

# THE CHRONOLOGY OF LOPE DE VEGA'S *COMEDIAS*

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With a Discussion of Doubtful  
Attributions, the Whole Based on a Study  
of His Strophic Versification

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THE CHRONOLOGY OF LOPE DE VEGA'S  
*COMEDIAS*

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SIRVIENDO al excelentísimo señor don Antonio de Toledo y Beamonte, Duque de Alba, en la edad que pude escribir

La verde primavera  
de mis floridos años,

oí contar alguna parte de esta fábula, de cuyos principios había sido testigo, dando por autor de su verdad (si tiene alguna) a un caballero valenciano, por apellido Borja, por ánimo Alejandro y por valentía de su persona otro español Alcides. Aficionéme al suceso, porque ya lo estaba al caballero que digo, y escribíla en el estilo que corría entonces . . .

—LOPE DE VEGA,  
Dedication of *El dómine Lucas*,  
*Parte XVII* (*Acad. N.*,  
XII, 60a)

Esta comedia es muy buena, mas no para estos tiempos; para los pasados sí, porque tiene muchas endechas y muchas cosas que no dejarán pasar en estos tiempos. El cuento es bueno para volverle a escribir en versos a la moda. Y por ser verdad lo firmé de mi mano y letra en París a 19 del mes de Abril del año del Señor de 1669.

—CRISTÓBAL GÓRRIZ, on the  
autograph manuscript of *Quien más  
no puede* (*Acad. N.*, IX, 126b)

## PREFACE

THIS book has been long in the making. Mr. Morley, following his studies in the versification of other Spanish dramatists of the *Siglo de oro*, collected in 1920-21 figures on all available plays by and ascribed to Lope de Vega; but it was not until 1933 that the actual work of analyzing these figures—as well as verifying and revising them—was begun with the collaboration of Mr. Bruerton. The appearance of the last eight volumes of the new Academy edition of Lope's *Obras* in 1928-1930 had then made further study feasible.

The undersigned have collaborated in every section of the book. The following parts are, however, fundamentally the work of Mr. Morley: the preparation of Tables I, II, and III; Introduction, I, IV, V; *Quintillas*; *Romance* Assonances, Coupled *Laisses*, and Refrains; *Silvas* 1°, 2°, 4°; Sonnets; *Liras*; *Canción* and Blank *Canción*; and *Endechas*. The following are fundamentally the work of Mr. Bruerton: *Redondillas*, *Décimas*, *Romance*, *Octavas*, *Tercetos*, *Sueltos*, *Silva* 3°, 11-s. *Pareados*, Meter Changes, Number of Passages, Act Openings and Closings, Percentage of Spanish Lines, Tabular Views, and Graphs. In the course of six years of work, however, there is scarcely a page on which both collaborators have not intervened directly.

We wish to thank Professor W. L. Fichter, of Brown University, for much information, many helpful hints, and the loan of three photostats. Professor M. A. Buchanan, of the University of Toronto, has kindly elaborated for us some points in his *Chronology*, and has sent references from his rare periodicals. Professors Erasmo Buceta, of the University of California, J. Homero Arjona, of Connecticut State College, and J. N. Lincoln, of the University of Michigan, have given freely of their aid on many points. We thank Herr Stefan Zweig for his ready permission to photostat the autograph MS of *La corona de Hungría* in his possession. We express our gratitude to the library staffs at California and Harvard and to Directrice J. Lodi, of the Biblioteca Medicea Laurenziana, for their friendly coöperation. The members of the Committee of Award, Monograph Series, M.L.A., made various helpful suggestions in the course of reading the MS. Finally, we are under a great obligation to the Modern Language Association of America, without whose help this book would not have easily been published.

S. G. M.  
C. B.

## ERRATA

P. 69. Footnote 2: See Meter Changes, p. 777 *should read*: See Meter Changes, p. 111.

P. 75. Line 27: *at should read as*.

P. 77. Line 8: *alabais should read alabáis*.

P. 92. Line 30: 1 *La devoción del rosario should read* 2 *La devoción del rosario, El cerco de Tremecén*

P. 95. Footnote 4, line 3: II second *should read* II, second.

P. 222. Last line: November, 1627 *should read* August, 1627.

P. 235. Line 31: (see *Redondillas*, p. 5, *should read*: (see *Redondillas*, p. 51.

P. 369. Line 8: Before Nov., 1627 *should read* Before Aug., 1627.

P. 418. Ginobesa, La, 184. *should read*: Ginobesa, La, 184.

## ABBREVIATIONS

<i>Acad.</i>	<i>Obras de L. de V., publicadas por la Real Academia Española, 1890-1913, 15 vols.</i>
<i>Acad. Esp.</i>	(Real) Academia Española.
<i>Acad. N.</i>	<i>Obras de L. de V., publicadas por la Real Academia Española (nueva edición), 1916-30, 13 vols.</i>
AGP	Ángel González Palencia's introduction to <i>Acad. N.</i> , IX.
BAE	<i>Biblioteca de autores españoles.</i>
BHi	<i>Bulletin hispanique.</i>
B.M.	British Museum.
B.M.M.	Biblioteca Municipal de Madrid.
BMMP	<i>Boletín de la Biblioteca Menéndez y Pelayo.</i>
B.N.	Biblioteca Nacional.
B.P.N.	Biblioteca de Palacio Nacional.
BRAE	<i>Boletín de la (Real) Academia Española.</i>
Brooks	<i>El mayor imposible</i> , ed. by John Brooks, Tucson, 1934.
B.U.V.	Biblioteca Universitaria y Provincial, Valencia.
<i>Catálogo</i>	<i>Catálogo de la exposición bibliográfica de L. de V., organizada por la Biblioteca Nacional, Madrid, 1935.</i>
CB	Courtney Bruerton.
Cotarelo	Emilio Cotarelo y Mori's introductions in <i>Acad. N.</i> , I-VIII, XII, XIII.
<i>Chron.</i>	M. A. Buchanan, <i>The Chronology of L. de V.'s Plays</i> , Toronto, 1922.
<i>Cuatro Comedias</i>	<i>Cuatro comedias famosas de Don Luis de Góngora y L. de V., recopiladas por Antonio Sánchez</i> , Córdoba, 1613; Madrid, 1617. (Rennert, <i>Bibliog.</i> , p. 38.)
<i>Dif.</i>	<i>Comedias de diferentes (or varios) autores. 7 vols. (La Barrera, pp. 425-26, 451-52, 683-87.)</i>
<i>DLitZeitung</i>	<i>Deutsche Literatur Zeitung.</i>
<i>Doce comedias</i>	<i>Doce comedias de L. de V. C. y otros autores. Segunda Parte</i> , Barcelona, 1630. (Rennert, <i>Bibliog.</i> , p. 48.)
EJM	Eduardo Juliá Martínez, <i>L. de V., Obras dramáticas escogidas</i> , 6 vols., Madrid, 1934-36.
<i>Esc.</i>	<i>Comedias escogidas de los mejores ingenios de España (1652-1705)</i> , 48 vols. (La Barrera, pp. 425, 452, 687-705.)
Fajardo	J. I. Fajardo, <i>Índice de comedias</i> (MS). (Rennert, <i>Bibliog.</i> , p. 6, n. 2; R-C, p. 456.)
FRM	Federico Ruiz Morcuende's introduction in <i>Acad. N.</i> , X.
H	<i>Comedias escogidas de L. de V.</i> , ed. Hartzenbusch, BAE, vols. XXIV, XXXIV, XLI, LII.
Hämel	Adalbert Hämel. Followed merely by page number: <i>Studien zu L. de V.'s Jugenddramen</i> , Halle, 1925.
HAR	Hugo A. Rennert.

- Hom. Bonilla* *Estudios eruditos in memoriam A. Bonilla y San Martín*, 2 vols., Madrid, 1927-30.
- Hom. RMP* *Homenaje a Don Ramón Menéndez Pidal*, 3 vols., Madrid, 1925.
- Huerta Vicente García de la Huerta's *Catálogo*, Madrid, 1785.
- HR *Hispanic Review*.
- Ilchester In the collection of Lord Ilchester (formerly Lord Holland's).
- JFM José F. Montesinos.
- JFM, *Poetas líricas* José F. Montesinos, *Poetas líricas de L. de V.*, 2 vols., Madrid, 1925-26.
- JGS Justo García Soriano's introduction in *Acad. N.*, XI.
- JHA J. Homero Arjona.
- JMG J. Millé y Giménez.
- Jörder O. Jörder, *Die Formen des Sonetts bei L. de V.*, *ZtRPh*, Beiheft 86, 1936.
- La Barrera Cayetano Alberto de la Barrera, *Catálogo bibliográfico y biográfico del teatro antiguo español desde sus orígenes hasta mediados del siglo XVIII*. Madrid, 1860.
- Medel Fr. Medel del Castillo. *Índice general alfabético de todos los títulos de comedias que se han escrito por varios autores antiguos y modernos*, etc., Madrid, 1735. Reprinted by J. M. Hill, in *RHi*, LXXV, 1929.
- MHPPh Monographs of the Historico-Philological Faculty of the Imperial University of St. Petersburg (*Zapiski Istoriko-Philologicheskovo Fakulteta Imperatorskovo S.-Peterburgskovo Universiteta*).
- Misc. CMV *Miscelânea de estudos em honra de d. Carolina Michaelis de Vasconcellos, professora da Faculdade de letras da Universidad de Coimbra*. Coimbra, 1933.
- Misc. JLV *Miscelânea científica e literária dedicada ao doutor J. Leite de Vasconcellos*. Vol. I, Coimbra, 1934.
- MLN *Modern Language Notes*.
- MLR *Modern Language Review*.
- MMP Menéndez y Pelayo's introductions in *Acad.*, II-XIII. Reprinted as *Estudios sobre el teatro de L. de V.*, 6 vols., Madrid, 1919-27.
- MPh *Modern Philology*.
- MRN M. Romera-Navarro.
- Ocho comedias *Ocho comedias desconocidas . . .*, ed. by A. Schaeffer, 2 vols., Leipzig, 1887.
- O.S. *Colección de las obras sueltas, así en prosa como en verso, de Frey L. de V. C.*, 21 vols., Madrid, 1776-79.
- P In the list of plays by Lope published in the first edition of the *Peregrino en su patria*, 1604 (*aprobación* 1603).
- P<sup>a</sup> In the list of plays by Lope published in the sixth edition of the *Peregrino en su patria*, 1618.
- Parma In the Biblioteca Palatina at Parma.
- Parte For a description of *Partes I-XXV* of Lope see Rennert, *Bibliog.*, pp. 10-34. For the *Partes extravagantes*, see *ibid.*, pp. 40-42, and FRM, X, xliii-xlvi.



# ABBREVIATIONS

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<i>PMLA</i>	<i>Publications of the Modern Language Association of America.</i>
<i>RABM</i>	<i>Revista de archivos, bibliotecas y museos.</i>
<i>RBAM</i>	<i>Revista de la biblioteca, archivo y museo del Ayuntamiento de Madrid.</i>
R-C	H. A. Rennert and A. Castro, <i>La vida de L. de V. C.</i> , Madrid, 1919.
Rennert, <i>Bibliog.</i>	H. A. Rennert, <i>Bibliography of the Dramatic Works of L. de V. C.</i> , <i>RHi</i> , XXXIII, 1915, 1-284, and reprint.
Rennert, <i>Stage</i>	H. A. Rennert, <i>The Spanish Stage</i> , N.Y., 1909.
<i>RFE</i>	<i>Revista de filología española.</i>
<i>RHi</i>	<i>Revue hispanique.</i>
RMP	Ramón Menéndez Pidal.
RR	<i>Romanic Review.</i>
San Román	F. de B. San Román, <i>L. de V.</i> , los cómicos toledanos y el poeta sastre, Madrid, 1935.
Schack	A. F. von Schack, <i>Geschichte der dramatischen Literatur und Kunst in Spanien</i> , Frankfurt a/M, 1845-46, and Spanish translation, Madrid, 1885-87.
Schaeffer	A. Schaeffer, <i>Geschichte des spanischen Nationaldramas</i> , 2 vols., Leipzig, 1890.
<i>Seis comedias</i>	<i>Seis comedias de L. de V. C.</i> , y de otros autores, Lisboa, 1603.
SGM	S. Griswold Morley.
Spencer-Schevill	F. E. Spencer and R. Schevill, <i>The Dramatic Works of Luis Vélez de Guevara</i> , Berkeley, 1937.
<i>TAE</i>	<i>Teatro Antiguo Español.</i>
<i>Tomo 131</i> (Osuna)	See Rennert, <i>Bibliog.</i> , p. 36, and R-C, p. 457.
<i>Tomo 132</i> (Osuna)	See Rennert and R-C, <i>ibid.</i> Now in the Univ. of California library.
<i>Tomo 133</i> (Osuna)	See Rennert, <i>Bibliog.</i> , p. 37 and R-C, p. 457.
WLF	W. L. Fichter.
<i>ZiRPh</i>	<i>Zeitschrift für romanische Philologie.</i>

# VERSE ABBREVIATIONS

<i>A.m.</i>	<i>Arte mayor.</i>
Ass.	Assonants.
Aut.	Autograph.
Bef.	Before.
Bl. <i>canc.</i>	Blank <i>canción</i> .
<i>Canc.</i>	<i>Canción</i> .
<i>Copla p. q.</i>	<i>Copla de pie quebrado.</i>
<i>C.r</i>	<i>Copla real.</i>
<i>Déc.</i>	<i>Décimas.</i>
Dial., d.	Dialog.
<i>Esdrúj.</i>	<i>Esdrújulos.</i>
F.C.	Final couplet.
Inter.	Interrupted.
L.m.	Lyric monolog.
M.ad.	Monolog of address. (For l.m., m.ad., and prayer in sonnets, see Methods, p. 5.)

Misc.	Miscellaneous meters.
N.m.	Narrative monolog.
Oct.	<i>Octavas (reales)</i> .
Par.	<i>Pareados</i> .
Qu.	<i>Quintillas</i> .
Qu. 1, 5, etc.	<i>Quintillas</i> of type 1, 5, etc.
Qu. p.q.	<i>Quintillas de pie quebrado</i> .
Red.	<i>Redondillas</i> .
Red. 4, etc.	4 lines of <i>redondillas</i> , etc.
4 red.	4 passages of <i>redondillas</i> , (likewise 4 ass., 4 oct., etc.).
Rom.	<i>Romance</i> .
Seg.	<i>Seguidilla</i> .
Sest.	Italian <i>sestina</i> .
Sil.	<i>Silva</i> .
Son.	Sonnet, sonnets.
Su.	<i>Versos sueltos</i> .
7-s.	7-syllable.
8-s.	8-syllable.
11-s.	11-syllable.
Ter.	<i>Tercetos</i> .
Unl. ter.	Unlinked <i>tercetos</i> .

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## INTRODUCTION

### I. GENERAL

THE scientific investigation of natural phenomena, whether in the realm of biology, chemistry, or another subject, rests upon quantitative experimentation. Only where the body of material is large enough to fill every gap in the regular development can the results be truly satisfactory. Gaps exist in Lope's chronological series, especially in the early and late years, yet without question his dramas, by reason of his incredible productivity, lend themselves to metrical studies better than those of any other dramatist.

This is, accordingly, an attempt to look upon a writer's metrical art as a natural growth, to be studied in the same manner that a botanist studies the growth of a plant. A man does not see the alterations in his face from year to year, and nevertheless change is at work upon it. Lope did not realize that he was obeying a law of growth, and yet it governed him. We may appear to pursue a method too mechanical in investigating a highly personal art. We are, however, considering not an art but a phenomenon. We leave wholly out of account his literary merit. For our scientific purposes Lope might have been a wretched poetaster of no importance in the history of literature, though in fact he was the guiding genius who led a retinue of followers through a whole period. The value of our results is thereby augmented, since by them baffling problems in the other writers may some day be solved.

We cannot too strongly emphasize the fact that no one factor can be taken as determining our opinion with regard to a given date. If we mention items that seem trivial, we do so because we wish to include every ray of light which may illuminate the problem. It is the total sum which counts. We present a mechanical method for investigating a mental development.

The validity of our method has already been, to some extent, tested. Our dating by verse was fairly well completed by 1935. Since then a number of new dates, objectively determined, have come to light. San Román furnished 22 fresh *termini ad quem*, and the research of JHA has added knowledge on several plays (*El anzuelo de Fenisa*, *El arenal de Sevilla*, *La tragedia del rey don Sebastián*, *El vellocino de oro*, etc.). In no instance has the new date upset our earlier finding. Verse and objective testimony have corresponded. Further tests are sure to come after this work is published. The accuracy of our results, the value of our method as science, will stand or fall according as the dates we set by verse are corroborated or negated by future discoveries.

## II. OBJECTIVES. PREVIOUS INVESTIGATIONS

The objectives of this study are:

1. To establish a canon of the *comedias* of Lope de Vega that are certainly authentic;

2. To arrange in chronological order such of these as can be closely dated by positive internal or external evidence (Table I);

3. To examine the strophic versification of the plays in Table I as intensively as possible, with a view to discovering the changes which took place in Lope's uses during the course of his long career as a dramatist;

4. With the data derived from this examination, to attempt to determine the chronology of his undated, authentic plays (Table II);

5. To examine for authenticity, in the light of strophic or other data, all *comedias* attributed to Lope but not with certainty his (Table III).

1. Every scholar who has drawn up a catalog of Lope's plays has in some manner attacked the problem of authenticity. We shall not repeat all that has been written. We shall start from the basis of the latest catalogs, i.e., those of R-C, Hämel, and EJM VI. But we shall be more rigorous than those scholars, and shall exclude from our canon all plays which do not fall in one of the following categories: A, autographs; B, titles included in P and P<sup>2</sup>;<sup>1</sup> C, plays included in those volumes of Lope's private collection which were edited under his own supervision, i.e., vols. IX-XX inclusive; D, plays in those volumes of the same collection published by persons in close contact with him, i.e., vols. I, II, IV, VI, VII, VIII, XXI, XXII (Madrid, 1635);<sup>2</sup> E, plays in other authentic volumes (*Relación de las fiestas . . . San Isidro, La Vega del Parnaso*); F, plays assigned by valid external evidence; G, plays bearing Lope's name in the final verses of the text.<sup>3</sup>

2. Chronological lists have been made by Buchanan and Hämel. The latter's included too many approximations; the former's was based on first-hand research, but a number of doubtful titles entered into it and much has been learned since it appeared.

3. Schack<sup>4</sup> was apparently the first to divide the plays of Lope into three periods and to attempt to draw up general principles by which un-

<sup>1</sup> Cases exist where an extant play, bearing a title in P or P<sup>2</sup>, is not, however, Lope's play. Cf., in Table III, *El engaño en la verdad* and *La esclava de su hijo*. Cf., in Table II, *El vellocino de oro* which, though by Lope, is not the play of the same title listed by the poet in P<sup>2</sup>.

<sup>2</sup> Yet even this last volume, which Lope had presumably himself prepared for the press, though it was printed after his death, contains one play by Alarcón, *Ganar amigos*, with a Lope title, *Amor, pleito y desafío*.

<sup>3</sup> This testimony, however, is not in itself conclusive; cf. *La Estrella de Sevilla*, Table III.

<sup>4</sup> *Geschichte der dramatischen Literatur und Kunst in Spanien* (Berlin, 1845), II, 263-64.

dated plays might be assigned to one of the three. He studied about 150 plays, practically half of which belonged before 1604. His criteria were in part concerned with dramatic technique—style of plot and manner of development—but he was the first to seek in the verse characteristics which might distinguish the periods.

According to Schack, the most frequent verse forms before 1604 are *redondillas* and *quintillas*, although *versos sueltos* are also common; *romance*<sup>5</sup> is used sparingly and, as a rule, only in narrative. He takes *Los tres diamantes* and *La fuerza lastimosa* as significant examples of plays in Lope's first manner.<sup>6</sup>

During the remainder of the nineteenth century no one was interested in following systematically the important lead that Schack had given. Ludwig,<sup>7</sup> in 1898, checked the plays which he studied with Schack's rules and found exceptions. He noted the fact that dial. in *rom.* starts before 1604.

MMP,<sup>8</sup> in his introductions to the volumes in the first Academy edition, preferred to date the plays impressionistically, thereby frequently falling into error. He did, however, contribute the discovery that *déc.* were more common in Lope's last period (1620?-35) than before; though the fact that he never counted the lines led him occasionally to exaggerate the importance of the meter. Rennert, following Chorley, did not consider versification, but attempted to date the plays before 1604 and after 1603 chiefly by the absence or the presence of a *gracioso*.

Cotarelo, in his introductions to the volumes which he edited in the new Academy edition, considered the versification to some extent in his attempts to arrive at an approximate date for the plays, but unfortunately his generalizations were as a rule entirely erroneous.<sup>9</sup>

Buchanan's study of the development of Lope's strophes was pioneer work,<sup>10</sup> and too much praise cannot be given him for the penetration with which he examined the data at his disposal. There were, however, errors in his statistics,<sup>11</sup> and the study of individual strophes could have been carried further.

<sup>5</sup> Hereafter names of meters will be abbreviated, See pp. xiii-xiv.

<sup>6</sup> *Los tres diamantes* (I) has 9 speeches of *rom.* in dial., and *La fuerza lastimosa* has 53.

<sup>7</sup> Karl Ludwig, *Lope de Vegas Dramen aus dem karolingischen Sagenkreis* (Berlin, 1898).

<sup>8</sup> *Acad.*, II-XIII (1890-1902). Reprinted as *Estudios sobre el teatro de Lope de Vega*, 6 vols. (Madrid, 1919-27).

<sup>9</sup> *Acad. N.*, vols. I-VIII, XII, XIII. In I, xii: "... nos causan recelo el empleo de las décimas, tan poco frecuente en nuestro poeta y el gran predominio del romance, que Lope empleaba sólo en relaciones." Lope's use of *déc.* went on occasion as high as 23% of a play; *rom.* in dial. is the rule with Lope after 1606. In III, xvii: "... quintillas, el metro más usado por Lope en estas primeras obras." As our Table I shows, this is simply not true.

<sup>10</sup> *The Chronology of Lope de Vega's Plays* (Toronto, 1922).

<sup>11</sup> As one example, he gives 20% of *qu.* in *El desprecio agradecido*; in reality, the play

In the last fifteen years WLF has made some important contributions, following Buchanan's lead and basing his conclusions on the latter's results.<sup>12</sup>

4 and 5 represent entirely new fields of endeavor. The reasons why such an objective study of chronology and authenticity seems promising have been set forth elsewhere.<sup>13</sup> SGM's previous investigations on Tirso, Alarcón, and Moreto proved that each author had favorite strophes, but for chronology they were disappointing, largely because so few plays by those authors are datable. Lope de Vega, by the amplitude of his material, offers an unrivalled field. The results, in our opinion, justify our hopes. The regularity of Lope's development is as noteworthy as it was unconscious, and the exceptions are remarkably few.

This work, accordingly, is divided into the following parts:

Table I, AUTHENTIC DATED, with strophe analysis. The NOTES to it exclude, so far as possible, information to be found in R-C, *Catálogo*.

Study of the material in Table I, deriving laws to be applied in the succeeding sections;<sup>14</sup> examination of the development of each individual meter; Tabular Views.

PLAYS OF VAGUE SPREAD from Table I; i.e., plays whose limiting dates are far apart. We attempt to place these titles more exactly by means of the knowledge derived from the study of the closely dated plays.

Table II, AUTHENTIC UNDATED, arranged alphabetically, discussed, and dated.

Table III, DOUBTFUL and NOT WITH CERTAINTY AUTHENTIC, with analyses and conclusions. This Table contains, in obedience to our severe criteria, many titles usually accepted as authentic.

APPENDIX. Raw Data, Chronological List of Lope's extant plays dated according to our findings.

### III. METHODS

Prose and songs are excluded from the count of lines and percentages. Experience has shown that these incidental forms have no bearing on

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contains none. The total of the strophic percentages in each play should be, of course, approximately 100; in Buchanan's list it varies from 76.5 to 105. We are not so vain as to suppose that our figures contain no errors, but we have spent a year in checking and verifying them, and trust that not many mistakes have crept in.

<sup>12</sup> Particularly in *MLN*, XXXIX (1924), 268-75, and *RR*, XXII (1931), 47-53.

<sup>13</sup> SGM, "Objective Criteria for Judging Authorship and Chronology in the *Comedia*," in *HR*, V (1937), 281-285.

<sup>14</sup> Table II is also drawn upon for some criteria: thus, 11.4% of *par.* in *su.* in *Los melindres de Belisa* forces us to set as early as 1606 the *termini a quo* of some plays; the lack of *par.* in *su.* in *El alcalde mayor* forces us to extend to 1610 or 1612 the *termini ad quem* of some plays with few *par.* in *su.* Cf. also, for *qu.* after 1604, *El hidalgo Bencerraje*; and, for *déc.* in 1604-18, *Del mal lo menos*, *La locura por la honra*, and *La Arcadia*.



chronology. When a song includes part of a strophe which is continued in dialog, or *vice versa*, the entire strophe is counted.

Defective strophes are counted as though perfect. Thus, when one or two lines are missing from a *redondilla* or *quintilla*, the count is, respectively, four or five; and similarly for *ter.*, *canc.*, or any other strophe with the single exception of *su.*, in which no line is ever postulated. If only one line remains of a stanza, it is usually not counted. An odd line in *rom.* is, however, reckoned as two; and thus the only times our *rom.* total is an odd number is when a refrain in it has an odd number of lines. The defects occur nearly always in printed texts, and comparison with autographs, when such exist, shows that our system is valid, for in them the strophes are complete. Very rarely did Lope himself omit a line by inadvertence. Actor-adapters and printers cut without regard for strophes, and sometimes without regard for sense.

For most meters the uses for different types of speech are indicated. This often has an importance for chronology. The types are divided into: dialog, narrative monolog, interrupted narrative monolog, lyric monolog, monolog of address, interrupted monolog of address, soliloquy, prayer. Since all dialog may be regarded as a series of monologs of address, a length of 25 lines is used as a *terminus a quo* for the classification of m.ad.; but there are cases of short addresses of ambassadors to kings, or of welcomes to a king or noble, that are definitely ms.ad. although of less than 25 lines. Lyric monolog is usually found when a character is alone, but there are instances when the character merely thinks himself alone, as well as others in which, under stress of emotion, he ignores those present. The only meters for which uses are not given are *red.* and *qu.* As wheelhorse meters they carry the main burden of the dialog; exceptionally, their use for n.m. or l.m. is noted.

In the case of sonnets, the distinction between l.m., m.ad., and prayer is sometimes difficult. A prayer is, of course, in a sense a m.ad., but it has seemed best not to disregard the possible distinction. We have, therefore called those sonnets ms.ad. in which the speech is addressed to someone on the stage, thereby excluding speeches addressed to abstract beings or those not present (e.g., "amor," "las casadas," "Justa y Rufina"). We have designated as l.ms. any soliloquy in sonnet form in which the speaker is not addressing any person on the stage, or in which he is addressing abstract beings; and we limit prayer to speeches directed to the Deity or to the Virgin Mary, whether entreaty, confession, or adoration. A set poem is a poem read by one actor to the others on the stage; it is usually introduced by prefatory remarks.

Our plan is not to repeat here any more information given in the R-C bibliography than is necessary for clarity. For that reason we do not give all the editions of plays, but only the first, with MSS. We cite the