara es, vive Dios!
[aparte.]¹

Lyd. It seems, she did not expect him there, but had appointed to meet another; I wish it were so. [Aside.]

Ran. I have not Patience; do you design thus to revenge my intrusion into your lodging last night? sure if you had then been displeas'd with my Company, you wou'd not have invited your self to't again by a Letter? or is this a punishment for bringing you to a house, so near your own, where, it seems, you were known too? I do confess, it was a fault; but make me suffer any Penance, but your Silence, because it is the certain mark of a Mistress's lasting displeasure--

Lyd. My--is not yet come.
[Aside.]

Ran. Not yet a word? you did not use me so unkindly last night, when you chid me out of your House, and with indignation bid me be gone; now, you bid me follow you, and yet will have nothing to say to me; and I am more deceiv'd this day and night, then I was

¹ Act III, p. 650.

last night; when, I must
confess, I follow'd you
for another--

Lyd. I'm glad to hear that.

[Aside.

Ran. One that wou'd have
us'd me better; whose
love, I have ungratefully
abus'd for yours; yet
from no other reason, but
my natural inconstancy--

Lyd. He mutter'd my name
sure, and with a sigh.

[Aside.

Ran. But as last night, by
following (as I thought)
her, I found you: so this
night, by following you in
vain, I do resolve, if I
can find her again, to
keep her for ever.

Lyd. Now I am obliged, and
brought in debt to his in-
constancy: faith, now can-
not I hold out any longer,
I must discover my self.

[Aside.

Ran. But, Madam, because I
intend to see you no more,
I'll take my leave of you
for good and all; since
you will not speak I'll
try if you will squeek--

[Goes to throw her down,
she squeeks.

Lyd. Mr. Ranger, Mr. Ranger--

Vin. Fye, fye, you need not
ravish Christina sure, that
loves you so.

Ran. Is it she! Lydia all
this while? how am I gull'd,¹
and Vincent in the Plot too?¹

¹ Act V, pp. 144-45.

The explanations which follow contain verbal reflections of the Spanish:

Lyd. Now false Ranger.
Ran. Now false Christina
too; you thought I did
not know you now, be-
cause I offer'd you
such an unusual civility.

Lyd. You knew me, I war-
rant you knew too, that
I was the Christina you
follow'd out of the Park
last night; that I was
the Christina that writ
the letter too.

Ran. Certainly, therefore
I wou'd have taken my re-
venge, you see, for your
tricks.

Val. Is not this the same
woman that took refuge
in your House last night,
Madam? To Christina.

Chris. The very same.

Val. What, Mr. Ranger, we
have chop'd, and chang'd,
and hid our Christina's
so long, and often, that
at last, we have drawn
each of us our own?

Ran. Mr. Valentine in
England!¹

Ana. Gracias á Dios, que llegais,
Don Juan, una vez á tiempo.
Que mi verdad me ha informado.
Decid, Doña Clara, ¿es cierto,
Que ayer fuisteis á mi casa,
De Don Hipólito huyendo,
Y que él creyó, que yo fui
La tapada?

Clar. Sí; y queriendo
Cortesamente hacerle
Una burla, escribí luego
Un papel en vuestro nombre,
Y en la casa de Don Pedro
Le fui á ver, donde pasó
Lo que proseguirá él mismo.

Ana. Con esto, Don Juan, he dado
Los desengaños que puedo,
El cielo en los otros hable,
Pues solo los sabe el cielo.²

Sale Don Luis

Luis. ¡Señor Don Juan de Guzman!

Peñ. Peor se va poniendo esto.

Arc. Por Dios! que le ha conocido
Don Luis, el primo del muerto.

Hip. ¿Este es Don Juan de Guzman?
El no conocerle siento...³

1 Act V, pp. 145-46.

2 Luis and Juan have met and fought, Juan disarming him and promising to wait until he returns with another sword. Luis comes to declare himself satisfied. He forgives Juan the killing of his kinsman. All this action is omitted, of course, by Wycherley.

3 Act III, pp. 651-52.

From the foregoing analysis, it is obvious that Wycherley appropriated almost all of the action of Mañanas de abril y mayo. The sequence of events in the Spanish play is changed but little in Love in a Wood, and Wycherley omits only the relatively unimportant episodes of Ana's house and the duel between Juan and Luis. Though there are occasional lapses into Restoration speech, the general tone is that of the Spanish love-and-honor theme.

The characters of the nicely jealous lover, Juan, his generous friend, Pedro, and the rather colorless Ana are essentially those of Valentine, Vincent, and Christina. Hipólito, who is much more individualized than most of the capa y espada characters, is changed considerably in becoming Ranger, a change which, on examination, proves most interesting. Hipólito is basically a "humor" character; his "humor" is self-confidence in the matter of women, though he is drawn much more subtly than the "lindo Don Diego" type, whose folly he does not have. When he receives the note from "La Dama muda", Hipólito says to Luis:

¿Nos os digo,
Que yo tengo linda estrella
Con mugeres?¹

And when, at the second Park-encounter, Ana bids him follow

¹ Act II, p. 641.

her, again to Luis he says:

¿Veis como fue la de ayer
Esta misma? ¿Veis, si vuelve
A buscarme? Aquí os quedad,
Y murmurad, si os parece,
El haber dicho, que tengo
Buena estrella con mugeres.¹

From this character bent springs Hipolito's actions as
"señor Fara-todas", which Clara dubs him.²

Now it is a curious fact that Wycherley, who in this very play was practising "humor" character portrayal in the persons of Gripe, Sir Simon Addlepot, Mrs. Crossbite, and others, should retain only the rakish actions of Ranger, without their "humor" base. As a result, Ranger comes out as only another stock Restoration rake. Part of the difficulty here was Wycherley's failure to carry over the masterly structure of Calderon's play. Without the opposition of Clara's character, that of Ranger was bound to become an inferior "lindo Don Diego" (impossible here because of the demands of the plot) or a mechanical creation of the plot alone. But Wycherley makes the mistake of transferring the individuality of Clara to Lady Flippant. This transfer results in the reduction of Ranger and Lydia to stock figures without true comic worth and makes Ranger only an unrealistic hybrid.

¹ Act III, p. 649.

² Act II, p. 645.

Clara is a worthy member of that large family of Spanish ladies whose "melindres" probably gave Molière something for his Précieuses ridicules. Clara's "humor" is without the affectation in language and is softened by her liking for Hipólito, against whom, nevertheless, she can more than hold her own. She has plenty of fire and, as is natural for such a woman, occasionally she burns it for show. When Ines asks her why she will go to the park, Clara replies:

¿Quieres saber,
Si puede dejar de ser,
Ines? pues has de advertir,
Que me ha dicho, que no vaya
A él, Don Hipólito, y creo.¹
Que fue alentar mi deseo....¹

And a moment later:

Qué? ¿quisieras, que estuviera
Muy firme yo, y muy constante,
Sujeta solo á un amante,
Que mil desaires me hiciera,
Porque se viera querido?²

In short, Clara is the perfect foil for Hipólito and he for her. The result is pure, delicious comedy to the very end, where Clara declares,

.....si ya
No tengo quien me dé zelos,
No tengo á quien quiera bien.³

¹ Act I, p. 633.

² Act I, p. 634.

³ Act III, p. 652.

Whereupon, Hipólito closes the book with,

¿Pues hay mas de no quereros?¹

One would expect Lady Flippant, who is described in the dramatis personae as "an affected Widow, in distress for a Husband, though still declaiming against marriage", to be thoroughly native and the result of Wycherley's own observations. However, Wycherley unquestionably got the start of her character from Calderon's play. When she says:

Ah, Mrs. Joyner, nothing grieves me like putting down my Coach; for the fine Cloathes, the fine Lodgings, let 'em go; for a Lodging is as unnecessary to a Widow that has a Coach, as a Hat to a Man that has a good Peruque, for as you see about Town she is most properly at home in her Coach, she eats, and drinks, and sleeps in her Coach; and for her Visits she receives them in the Play-house.²

one hears echoes of a conversation between Hipolito and Luis:

Hip.
 ¿Aquella no es Flora?
 Luis. Sí.
 Hip. Harto es, que á fiesta de á pie
 Haya venido.
 Luis. Por qué?
 Hip. Porque en mi vida la ví,
 Sino en coche; por aquesta
 Fue, por quien se ha presumido,
 Que le dijo á su marido:
 Con lo que la casa cuesta
 De alquiler, echemos coche;
 Y volviéndola á decir:

¹ Ibid.

² Act I, p. 75.

¿Pues donde hemos de vivir
Y estar el día y la noche?
Dijo: si el coche tuviera,
Sin casa vivir podía,
En el coche todo el día,
Y de noche en la cochera.¹

The suggestion of Lady Flippant's pretended scorn of men came from the drawing of Clara. Thoroughly in the spirit of that scornful lady is Flippant's statement to Lydia:

Though I did so mean a thing, as to love a Fellow,
I wou'd not do so mean a thing, as to confess it,
certainly, by my trouble to part with him; if I confess Love, it should be before they left me.²

When she says, "I am the revenger of our Sex, certainly."³

Wycherley was translating Clara's

Me llamé la vengadora
De las mugeres.⁴

Not satisfied with drawing this "humor" from its proper place in the comedy, Wycherley proceeds to destroy it altogether. The scene between Mrs. Flippant and Sir Simon Addlepot⁵ is bad enough, but Wycherley descends to

¹ Act I, p. 634.

² Act III, p. 115.

³ Act III, p. 117.

⁴ Act II, p. 639.

⁵ Act IV, p. 121.

cheap burlesque when he has "Flippant driving Dapperwit from one side of the stage, to the other." and calling, "Dear, Mr. Dapperwit, merciful Mr. Dapperwit."¹

The materials for the other plots of Love in a Wood are common enough Restoration stuff--an old, lecherous alderman duped by a variant of the "badger game" and a coxcomb marrying an heiress immediately disinherited. Summers thinks he finds "quite sufficient connection" between the English and Spanish materials: "...although it may be objected that there is no very close inter-relation between the two themes, the jealous love of Valentine for Christina and the business of the Gripe menage, yet Lady Flippant, the ubiquitous Ranger, Dapperwit, and Sir Simon with their clandestine intrigues and cross purposes, their visits to Pepper Alley and midnight rambles in the park, their mistakes and misadventures, afford quite sufficient connection..."²

Apparently Summers thinks it excuse enough to put two plots into one play if some of the characters from each plot happen to pass through the same room! Sir Simon Addlepote has absolutely nothing to do with the "Spanish" plot;

¹ Act III, p. 116.

² Op. cit., p. 30.

Mrs. Flippant's role in that plot is gratuitous (she is merely an unnecessary substitute for Leonore and does not enter into the intrigue); and Ranger enters the "English" action only to accompany Dapperwit on a visit to Lucy. This leaves only Dapperwit, who does appear in both actions. But here a strange thing happens.

For the "English" scenes, Dapperwit is pretty much the "brisk, conceited, half-witted Fellow of the Town" he is labeled in the dramatis personae. But, when he is acting in the "Spanish" intrigue (where he takes the place of Calderon's Luis), he becomes actually another character, retaining only an occasional "let me perish" of his foolish manner and forgetting his foppish habit of searching for unusual similes. He plays here the part of Don Luis--a most sensible man--makes the suggestion that Ranger meet Christina at Valentine's house, and is entrusted with the job of getting her there. Finally, in a scene with Ranger, he makes this rather shrewd observation:

Faith, I know not any, she is I warrant you some fine Woman, of a Terms standing or so in the Town; such as seldom appear in publick, but in their Balcones, where they stand so constantly, one would think they had hir'd no other part of the House.¹

¹ Act II, p. 99.

Dapperwit owes this flash of intelligence to the dialogue of Hipólito and Luis:

Luis. Eso es como lo que pasa
 A Doña Clara de Cvalle;
 Pues viviendo hacía la calle,
 La sobra toda la casa.
 Hip. Es verdad; y cierto día,
 Cumpliendo el plazo, el casero
 Vino á pedirle el dinero
 De la casa en que vivia.
 Y ella dijo: hay tal traicion!
 ¿Esta desvergüenza pasa?
 Aunque yo alquilo la casa,
 No vivo sino al balcon.¹

This clever talk is the continuation of the conversation about Flora, she who preferred to live in a coach. The coach Wycherley gives to Lady Flippant;² the witty observation on the balcony, to the "half-witted Fellow", Dapperwit!

Wycherley was to do better with capa y espada intrigue, but there is no other Restoration play that assimilates Spanish material so poorly as does Love in a Wood.

¹ Act I, p. 634.

² Act I, p. 75.

B. WILLIAM WYCHERLEY, THE GENTLEMAN DANCING-MASTER

After the success of Love in a Wood, Wycherley returned to the Spanish theater for the inspiration of his second comedy, The Gentleman Dancing-Master, which was produced at Dorset Garden in 1672. It has been generally known that the central incident of this play--that of the feigned dancing master--was taken from Calderon's El maestro de danzar; but, strangely enough, nobody has recognized hitherto that Wycherley also was using suggestions from Calderon's source, El maestro de danzar of Lope de Vega.¹

Calderon's El maestro de danzar is a typically complicated capa y espada piece. Don Enrique, having fallen in love with Leonor in Toledo, follows her when she and her father (just returned to Spain) move to Valencia. Coursing the streets with his gracioso servant, Chacon, he happens along in time to save Beatriz from her brother, Don Juan, who has found her entertaining a lover. After being separated by a brush with the constabulary, Enrique and Beatriz both end in Leonor's house, where it is explained to Diego, Leonor's father, that Enrique, whom Diego does not know, has brought her there. Diego advises Leonor

¹ "For the rest other than the indebtedness to Calderon The Gentleman Dancing-Master is wholly original"--Montague Summers, The Works of William Wycherley. London, 1924, I, 153.

to shelter Beatriz, ostensibly without his consent. (A nice point of Spanish honor is here involved.) Enrique, on an agreed sign, returns to court Leonor, Ines, her maid, playing the guitar so that Beatriz won't hear in the next room. Don Diego comes and Enrique, at Leonor's suggestion, pretends to be giving her a dancing lesson. Diego is fooled and bids Enrique return to give more lessons. Leonor now sends for Felix to arrange his marriage with Beatriz. Enrique, seeing Felix enter, thinks Leonor unfaithful. Enrique follows Felix in; Leonor hides Felix and Beatriz; Enrique storms. Then comes Diego, and once again Enrique has to be the dancing master. Forced to leave with Diego, who goes to find Felix, Enrique returns to look for the hidden man. But Leonor has sent Felix out over the house roofs, and now she is able to convince Enrique of the true state of affairs. At this juncture, Juan enters looking for Diego. Enrique, from hiding, overhears Juan declare his love for Beatriz, and, after Juan leaves, he quarrels again with Beatriz, departing in anger as Diego arrives. Juan returns, and, by Diego's intervention, he and Beatriz are reconciled. Enrique, who has mistaken references to a "wedding" (that of Beatriz and Felix) as applying to Leonor, returns, grimly determined to make trouble. When Leonor's

uncle--who would recognize Enrique--comes, Enrique is hidden in the very bedroom to which they carry the uncle. After a flare-up at Enrique's discovery, everything is explained, Enrique gets Leonor and Felix, Beatriz; and everybody is happy.¹

Obviously, except for the central trick of the feigned dancing-master, Wycherley's plot is quite different from that of the Spanish play. The structure of the device, however, is kept--except, of course, for the background furnished by the intrigue which Wycherley did not use. Thus, in each play, the lover feigns giving a dancing lesson on three different occasions.² Also, neither of the lovers knows much about the art of dancing (not true of Lope's character), and each breaks a string tuning his instrument.³ In each play, the old gentleman bids the "master" come to the wedding, bringing his instrumentalists⁴--though Enrique does not follow instruction.

1 Summers (op. cit., p. 44) finds this play lacking in "bustle"!

2 The Gentleman Dancing-Master, II, pp. 177-82; III, pp. 193-197; IV, pp. 211-15. El Maestro de danzar, in Comedias escogidas de D. Pedro Calderon (ed. J. J. Kiel, Leipzig, 1827), Vol. I, Act II, p. 618; II, p. 622; III, p. 627.

3 The Gentleman Dancing-Master, IV, p. 214; El maestro de danzar, II, p. 618.

4 The Gentleman Dancing-Master, IV, p. 214; El maestro de danzar, III, p. 627.

Wycherley's language is his own, with the few verbal reflections slight and unimportant. The old gentleman says, "Hey, hey! come, Friend, to your bus'ness, teach her her Lesson over again, let's see,"¹ which is in Calderon, "Vaya pues de leccion."² Gerard protests in an aside to Leonor, "I shall betray you yet, dearest Miss, for I know not a step, I cou'd never dance,"³ where Enrique had said:

Que ha de conocer la falta
Que poco ó nada sé desto.⁴

Hippolita's excuse, "Indeed I can't [dance], Father, before you; 'tis my first Lesson, and I shall do it so ill; pray, good Father, go into the next Room for this once, and the next time my Master comes, you shall see I shall be confident enough,"⁵ renders:

La primera vez turbada
He de estar; y así, señor,
Hasta que tomado haya
Algunas lecciones, no
Lo has de ver.⁶

1 Act II, p. 181.

2 Act II, p. 618.

3 Loc. cit.

4 Loc. cit.

5 Act II, p. 182.

6 Loc. cit.

The old gentleman's promise to Gerard, "I will not fail to satisfy you very well, look you,"¹ is Diego's "...no deje De volver, y fie la paga De mí."² When Gerard thinks Hippolita is deceiving him, he says aside to her,

I am in a pretty humour to dance.
I cannot fool any longer, since you fool'd me.³

So also Enrique,

Ha ingrata! ;Quién, sino yo,
Por tí se pusiera á esto?⁴

The English Diego then invites Gerard (Enrique) to the wedding:

...I would have you come...since you have so good a hand upon the Violin, to play your part with half a dozen Musicians more, whom I wou'd have you bring with you, for we will have a very merry Wedding, though a very private one; you'll be sure to come?⁵

In the Spanish this invitation was:

Mire que le he menester,
Y que traiga los amigos,
Con todos los instrumentos;
Porque muy presto imagino,
Que tendremos boda en casa.⁶

1 Act III, p. 184.

2 Loc, cit.

3 Act IV, p. 212.

4 Act II, p. 622.

5 Act IV, p. 214.

6 Act III, p. 627.

Wycherley's substitution of a violin for the guitar is natural enough, but it is interesting to note that Chacon says, when Diego asks who he is, "Toco el violin."¹ And it is amusing to see Wycherley forget his instrumentation in having Monsieur say to Gerard, "...needle with your Guitar..."²

For material outside the dancing-master episodes, Wycherley has taken only one slight suggestion from Calderon. Hippolita says to Monsieur:

You know my Chamber is backward, and has a door into the Gallery, which looks into the back yard of a Tavern, whence Mr. Gerrard once spying me at the Window, has often since attempted to come in at that Window by the help of the Leads of a low Building adjoining...³

The window was suggested by Chacon's relation of Enrique's courting Leonor in Toledo:

En fin, á la seña, en viendo
que el tío Gornia, y que tú
Esperabas. entreabierto

¹ Ibid.

² Act V, p. 218.

³ Act I, p. 160. Wycherley then uses the trick of having Leonor send Monsieur as unwitting messenger to her lover. This he could have got from Molière's L'école des maris, but it was already on the English stage in Flecknoe's The Damoiselles à la mode. The device, which is also used in modified form in Alarcon's La industria y la suerte, was first used by Boccaccio.

El marco de su ventana,
 Hablábaís lo que el silencio
 De la noche permitió.¹

The adopted name of Wycherley's old gentleman, Diego, is, of course, carried over from Calderon. From what the present study shows of the source of Wycherley's first play, Love in a Wood, it is not hard to conclude that the playwright was remembering Hipólito of Mañanas de abril y mayo when he named the heroine of The Gentleman Dancing-Master--and, indeed, the two persons are somewhat akin in character.

El maestro de danzar of Lope de Vega presents the intrigue growing out of the circumstances surrounding the love of a poverty-stricken young caballero, Aldemaro, for Florela. An accomplished dancer, Aldemaro conceives of the idea of selling himself as dancing-master to Florela to be near her. Fortunately, it has just become apparent that Florela needs a dancing master--she has been a wall-flower at the recent fiesta of her sister's wedding.

Vandalino, a galan who has courted Florela with no success, thinks that he enlists the new dancing master to carry notes, report reactions, and otherwise pull an oar

¹ Act I, p. 607.

in his ship of love. Florela's married sister, Feliciana, conceives a passion for Vandalino and begs her sister the loan of her name for a reja rendezvous with him. Aldemaro overhears Vandalino courting "Florela" and, in symbolic language of music, he accuses Florela next day. All this brings about the revelation of his noble rank and her promise to be his. At this point, Alberigo, the girl's father, enters, and the feigned dancing act is put on--essentially as in Calderon and Wycherley. When Feliciana plans to satisfy her lust for Vandalino in the garden at night, Florela and Aldemaro forge notes so that she awaits him at the reja, and Vandalino is confronted by the real Florela, who disillusiones him abruptly. Comparing notes next day, Feliciana and Vandalino discover the cheat and vow revenge. Feliciana breaks the lock of her own jewel case and has a servant "plant" some of the pieces under Aldemaro's bed (Aldemaro, as tutor, has been living in the house). Things look black, but, when Aldemaro's cousin, Ricaredo, and other friends come to rescue him, Aldemaro's nobility is revealed, the cheat is discovered, Vandalino flees, Feliciana repents her wantonness, and Aldemaro gets Florela with the father's blessing.

Quite obviously, Lope's play gave Wycherley motifs important for the general structure of The Gentleman Dancing-

Master.

(1) Hippolita's explanation that the dancing master had been sent by Monsieur de Paris¹ is suggested readily by the relationship between Vandalino and Aldemaro. The lady's "other lover" appears in Calderon's play only to tighten the intrigue situation at one point,² and he is not even aware that he has a rival.

(2) Hippolita and Gerard dupe Monsieur; so also Florela and Aldemaro fool Vandalino. The framework is the same, though the details are different.

(3) The scene in which Prue, Hippolita's maid, tries to entice Monsieur to her bed³ was suggested by the passion of Feliciana for Vandalino. Even the transfer of the lust from lady to servant is suggested in the Spanish play: when Florela herself meets Vandalino, on his asking who, if not she, talked with him from the reja, she replies,

Que alguna dueña de las que hay en casa
Por algun interés te desvanezca.⁴

1 Act II, p. 180.

2 Act III, p. 626.

3 Act IV, pp. 204-205.

4 Lope de Vega, El maestro de danzar, in Comedias escogidas de...Lope (ed. J. E. Hartzenbusch), Act II, xxi. Of course, Wycherley's incident is entirely different from that of the Spanish play. It is interesting to note that Ravenscroft used Wycherley's sleep-walking idea in The London Cuckolds, 1682.

In certain details, also, Wycherley is nearer Lope. At the first sight of the dancing master, Mrs. Caution cries, "...but he does not look like a Dancing-master."¹ So, in Lope, the people comment:

TEBANC.
¡Galan!
FLORELA.
¡Bizarro!
FELICIANA.
¡Escogido!
ALBERIGO.
Y presencia de hombre hidalgo.²

The catechizing which Mrs. Caution and Don Diego give Gerard³ is from Alberigo's questioning of Aldemaro.⁴ None of the above details is in Calderon. The business of dancing without an instrument may have been suggested by Act II, xi of Lope's play where, finding Aldemaro and Florela in an embrace, Feliciano says:

¡Buenos, por mi vida, estáis!
¿Sin instrumento danzáis?
Si os esperara, ¿qué hiciera?

Finally, the scene in which Monsieur assists in clearing the room to leave Gerard and Hippolite alone⁵ may

1 Act II, p. 179.

2 Act I, vi.

3 Loc. cit. "Come, if you are a Dancing-master: where's your School? adónde, adónde...who sent you, how came you hither?" etc.

4 Act I, vi. "¿De dónde sois?" "¿De qué lugar?" "Y ¿dónde habeis residido?" etc.

5 Act IV, pp. 207-209.

owe something to Lope's play, where Tebano says:

De mí estará con vergüenza.
Vamos, mi Señor, de aquí.¹

Manifestly, Wycherley was much more indebted to the Spanish sources for both the structure and details of The Gentleman Dancing-Master than hitherto has been recognized. And yet the play is thoroughly Wycherley's--and thoroughly English. Both Spanish pieces are almost purely intrigue, and their characters are stock, with individual deviations from type rising out of the demands of the intrigue. In The Gentleman Dancing-Master, the primary interest is in the characters--the two fops, Mrs. Caution, and Hippolita herself, whose character (how great here the difference from Spanish!) is developed enough outside the intrigue to make it spring from her. Even in the very core of the borrowed material--the trick of the feigned dancing master--there is less interest in the intrigue than in the clash of "humors" between Diego and Mrs. Caution. As in the other Restoration plays where a Spanish intrigue is assimilated, the reticulated plot is simplified and pruned to allow character development, which then spreads the action beyond the confining bounds of the intrigue pattern.

¹ Act II, ii.

C. JOHN DRYDEN, THE ASSIGNATION

Even while Wycherley's Love in a Wood was acting, John Dryden was readying his own attempt to use a Spanish circumstances-intrigue plot, The Assination; or, Love in a Nunnery, which, late in 1672, met with little success in its presentation at Lincoln's Inn Fields. Dryden himself indicated that the play's failure could have resulted from any of several causes--poor acting, the efforts of a coterie of the playwright's enemies, or "the Play it self".¹ Certainly the last could have been sufficient, for The Assination is an unsuccessful attempt to incorporate circumstances- and machination-intrigue into one play, with the result that the piece is noticeably lacking in unity.

It is with the circumstances-intrigue, the "comic-plot", that the present study is concerned. Of this plot, Langbaine writes: "The Characters of Aurelian, Camillo, Laura, and Violetta, are taken from Scarron's Comical Romance, in the History of Destiny and Madam Star..."² On Langbaine's remarks, Walter Scott comments: "Langbaine...

¹ Dedication, The Assination.

² Co. cit., p. 155.

labours to show, that the characters are imitated from the 'Roman Comique' of Scarron...But Langbaine seems to have been unable to comprehend, that originality consists in the mode of treating a subject more than in the subject itself." To this comment Saintsbury adds: "Scott's sentence on Langbaine is just and final...The charge of plagiarism, as far as the Roman Comique is concerned, is simply preposterous."¹

As Ned Bliss Allen has noted,² it is possible that Saintsbury read only Chapter 13 of Scarron's novel, incorrectly indicated by Langbaine for Chapter 15, which contains the plot in question. Allen discusses the "borrowing" from Scarron in some detail, saying, among other things, "Dryden's characters are not Scarron's. Dryden did take from Scarron one of the situations in which Aurelian, Camillo, Laura, and Violetta move, but that is all."³ Dryden, however, did not use Scarron. The action involving the four lovers was based on a play by Calderon, Con quien

¹ The Works of John Dryden (ed. by Sir Walter Scott, revised and corrected by George Saintsbury, London, 1883), IV, 368. This edition of The Assignation is here used.

² The Sources of Dryden's Comedies. University of Michigan, 1935, 157 n.

³ Ibid., pp. 185-7.

vengo, vengo, which Scarron himself had used.

In Calderon's play, Don Juan, who has been courting Leonor secretly for two years, is forced by the return from war of her brother, Don Sancho, to arrange night rendezvous in the lady's garden. Instructed by her to bring along a servant, he substitutes for the latter his friend Octavio, who has just come to Verona. Juan's letter to Leonor is discovered by her older sister, Lisarda, who, by a coincidence the like of which never much bothered the capa y espada writers, orders Leonor to let her disguise as Leonor's maid and entertain the gallant's servant. At the rencounter, she is captivated by the supposed lackey's voice and wit. Melancholy over being attracted by one so greatly her inferior, she determines to see him by day to conquer her emotion. She is repelled by the real servant's ugly face, but, after telling him never to return, torn by the memory of his voice and conversation, she says, "Licencia, Celio, te doy: Ven a verme, porque el verte solo ha de excusar mi muerte."¹ Celio, a bit of a "lindo Don Diego" to begin with, conceives that she has fallen in love with his person, an illusion he carries almost to the end of the play.

1 Con quien vengo, vengo, in Comedias de Don Pedro Calderon de la Barca (ed. by Hartzzenbusch), Vol. II, Act II, vi.

The second nightly rendezvous of the lovers is interrupted by Don Sancho's coming. In the brawl which ensues, Octavio and Don Sancho recognize each other as former friends each of whom blames the other for the unfortunate results of an earlier love affair in Milan. Juan and Octavio escape, the latter taking Lisarda (whom he mistakes for Juan's mistress) with him. Sancho, that he may hunt his enemy, hands Leonor for safe keeping to his friend Ursino, the father of Juan, who happens past on his way home from a card game. After a series of complications and revelations that need not be detailed here, Sancho, seconded by Ursino, calls out Octavio and Juan. The dueling is just beginning when the Governor, Leonor, and Lisarda appear. After explanations, all are made happy in the matching of Juan with Leonor and Octavio with Lisarda, while the Governor stands "padrino de todos".

Scarron's story, which shows a goodly number of verbal reflections of Con quien vengo, vengo, follows the Spanish plot with these important changes:

(1) Calderon's Celio, who is fairly well developed as a self-admiring fop capable of thinking himself the object of a lady's love, is reduced to an unnamed "valet breton" who has no personality (aside from the fact that he sleeps soundly after being drunk) and who enters into the action only to carry a message to the younger sister after the

first night, at which time "mademoiselle de Lery [Lisarda] fit conversation avec le Breton, qui sans doute ne la divertit guere".¹

(2) Destin [Octavio] does not marry the lady-servant, for the excellent reason that his love is elsewhere bestowed.

(3) The character of the ladies' brother is lowered, Ursino becomes a barbarous brother of Verville [Juan] who tries to rape one of the ladies, and the ladies are given a father.

From Calderon, Dryden took the following plot and character elements:

(1) The general situation, including the plot through the second night-meeting. The action is altered to permit Benito to break up both rendezvous through his ineptitude.

(2) The continuance of the disguised servant's courtship.² There is also, of course, similarity in the rank of the persons who bless the marriage at the end of the play--the Governor in Calderon, Prince Frederick in Dryden.

(3) Part of the character of Benito.

1 Roman comique (ed. by Fournel, Paris, 1857), Vol. I, p. 150.

2 Allen had noted, "Destin did not continue his courtship of the 'maid-servant', as did Aurelian, even when he found out who she was, for he had been in love all along with a certain Lenore, and Mlle. de Lery married Verville's brother, Saint-Far." Op. cit., p. 186.

(4) One interesting, though unimportant, touch. Aurelián explains to Camillo why he keeps such a pest as Benito, "For my part, I had turned him off long since, but that my wise father commanded the contrary."¹ And this is all that is kept of Juan's father, who was important to the second, but merely introduced in the first, action of Con quien vengo, vengo.

Dryden omits or alters² these portions of Con quien vengo, vengo:

(1) The ladies' brother is turned into an uncle, as the conditions of Restoration comedy would require. Consequently, all that portion of the plot relating to the altercation between Camillo and Sancho--that is, everything past the second rendezvous except the conclusion--is omitted.

(2) The action at the rendezvous is changed to permit Benito to show his clumsy wares.

(3) In Dryden, Camillo had seen, and been smitten by, Laura, and she had seen and admired him. Their marriage--perhaps implied--is not arranged in the play.

There is no reason to believe that Dryden used the Roman comique in addition to the Spanish play. As others

1 The Assignment, Act I, i.

2 We should also note that Act V, ii, of The Assignment, part of which scene is taken from La Fontaine, has no correspondent passage in Con quien vengo, vengo.

have noted, there is no similarity between Dryden's characters and those of Scarron. Nor are there any real verbal reflections. Allen has noticed the one passage in Dryden which is verbally similar to Scarron: "...when on a third occasion she [Laura] meets Aurelian, again disguised with the help of darkness as the valet, finds that he is again witty, and says: 'I think your wit comes to you, as the sight of owls does, only in the dark', her words are like those of Scarron's Destin who had observed that *Ille de Lery* 'Ne pouvait comprendre pourquoi j'avois plus d'esprit la nuit que le jour'."¹

From Calderon, Dryden got nothing of the characters of the four lovers. Calderon's people are the stock figures of the capa y espada play. Juan is the usual serious, passionate lover, and Octavio is as colorless as the exigencies of Spanish intrigue often demanded. Both have the usual amount of pride in their honor. The damas are typical capa y espada ladies unreasonably driven by a brother jealous of family honor to the garden adventures. Yet their care for their opinión is as great as the gentlemen's for their honor.

Dryden's people are intended, of course, to be the

1 Loc. cit.

usual Restoration witty lovers fond of skirting the fringes of conversational bawdiness. A single comparison of parallel passages in the two plays will serve to illustrate the general disparity in both tone and characters. In Con quien vengo, vengo, when Lisarda decides to accompany Leonor as her maid, she says:

En traje disimulado
Yo tu criada he de ser
De noche, porque he de ver
Si es tan honesto el empleo
De tu amor y tu deseo
Como me das á entender.
Seis cosas así consigo:
Ser contigo liberal,
Y ser honrada conmigo,
Dar á tu amor un testigo
Que temas enamorada,
Suspender despues la espada
De Don Sancho quando vengo,
Y excusar al fin que tenga
Que callar una criada.
Envía pues el papel,
Y empiece el engaño hoy.¹

With Laura, this speech becomes:

'Tis concluded then. You shall meet your servant, but I'll be your Beatrix: I'll go instead of her, and counterfeit your waiting-woman: in the dark I may easily pass for her. By this means I shall be present to instruct you, for you are yet a callow maid: I must teach you to peck a little: you may come to prey for yourself in time.²

In the matter of tone, Allen notes: "Certain parts of the comic plot are at variance with surrounding material....

¹ Act I, i.

² Act I, i.

For instance, Camillo and Violetta, two of the witty lovers, speak once in the following romantic vein..."¹ and he quotes in illustration a passage from Act II, iii of The Assig-nation. Both this passage and another (which latter contains even verbal reflections) are modeled on the corresponding pas-sages of Con quien vengo, vengo. The parallels are given in full at a later point in this discussion.

Dryden did find usable material for the character of Benito in Celio who, as we have seen, serves at some points in the action as does Benito. When Celio observes Lisarda regarding him closely (and with disgust), he says in an aside:

Haré una apuesta,
Que está diciendo entre sí:
¡Qué generosa presencia!²

Benito does not scruple about expressing such a thought, but says:

What means all this surveying,
madam? You bristle up to me, and wheel about me,
like a turkey-cock that is making love. Faith,
how do you like my person, ha?³

This element of the "lindo Don Diego" in Celio is, of course, greatly developed in Benito, who includes much of

¹ Op. cit., pp. 175-76.

² Act II, iii.

³ Act III, i.

the typical Restoration fop.

The two characters are alike, also, in their reaction to the notion that a lady of quality might have fallen in love with them. Benito's soliloquy at the close of the above scene with Laura is obviously patterned on what Celio says as Lisarda leaves him:

I am undone for ever.
What shall I do with my-
self? I'll run into some
desert, and there I'll
hide my opprobrious head.
No, hang it, I won't nei-
ther; all wits have their
failings sometimes, and
have the fortune to be
thought fools once in
their lives. Sure this
is but a copy of her coun-
tenance; for my heart is
true to me, and whispers
to me, she loves me still.
Well, I'll trust in my
own merits, and be confi-
dent.¹

Cielos! ¿quien ha de entender
La cifra de aqueste enfado?
Mas pues solo me han dejado,
Un soliloquio he de hacer.
Recibirme melindrosa
Lisarda, hablarme turbada,
Advertirme recatada,
Y guardame generosa,
Enfadarse y desdecirse,
Querarme ir y enfadarse,
Despedirme y retractarse,
Mandar que venga y partirse,
¿No me está diciendo aquí
(Que no es otra cosa, no)
'Necio, entiéndeme, que yo
Me estoy muriendo por tí?'
Pues alto, esperanza vana,
No hoy en esto duda alguna:
Que el que es de buena fortuna,
Lo que no envida, no gana.
Desde hoy tengo de asistir
Noche y día; desde hoy
Su eterna figura soy,
Pues que yo puedo rendir
Con mi buen arte y con mi
Buen ingenio y mi gallarda
Presuncion, una Lisarda
De las mas lindos que ví.²

¹ Ibid.

² Act II, vii.

Later, at the garden gate, when Lisarda calls,

"Celio, Celio", that worthy tells Juan:

Aguárdate tú, no llegues;
Que Celio dijeron, y es
Lisarda, que á hablarme viene
Enamorada de mí.¹

In the corresponding scene of The Assination, Benito gets his cue from a letter.

Cam. Reads I prepared this ticket, hoping to see you in the chapel: Come this evening over the garden wall, on the right hand, next the Tiber.

Aur. We are right, I see.

Cam. Bring only your discreet Benito with you, and I will meet you attended by my faithful Beatrix.
Violetta.

Ben. Discreet Benito! Did you hear, sir?²

Thus, while it is true that, for the complete character of Benito, Dryden adapted and developed materials from his own Sir Martin Mar-All and Quinault's Jodelot, it becomes quite obvious that the debt to Calderon, for both a foundation of Benito's character and for his place in the action, is great.

But Dryden's debt is even greater than one of plot and character. Throughout most of the second action of The Assination, there are verbal reflections of Con quien, vengo. vengo, with some lines actually translations.

Dryden uses Calderon's opening scene midway in his first act:

1 Act II, xi.

2 Act IV, v.

Enter LAURA and VIOLETTA,
striving about a letter,
which LAURA holds.

Vic. Let it go, I say.
Lan. I say, let you go.
Vic. Nay, sweet sister Laura.
Lan. Nay, dear Violella, it
is in vain to contend: I am
resolved I'll see it.¹

LICARDA y LEONOR, asidas de
un papel.
LEONOR.
No le has de ver.
LICARDA.
Es en vano
Dependerle ya.
LEONOR.
Resuelta
Estoy antes a hacer...
LICARDA.
Suelta.
LEONOR.
Un exceso en el villano.
LICARDA.
Ya el papel está en mi mano:
¿Cómo has de excusarte ahora
De que el veas?
LEONOR.
Hermana, Licarda, advierte...
LICARDA.
Esto ha de ser ésta suerte.²

In discussing the plans for the night rendezvous:

Can. But Violella desired
me, in her note, to bring
him [*i. e.*, Benito], on
purpose to pass the time
with her woman, Beatrix.
Lan. That objection's eas-
ily removed: I'll supply
Benito's place...³

COMPLUTO.
Esta dama os pone á un riesgo
Notable, y os da licencia
Que para el seguro vuestro.
Lleveis un criado.
DON JUAN.
Sí.
COMPLUTO.
Fues en cualquiera suceso.
¡Cuánto es mejor un amigo
De satisfacción y esfuerzo!
Yo, como vuestro criado,
He de ir con vos...⁴

When the lover objects that his friend may be

¹ Act I, i.

² Act I, i.

³ Act II, ii.

⁴ Act I, viii.

discovered no servant:

Aur. ...for my discourse, I'll
imitate the half wit and patched
breeding of a valet de
chambre.¹

CORAVIO.

Fedire
Licencia á mis sentimientos,
Y diré mil disparatis...²

The scene where the two couples meet for the first
time in the garden contains verbal reflections of romantic
material hardly consonant with Dryden's general tone:

Enter AURELIAN and
CAMILLO

Cam. I hear women's voices.

Aur. We are right, I warrant
you.

Cam. Violette, my love!

Vio. My dear Camillo!

Cam. Speak those words again;
my own name never sounded so
sweetly to me, as when you
spoke it, and made me happy
by adding dear to it.

Vio. Speak softly then; I have
stolen these few minutes from
my watchful uncle and my sis-
ter, and they are as full of
danger as they are of love.
Something within me checks me
too, and says, I was too for-
ward in venturing thus to
meet you.

Cam. You are too fearful rather;
and fear's the greatest enemy
to love.

Vio. But night will hide my blu-
shes, when I tell you, I love
you much, or I had never trust-
ed my virtue and my person in
your hands.

Cam. The one is sacred, and the
other safe; but this suspicious
minute is our first of near

LEONOR.

Fisa quedo, que aunque está
su hermano fuera de casa,
Lisarda no duerme.

DON JUAN.

Escasa

De luz la noche, no da,
Mise, solo un rayo.

LISARDA.

Ya

En presencia de Leonor,
Será luz y resplendor
La tiniebla oscura y fria.

DON JUAN.

Dices bien, que todo es día
Con el sol.

LEONOR.

¡Don Juan, señor!

DON JUAN.

Leonor, señora, mi bien,
Deja que en honestos lazos
Supla la fe de los brazos
Lo que los ojos no ven.

LEONOR.

¿Cómo se atreviera quien
No te estimara, á una acción
Semejante?

DON JUAN.

Dudas son

que a tu recato prevengo,
Y solo á pagarlas vengo.³

1 Loc. cit.

2 Loc. cit.

3 Act I, xi.

converse. May I not hope
that favour, which stran-
gers, in civility, may
claim, even from the most
reserved? Kisses her hand ¹

Part of the romantic passage which Allen notes²
touches at two points, and is surprisingly in the tone of
Calderon's corresponding passage.

Cam. Then feast my love
with a more solid diet.
He makes us now a miser's
feast, and we
Forbear to take our fill.
The silent night,
And all these downy hours,
were made for lovers:
Gently they tread, and
softly measure time,
That no rude noise may
fright the tender maid,
From giving all her soul
to melting joys.

Vio. You do not love me;
if you did, you would not
Thus urge your satisfac-
tion to my shame;
At best, I see you would
not love me long,
For they, who plunder, do
not mean to stay.³

DON JUAN.

...ahora
Que duerme la blanca aurora
En lecho de rosicler,
¡Oh Leonor! quisiera ser
De toda esa esfera dueño,
O con el opia y beleño
Que da el monte de la luna,
Infundir en la fortuna
Del orbe silencio y sueño.

LEONOR.

Aunque en mi mano tuviera
El órden del cielo yo,
Hoy el curso del sol no
Parara ni detuviera:
Antes mas prisa la diera
Por sentir el verte ausente;
Que quien ama firmamente,
Don Juan, que trocara sé
Las glorias de lo que ve
A penas de lo que siente.⁴

Next day, Lisarda is in a mood combining melan-
choly and disgust with herself for falling in love with the
voice and wit of a servant. Leonor says to her:

¹ Act II, iii.

² Loc. cit.

³ Loc. cit.

⁴ Loc. cit.

¡Notable melancholía
Es la tuya! ¿No pudiera,
Para ayudarte a sentir las,
Tener parte en sus tristezas?¹

Dryden transfers this to Camillo, who says to Juan,

But why thus melancholy, with hat pulled down...²

Lisarda will not tell Leonor her grief, but soliloquizes a moment later, "Aun de mí tengo verguenza."³ Aurelian, naturally less reserved, tells Camillo, "Faith, Camillo, I am ashamed of it, but cannot help it."⁴

Lisarda's argument with herself includes a description of the serving-man which Dryden adapts to changed sex and Restoration language:

Cam. But to be in love with a waiting-woman! with an eater of fragments, a simperer at lower end of a table, with mighty golls, rough-grained, and red with starching, those discouragers and abaters of elevated love! ⁵	¿A un hombre...(aquí me suspende Segunda vez la verguenza) De humilde estado, de poca Estimacion, y de prendas Tan bajas, nudo el oído Tanto, que la voz sujeta Y el pecho, que ha sido el centro De altivez y de soberbia? ¿Yo ¡cielos! yo a una pasión Tan rendid y tan resuelta Que me desvele un criado, Un pícaro?... ⁶
--	--

1 Act II, i.

2 Act III, i.

3 Act II, ii.

4 Loc. cit.

5 Act III, i.

6 Loc. cit.

In the same scene, Lisarda expresses an idea often found in the comedias--how one may fall in love through the eyes or through the ears--that is, with either beauty or wit. This discussion, a bit academic and artificial in Calderon's plot (since Lisarda has not fallen in love with any seen lover), fits well into the situation of Aurelián, who has seen and loved Laura by day. He says, "...I dote on Laura's beauty, and on Beatrix' wit."¹

Lisarda's soliloquy reveals that, to cure herself of this madness, she has asked the servant to see her the next day.

Con esta
Intencion le dije anoche
Que á verme á estas horas venga...²

Dryden modifies this to good effect when Violetta tells Laura she has heard that Benito is a coxcomb:

Lau. They, who told you so, were horribly mistaken. You shall be judge yourself, Violetta; for to confess frankly to you, I have made him a kind of an appointment.
Vic. How! have you made an assignation to Benito?
A serving-man! a trencher-carrying rascal!
Lau. Good words, Violetta! I only sent to him from an unknown lady near this chapel, that I might view him in passing by, and see if his person were answerable to his conversation.³

1 Loc. cit.

2 Loc. cit.

3 Loc. cit.

Laura's reactions on seeing the real servant follow two speeches of Lisarda:

Lau. He has the most unpromising face, for a wit, I ever saw; and yet he had need have a very good one, to make amends for his face. I am half cured of him already.¹ (Ap.) En esto el remedio hallo; Que no hay cosa que aborrezca Mas que á este hombre, si le miro.²

Vio. Sister, look to yourself, my uncle is returning. (Ap.) Qué mal talle! Pues ¿la cara? ¡Qué fealdad!⁴

Lau. I am glad on't: He has done my business: He has absolutely cured me...³

Finally, at the interruption of the second night's meeting by the arrival of the brother (by Benito's blundering, in Dryden), the English play shows verbal reflections of the Spanish:

Luc. You cannot go by the gate, then. Ah me, unfortunate.	DON JUAN. ¿Que he de hacer?
Cam. But over the wall you may... ⁵	LISARDA. Arrojados presto Por las tapias, que nosotras Seguras quedamos. DON JUAN. Celio,

1 Loc. cit.

2 Act II, iii.

3 Loc. cit.

4 Loc. cit.

5 Act IV, vi.

Ven tras mí.

OCTAVIO.

Si antes que lleguen
Saltar las tapias podemos,
Será mejor.¹

This new evidence contributes materially to a judgment of Dryden's originality in The Assignation. For the "comic plot", he borrowed from Calderon's Con quien vengo, vengo not only the general action but also most of the details in its development, as well as suggestions for the fundamental traits of one of the characters. Furthermore, we can picture him writing this part of the play with Con quien vengo, vengo open before him, adapting or actually translating such of the Spanish speech as seemed useful, and even at times--perhaps through carelessness--letting a bit of the incongruous (for his play) romantic tone of the original slip into the English dialogue.

¹ Act II, xiii.

D. MRS. APHRA BEHN, THE YOUNG KING

Entirely different from all other Restoration borrowings from the Spanish comedia is Aphra Behn's use of Calderon's La vida es sueño in The Young King: or, The Mistake (D.G., 1679, but written much earlier). The main action of Mrs. Behn's play is taken from the "Histoire D'Alcamène", which is told in Part VIII of La Calprenède's Cléopâtre. To this action, Mrs. Behn grafts a part of the story of Segismundo, which Calderon uses to illustrate a philosophy of kindness in a world insubstantial as dreams.

Montague Summers summarizes Calderon's play and comments on Behn's adaptation as follows: "Basilio, King of Poland, to thwart the fulfilling of a horoscope, imprisons his son Segismundo from infancy in a lonely tower. The youth is, however, as a test of his character, one night whilst under the influence of a soporific conveyed from his prison and wakes to find himself in a sumptuous apartment amidst crowds of adulating courtiers. He shows himself, however, a very despot, and throws an officious servant, who warns him to proffer greater respect to the infanta Estella, his cousin, clean out of window; he nearly kills his tutor Clotaldo, who interrupts his violent wooing; and, in fine, is seen to be wholly unfit to reign. A potion

is deftly administered, and once more, asleep, he is carried back to the castle. The populace, however, rise and set him on the throne, and eventually the astrological forecast comes true; but at the same time he proves himself a worthy sovereign. All these details are to be found in The Young King, as well as Calderon's scene where Rosaura, in pursuit of her lover, accidentally encounters Segismundo in his prison."¹

To Summers' comment on borrowings should be added these facts: the character of Urania and her final union with Amintas were suggested by the story of Rosaura and Astolfo in La vida es sueño; and the "top courtier Pimante" is, in fact, Calderon's gracioso Clarin. None of these three characters is in La Calprenède's story, where Cléomène (whose part Amintas takes at one point in The Young King) is killed while disguised as Alcamène.

Exactly what Summers means when he says that Mrs. Behn "has copied with the closest fidelity minute but telling details of her original [La vida es sueño]"² it is difficult to determine. The outline of the story of Segismundo is taken without alteration--as is the protagonist's

1 The Works of Aphra Behn. London, 1915, II, 103.

2 Ibid.

change in character!

On the other hand, Mrs. Behn's handling of the Spanish story shows an independence of detail unusual among Restoration adaptations of Spanish themes. There are few verbal echoes of the original, and the plot is more closely integrated with the other materials of the play than is customary in such adaptation.

A very careful study of the two plays reveals only these verbal approximations of the English in the original:

Qu. The Gods are Witness
how these eighteen Years
I have with much Regret
conceal'd his Birth.¹

BASILIO.
.....
Publicóse que el infante
Nació muerto...²

ACT III
SCENE I

The Curtain is let down-
being drawn up, discovers
Orsames seated on a
Throne asleep, drest in
Royal Robes, the Crown and
Scepter lying by on a
Table. Geron near the
Throne. On either side of
the stage, Courtiers ready
drest, and multitude of
Lights. Above is dis-
covered the Queen, Olympia,
and Women, Pimante, Arta-
bazes, Ismenes; Soft Musick

JORNADA SEGUNDA
ESCENA III

MUSICOS, cantando, y CRIADOS,
dando de vestir á SEGISMUNDO,
que sale como asombrado.

1 Act II, iv.

2 Act I, vi.

Orsames' speech on seeing Clympia echoes the Spanish:

Ors. How soon my Glory's
vanisht!
Till now I did believe I
was some God,
And had my Power and my
Divinity
Within my Will; but by
this awful Fear,
I find thou art the great-
er Deity:
--Pray tell me, fairest,
are you not a Woman?¹

SEGISMUNDO.
.....
.....Leia
Una vez yo en los libros que
tenia,
Que lo que á Dios mayor estudio
debe,
Era el hombre, por ser un mundo
breve;
Mas ya que lo es recelo
La mujer, pues ha sido un breve
cielo;
Y mas beldad encierra
Que el hombre, quanto va de
cielo á tierra.²

Enraged at Artabazes, Orsames says,

Into the Sea with that bold Counsellor,
And let him there dispute with Winds and Waves.³

Segismundo is more vigorous; he takes the offender out on a
balcony and, returning, says,

Cayó del balcón al mar.⁴

Geron's question on Orsames' awakening from his
"dream", "What was your Dream?"⁵ is a free translation of
Clotaldo's "Lo que soñaste me di."⁶

There are several slight echoes of the original
in the scene of the mob's storming Orsames' prison. Orsames
says, "But, Geron, art thou sure we do not dream?" and Geron,

1 Act III, i.

2 Act II, vii.

3 Loc. cit. In Act IV, iii, Orsames says to Geron, when the
latter asks, "What will you do?" "Throw thee into the
sea..." This is not in the original.

4 Act II, v.

5 Act IV, iii.

6 Act II, xviii.

"Then Life it self's a Dream--"¹ This is a diluted form of Segismundo's conclusion,

Que toda la vida es sueño,
Y los sueños sueño son.²

The mob cries, "Break down the Prison-Walls and Gates, and force your Passage--"³ which paraphrases--

Esta es la torre en que está.
Echad la puerta en el suelo:
Entrad todos.⁴

It is obvious that the "minute details" (if by this one means reflections of speech, as he must where the story itself is used) which Mrs. Behn borrowed from La vida es Sueño, are few.

As already indicated, the fop Pimante in The Young King was suggested by Calderon's Clarin. Clarin is a most unusual gracioso, one who is pulled out of the typical gracioso role to illustrate in an additional way one profound motif of La vida es sueño--the rigid finality of Fate. As Pimante, he becomes a mere embellishment, but Mrs. Behn remembered the scene in which Clarin meets his fate. Having hidden in fear when fighting breaks out, he is struck by a chance bullet. To Astolfo, who finds him, he cries:

1 Act V, iii.

2 Act II, xix.

3 Loc. cit.

4 Act III, ii.

Soy un hombre desdichado,
 Que por quererme guardar
 De la muerte, la busqué.
 Huyendo della, encontré
 Con ella, pues no hay lugar,
 Para la muerte, secreto:
 De donde claro se arguye,
 Que quien mas su efecto huye,
 Es quien se llega á su efeto.
 Por eso tornad, tornad
 A la lid sangrienta luego;
 Que entre las armas y el fuego
 Hay mayor seguridad
 Que en el monte mas guardado.
 Pues no hay seguro camino
 A la fuerza del destino
 Y a la inclemencia del hado;
 Y así, aunque á libraros vais
 De la muerte con huir,
 Mirad que vais á morir,
 Si está de Dios que murais.¹

Pimante, stumbling on the wounded Amintas, says:

Had ever Cavalier such damn'd Luck? I have heard
 it disputed, that this same Danger was to be courted
 by the Brave and Bold; but I, who took the best Care
 I could whilst the Fight lasted to secure my self by
 this Retreat, find my self even here surrounded with
 it; and poor Clemanthis, who, I'll warrant, came too
 with my Design, has met here what he endeavour'd to
 shun.²

A comparison of the tone and depth of the last two
 passages will indicate something of the vast difference be-
 tween the English and Spanish treatments of this theme.

Summers understates badly when he says, "...Mrs. Behn con-
 fessedly does not attain...the deep philosophy and exquisite
 melody of the great Spanish poet."³ La vida es sueño is

1 Act III, xiii.

2 Act III, v.

3 Cm. cit., p. 103.

a profound and moving commentary on life; Mrs. Behn's story is just a story.

E. THOMAS SHADWELL, THE AMOROUS BIGOTTE

The last Restoration borrowing from Spanish comedias which the present investigation has discovered, that of Thomas Shadwell's The Amorous Bigotte (T.R.. 1689/90), shows versatility in combining elements of a Spanish circumstances-intrigue with a framework of Spanish machination-intrigue. No other Restoration writer tried to make this combination of the two types of Spanish material.

The invitation to source hunters found in one line of the Prologue to Shadwell's play, "He on a Spanish Plot once writ before", quite generally has been refused. Only Montague Summers, who speaks vaguely of a similarity between this play and miscellaneous picaresque novels, has made any attempt to relate The Amorous Bigotte to Spanish materials.

Miles finds a number of borrowings from Molière¹ most of which Albert S. Borgman accepts,² Wilcox³ rejects all borrowings from Molière except the device of having old Bernardo act as an unwitting messenger from Elvira to

1 Op. cit., 224.

2 Thomas Shadwell His Life and Comedies. New York, 1928, 229-235.

3 Op. cit., 125-26.

Lucindo. Though Shadwell may have remembered Molière for a detail or two in this trick, the episode is found entire in the Spanish play he was using as one source. Borgman also advances the notion that "The Amorous Bigot is a composite of dramatic devices which Shadwell by experience had found successful"¹; and the critic sets down a long list of characters, incidents, etc., which he proposes that Shadwell is borrowing from his own earlier plays. Almost all of the items on Borgman's list, however, are found in Shadwell's Spanish sources, hitherto unidentified.

The principal source for The Amorous Bigotte was La discreta enamorada of Lope de Vega. From this play comes not only the major ingredients of Shadwell's main plot but also the names Belliza (Belisa in Lope), Lucindo (Lucindo), Bernardo, Doristee, Hernando, and Finardo.

In La discreta enamorada, the widow Belisa plans to marry Captain Bernardo, but he falls in love with her daughter, Fenisa, who has already been smitten with the charms of Bernardo's son, Lucindo.² The action involving

¹ Op. cit., 235.

² Lucindo has the same affection for a cortesana, Gerarda, as does Lucindo for Levia, and the English and Spanish gentlemen follow a similar rocky road in their affairs.

these three is virtually the same as that of The Amorous Bigotte except for the conclusion where, in the Spanish play, Fenisa tricks her mother and Captain Bernardo into marriage, each thinking the person in bed to be a generation younger than is the case.

The rest of Shadwell's plot, the confusion in identity of Elvira and Rosania and its consequences, is from another comedia, Los engaños de un engaño y confusion de un papel.¹ From this play came the names Elvira and Diego, though each is assigned to a different character in The Amorous Bigotte.

The action of Los engaños is both incredible and extremely complex. Just arrived in Madrid, Don Diego decides to write his betrothed, Doña Blanca, as from Badajoz, "en secreto informarme si Blanca en mi ausencia estuvo En amar firme y constante."² He then meets his friend Don Juan, who tells him he has seen two "deidades" and has fallen in love with one of them, of whom he knows only that she

1 This play was long believed Moreto's. In an article entitled "Los engaños de un engaño y confusion de un papel: a play by Don Rodrigo Herrera y Ribera" (Modern Language Review, October, 1937, Vol. 32, pp. 593-95), Ruth Lee Kennedy concludes that this is the same play as that by Herrera called Lo cauteloso de un guante y confusion de un papel.

2 Los engaños, in Comedias escogidas de Don Augustin Moreto y Cabaña (ed. Don Luis Fernandez-Guerra y Orbe, Madrid, 1873), Act I, i.

is named wither Blanca or Elvira. In his uncertainty as to whether or not his friend loves Blanca, Diego calls his mistress "Cloris"--and awaits developments. On his next seeing the ladies, Juan charges Pasamano, his servant, to discover the adored one's name. Pasamano fails in his attempt (he mistakes Blanca for a servant), but since he hears "Doña Blanca", he assumes that Juan's tapada is so named. From this arises most of the later confusion. Juan tells Diego that it is Blanca he loves, and Diego resolves to court Elvira for revenge. The ladies now write notes to their respective lovers, entrusting them for delivery to their maid, Celia, who puts them in her gloves. Frightened by Pasamano, Celia drops the glove containing Blanca's note. Juan and Diego, who come up in this nick, struggle for the glove and tear in two both it and the note, with Diego getting what appears to be a note addressed to him from Elvira, and Juan, an unaddressed note from Blanca. Since Diego refuses to surrender his "address" portion, Juan draws, and this fight is stopped only by the appearance of the girls' father, Don Pedro. Juan now calls on Elvira and gets confirmation that he is to come at ten that night, as the note signed "Blanca" had directed. (By some miracle, Juan does not use her name in addressing Elvira--to do so would have

ended the "confusion" and the play!) Diego also comes to court Elvira, with both Juan and Blanca overhearing. She repulses him, saying she loves another. As she leaves, Juan encounters Diego, who says, "Si una hermana os favorece, Ctra su cuarto os ofrece."¹ And so Elvira concludes that Blanca loves Juan (with a suspicion, of course, that her love is returned), so that now we have each man suspecting the other of loving his mistress, Diego suspecting that both ladies love Juan, Blanca suspecting that Diego loves Elvira; and Elvira, that Blanca loves Juan. Blanca dismisses Diego, "Lograd, Señor, vuestro amor,"² but later (unrealistically enough) she sends him a key, bidding him come that night. When he arrives, Elvira, awaiting Juan, greets him. Diego says, "Es doña Blanca?"³ and she, thinking her jealousy confirmed, pretends that she is Blanca. Juan comes; Blanca greets him and replies to his question, "Es doña Blanca?" "Si, don Diego."⁴ And so Juan pretends that he is Diego. The confusion grows to a climax when, with Don Pedro coming, the couples exchange partners in the

1 Act II, xii.

2 Act II, xiii.

3 Act III, ii.

4 Act III, v.

dark. But with Pedro's arrival, all, including the torn note, is explained, marriages are promised, and everyone is happy.

None of Act I of The Amorous Bigotte, except, perhaps, the suggestion of Flanders service,¹ is from Los engaños. The action borrowed from Herrera begins in Act II where, after Rosania intentionally falls to attract the attention of Doristeo,² the latter says to his servant, "she is the most surprizing Beauty I ever saw, she has struck me to the heart; Sancho follow at some distance till you find where she goes in."³ Don Juan, in Los engaños:

Pasamano, á la criada
Has de preguntar el nombre
De mi dueño.⁴

Sancho answers Doristeo immediately, "I need not do it I know her Mother, it is Belliza the Bigotte Widow that lives at the Blue and Gold Balcony, in Garden Street."⁵ Pasamano,

1 Amorous Bigotte, in The Complete Works of Thomas Chadwell (ed. Montague Summers, London, 1927), Vol. V, pp. 22, 23; Los engaños, Act I, ii.

2 The incident of the fall is borrowed either from La discreta enamorada or from another of Lope's plays, El acero de Madrid. See later for discussion.

3 Act II, p. 29.

4 Act I, xi.

5 Loc. cit.

after careless research, reports to Juan that his fair one is named Blanca.¹ Thus, through the servants' mistakes of identity, the stage is set in each play for the confusion that follows. This confusion is reduced to a minor role in The Amorous Bigotte, where the most complicated portions of the Spanish intrigue are omitted. There is one further turn in Shadwell's development of the theme apparently suggested by Los engaños. This is the incident of the torn letter,² which becomes the device of having both Luscindo and Doristeco find notes signed "Elvira" under a loose board of the ladies' balcony.³ As in the Spanish, this encounter at the balcony results in sword-play between the two men; as in the Spanish, an older man appears immediately--in Los engaños, Don Pedro to stop the fight; in The Amorous Bigotte, Bernardo, after Hernando had intervened.⁴

1 Act I, xiii.

2 Engaños, Act II, iv.

3 Amorous Bigotte, Act IV, pp. 61-62.

4 Though this theme in The Amorous Bigotte and that of Los engaños are obviously the same, the fact that there are almost no verbal reflections of the Spanish play makes one suspect that Shadwell knew another play (probably Spanish) based on Herrera or used by him also. Most Restoration borrowings from the Spanish involve fairly extensive language borrowings. Yet this is not always the fact, as Mrs. Behn's use of La vida es sueño demonstrates. If Shadwell was using another play for this action, it may be one of Lope's which the writer has not yet read.

One hardly needs such a "source" for Rosania's "escape" from home and marriage to Doristeo, which winds up the action drawn from Los engaños, but it is interesting to note that Rosania's flight is parallel to the escape of Belisa in Lope's El acero de Madrid, which also Shadwell apparently was using in The Amorous Bigotte.¹

The main action of The Amorous Bigotte follows that of Lope's La indiscreta enamorada, with some omissions and with an occasional "lift" from El acero de Madrid. Elvira, kept close by her aunt Belliza, has fallen in love with a gallant. At her glass she says, "Let me see, will this Face do any Execution...If it will, look to thy Heart, thy unknown Gallant...Now for my Patches, these are to Powder our Ermin Skins with;--ha, my dear unknown Love, have at thee."² Fenisa, in La discreta enamorada, chides herself:

¹ El acero is similar, in some ways, to another play of Lope's, ¿De cuándo acá nos vino?, which Moreto used, with suggestions from El acero, for his De fuera vendrá. This play was adapted by Thomas Corneille as Le baron d'Albikrac, which was used in turn by Betterton for the main plot of his Amorous Widow. See p. 10.

² Act I, p. 20.

Nunca mujer
Se puso á locura tanta.
¡A un hombre que no me ha visto,
Ni se acuerda si nací,
Quiero bien!¹

When Belliza, Elvira, and Rosania go into the street, Belliza admonishes:

Why Daughter, Oh wicked Girl, what wandring eyes
you fling about you, whom wou'd you entangle? Why
Rosania! you wanton Minx, you are stareing up at
every Window, like an Indian who had never seen a
City. A modest Maid shou'd have no other object
but the ground.²

In La discreta enamorada, Belisa says:

Baja los ojos al suelo,
Porque solo has de mirar
La tierra que has de pisar.³

But Shadwell here seems nearer El acero, whose passage includes the "modesty":

TEODORA. (A Belisa.)
Lleva cordura y modestia:
Cordura en andar de espacio,
Modestia en que solo veas
La misma tierra que pisas.⁴

1 La discreta enamorada, in Comedias escogidas de Frey Lope Felix de Vega Carpio (ed. Hartzenbusch, Madrid, 1853), Vol. I, Act I, iv.

2 Act I, p. 26.

3 Act I, i.

4 Act I, i. It is interesting to note Act I, iii of De fuera vendrá:

DOÑA CECILIA.
Frazquita, baja los ojos;
Que vas desembarazada,
Y no es modo de doncella.
DOÑA FRANCISCA.
Yo, Señora, ¿miro nada?
Los ojos llevo en las losas.

This passage is, of course, borrowed from El acero.

Elvira answers, "The Earth is a prospect for Beasts, and Heaven for us Madam,"¹ which is a part of Fenisa's answer:

.....
 Crió Dios derecho al hombre
 Porque el cielo ver pudiera;
 Y de su poder sagrado
 Fué advertencia singular,
 Para que viese el lugar
 Para donde fué criado.
 Los animales, que el cielo
 Para la tierra crió,
 Miren el suelo; mas yo
 ¿Por qué he de mirar al suelo?²

Elvira then asks, "If you always look'd upon the ground, how did you get a Husband?" and Belliza replies, "By the reputation of my modesty, I was indeed forc'd. My inclination was to a Nunnery..."³ This speech Shadwell got from a later scene in La discreta enamorada:

BELISA.
 Fui ejemplo
 En casa, en calle y en templo,
 De una mujer recogida.
 Los ojos tuve con llave.
 FENISA.
 ¿Como te casaste?
 BELISA.
 El cielo
 Vió mi virtud y mi celo;
 Que el cielo todo lo sabe.
 FENISA.
 Mi tia me dijo á mí
 Que hacias mil oraciones,
 Y andabas por estaciones.

 BELISA.
 Nunca tal imaginé.

1 Act I, p. 26.

2 La discreta enamorada, Act I, i.

3 Loc. cit.

Miente, por tu vida y mia;
 que antes monja ser queria,
 Y sin gusto me casé.¹

Elvira contrives to attract Lucindo's attention:

Rosa. Can you guess Cousin,
 what fine Gentleman [Dor-
 isteo] that was ev'n now?

[Elvira minds her not.]

Lusc. What shape, what mo-
 tion's there? If her
 face be answerable, she
 threatens Death to all
 who look on her, she
 seems to observe us!

Elv. I am resolv'd to try
 if any face can conquer
 him, who with such force
 has vanquish't me.

Lusc. If I could get but
 one glimpse of her face.

Elv. I'll drop my Handker-
 chief, sure he will take
 it up and give it me.

[Drops her Handkerchief,
 Lucinda (sic) takes
 it up.]

Lusc. Madam, vouchsafe a
 moment but one look.

Elv. What is your meaning,
 Sir?

Lusc. Be pleas'd to accept
 this little service, this
 Handkerchief dropt from
 you Madam.

Elv. From me Sir, you are
 mistaken, sure, I'll
 search; the truth is Sir,
 mine is missing, but I
 think mine had not so
 fair a Lace.

HERNANDO.

Habla y mira á esta senora,
 que es de rara perfeccion.

LUCINDO.

Llevóme el alma Gerarda.
 Celos me tienen sin mí.
 ¿Qué quieres que mire aquí?

HERNANDO.

Esta hermosura gallarda.

LUCINDO.

No hay vista en hombre celoso:
 Todo le parece mal.

FENISA. (Ap.)

Ya he pensado traza igual
 A mi designio amoroso.
 Pasaré junto á Lucindo,
 Dejaré el lienzo caer,
 Y al dármele, podrá ser
 Mire el alma que le rindo;
 Que si á los ojos me mira,
 Verá toda el alma en ellos.

HERNANDO.

Mira aquellos ojos bellos,
 Donde amor de amor suspira.

BELISA.

Vámonos, hija; que es hora
 De recogernos á casa.

HERNANDO.

Ya junto á nosotros pasa:
 Mira su belleza ahora.

[Dasan Belisa y Fenisa, y esta
 deja caer el lienzo.]

LUCINDO.

Un ángel me ha parecido.

HERNANDO.

El lienzo se le cayó.

1 Act I, vi.

Lusc. It can be none but
yours Madam.

Elv. I'll put it up in
hope it may be mine; but
if you hear of one who
has more right to't; I
live in Garden Street at
the Blue and Gold Bal-
cony, near the house of
Don Bernardo.

Lusc. He is my Father,
most Divine Creature.

Elv. His father? She slips
from him. I

LUCINDO.

Quedo, dáresele yo.

[Alza el lienzo, y se dirige
á las damas.]

Que volvais el rostro os pido.

FENISA.

¿Qué es, Señor, lo que mandais.

LUCINDO.

Este lienzo se os cayó.

FENISA.

¿A mi? sospecho que no.

Pero esperad.

[Desenfáldase toda, y descúbrese.]

LUCINDO.

¿Qué buscáis?

FENISA.

Si tengo en la manga el mio.

BELISA.

¿Qué es eso?

FENISA.

El lienzo me da.

BELISA.

Pues ¿es tuyo?

LUCINDO. (Ap.)

Gentil brio.

FENISA.

Eso es lo que ando mirando.

En esta no está tampoco.

HERNANDO (Ap.)

Volver puede un hombre loco

Aquel mirar suave y blando.

FENISA.

Miraré las faldriqueras.

BELISA.

Acaba.

FENISA.

Ya me doy prisa.

No está aquí.

BELISA.

Vamos, Fenisa.

FENISA.

Ni en estotra está.

1 Act I, pp. 27-28.

BELISA.

¿Qué esperas?

FENISA.

¿Tiene unas randas?

LUCINDO.

Si tiene.

FENISA.

¿Y encaje?

LUCINDO.

No lo mirais?

BELISA.

Despacio en la calle estáis.

Donde todo el mundo viene.

FENISA.

Fues ¿quiere vuesamerced

Que lleve lo que no es mio?

LUCINDO.

Señora, de vos le fio.

FENISA.

Haceisme mucha merced.

¿Tiene un poco descosido

De una randa?

LUCINDO.

Si, sospecho.

FENISA.

¿A qué lado?

BELISA.

Es sin provecho.

LUCINDO.

De vos sospecho que ha sido.

BELISA.

Señor, dejadnos pasar.

Poned el lienzo en la pila

Del agua bendita.

FENISA. (Ap.)

Afila,

Amor, tu flecha al tirar.

BELISA.

Vamos.

FENISA.

Yo voy.

[Hace que se va, y luego vuelve.]

HERNANDO.

No es hermosa?

LUCINDO.
 Celos, ¿por qué me cegais?
 FENISA. (Volviendo.)
 ¡Ah, Señor!
 LUCINDO.
 ¿Qué me mandais?
 FENISA.
 Advertiros de una cosa.
 Si de aqueste lienzo acaso
 Parece mas cierto dueño;
 Que mi palabra os empeño
 (Ap. Iba á decir que me abraso)
 Que no sé cierto si es mio;
 Diréis que vivo en la calle
 De los Jardines...
 HERNAUDO. (Ap.)
 ¡Que tal!e!
 Qué gracia! Qué rico brio!
 FENISA.
 Enfrente del capitan
 Bernardo Lucindo.
 LUCINDO.
 El mismo
 Es mi padre.
 FENISA. (Ap.)
 ¡Ay dulce abismo
 Donde abrasándome están!¹

Belliza is now visited by Bernardo, of whose intentions as a suitor to her mother Elvira has heard rumors. In La discreta enamorada, Belisa herself says:

Há dias que da en mirarme.
 Creo que me quiere bien...²

"Lord," says Belliza, "how like the Image of Negligence shall I look, there's no elegance at all in my Dressing."³

1 Act I, iv.

2 Act I, vi.

3 Act II, p. 32.

Belisa says, "¿Está bien puesta esta toca?"¹

Belliza's pretended reasons for marrying Bernardo are from the Spanish:

Ely. To think how little
you car'd for a Young
Husband at my years,
that grow so warm at
the approach of an Old
Collonel at yours.

Bell. Go to, Mistriss
you're too bold, very
pious women may fall in
Love; this Man is Rich,
Wise and Grave: My
House and your Honour
both need a Man of Rep-
utation to guard 'em.

Ely. Methinks a Husband
should guard my Honour
better than a Father-in-
Law.

Bell. Why, who knows but
the addresses the Father
makes to me, may breed
in time some good Oc-
casion between the Son
and you.

Ely. Well chanc't, as if
you knew my heart good
Mother.²

FENISA.

De ver
La santidad que tendrias
Quando mas moza serias,
Que ejemplo debió de ser
En casa, en calle, y en templo.
De llamar el capitán
¿Esos barruntos te dan?
Tomar quiero el buen ejemplo.

BELISA.

Loca, es un hombre muy rico,
Y esta casa está sin hombre:
Seráte padre en el nombre.

FENISA.

Que me escuches te suplico.
¿Es para guardarme á mí?

BELISA.

No es otra mi prevencion
Que ver en casa un varón
Que te guarde y honre á tí.

FENISA.

Pues cásame á mi primero,
Y guárdeme mi marido.

BELISA.

Quando se hubiera ofrecido,
Lo hiciera, y hacerlo espero.

FENISA.

Yo en los términos te arguyo.

BELISA.

Este guardará tu honor.

FENISA.

¿No me guardara mejor
Mi marido que no el tuyo?

BELISA.

Hijo tiene, y ser podría
Concertar esto tambien.

¹ Act I, vii.

² Act II, p. 33.

PENISA. (Ap.)

¡Ay, mi Lucindo y mi bien!
¡Quién viese tan dulce día!¹

Much of Bernardo's boasting throughout the scenes in which he appears² is from the Spanish, where the Captain says:

Con las armas, dormir en la campaña,
Caminos, velas, militares daños,
Correr la posta á Flándes desde España,
Consumen la robusta gallardía
Que los floridos años acompaña.
Dios haya á Carlos Quinto, que decia
Que la posta y la mar le envejecieron,
Cuando apenas cuarenta y seis cumplia.
Yo nací el año de sesenta, y fueron
El Duque y la Duquesa mis padrinos,
Cuyas Albas tal luz á España dieron.
Héme hallado en jornadas y caminos,
Que si fuera de bronce me acabarían.
En fin, señoras, somos hoy vecinos.
Mucho los viejos una casa amparan;
Los mozos son polilla de la hacienda,
Que unos a andar comienzan, y otros paran.
Mi edad no es bien vuestra virtud ofenda:
Que estoy muy ágil, fuerte, como y duermo,
Y sé á un caballo gobernar la rienda.
Yo pienso que en mi vida he estado enfermo;
Solo mano enemiga me ha sangrado,
Y un desafío publico en Palermo.
Ese hijuelo que tengo es bien criado,
Mañana le daran una bandera,
Y un hábito le tengo negociado:
No dará pesadumbre.³

¹ Act I, vi.

² Hernando's erratic counterpoint is Shadwell's happy addition.

³ Act I, vii.

In La discreta enamorada, the good captain has had his eye on the daughter all along, a fact which he announces with soldierly abruptness:

Suplicoos pues, Belisa, humildemente
Que me deis á Fenisa vuestra hija;
Que yo pienso dotarla honestamente,
Para que ella gobierne, mande y rija
La poca hacienda que ganó mi espada...¹

Shadwell changes this for the better. Bernardo sees Elvira, says "I am Plannet stuck", is troubled with "a Fit of--a--"² and leaves, declaring the changed target of his affections in a note that remembers the Spanish quoted above:

You are like to have me from Generation to Generation, you first possess my Love, then it succeeded to your Daughter...My Estate is your Daughters if she'll make her claim...³

Elvira now thinks of a scheme for getting Lucindo's aid. She will make the old fool himself a messenger to his son. The trick is in the Spanish play:

Ber. The vigour of my Love
can bear no delay.

Elv. There must be some
time allow'd me in decency:
But, Sir, since you begin
to grow so particular, I
must tell you a secret
which concerns us both;
have you not a Son nam'd

FENISA.

.....
Yo no sabia que era vuestro
hijo (Ap. á él.)
Lucindo, un caballero que solia
Entrar en vuestra casa algunas
veces.
Mi madre me lo dijo cuando entrá-
bades:

¹ Ibid.

² Act II, p. 37.

³ Act III, p. 41.

Luscindo?

Hern. What does she mean now? *[aside.*

Ber. A Son, Madam! I have a stripling, a tall boy, but he is very young, he is not above sixteen.

Hern. Madam, my Master mistakes, he is but fourteen.

Ber. I was married at thirteen, and had him before I was fourteen.

Hern. Sir, you were married at eleven, did not I live with you? He was married before I was born: *(aside.)*

(Bern. bites his Thumb, and makes signs to

Hern.

Ber. Curse on the Rogue.

'Tis true, Madam, but I had no children till I was fourteen.

Elv. 'Tis not for that I mention him, but if he be so Young, he is very forward, and I desire you will give a check to his ambition of serving me.

Ber. Hell and Furies! he dares not offer you his Love sure.

Elv. Yes, he has endeavour'd to corrupt my Maid, with this Heart of Ruby set in Gold: do you know it, Sir?

Ber. No: but by the largest Whisker in Madrid, *(Gad forgive me for swearing)* it shall cost the owner the best blood in his body.

Elv. Be not rash, proceed with calmness: if some fool has taken his Name upon him, bid him, from me, endeavour to find the Owner, which will be no

Y pues es vuestro hijo y vos mi esposo,
Que lo sería, si Dios fuere servido,
Y me diere salud para gozaros...

CAPITAN.

¡Qué palabras tan dulces! Por Dios vivo.
Que el sol de aquella boca de claveles
La nieve de las canas me derrite.

FENISA.

Digo, Señor, que importará atajarle
La loca pretension con que me sirve.

CAPITAN.

¿Mi hijo os sirve?

FENISA.

Si el servirme fuera
Con la cordura y cortesía licita
A una mujer de mis iguales prendas,
No me quejara con melindres vanos;
Que nunca me precié de gusto hipócrita.

CAPITAN.

Pues ¿cómo os sirve?

FENISA.

Con papeles locos,
Por manos de terceros, que á mi casa
Vienen con mil achaques y invenciones,
Echando mis amigos por terceras;
Y en todo aquesto, ni por pensamiento
Se le acuerda tratar de casamiento.

CAPITAN.

Es loco el mozo: perdonalé, os ruego;
Que yo saldré fiador que no os enoje
De aquí adelante.

FENISA.

Pues que ya es mi hijo,

hard matter, that I may
know who has injured me;
and if it be he, advise
him to leave no more
Letters under a loose
board in our Balcony.

Ber. Cannons and Culver-
ins! have you a Letter
of his?

Ely. No, I tore it in
indignation.

Ber. Voto, I helpt to
bring him into the world,
and I'll send him out
again!

Ely. Have a care, Sir, Ex-
tremities will fill the
Town with noise, and hurt
my Honour: I conjure you,
let a private Rebuke
serve.

Ber. Well, Madam, I'll
obey, I kiss your hands;
I'll find him instantly.

Her. Fare thee well, thou
art an Angel of thy Sex.

Ex. Bern. and Hern.¹

Os suplico, Señor, que cueradamente
Le digais que me quejo deste
agravio,
Y fiolo de vos, pues sois tan
sabio.

CAPITAN.

Dejadme ese cuidado. El cielo os
guarde.

--Belisa, yo le he dicho á mi
Fenisa

Que pienso regalarla, y que no
quiero

Vida por otra cosa: á Dios te
queda;

Que yo volveré á verte; pero
advierte

Que me has de dar licencia para
verte.

BELISA.

Guárdete el cielo.

(Vase el Capitan.)²

Bernardo, in delivering the message, finds Luscindo
outside the house of his courtesan Levia (Cerarda in La discreta
enamorada).³ The misunderstanding between Bernardo and Lus-
cindo is, with some changes, from La discreta enamorada:

1 Act III, pp. 46-47. Obviously Shadwell is here and in the
scene between Hernando and Luscindo indebted also to
Molière's L'école des maris, II, vii, where Sganarelle
hands Ergaste letters which Isabelle has said Valère sent
"avec des boîtes d'or".

2 Act I, vii.

3 Other borrowings for the Luscindo-Levia theme will be dis-
cussed later.

Hern. Here's my Master, I must not be seen with you.

Lusc. Now has he heard of my Visit to Levia, and is come with a dull wise Lesson. (Hern. retires.)

Bern. You stripling, I am come to tell you of a crime, which if you have the impudence to persist in, I'll make you the greatest Example of my fury that ever fell by this Arm.

Lusc. Is it such a crime, Sir, for a Young Man in the heat of his blood, to love a handsome Wench?

Ber. Do you capitulate, Rascal? I'll make you know there is a difference of persons, sirrah.

Lusc. I hope I may pretend where others are freely admitted.

Ber. How others?

Lusc. Yes, others; if you have better thoughts of her, you are much mistaken, I assure you, Sir.

Bern. Death, you villain! dare you blast the honour of so innocent, so virtuous a Lady?

Lusc. She innocent and virtuous! ha, ha, ha.

Bern. Peace, thou abominable Varlet, or I shall gorget my blood, and pierce thy heart.

Lusc. Sir, are these terms fit for a Son?

Bern. Dogbolt, to blast the honour of my Mistress; by my beard thy Mother ne're was a chaster.

CAPITAN.

Todo hoy ando en busca tuya.

LUCINDO.

Lo que me quieres recelo;
Que no es mucho que lo arguya
De mi inquietud y desvelo.
Pero advierte, padre mio,
Que querer una mujer
No es en mi edad desvario,
Antes señal de tener
Generoso talle y brio.
Si es porque no es muy honrada...

CAPITAN.

¿Cómo que honrada no es?
Lengua en escorpion bañada,
¿Mereces besar sus piés,
Ni aun tierra dellos pisada?

LUCINDO.

Estoy con enojo ahora
De mil celos que me ha dado,
Con un hombre o dos que adora.

CAPITAN.

¿Qué dices de hombre adorado,
Y tan principal señora?
Pero diráslo por mí,
A quien debe de adorar.

LUCINDO.

¿Que tambien te quiere á tí?

CAPITAN.

¿No la merezco agradecer?

LUCINDO.

Si, Señor.

CAPITAN.

¿Mascas el sí?

LUCINDO.

Pésame que hables con ella:
Que es mujer que á veinte trata.

CAPITAN.

¡Tu lengua pones en ella,
Porque de celos te mata,
Siendo tan noble doncella!
¡Vive Dios, que si no fuera
Por no dejar de casarme,
Que una estocada te diera!

LUCINDO.

¿Casarte? Eso sí es matarme.

Lusc. Heaven forbid, Sir;
if so, it wou'd be doubt-
ful, whether I owe you
that Respect I pay you,
Sir.

Bern. Audacious Coxcomb,
her innocent freedom is
above all malice, which
join'd with her Wit and
Beauty, has made her wor-
thy of me, of Don Bernardo.

Lusc. What a Devil will the
old man commit incest?

Bern. I tell you, sirrah,
she is your Mother-in-law,
I am contracted to her!

Lusc. What do I hear! she
my Mother-in-law! you
will not prostitute the
honour of our family, by
marrying a Courtesan.

Bern. Abandon'd slave and
Liar, she a Courtesan!
Earthquakes, inundations,
roaring Seas, and thunder!
thou Puppy-dog, thou diest
for't.

Bern. draws
his Dagger.

Hern. Hold, hold, Sir, your
Dagger, Hernando enters.
drawn upon your son!

Bern. Let me go, sirrah.

Lusc. Sir, I beseech you
hold, there's some mistake.

Bern. Can any thing be so
plain as thy blasphemy
against Elvira? I will
chastise thy black mouth'd
insolence with Death.

Hern. Hold, hold, Sir.

Lusc. Hell and Furies! is
she contracted to him?
then let his Dagger pierce
my heart: but sure it can-
not be. (aside.)

Padre, Señor, considera...

CAPITAN.

¿Qué debo considerar?

LUCINDO.

Que es una mujer de amores.

CAPITAN. (Ap.)

Dado me ha que sospechar...

--Pero póneme temores

Por estorbarme el casar.

Como el que con los espejos

Puestos al sol da en los ojos

Al que viene desde lejos.

Quiere el necio darme enojos

Con estos vanos consejos.

Mas quiero volverla a hablar,

Y decirle esta respuesta:

Que me ha dado qué pensar.

..... (Vase.)¹

¹ Act I, xii.

Bern. Abuse my Mistress
Elvira! does your guilt
alarm you?

Lusc. 'Twas Levia I
meant, what have I to do
with Elvira.

Bern. And what have I to
do with Levia? shall
that excuse?

Lusc. By heaven, Sir, I
thought you had all this
while spoken of Levia,
the fine Courtesan, from
whose house I now came:
and do you think I ought
not to be transported to
hear you speak of marry-
ing such a creature?

Bern. No, no, Mr. Jacka-
napes, you know not
Elvira, you, you?

Lusc. Not I: how, where,
or when shou'd I know
her? I can't guess your
meaning.

Bern. You know not this
neither, which you gave
her Maid, to corrupt her
to your interest.

(He gives him the Ruby.)

Lusc. Not I, I never saw
it till now.

Bern. Know, Young Coxcomb,
she has made another-
guess choice, nor you left
no Letters under a loose
board in her Balcony?

Lusc. I cou'd as well under-
stand you if you spoke
Arabick.

Bern. She dispises you,
bids you leave no more
Letters: and if that Gem be
not yours, she wou'd have
you use all diligence to
find the Owner, which will
not be hard to do, that

CAPTAIN.

¿Estáste aquí todavía?

LUCINDO.

Pues ¿eso, Señor, te espanta?
Si con la mujer que adoro,
En esos años te casas.
¿Es mucho que me despidas
Destas puertas y ventanas,
Si mañana han de ser tuyas,
Y hoy su dueño me llamaban?

CAPTAIN.

Pienso que te has vuelto loco.
Dijísteme mil infamias
De aquel ángel de Fenisa,
Hija de Belisa honrada;
Voylas á hablar, y por poco
Beliera, traídor, sin cara;
Que caíde de vergüenza,
No era menester cortarla.
Yo tengo mujer mas noble
Que tu madre.

LUCINDO.

¿De quién hablas?

CAPTAIN.

De Fenisa.

LUCINDO.

Pues, Señor,
Fenisa es concellia, y basta;
Que la que yo te decía.
Es Gerarda, cortesana,
Que vive en este balcon.

CAPTAIN.

¿Que tiene que ver Gerarda
Con Fenisa?

LUCINDO.

Yo, Señor,
En aquesta calle estaba
Quando me reprehendiste
De que amaba aquella dama.

CAPTAIN.

Otro enredo habrás pensado
Con aquella buena cara
De tu criado.

BERNANDO.

¿Yo enredo?

Siempre piensas que te engañan;
Propia condición de viejos.

she may have satisfaction
from him that has injur'd
her: and I swear by all
my former Achievements,
and magnanimous Deeds,
I'll see her have it.

Lusc. Thou dearest creature
upon Earth, I admire thy
Wit as much as thy Beauty.
(to himself.)

Be pleas'd to tell her, I
will never rest till I see
the owner, and that I re-
sent this injury so, that
I am resolv'd she shall
have full satisfaction.

Ber. Now you say somewhat:
come prepare your self,
I'll carry ye to see your
Mother, and you shall ask
her blessing.

Lusc. 'Tis in her power to
give me the greatest in
the world. (to himself.)

Ber. I'll carry you to her,
because I'm resolv'd the
day after to morrow you
shall go to Flanders,
while I settle here. Sir-
rah, Hernando, I have not
reckon'd with you for your
damn'd Lies, Rogue, but go
now and tell Belliza we
are coming to wait on her.

Hern. I will, Sir.

(Ex. Hern.)

Bern. Come stripling, fol-
low me, I'll get some
Pasteels, and stiffen my
Whiskers, and so go.

Lusc. I follow, Sir.

(Ex. Bernardo.)

For Flanders! I'll see it
under water, or, which is

CAPITAN.

Niega, Lucindo, que amas
A Fenisa.

LUCINDO.

¿Yo Señor?

CAPITAN.

¿Luego tampoco la cansas
Con papeles y alcahuetas?
Pues en este punto acaba
De decirme que antenoche,
Por aquella reja baja,
Enfrente de tu aposento,
Muy tierno llegaste á hablarla.

LUCINDO.

¿Yo papeles! ¿Yo alcahuetas?
Yo por reja ni ventanas?
Hernando...

CAPITAN.

¿Qué buen testigo!

Falsos ojos, lengua falsa,
Falsa la cara y la boca,
Falso el pecho y falsa el alma.
Pues mira lo que te aviso:
¡Vive el cielo, que si pasas
Por su puerta, ni la miras,
Ni por la reja la llamas,
Que para siempre jamás
Has de salir de mi casa!

LUCINDO.

Escúchame.

CAPITAN.

Para que?

LUCINDO.

Escúchame una palabra.

CAPITAN.

¿Qué palabra?

LUCINDO.

Que le digas
Que si ha de ser mi madrastra,
No comience antes de serlo,
Pues aun agora lo tratas,
A hacerme tan malas obras.

CAPITAN.

Quita, necio.

worse, all under the
French King, e're I
 leave my Dear, my sweet
Elvira? (Ex. Lusc.¹)

LUCINDO.
 Advierte.

CAPITAN.
 Guarda. (Vase.)²

Belisa asks the Capitan to present his son to her:
 in Shadwell, Luscindo merely appears. Bernardo then says,
 "Come Youth, come forward, and pay your Duty to your Mother-
 in-Law."³ This is the Capitan's "Besa la mano á tu madre."⁴
 Luscindo is a bit too ardent; Bernardo says, "Fair hand [so
 Luscindo has called it], I like not that expression; his
 eager kiss, and his fix'd looks..."⁵ Lucindo says:

.....
 Me manda ¡oh bien soberano!
 Que os bese esa hermosa mano.⁶

to which the Capitan replies:

¡Qué superflua cortesía!
 La mano basta decir:
 ¿Para qué es decir hermosa?⁷

1 Act III, pp. 49-51.

2 Act I, xv.

3 Act IV, p. 53.

4 Act II, xv.

5 Loc. cit.

6 Loc. cit. The English play's fun with Luscindo's age was suggested by the Capitan's saying to Lucindo, "No me llames padre aquí" (II, xv) and, in an earlier aside, "...es mal consejo que venir aquí le mande; que á vista de un hijo grande Parece un hombre mas viejo." (II, xiv)

7 Ibid.

Elvira "pulls off her Glove, he kisses her hand and puts a Note into it."¹ So also does Lucindo, while saying to Fenisa, "Ten, mi vida, este papel," "Métele un papel en la mano."²

Elvira enlists her mother to busy Bernardo while she can peruse Lucindo's note:

Pray entertain my Lover,
while I peruse a Note,
wherein I have set down
the things I must have be-
fore Marriage, and I'll
endeavour to serve you.³

FENISA.

¿Ves este papel?

BELISA.

Sí vec.

FENISA.

Pues es memoria de vestidos mios,
Que el Capitan me ha dado; yo
querria
Leerlo, y no quisiera que él lo
viese,
Porque no me tuviese por tan loca
Que pensase que estimo en mas las
galas
Que no el marido...⁴

Elvira reads the note:

Dear Madam, no passion
ever equall'd mine...but
all this serves but to
heighten my misery, un-
less your power, and your
Mothers, can prevail with
my Father to stop my Jour-
ny into Flanders, which he
has resolved shall begin

Mi bien, mi padre tiene concertado,
De celos de que has dicho que te
quiero,
Enviarme á Portugal; remedía,
amores,
Esta locura, ó cuéntame por muerto..⁵

¹ Loc. cit.

² Loc. cit.

³ Act IV, p. 54.

⁴ Loc. cit.

⁵ Act II, xiv.

the day after tomorrow.¹

Elvira, having noticed that her mother has looked amorously on Luscinde, now hopes to enlist her aid. She pretends that the note begged her to plead Luscinde's cause with the mother:

.... I spake even now of a Note, it was not what I told you, but a Ticket from Luscinde to me.

Bell. To you! ah me, ah me! you are another man's wife, will you give ear to him?

Ely. Hold, Madam, mistake me not, he begs me to be his Advocate of Love to you.

Bell. Ah, my dear child, to me, say'st thou?

Ely. He is infinitely taken with your person.

Bell. With me, that am wholly spiritual! but this sympathy of Lovers hearts is a great secret in Nature, enough to puzzle all Philosophers. But where's the note?

Ely. I tore it, lest his Father should spy it, who is ignorant of all. Know, Madam, I am now your Mother-in-law by a double way, and will not bate an ace of my prerogative.

Bell. Ha, ha, ha, dear child, thou art an arch one, I profess: well, go thy ways.

FEMISA. (Ap. á su madre.)
El papel que te dije, no es vestidos,
Ni me le dió Bernardo.

BELISA.
¿Qué me cuentas?
FEMISA.
Lucindo me le dió.

BELISA.
Pues ¿qué te escribe?
FEMISA.
Una cosa que á risa ha de moverte.
BELISA.
No me tengas suspensa.

FEMISA.
Al fin, me dice
Que se quiere casar.

BELISA.
¿Con quién?
FEMISA.
Contigo.
BELISA.
¿Conmigo! ¿Qué me cuentas?
FEMISA.

Lo que pasa.
Dice que le pareces en extremo,
Y que esa gravedad, esa cordura
Le agrada mas que yo á su padre
agrado.
Dice mas: que con este casamiento
Se juntan las haciendas, de manera
Que los hijos de entrambos
quedamos.
Si supieras leer, mil cosas vieras;
Mas dice que le pidas que no trate
Enviarle á Portugal; que antes

¹ Loc. cit.

Ely. Take notice then,
Daughter Belliza, you
must be at your Bal-
cony between Eleven
and Twelve, and Lus-
cindo will entertain
you there, while I
stand Centinel at the
Wicket, and watch who
comes by.

Bell. Oh blest news! I
am transported. (aside.)
You make me angry,
Daughter: I entertain a
man at midnight, when I
should be at my Beads!
(to her.)

Ely. Come, Daughter, I
will have my Title, and
use my Authority: I ad-
vise, nay, command you
as a Mother.

Bell. Well, thou art a
wag, I vow.

Ely. There's no fear, I
your Mother-in-law will
take care of you.

Bell. Well, Daughter.

Ely. Daughter.

Bell. Mother, then since
thou wilt have it so, I
give myself up wholly to
your conduct.¹

Le mate.

BELISA.

¿Qué es ir á Portugal? Hija,
las hijas
Cuerdas y honradas, todo el gusto
suyo

Ponen en solo dársele á sus
padres:

Ya sabes que soy coza, y que en
efeto

Estaré mas honrada con marido,
Y marido que así te logres, hija,
Que me lleva los ojos en mirándole.
¡Qué cortés! qué galán! Qué
lindo talle!

EMILIA.

Si esto pasa, ¿qué hará quien
mandar puede?

BELISA.

¿Que dices?

EMILIA.

Que le estorbes la partida.

BELISA.

¡Partida! ¿que partida? Haz que
esta noche

Me venga á hablar Lucindo de
secreto.

EMILIA.

Véte, y déjame hablar con mi
marido.

BELISA. (Ad.)

¡Que me cogió á descuido! Mas no
importa;

Ponerme quiero menos largas tocas;
Consultaré el espejo. ¡Ay mi
Lucindo!

Si tú me quieres, cuanto soy te
rindo. (Vase.)²

Shadwell changes the balcony scene considerably,
although he retains touches from La discreta enamorada.

¹ Act IV, p. 55.

² Act II, xvi.

Belliza orders Elvira below to entertain "Hernando"; Penisa asks this as a favor--his "locura" will divert her. Lucindo overhears Hernando's follies and is in mortal fear that Belisa will discover the cheat; apparently Lucindo cannot hear his servant. Elvira tells Lucindo she despairs of their being able to change his father's mind about Tlanders;¹ Penisa is all confidence.² Of course, Lucindo and Penisa still are confronted with the proposed marriage to Bernardo, and so Lucindo begs:

Si tienes resolucion
De que te saque de aquí,
Animo me sobra á mí
Para igual ejecucion.³

Lucindo proposes the same:

Luc. Then I am lost, unless your Love be strong
enough to carry you to the Noble resolution of--
Elv. What Resolution? Can you doubt my Courage?
Luc. The resolution of making an escape, and
flying to some distant place.⁴

Penisa demurs; but Elvira consents, and Lucindo says later that he will have a coach waiting for her the next night--all of which preparation makes little sense, since neither do they ever try to escape nor is any reason

¹ Act IV, p. 60.

² Act III, iii.

³ Ibid.

⁴ Act IV, p. 60.

given for a change of plan.

Meanwhile, Hernando, who will greet Belliza as "My most venerably amiable, and amiably venerable Belliza"¹ ("Esas tocas reverendas...Ese chapin enlutado...Que pisa el suelo, mas grave que un frison recién herrado..." says the Spanish Hernando²), rehearses his love language (which he will not use):

So, I have conn'd enough, and have all my piteous Love-sick language ready. Let me see, Suns, Moons, Stars, Planets, Lightning for Eyes: Roses, Cherries, Crimson, Scarlet, Tyrian Purple, for the Spanish Wool upon the Cheeks: Snow, Lillies, Milky way, for the Skin: Rubies and Coral for the Lips: And Gums, Pearls Oriental for the Teeth: Sunbeams and Golden Tresses for the Hair, that's sandy: Fire, Flames, Fry, Burn, Wounds, Pistols, Daggers, Halters, for my self; and there's an end on't.³

Part of this farrago is from Hernando's speech to Belisa:

Esa bien compuesta voz,
Ese olor, de amor espuela,
Que es azúcar y canela
De aquestas tocas de arroz;
Esos antojos al lado,
Para encubrir los de enfrente;
Ese manto, en que consiente
Ser el amor manteado;
Esa encarnada nariz,
Donde amor destila y saca
Ambar, mirra y tacamaca,

¹ Act IV, p. 61.

² Act III, iii.

³ Act IV, p. 60.

Mas que el Arabia feliz;
 En fin, tocas, piés, frison,
 Nariz, monjil, manto, antojos,
 Voz, chapin, son á mis ojos
 Selvas de varia lición.¹

For the rest of Hernando's boberias, Shadwell substitutes an amusing enough bit of satire on the heroic plays.²

The course of love for Elvira is now roughened somewhat more by the appearance of Gremia, Levia's aunt, who tells of Luscindo's affair with the courtesan.³ Angered, Elvira writes Luscindo that she is aware of his falseness, which drives her now to immediate marriage with his father.⁴ But when he appears, all is explained--a small lie about the exact relationship with Levia does the trick--and the lovers are reconciled.⁵

In all this action, Shadwell follows Lope, but from afar. Fenisa's jealousy is aroused by Gerarda's telling of an "Estefania" (Hernando disguised as a woman) whom Lucindo has courted. She dismisses him angrily when he explains:

1 Loc. cit.

2 Act IV, p. 61.

3 Act V, pp. 64-66..The borrowings for the Levia-Luscindo plot are discussed later.

4 Act V, p. 68.

5 Act V, pp. 69-71. Elvira here also explains to Luscindo's satisfaction the two notes signed "Elvira" which had caused Luscindo jealousy of Doristeo. This is, of course, a part of the plot suggested by Los engaños.

Conozco tu alevosía;
 Tarde, Lucindo, has llegado,
 Y no me hagas perder
 El respeto; que has de ser
 Antes de un hora mi padre;
 Que al marido de mi madre
 Debo por padre tener.¹

She repents immediately when Hernando substantiates Lucindo's story; the servant brings his master the glad news.

Fenisa now plots a happy ending. Telling Bernardo she has found that it was another than Lucindo who was outside her reja the night before, she begs him have Lucindo and Hernando guard the street tonight while--she entertains the Captain secretly in her apartment! Bernardo, overjoyed, carries the news to Lucindo, who scents Fenisa's plot.

Fenisa, meanwhile, tells her mother that Lucindo

...hablando á su padre en tí
 Le halla muy desabrido
 En que sea tu marido,
 Y que es forzoso en efeto
 El casaros de secreto.²

and,

El dice que en tu aposento
 Te quiere esta noche ver.²

That night, all the principals of the play assemble, for one reason or another, at Belisa's house; at a cry of "fire" from one, Belisa and the Captain emerge from her room to

¹ Act III, x.

² Act V, xii.

discover they have been duped. Fenisa announces that she and Lucindo are married; Bernardo takes Belisa and invites all to supper.

Shadwell does not use this last trick of Fenisa's,¹ but rather tamely concludes with the lovers getting Tegue to marry them while Bernardo prepares for the wedding.² Bernardo asks Belliza for her hand and, being accepted, forces Tegue (who wants Belliza's money for his order) to marry them. Tegue does so, vowing a mental reservation that will make any children of the union bastards!

Shadwell's adaptation of Lore's Lucindo-Gerarda (Luscindo-Levia) theme is much freer than his treatment of the main plot. The character of Gremia, the aunt, is added by Shadwell. Also the English play omits several of the Spanish scenes and shortens others. From a similar action in El acero de Madrid, Shadwell seems to have made one or two slight borrowings. Despite all these changes, Shadwell's plot develops essentially as does that of La discreta enamorada.

1 In one variant and another, it was a favorite with Restoration playwrights.

2 Shadwell spices the last scenes with another favorite Restoration trick. Levia, dressed as a man and still seeking revenge, tells Bernardo that Luscindo has enjoyed Elvira.

Luscindo's passion for the courtesan Levia is inflamed by his jealousy of her (pretended) affection for another. In La discreta enamorada, she rejects him for Doristeco;¹ in The Amorous Bigotte, Luscindo tells Hernando of his jealousy. Hernando suggests that he fight fire with fire by pretending to love elsewhere;² Luscindo himself conceives this plan in the Spanish play, where at once Hernando pretends to Gerarda to be seeking one Estefania his master has bid him follow, a deceit through which Gerarda sees.³ In The Amorous Bigotte, Luscindo and Hernando talk of the pretended love Luscindo has conceived with equally poor success.⁴

Levia, pursuant to her design of arousing Luscindo's jealousy, walks along the Prado with Doristeco and Hernando. Luscindo comes with "Estefania", and Levia is sorely hit. So also is Doristeco, since he happens to have a sister named Estefania! Shadwell compounds this scene from Act II, i, iv, v, vi, and xiii of La discreta enamorada.

1 Act I, iii.

2 Act I, p. 23.

3 Act I, xi.

4 Act I, p. 25.

Since this is an admirable illustration of how, for the Luscindo-Levia plot, Shadwell condenses the Spanish without omitting essentials, the parallel passages are given in full:

Lev. The Sun is set, and the Prado is cool and pleasant; but I am all on fire. (to her self.)
Dor. I never saw a finer Evening: we shall have some curious Fruits, Confections and Lymonades, will you honour me to taste them?

Lev. With all my heart.

Dor. My Servant waits yonder: but; dear Madam, be pleas'd to add to the pleasure of the Evening by charming me, and all the company, with a Song to the Guittar.

Lev. If you can endure it, send for a Guittar.

Fin. We have one ready.

(she sings.)

Lusc. There she is, that's her Voice.

Hern. How the Devil can you think of her?

Lusc. Revenge, revenge: I am resolv'd to conquer her, then laugh at her. But where's the Lady Estifania, you promis'd should be here?

Hern. At hand, Sir; she is my Mistress, but shall be yours at present, and pray use her civilly: and d'hear, Sir, be sure to let me have her again untouched.

Lusc. Pox on't, this Farce will never take, and if

El Prado de San Jerónimo.--
Es de noche.

.....
DORISTEC y FINARDO, en hábito de noche: GERARDA, con rebocillo y sombrero: LISBO, PABLO.

DORISTEC.
 Notable frescura.

FINARDO.
 Extraña.

GERARDA.
 Mucho de sus fuentes gusto.

DORISTEC.
 No hay sitio de tanto gusto. Gerarda bella, en España.

GERARDA.
 ¡Qué lindas tazas!

DORISTEC.
 Famosas.

GERARDA.
 Con perlas brindando están.

DORISTEC.
 ¡Qué liberales que dan sus aguas claras y hermosas! ¿Hasta holgado de venir?

GERARDA.
 Basta venir a tu lado.

DORISTEC.
 centémonos.

FINARDO.
 Todo es Prado.

DORISTEC.
 Así se suele decir. ¿Templaron vuestras mercedes?

LISBO.
 La prima se me bajó.

GERARDA.
 Subilla.

DORISTEC.
 Eso digo yo.

she discovers it, she'll triumph most unmercifully.
Hern. Play you your part, as well as I mine, and I'll venture my life on't: Come here's your Lady Bright, your Mrs. Estifania. (Enter Estifania.)
Lusc. Ha, she by this light may guess at me, but can't distinguish you.
Hern. Gently, Sir, this way.
Lusc. My dearest (They advance near Estifania.) vance near the Company, they are moving towards the Musick, Levia steps aside towards Luscindo.
Lev. 'Tis he, he calls her Estifania: all my Arts are suddenly turn'd upon my self: Hell take him, court her before my face!
Dor. What means this sudden, and this strange Distemper, Lady?
Lev. If he discovers my disgrace, he'll turn a Rebel too. (Aside.) I feel a sudden faintness in my Spirits, pray help me to some water from yon Fountain.
Dor. I'll run and fetch you some. [Exit Doristeco.]
Lev. Sir, I beseech you step for some strengthening Spirits, I find cold water will be too weak a Remedy.
Fin. You shall have them instantly. [Exit Finardo.]
Lev. Musick, though you are in tune, I am not: There's your Cordial, jog off. (She gives them Honey.) Ex. Musick.

FABIO.
 ¿Comienzo?
DORISTECO.
 Empezar podeis.
FABIO.
 ¿Qué dirémos?
DORISTECO.
 La de Lope,
 Por vida del buen Liseo.
LISCO.
 La del suspiro y deseo.
FINARDO.
 A fe, que hay bien donde tope.
MUSICOS. (Tocan y cantan.)
DORISTECO.
 Un galan con cierta dama
 Hacia donde estamos viene.
GERARDA.
 ¿Gentil brio y arte tiene!
 A fe que es ropa de fama.
DORISTECO.
 ¿Cómo?
GERARDA.
 Dióme el buen olor.
DORISTECO.
 Tomó pastilla al salir.
FINARDO.
 Pastilla y Prado es decir
 Que es dama...
DORISTECO.
 ¿De qué?
FINARDO.
 De amor.
DORISTECO.
 A tu lado toma asiento.
GERARDA.
 ¿Qué de golpe se ha asentado!
FINARDO.
 Debe de tener pesado
 Lo que es el quinto elemento.
LUCINDO. (A Fernando.)
 Bella doña Estefania,
 ¿Qué os parece esta frescura?
HERNANDO. (Con voz de mujer.)
 Fue mucha descompostura

1 Act II, i.

Lusc. Sweet Estifania,
wonder of all Widows,
Mirroure of thy Sex, thou
brightest thing on Earth.

Estif. You find you are
dear to me, who venture
my Life and Honour for
you. Name not my Name
once more; shou'd any one
o're-hear it, and carry
it to my Brother, I were
lost: think on his
Quality.

Lus. Thou art dearer to me
than my Life, and I'll
defend thee better. My
Passion now exceeds all
other mens, as thou out-
shin'st the rest of all
thy Sex.

Lusc. Oh that I knew thy
Brother.

Esti. I warrant you have
said as kind things to
Levia.

Lus. Brand me with infamy,
if ever I consider'd her,
but as a wandring wench,
a trifle, only fit for
too much leisure.

Lev. Thou lyeest, thou Vil-
lain, thy tongue is black
and rotten, as thy heart:
I'll have another hand for
my revenge on thee, but
on this Serpent mine shall
serve the turn.

Lus. Do you know the qual-
ity and tenderness of
this young Lady?

Lev. I'll give her marks
to be known by.

Estif. Pray keep your
Nails in, beshrew your
heart for never paring
'em.

Lus. Stand off, what will
you rob her in the dark?

Venir aquí sin mi tia;
Pero el mucho amor que os tengo
A mas me puede obligar.

LUCINDO.

Señores, quieren cantar?

HERNANDO. (Con voz de mujer.)

¿Déjanlo porque yo vengo?

GERARDA. (Ap.)

Lucindo es este. ¡Ay de mí!

Verdad sin duda seria
Que aquella dama queria,
Por quien preguntar le vi.
Celos que pensé fingidos
Me han salido verdaderos.
¡Ay, amores lisonjeros.
De engaño y traicion vestidos!
Entendídoma ha la letra,
Herido me ha por el filo,
Vengóse del mismo estilo.

HERNANDO. (Ap. á Lucindo.)

Ya se altera y inquieta:
¿Qué te parece el jarabe?

LUCINDO.

Que hace su operacion.

GERARDA.

(Ap. ¡Qué bien sabe dar pesion!
Que mal el tomarla sabe!)
Por vida de Doristeco,
Que un poco de agua traigais.

DORISTECO.

Y traeré con que bebais;
Que regalaros deseo.
Entretenéos aquí
Mientras voy por colacion.

GERARDA.

Que vais solo no es razon.

FINARDO.

¿Acompañaréle?

GERARDA.

Si;

Que aquí quedan los amigos.

FINARDO.

Pues vamos.

DORISTECO.

Venid.

FINARDO.

Adios.

(Vanse Doristeco y Finardo.)

Esti. Death! the Jade
scratches like a Griff-
fon. (Lusc. leads her off.)

Enter Doristec with a
glass of Water, after
him Finardo with a Vial.
Dor. Here's the water, Mad-
am. What d'ye (She
mean? snatches it and
breaks the Glass.)

Fin. Here's the Cordial.
Finar. presents the
Cordial, she does the
like.)

Dor. What is it has in-
flam'd you thus?

Lev. No Cordial can re-
lieve me, nor Water cool
my Flame; Nothing can
quench it but the Traitors
blood; 'tis no time to
dissemble now: I esteem'd
your Passion, but had no
power to answer it, I was
so madly engag'd to Lus-
cindo, the worst of men.

Dor. I have spent my time
well the while. (Aside.)

Lev. I frankly own I have
dissembled with you, to
urge his Love by jealousy.

Dor. A very pretty account
of all my Money. (Aside.)

Lev. Now I detest him, and
if you'll aid me in revenge,
by Heaven you shall entire-
ly govern me.

Dor. What can he now have
done so to provoke you?

Lev. He had the impudence
to court a Lady here, even
now, before my face, and
talkt of me with scorn and
hatred.

Dor. Do you know his new
Mistress?

ESCEMA V
GERARDA, LUCINDO, HERNANDO,
LOS MÚSICOS.

GERARDA. (An.)
Mnérome porque las dos
Quedásemos sin testigos.

LISEO.
¿Quereis que cantemos?
GERARDA.

No.
Antes merced recibiera
En quedar sola.

FABIO. (An. á Liseo.)
Algo espera.

LISEO.
Lindamente los echó.

FABIO.
Pues no estorbemos, Liseo.

LISEO.
Fabio, venid por aquí.
(Vanse los músicos.)

ESCEMA VI
LUCINDO, GERARDA, HERNANDO.

GERARDA.
¡Ah mi señora!
HERNANDO. (Con voz femenil.)
¿Es á mí?

GERARDA.
Veros y hablaros deseo.
HERNANDO.
¡Verme y hablarme! ¿Por qué?

GERARDA.
Porque voy vuestra vecina.

HERNANDO.
¡Jesus, qué extraña mohina!

GERARDA.
¿Desto solo os enfadé?

HERNANDO.
Hace notable calor:
Vamos, Lucindo, de aquí.

LUCINDO.
Mí bien, enfaldarse así
Parece mucho rigor.

Lev. Nothing of her but
what I over-heard ere
they were aware on't:
He call'd her Estiphanie,
and Widow; and she talkt
of her Brothers Honour,
Quality, and her appre-
hension of his Rage.

Dor. Furies and Hell, Fin-
ardo, this Description
can agree with none but
my Sister.

Fin. It cannot be, she is
a woman of Honour.

Dor. Woman and Honour,
fish, Womans Honour is a
Bulrush.

Lev. I am infinitely
oblig'd to you, that you
so soon shou'd interest
your self in my Revenge.

Dor. Yes I'll revenge:
(to Dor!) Shall he think
because I make Love to a
Courtesan here of his, to
wound the Honour of my
Family? His Life shall
pay for't.

Lev. I see you are wound
up to high Resentments of
my injury, I shall from
this moment entirely love
you, and for ever detest
him.

Dor. Pox on this Courtesan,
I cannot think on her, my
Honour! We'll wait on
you home, and then revenge.

Lev. Dear Doristee, now I
find you are a Man of
Honour.¹

Descubríos á esa dama,
Pues Dios es dió tal belleza,
Y esa hermosa gentileza.
Tiene en la corte tal fama.
Descubriá los ojos bellos.
Dén envidia y den amor.

HERNANDO.

No estoy agora de humor,
Ni está enjuto el llanto en ellos;
Que los traeis hechos mar
De celos de esa Gerarda,
Que me dicen que es gallarda.

LUCINDA.

¿Gerarda os los pueda dar?
No sé de qué los teneis.
¡Plegue á Dios que si la quiero,
Que para el mal de que muero
Nunca remedio me déis!
Plegue á Dios que si la estimo,
Nunca merezca estos brazos,
Ni á mis amorosos lazos.
Dén vuestros muros arrimo!
Plegue á Dios que si la amare,
Nunca mi ventura peca
Coco de esa dulce boca.
Ni por mi bien se declare!
Plegue á Dios que si la viere,
Jamás me vos con vos,
Ni nos casemos los dos!

GERARDA. (Ap.)

¿Que esto sufra? ¿Que esto espere?

HERNANDO.

¡Ay Dios! ¿qué de maldiciones!

GERARDA. (Ap.)

Todas vengan sobre mí,
Si mas te sufriere aquí,
Traidor, tantas sinrazones.

HERNANDO.

Dícenme que vais allá,
Y estoy muy descolorida.

LUCINDA.

Tues tomad color, mi vida:
Que á vos os adoro ya.

¹ Act II, pp. 38-40.

GERARDA.

No será, infame, en mis días.
(Embiste á Hernando.)

LUCINDO.

¿Cómo así te has descompuesto?

HERNANDO.

¡A Estefanía! ¿qué es esto?

GERARDA.

Y á cuarenta Estefanías.

LUCINDO.

Déjala, Gerarda.

HERNANDO.

¡Ay cielo!

¡A una mujer como yo!

GERARDA.

¿A ella tengo.

LUCINDO.

Eso no:

Huye. HERNANDO.

La muerte recelo.¹

.....

DORISTEC.

¿Para qué es tanto desden,
Sin decirme verdad?
Hombre soy, y hombre de bien:
Háblame con libertad:
¿Quieres á Lucindo bien?

GERARDA.

Pensé que no le quería,
Y anoche...

DORISTEC.

Pasa adelante.

GERARDA.

Quise la desdicha mia
Que fuese un desden bastante
A encender nieve tan fria.
¿No viste aquella mujer
Que se sentó junto á mi?

DORISTEC.

Lucindo debió de ser
El que la trujo.

Act II, iv, v, vi.

GERARDA.

Es así.

DORISTO.

Eso no basta saber.

¡Ay, Gerarda, cuánto pueden
Unos celos!

GERARDA.

Muerta estoy.

No fuerza al amor exceden;

No hay desdén, ni se te doy.

De que triunfando no quedan.

Estudiado parecía

Lo que Lucindo decía,

Y lo que ella preguntaba;

Supo al fin que se llamaba

Esta dama Estefanía.

Y que es mujer principal;

Que un criado, a un rayo igual.

Vino a decir que en su casa

La echaron monos.

DORISTO.

¿Que pasa

Por mí una desdicha igual!

Pero es dicha: ¿cómo dices

Que esa dama se llamaba?

GERARDA.

¿Hay de qué te escandalices?

DORISTO.

Pensando en el nombre estaba

De esa mujer que maldices.

GERARDA.

Estefanía decía.

DORISTO.

¿Estefanía?

GERARDA.

Esto pasa.

DORISTO.

¡Buena ventura sería,

Si porque no entrado en tu casa,

Diese Lucindo en la vía!

GERARDA.

¿Cómo?

DORISTO.

Una hermana que tengo.

Estefanía se llama.

GERARDA.

Ylla es.

DORISTEC.

¿Cómo detengo
La defensa de mi fama,
Y del traidor no me vengo?

GERARDA.

El la sirve, porque un día
Dijo que se vengaría
De este agravio.

DORISTEC.

Y lo cumplió;

Porque anoche me contó
Que fué al Prado Estefanía.
Alto, mi honor es perdido.
Véte en buen hora, Gerarda...

GERARDA.

Mas que quisiera he sabido.

DORISTEC.

Que si mi deshonra aguarda,
Hoy ha de ser su marido.

GERARDA.

¡Su marido! Mayor daño
Es el que me viene ahora.

DORISTEC.

Pues ¿hay otro desengano?

GERARDA.

¡Bien vivirá quien le adora,
Si le casas!

DORISTEC.

(Ap. ¡Caso extraño!)

Pues ¿puede ser de otra suerte?

GERARDA.

Dame primero la muerte.

DORISTEC.

Véte de aquí.

GERARDA. (Yéndose.)

¡Nunca hablará!

DORISTEC.

¡Con mi hermana! ¿Quién pensara
Una venganza tan fuerte?
Buscar á Fernando quiero,
Para que á Lucindo saque
Donde, pues es caballero,
O saquemos el acero,
O casándose me aplaque.

Hoy muere si no se casa.
 ¡Oh vil hermana! ¿Esto pasa?
 Mas, justa ley me condena:
 Que no anda bien en la ajena
 quien ha de guardar su casa.
 (Vase.)¹

Levia's call for water--"I feel a sudden faintness in my Spirits, pray help me to some water from yon Fountain"--is a verbal reflection of a similar passage in El acero de Madrid, where Lisardo (who would correspond to Lucindo), ministering to Belisa (corresponding to Elvira) asks,

¿Hay en qué poder traer
 Agua de la fuente?²

Later, Doristeco challenges Lucindo but is pacified by the revelation of "Estefanía's" identity. Shadwell rings into this scene Hernando, Gremia, and Levia,³ whereas Lope settles the business between Doristeco and Lucindo alone.⁴

In the incident of the courtesan's attempt to spoil Lucindo's chances with Elvira, Shadwell alters his source radically. Gerarda has enlisted Doristeco's aid;

¹ Act II, xiii.

² El acero de Madrid, in Comedias escogidas de Trevi Lope Felix de Vega Carpio (ed. J. E. Hartzenbusch), Vol. I, Act I, iv.

³ Act III, pp. 48-49.

⁴ Act II, xxi.

as her pretended irate husband, he chases her into the presence of Fenisa, to whom Gerarda then tells her story. In The Amorous Bigotte, the aunt, Gremia, tells of Lus-cindo's supposed "contract" with Levia.¹

Levia's last attempt at revenge, her disguise as a man to tell Bernardo that "he" has had relations with Elvira,² is Shadwell's, but Gerarda, too, disguises as a man for the final round-up in La discreta enamorada.³

Finally, the suggestion of Belliza as a "bigot" could have come from either La discreta enamorada or El acero de Madrid.⁴

This detailed study reveals that The Amorous Bigotte contains almost no originality of plot. Yet

1 Shadwell is here again nearer El acero de Madrid, where Marcela (Levia) tells Bellisa (Elvira):

Aquél galán [Lisardo (Luscindo)],
Que la mira tiernamente
Es mi marido. (II, xxiv)

Gremia's praise of Luscindo, "as fine a person as the Sun e're shined on", and "a man of shining honor" (V, p. 65), reminds one of Teodora's warning to Marcela, "Guárdeosle Dios; que es gallardo." (El acero de Madrid, loc. cit.)

2 Act V, p. 72.

3 Act III, xx.

4 Besides Belisa's talk of her preference for the monastic life (La discreta enamorada, I, vi), Doristeo says of her, "la madre...es una santa" (III, xvii). In El acero de Madrid, Lisardo describes the aunt as being "entre fraile y dueña" (I, iii), and Otavio says, "En tu tía Cásas tú poner la boca! En una santa!" (II, i).

Shadwell's play is typically Restoration English not only in its language (for the borrowings are transformed as well as translated) but also in the use of the source materials.

Shadwell had before him two types of plot from which to choose--the circumstances-intrigue of Los engaños de un engaño¹ and the loose, episodic structure of La discreta enamorada. Because of the opportunity for character portrayal, he chose Lope's play. That he includes elements of the action of Los engaños (stripped of its complicated intrigue development) illustrates the Restoration fondness for a full stage and for multiple plots.

It is in the characters that Shadwell reveals. Bernardo he found at full length, and he subtracts nothing. Lope's suggestion of Belisa's "sanctity" he seizes not only to develop her into a much fuller and more complex character but also to bring in Tegue, who dominates many of his scenes.² The action may go along as it will--these three "humor" characters remain the primary interest of the play. And that interest in character is typically English and typically Restoration.

1 If Shadwell were using a play inspiring or based on Herrera's, it seems highly improbable that it could have had anything but circumstances-intrigue development.

2 Naturally, Tegue's presence is possible only because of this element in Belliza's character. The "foundation" on which Shadwell in the Prologue says he built the play refers to both the new Spanish plot implied in the line "He on a Spanish Plot once writ before", and the "foolish priest". Borgman (*op. cit.*, p. 234) errs in thinking "foundation" to refer only to the priest.

CONCLUSION

At least part of the difficulty in defining influences of the Spanish comedia on Restoration comedy has resulted from the common assumption that all the comedias used by the English writers had been cast in one mold. To the general critic, the words "Spanish plot" have come to mean intrigue most characteristic of the cape y espada plays. Though a consideration of how this type of play was used will be enlightening, it will tell by no means the whole story.

But even for this cape y espada intrigue, the definitions have not been exact enough to be helpful. Walter Scott talks about "the Spanish comedy, with its bustle, machinery, disguise, and complicated intrigues";¹ but "bustle" will describe any fast-moving play, "machinery" is a term more often used in connection with Italian farce, disguise is certainly no stranger among the Latin plays, and one can name hundreds of "complicated intrigues" not of the "Spanish type".

Schelling's formula is more accurate, though still too general to be of much help. "The recipe for making it [the comedia de cape y espada] is simple: two ladies,

¹ Op. cit., Vol. I, 62.

a gallant and his friend, their lovers; a jealous brother or a difficult father, with the attendant servants of all parties; mistakes, accidents, intrigue and involvement, honor touched and honor righted."¹

Martinenche thinks he sees enough similarity between the capa y espada play and Italian farces to distinguish them "assez nettement"--"à chaque fois qu'intervient l'honneur comme régulateur de l'intrigue, on peut dire, sans crainte d'être souvent démenti que la pièce vient d'Espagne."² What Martinenche says about the element of honor is, for the most part, true,³ but he is wrong in considering the types otherwise fundamentally alike. Both are farce of a kind. But in the difference between the structure of Italian farce and that of the comedia de capa y espada lies the clear definition we are seeking.

Whereas in Italian farce the characters govern the intrigue (Martinenche himself speaks of the Italian plays "avec ses tromperies, ses ruses..."²), in the capa y

1 English Drama. London, 1914, pp. 25-6-7.

2 Molière et le théâtre espagnol, p. 72.

3 But not always so. Jealousy and not honor is the main-spring of Los engaños de un engaño, and the writer doubts that honor can be called the "regulating factor" of Casa con dos puertas mala es de guardar.

espada plays, the intrigue develops not primarily from the characters or any plans they may have but from fortuitous circumstances. The keynote of this "circumstances-intrigue" is accident. That accident may be of many kinds--the hearing of one name for another (Los engaños de un engaño, La verdad sospechosa, etc.), simple mistaken identity (La confusion de un jardín), or, as is most often the case, a series of coincidental circumstances (La desdicha de la voz, Casa con dos puertas, etc.). It is never a matter of tricks or of "putting something over on somebody". There is usually a brother, father, or uncle from whom the course of love has to be hidden, and the complication oftentimes results from accidents occurring because of this necessity, but the relative is never played as a dupe. In other words, the circumstances-intrigue centers attention upon complications growing out of chance rather than upon planned machinations of the characters. The convenient doors, passageways, closets, etc., associated with circumstances-intrigue are the inevitable results of this type of plot.

The following Restoration plays have a structure of circumstances-intrigue or use that structure for their main plot or important minor plot:

1. Tuke, The Adventures of Five Hours, 1662.
2. Digby, Elvira, 1663.
3. Bulteel, The Amorous Gallant, 1665 and 1675.
4. Wycherley, Love in a Wood, 1671.
5. Dryden, The Assignation, 1672.
6. Ravenscroft, The Wrangling Lovers, 1676.

To this number must be added the two other (lost) comedies "made out of Spanish" by Digby, 'Tis better than it was and Worse and worse, both prepared during the early sixties and both unquestionably of circumstances-intrigue plot. Of these eight plays, which would seem to represent a not unimportant tendency to establish the circumstances-intrigue as a staple Restoration type, it is significant that all but The Wrangling Lovers and The Assignation were written before the first performance of The Rehearsal in December, 1671. When one remembers that a love and honor theme quite similar to that of the heroic plays satirized in The Rehearsal is present in almost all of the capa y espada plots, the thought occurs at once that Buckingham's stone must also have killed the fledgling of "Spanish intrigue".

Perhaps so, but one cannot help thinking that there was another, more fundamental reason for the early

departure of the circumstances-intrigue from the Restoration stage. The honor motif is unimportant in The Wrangling Lovers and absent from the "intrigue" plot of The Assignment, both of which plays would seem to be experiments in writing circumstances-intrigue without the "honor" element. Actually, there was nothing in the capa y espada play (except, of course, the gracioso) that could not have been adapted to the English stage. The honor-jealous brother is replaced easily by a cantankerous father with any of a thousand reasons for keeping his daughter close; in fact, this father was a familiar one to Restoration audiences. The touchy honor of the lover could be supplanted--and was, even in the Spanish, as witness Los engaños de un engaño--by the highly kindred emotion, jealousy.

Why then, since, as the fairly numerous attempts of the sixties illustrate, the Restoration audience liked this fast, flashy sort of intrigue--why did there not develop an English stage of circumstances-intrigue comparable with that of Madrid? The answer lies in the fact that, much as they liked intrigue, the Restoration audience liked character even better--not the study of character, to be sure, but the lighter, live, quickly-grasped characters to the presentation of which, as to more significant character

revelation, the Jonsonian "humors" method lends itself so admirably. It is a significant thing that, in the Preface to An Evening's Love, Dryden calls for a return to the true character portrayal of Jonson, protesting that "most of those comedies, which have been lately written, have been allied too much to farce".¹ But real, consistent characters are an article incompatible with circumstances-intrigue. To realize how true this is, one need only remember what the exigencies of the intrigue do to the portrayal of Ranger and Depperwit in The Assignment, Henrique and Carlos in The Adventures of Five Hours, and Elvira and Fernando in Elvira. In general, the capa y espada plays are without individualized characters.² Apparently, the Madrileños could often do with pure intrigue; not so the audience in London.

Aside from the eight plays listed above and after The Wrangling Lovers, there are no Restoration attempts to build any considerable portion of a play with the structure of circumstances-intrigue.³ The vogue of this kind of

1 The Works of Dryden, Vol. III, pp. 220-221.

2 And even in such plays as Calderon's Mañanas de abril y mayo, where individualized characters are presented, the circumstances at times make the characters unreal, as the actions of Hipólito in Pedro's house illustrate.

3 Occasionally, as in Ravenscroft's The Careless Lovers and Etherege's She Would if She Could, short scenes remind one of the type, but these are merely episodes in frameworks essentially different.

intrigue, though lively, was brief, and the characteristically Spanish plot made no considerable or lasting change in the form of Restoration plays.

But the Restoration playwrights made other uses of Spanish plays. For The Gentleman Dancing Master, Wycherley dipped into two Spanish pieces for hints of plot which he divorced entirely from their intrigue settings to develop into a different type of structure. In The Generous Enemies, Corye retains parts of a plot outline but drops the intrigue--and, unfortunately, everything else!

More often, the English writers went to Spanish sources (using the Spanish or French--or both) for an entirely different sort of plot--that of the machination intrigue. This kind of plot, which is classical in origin, was used by the Spaniards for doctrinal or thesis comedies such as Moreto's No puede ser, or for manners comedies, the comedias de figuron, such as Moreto's El lindo don Diego or Lope's La bella inamorada. In this type of play, the opening situation is often the same as that of the capa y espada play. Thus, in No puede ser, the problem is that of a girl guarded by a brother over-jealous of his family honor. However, in the development of the play of machination intrigue, attention is centered on the plots laid to circumvent

the person responsible for the blocks of the opening situation. The inevitable result is a transfer of interest to the characters of both those plotting and those plotted against, and the play thus satisfies two appetites--for some sort of intrigue and for character. That this type of play should be more adaptable from the Spanish to the English stage is obvious; the loose, episodic structure easily permitted expansion, reduction, and change of characters to fit the English scene.

As a matter of fact, probably the comedia's influence on English characters was not extensive. The amorous widow, brought in through the French by Betterton but later reinforced by Shadwell's direct use of the Spanish in The Amorous Bigotte, is Spanish in origin. Also essentially Spanish is the character arrangement seen in Sir Courtly Nice and Larugo's Wiles--an arrangement used again and again throughout the period. These are direct, positive, and important character influences of the Spanish drama on the Restoration comic stage.

Yet it was because it permitted the creation of typically English characters that this looser type of plot proved valuable to the Restoration writers. Tegue, Sir Courtly Nice, Monsieur de Paris, the Count in The Amorous Widow--these fit smoothly into their plays' structure in a

way not possible with circumstances-intrigue, as the poorly unified Love in a Wood and The Assignation testify.

The list of borrowings, both direct and through the French, indicates that the use of machination intrigue plots with origin in Spanish drama continued throughout most of the period. The list is of fairly imposing size:

1. The Mistaken Beauty, 1661. (This play has some circumstances-intrigue.)
2. St. Gerfe, Tarugo's Wiles, 1667.
3. D'Avenant, The Man's the Master, 1667.
4. The Feign'd Astrologer, 1668.
5. Dryden, An Evening's Love, 1668.
6. Betterton, The Amorous Widow, c. 1670.
7. Corye, The Generous Enemies, 1671.
8. Wycherley, The Gentleman Dancing Master, 1672.
9. Bulteel, The Amorous Gallant, 1675.
10. Leamerd, The Counterfeits, 1678.
11. Behn, The False Count, 1682.
12. Crowne, Sir Courtly Nice, 1685.
13. Shadwell, The Amorous Bigotte, 1689/90.¹

¹ This list, together with the one given earlier, summarizes the known borrowings from Spanish drama. Only Mrs. Behn's The Young King (1679), which borrows an idea and a character, rather than a plot, is omitted.

The present study of only 145 Spanish plays has revealed eight Restoration comedies whose direct debt to Spanish plays had not before been known. Furthermore, although the results of the investigation still show a much wider use of Spanish early in the period, the discovery of the source of The Amorous Bigotte indicates a continuing use which later research might show to be of considerable importance.

The reading done has scratched the surface only. There are thousands of Spanish plays yet to be read with the Restoration theater in mind--including some of Calderon and Moreto, most of Rojas and Tirso--and a great deal of Lope, who may well prove a mine. How much more in the way of Spanish sources may be uncovered is conjecture. This much, however, has been accomplished. For erratic, extreme generalizations unsupported by any considerable reading in the Spanish plays, the present study substitutes carefully weighed evidence which clearly indicates that the direct impact of the comedia on Restoration playwrights was much greater than there has been hitherto any considered reason to believe.

APPENDIX A

TABLE OF ADAPTATIONS AND BORROWINGS

(Brackets indicate no direct use of Spanish by English author)

ENGLISH PLAY	FRENCH PLAY	SPANISH PLAY
^a <u>The Mistaken Beauty</u>	P. Corneille, <u>Le Menteur</u>	Alarcon, <u>La verdad sospechosa</u>
Tuke, <u>The Adventures of Five Hours</u>		Coello, <u>Los empeños de seis horas</u>
Digby, <u>Elvira</u>		Calderon, <u>No siempre lo peor es cierto</u>
Bulfeel, <u>The Amorous Gallant</u>	T. Corneille, <u>L'Amour à la mode</u>	[Solis, <u>El amor al uso</u>]
St. Serfe, <u>Tarugo's Wiles</u>		Moreto, <u>No puede ser</u>
^a <u>D'Avenant, The Man's the Master</u>	Scarron, <u>Jodelet, ou le maître valet</u>	Rojas, <u>Donde hay agravios no hay celos, y amo criado</u>
^a <u>The Feign'd Astrologer</u>	T. Corneille, <u>Le feint astrologue</u>	Calderon, <u>El astrólogo fingido</u>
^a <u>Dryden, An Evening's Love</u>	T. Corneille, <u>Le feint astrologue</u>	Calderon, <u>El astrólogo fingido</u>
Betterton, <u>The Amorous Widow</u>	T. Corneille, <u>Le baron d'Albikrac</u>	[Moreto, <u>De fuera vendrá</u>]
Corye, <u>The Generous Enemies</u>	T. Corneille, <u>Don Bertran de Cigarral</u>	[Rojas, <u>Entre bobos anda el juego</u>]
^b <u>Wycherley, Love in a Wood</u>		Calderon, <u>Mañanas de abril y mayo</u>
^c <u>Wycherley, The Gentleman Dancing Master</u>		Calderon, <u>El maestro de danzar</u> Lope de Vega, <u>El maestro de danzar</u>

^bDryden, The Assig-
nation

^cRavenscroft, The
Wrangling Lovers

^eLeanerd, The Coun-
terfeits

Behn, The Young
King

^aBehn, The False
Count

Crowne, Sir Court-
ly Nice

^bBehadwell, The Amo-
rous Disette

Calderon, Con quien
vengo, vengo

Spanish novel used by
Calderon for Casa
con dos puertas,
Los engaños de un
aseso. and Luego de
Dios en el querer
bien

Moreto, La ocasion
hace al ladrón,
basis for The Trap-
anner Trapann's

Calderon, La vida es
sueño

Montfleury, L'É-
cole des jaloux

[Solórzano, El celoso
hasta la muerte]
Lope, Argel fingido y
renegado de amor (?)

Moreto, No puede ser

Lope de Vega, La dis-
creta enamorada.
El acero de Madrid.
Herrera, Los engaños
de un engaño, y con-
fusion de un papel

-
- a. Use of Spanish as well as French discovered or proved in the present essay.
 - b. Spanish sources discovered by the writer.
 - c. Wycherley's use of Lope de Vega discovered by the writer.
 - d. Existence of Spanish source novel proved by the writer.
 - e. The fact that La Ocasion is the source of The Trappanner Trapann'd is first pointed out in this essay.

APPENDIX B

AN EVENING'S LOVE, LE FEINT ASTROLOGUE,
AND EL ASTROLOGO FINGIDO

Some notion of the relationship between these three plays can be had from a comparison of the following typical parallel passages. The feigned astrologer has just learned that his lady is seeing her "absent" lover nights:

Bel. Nay, madam; you are known; and must not pass till I have spoken with you.

[Bel. lifts up Theodosia's veil.]

Theo. This rudeness of a person of my quality may cost you dear. Pray, when did I give you encouragement for so much familiarity?

Bel. When you scorned me in the chapel.

Theo. The truth is, I denied you as heartily as I could, that I might not be twice troubled with you.

Bel. Yet you have not this aversion for all the world: However, I was in hope, though the day frowned, the night might prove as propitious to me as it is to others.

Theo. I have now a quarrel both to the sun and moon, because I have seen you both by their lights,

Bel. Spare the moon, I beseech you, madam; she is a very trusty planet to you.

Beat. O, Maskall, you have ruined me!

Mask. Dear sir, hold yet!

Bel. Away!

Theo. Pray, sir, expound your meaning; for, I confess, I am in the dark.

Bel. Methinks you should discover it by moonlight.

Or, if you would have me speak clearer to you, give me leave to wait on you at a midnight assignation; and, that it may not be discovered, I'll feign a voyage beyond sea, as if I were going a captaining to Flanders.

Mask. A pox on his memory! he has not forgot one syllable!

Theo. Ah, Beatrix! you have betrayed and sold me!¹

¹ Act II, i.

D. FERNAND.

J'accuse avec raison ma mauvaise fortune;
On ne vous saurait voir toujours seule chez vous?
De vous-même à la fin je deviendrai jaloux.

LUCRÈCE.

La retraite me plaît; et, chez moi solitaire,
Du moins je ne vois rien qui me puisse déplaire.
Qui vous porte à troubler le repos où je suis?

D. FERNAND.

Vous n'aurez donc jamais pitié de mes ennuis?

LUCRÈCE.

Plaignez-vous-en ailleurs, pour moi je les ignore.

D. FERNAND.

L'amour...

LUCRÈCE.

Ne parlez point d'un tyran que j'abhorre.

D. FERNAND.

Mais un amant qui souffre...

LUCRÈCE.

Otez ce nom d'amant;

Il me choque, il me blesse.

D. FERNAND.

Ah! C'est injustement:

Puisqu'avec moins d'appas le ciel vous eût formée,
S'il n'avait point voulu que vous fussiez aimée.

LUCRÈCE.

Ne finirez-vous point cet importun discours?

D. FERNAND.

Voulez-vous être aimable et cruelle toujours?

Que j'ai de passions pour de si grands merites!

LUCRÈCE.

Que j'ai d'aversion pour ce que vous me dites!

D. FERNAND.

Que j'aime ces beaux yeux, qu'ils ont d'attraits
pour moi!

LUCRÈCE.

Que je hais le soleil qui fait que je vous voi!

D. FERNAND.

Oui, la lune en effet vous est plus favorable:

Et vous fait voir sans doute un objet plus aimable.

LUCRÈCE.

Que me voulez-vous dire?

D. FERNAND.

Ah! De grâce, il suffit:

A qui m'entend assez je n'en ai que trop dit.

LUCRÈCE.

Par ce discours obscur vous voulez qu'on vous craigne.

D. FERNAND.

Je pourrai l'éclaircir, s'il faut qu'on m'y contraigne.

LUCRÈCE.

Je me retire donc après un tel avis:

Vous êtes en colère, et je crains de voir pis.

D. FERNAND, l'arrêtant.

Sans ouïr mes raisons?

LUCRÈCE.

Je ne puis les entendre.

D. FERNAND.

Malgré vous toutefois je vous les veux apprendre.

C'est un procès d'amour où j'ai quelque intérêt,

Je vous en fais le juge et j'attends votre arrêt:

Mais ayant à loisir écouté ma partie,

Et peut-être au fait étant mal avertie,

J'ose vous demander audience à mon tour:

Puisqu'il l'a bien de nuit, je puis l'avoir de jour.

Je ne dis pas pourtant que de la même sorte

On me fasse couler par une fausse porte:

Qu'on la laisse le soir entr'ouverte; et qu'enfin,

Tout bas par la fenêtre on me parle au jardin;

Que Béatrix au guet rompe toute surprise;

Qu'un amant, quoiqu'absent, vienne à l'heure promise:

Qu'un voyage à dessein soit longtemps publié.

PHILIPPIN, bas.

Il a bonne mémoire, il n'a rien oublié.

Au diable soit le maître avecque sa harangue.

Où me suis-je adressé pour jouer de la langue?

LUCRÈCE, bas.

Est-il vrai, l'ai-je ouï?

PHILIPPIN, à D. Fernand.

Monsieur, qu'avez-vous fait?

D. FERNAND, à Philippin.

D'un injuste mépris tu vois le juste effet.

LUCRÈCE.

Qu'on m'ait ainsi trahie! Hélas, je suis perdue!

Ah! Béatrix!

BÉATRIX.

Croyez...

LUCRÈCE.

Tais-toi, tu n'es venue:

Malheur à qui se fie à de pareils esprits.¹

¹ Act II, ii.

DON DIEGO.

Pues no puedo por amante,
Mereceré por criado
Aqueste lugar.

DOÑA MARÍA.

¡Qué enfado!

No he de pasar adelante.
Si no os volvéis.

DON DIEGO.

Quando hiere
La llama el viento, se hace
Un ave que della nace,
Un fénix que en ella muere:
Y sin que su riesgo tema,
Mariposa iluminada,
De aquel fuego enamorada,
Cercos hace, hasta que quema
Las alas de tornasol:
Así anda mi amor ciego,
Como sombra deste fuego,
Haciendo cercos al sol:
Y hasta abrasarme porfia
Esta pena, este rigor.

DOÑA MARÍA.

Mirad que es necio el amor
que para en descortésia.
¿Quando de aquesta amorosa
Locura que estoy mirando,
Lejarcis el tema?

DON DIEGO.

Quando
Dejais vos de ser hermosa.

DOÑA MARÍA.

No está en mí el haber nacido
De esta suerte, si es así
Que es lo parezco...

DON DIEGO.

Mi en mí
Dejar de ser atrevido.

DOÑA MARÍA.

Las pudiera en tal locura
guitaros, con escarmiento,
El honor el atrevimiento
Que os ha dado mi hermosura.

LUCKEN. (Ap.)

Este honor no ha de meter.
¡Mas qué cosa tan cansada
Es una mujer honrada!

DOÑA MARÍA.

Aquí os habeis de quedar:
Tues cuando el sol mismo fuera
El que seguirme intentara,
Solo en pensarlo, eclipsara
Su luz, y no se atreviera
A mirarme sin dárden...

HERN. (Ap.)

El sol no; pero la luna
Sí, entró las doce y la una.

DOÑA MARÍA.

Quanto mas un hombre, á quien
De ningún modo estimara,
Aunque mas activo fuera,
No para que me sirviera,
Mas para que descalzara
Aun un chapin de mis piés.

DON DIEGO. (Ap.)

Mucho mi paciencia temo,
Oyendo tan loco extremo.

DOÑA MARÍA.

No me hagais ser descortés:
que será mas que desprecio
El castigo.--Beatriz, vamos.

DON DIEGO.

Loco importa que seamos
Yos descortés y yo necio.
Escuchad, si no quereis...

DOÑA MARÍA.

Ya pasa de necesidad,
Y llega á ser libertad.

DON DIEGO.

Ya quiero que me escuchéis:
Que siendo pleito de amor,
Es fuerza darme un oído
A mí, pues habeis oído
De espacio al competidor:
Que si en la justicia oía
Bien enterado no estáis.
Será bien que nos oigais,
A él de noche, y mí de día.
No quiero yo que á este fin
Haya lienzo por señal,
Beatriz que baje al portal,
Reja que caiga al jardín,
Puerta al parecer cerrada,
Celan que esté ausente y viene...

MIRON. (Ap.)

¡Qué linda memoria tiene!
No se le ha olvidado nada.

DON DIEGO.

Pero quiero, pues se humana
El honor que encareceis
Tan alto, que desprecieis
Las honrada y ménos vana.
No me ofendieron, por Dios,
Los desprecios de honor llenos;
Mas no le echara yo ménos,
A no encarecerle vos.
No es honra la vanidad:
que no está en encarecerla
La virtud, sino en tenerla.
Y en lo que he dicho, culpád
Vuestra lengua, la mía no,
Si lo dicho se os acuerda:
Tues si vos fuerais mas cuerda,
No fuera tan necio yo.
De vuestros desprecios fué
La culpa, no de mis celos.

DOÑA MARÍA. (Ap.)

¿Qué es esto que escucho? ¡cielos!

MIRON. (Ap. á Don Diego.)

Señor, ¿qué has hecho?

DON DIEGO.

No sé.

BEATRIZ. (Ap.)

¡Ay de mí! ¿qué es lo que he oído?

DOÑA MARÍA.

(Ap. ¿Ya qué tengo que esperar,
Si esto he llegado á escuchar?)
Tú, Beatriz, tú me has vendido.¹

¹ El astrólogo fingido, Act II, i.

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El dueño de las estrellas

Los empeños de un engaño

El examen de maridos

Los favores del mundo

Comar amigos

La industria y la suerte

La manzanilla de Mililla

Probarse por mejorarse

No hay mal que por bien no venga

Las paredes oyen

Los pechos privilegiados

La prueba de las promesas

Quien enseña mas á quien

Quien así anda en mal acaba

El semejante á sí mismo

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Todo es ventura

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Antes que todo es mi dama

El astrólogo fingido

Bien vengas, mal

Cada uno para sí

Casa con dos puertas mala es de guardar

Con quien vengo, vengo

¿Cuál es mayor perfeccion?

La dama duende

Dar tiempo al tiempo

De una causa dos efectos

La desdichada de la voz

Los empeños de un acaso

Enfermar con el remedio (with L. Velaz de Guevara and J. Cáncer)

El escondido y la tapada

La fingida Arcadia (with Moreto)

Fuego de Dios en el querer bien

El galán fantasma
Guárdate del agua mansa
Hombre pobre todo es trazas
Mañana será otro día
Mejor está que estaba
Nadie fie su secreto
No hay burlas con el amor
No siempre lo peor es cierto
Pecor está que estaba
Primero soy yo
También hay duelo en las damas
La vida es sueño

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El ayo de su hijo
El caballero bobo
Las canas en el papel y güdoso en la venganza
El cerro de Tremecén
El Conde Alarcos
El Conde de Irlos
"Cuánto se estima el honor"
El desengaño dichoso

Donde no está su dueño, está su duelo

Los enemigos hermanos

Engañarse engañando

La fuerza de la costumbre

La humildad soberbia

Ingratitud por amor

Los mal casados de Valencia

Nacimiento de Montesinos

El narciso en su opinion

El nieto de su padre

Hacer en propia moneda

El perfecto caballero

La piedad en la justicia

El pobre honrado

Quien malas monedas ha, tarde o nunca las perdera

Quien no se aventura

Renegado arrepentido

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Antiocho y Seleuco

El caballero

La confusion de un jardín

De fuera vendrá

El desden con el desden

En el mayor imposible nadie pierda la esperanza

Los engaños de un engaño y confusion de un papel (by Rodrigo Herrera y Ribera.)

Fineida Arcadia (with Calderon.)

Fingir y amar

La fuerza de la ley

La fuerza del natural

El licenciado vidriera

El lindo don Diego

Lo que puede la aprehension

Mejor amigo el rey

La misma consciencia acusa

La ocasion hace al ladrón

El parecido en la corte

El poder de la amistad

El secreto entre amigos

Todo es enredos amor

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¿De cuándo acá nos vino?

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Amar, servir, y esperar

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¡Ay, Verdaderos, que en amor...

La boba para los otros y discreta para sí

La bella malmaridada

La dama boba

El desprecio agradecido

La esclava de su galán

El galán castrucho

La gallarda toledana

El genovés liberal

El hamete de Toledo

El hombre de bien

El leal criado

Los locos de Valencia

La malcasada

El mayor imposible

Los melindres de Belisa

Los milagros del desprecio

Los peligros de la ausencia

El perro del hortelano

El premio del bien hablar

La prueba de los amigos

Quien ama, no haga fieros

Los ramilletes de Madrid

Santiago el verde

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Les fâcheux

Les femmes savantes

Les fourberies de Scapin

George Dandin ou le mari confondu

Le malade imaginaire

Le médecin malgré lui

Le médecin volant

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