El desden con el desden

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REVIEWS


The editing of a comedia of the Golden Age is generally a challenge to the scholarship and ingenuity of the editor, for the absence of suitable dictionaries frequently forces him to rely on contemporary texts for his interpretation of words and phrases. Because of this condition the comedia, whether intended as a text book or part of a doctoral dissertation, should be edited with care and the work considered as a contribution to knowledge.

The present review seeks to call attention to certain errors in the introduction, notes, and vocabulary of this edition of Moreto’s play, to offer corrections, and to supply what the reviewer considers further necessary or pertinent information.

The bibliographical section of the introduction should be corrected as follows: p. xxxi, The German translation of 1819 is by C. A. West (pseud. of Joseph Schreyvogel). C. A. Dohrn is not the pseudonym of Joseph Schreyvogel, and it was not his translation but that of C. A. West which was used as the basis of an opera by E. N. Reznicek (*sic*). Obviously two other editions of West’s translation, not cited here, must have appeared before the fifth in 1862. The list of translations is of course incomplete; p. xxxiii, Cotarelo’s bibliography of Moreto appeared in the *Boletín de la Real Academia Española;* p. xxxiv, Yxart’s *El arte escénico en España,* which discusses plays of the nineteenth century only, does not belong here.

The following corrections and additions to the notes and vocabulary are offered (numbers refer to verse lines):

40. *Polilla fuera:* The phrase means both “Away with care” and “Polilla will be (the means of relieving your care).”

73–76. *envidia* praises the princes because they are *bizarros,* not because they are *rendidos.*

158. *bizarria* is the object of *empeñó* as in line 98.

216 note. *temer* with the indicative is not uncommon, and its use can not be reduced to a formula.

485. *hechos:* “converted into.”

494. *a escote* is here punned upon, for it also meant practically “à la carte.” *Cf.* “comiendo a pasto o a escote.” (Tirso, *Tanto es lo de más como lo de menos,* I, xiv.)
540. Morel-Fatio, not Foulché-Delbosc, wrote the note on *Simón y ayuda*. The meaning “syringe” must also be recalled in thinking of *ayuda*. *Cf.* “Contaba ciento y tantos santos abogados suyos, y en verdad que había menester todas estas ayudas para desquitarse de lo que pecaba.” (Quevedo, *El Buscón*, chap. IV.)

553–4. There is no reason to suspect that these lines are “snatches of another song.”

573–4. Translate: “She who rewards love (by showing gratitude) is already looking favorably upon seeing herself adored.”

646. Note. Quevedo’s oft-cited *guantes doblados* are not “thick, long gloves.” *Cf.* “y habiendo vaciado el guante, sacó el otro, y doblólos a usanza de médico.” (Quevedo, *El Buscón*, chap. XIV.)

649–51. The fondness of doctors for quoting Latin was not infrequently ridiculed in the comedias. *Cf.*

“Guantes, latines y mulas
autorizar han podido
toda doctora ignorancia,
y al médico más ruin
dan opinión y ganancia
aforismos que en latín
se llaman pueblos en Francia.”

(Tirso, *La fingida Arcadia*, III, i.)

658. Polilla has here shifted the natural word order of the proverb: “to go from bad to better.”

680. Translate: “as the summer is exceedingly hot.” *Cf.* “en la fuerza del estío.” (Lope de Vega, *La Arcadia*, book 5.)

700. *franco* also means “French.” *Cf.* “latina, española y franca.” (Lope de Vega, *La octava maravilla*, I, ii.) Polilla is here punning on *mal francés*, the *mal de amor* which is cured with *ungüento blanco*, a mercuric ointment used in the treatment of the disease. *Cf.* notes to lines 1203 and 2814.

706. Translate: “a distemper (malady) which spins out a man’s inwards.”

718. The “temporary” quality of young girls is clearly brought out in the following:

“—Luego ¿es doncella también?
—Doncella, por vida mía.
—Las doncellas de por vida
  se han dado ahora en mudar
  en doncellas al quitar.”

(Tirso, *La Santa Juana, Tercera Parte*, II, viii.)

722. Polilla did not actually claim Mexico as his home.

843–4. *moral* modifies *filosofía*. Moral philosophy was mentioned by
other dramatists. Cf. "de moral filosofía / tiene principios la Infanta."
(Calderón, La cisma de Inglaterra, II, iii.)
1038. pedís = preguntáis. Cf. Diccionario de autoridades.

1097–8. Translate: "Show the poor fellow a direct kindness occasionally."
1100. mamóla should be printed with an accent, for it is the preterite of
mamar. Cf. "Esta vez la habéis mamado." (Moreto, Los engaños de un
engaño, I, v.) "El juez la ha mamado." (Rojas, Lo que quería ver el
Marqués de Villena, III, iv.)

1136. Strictly speaking garapiña was neither liquid nor solid. Cf.
M. Herrero-García, Las bebidas, Madrid, 1933, p. 175.

1203. emplasto de ranas was a mercuric oxide plaster. Cf. "Some raise
a salivation by Emplastration making use of the Plaister of Vigo, other-
wise called the Plaister of Frogs, with a fourfold Quantity of Mercury."
(Pomet, LeMery and Tournefort, Complete History of Drugs. Translated
book II, p. 95. Pierre Pomet was chief druggist to the French king
Louis XIV.) Plasters and ointments containing mercury were regularly
spoken of in the vernacular as synonymous with "money."

1227. querer means "to take the wager."

1399–1403. Moreto was undoubtedly basing this part of his play on a
Catalonian custom. Cf.

"Veniu los fadrines
al Clos a baylar
tararera,
que en las Carnestolendas
Amor se disfraz,
tararera."

(Calderón, El pintor de su deshonra, II, xiv.)

In the same scene of this play by Calderón occur the lines:

"Licencia dará el Amor
a que pueda un caballero
en el sarao, a su dama
decir su pensamiento."

With a few minor word changes the foregoing lines appear in a Baile
attributed to Lope de Vega. (Cf. Cotarelo, Colección de entremeses,
Madrid, 1911, vol. II, p. 492.)

1486. ojo de jabón, a "sudsing." Cf.

"Un poco amarillas
las tengo; mas con jabón,
al primer ojo blanqueen."

(Tirso, Por el sótano y el torno, II, xi.)
1713. The reference to Guzmán de Alfarache has apparently been taken from the Clásicos Castellanos edition of Moreto, for that alone can explain the error incurred. The correct citation is Part II, book 3, chap. viii. A more appropriate parallel to Moreto's use of traer is:

"—El fregamiento que mandé de piernas
¿hízose ayer?
—Las piernas me trajeron.
Holgaréme saber dónde se fueron."

(Quinones de Benavente, Entremés del enfermo.)

1726. Hazle que tome una renta: "Have him make an investment." Renta is income and may be derived from various sources. Cf.

"—Tiene de renta cuatro mil ducados.
—¿En juros?
—No, señor, tierras y casas."

(Moreto, Trampa adelante, I, vii.)

Juros could be about the equivalent of "stocks." Cf.

"Pues ¿hay renta más fija que dos llagas? Pobre hay que no las diera (si son finas) por un juro, aunque sea de salinas."

(Moreto, San Franco de Sena, III, iv.)

1733. ¿te entra el Carlillos? is appreciated more when it is known that the phrase is based on expressions like ¿te entra la calentura? ¿el sueño? 1737. ¡Zapel!: "Oho!" or "Wow!" It is frequently used as an expression of surprise by Moreto and others.

1774. has de llevar la culebra: "you must manage the serpent." This meaning for llevar is given in the Diccionario de autoridades. Cf.

"que no es sino un paraíso.

(aparte) Y está dentro la culebra, y ha de llevarla mi amigo."

(Moreto, No puede ser, II, xii.)


1898. pulido: A pun on the meaning "clever," "crafty." This definition occurs both in Oudin and in Juan Hidalgo's Vocabulario de germania.

1914. pie de guindo: "little cherry tree." Cf. "muchas veces se toma por el arbol entero, con especialidad quando es pequeño." (Diccionario de autoridades, s. v. pie.)
1915. ¡Oh qué lindo pie de guindol! is listed by Correas in his Vocabulario de refranes; it was probably a popular jingle. Here lindo is not ironical as Correas states, but has its regular meaning as indicated in the Diccionario de autoridades.

1934. correo: I have found neither dictionary nor documentary evidence for the meaning “bomb.”

2073. ¡Que aun no quiera tan picada!: “(Is it possible) that she still doesn’t love after having been so aroused!”

2111 note. “Lope’s thousands of plays” is an unnecessary hyperbole.

2120. juego te dan: “they are helping your game” would be a more accurate translation.

2247. capones: Add the meaning “sissies.” The modern slang “pansy” is almost an exact equivalent.

2410. negro was not used to signify the fencer who used the espada negra as far as I am aware.

2412. empleo means either “lady,” as indicated in the Diccionario de autoridades, or “love affair,” as demonstrated by A. Castro in his edition of Rojas, Cada cual lo que le toca, Teatro antiguo español, Madrid, 1917, note to line 1162.

2528. No, sino huevos: The editor has read more into the text than the author intended, for there is certainly no pun involving comer. No, sino huevos is Moreto’s substitute for the conventional no, sino el alba, and he has used it on other occasions where huevos does not follow as aptly as it does in this case after torreznos. Cf. “—¿Me dejas? / —No, sino huevos.” (Moreto, Primero es la honra, III, vi.)

2814. porque queda babeando: Under the word babeo the Diccionario de autoridades says: “El acto de echar babas o saliva: como sucede a los que padecen humores gálicos, después de haberlos untado con el mercurio.” Cf. also: “One of the most surprising effects that Mercury produces, is to raise a Salivation, and so carry off the very Radix or Root of the Distemper . . .” (Pomet, History of Drugs, General History of Minerals, book II, p. 94.) The allusion begun in lines 700–701 is here brought to a climax; Diana has been cured of her mal de amor.

2884. deseo: “heart.”

2925. Cf. note to line 1100.

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