

A NOTE ON *DIFERENTES* 30<sup>1</sup>

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Most important Golden-Age plays, even if they were also published by their authors or as *sueltas*, appeared in at least one of the many contemporary collections—quarto volumes, normally, containing twelve *comedias*. But these collections, to the despair of intending editors, and despite the labours of such scholars as La Barrera, Salvá, Cotarelo, Restori, Palau y Dulcet and Simón Díaz, still stand in need of a thorough and comprehensive bibliographical study. Hitherto, the curious problem which I have encountered in connexion with one such collection—the “thirtieth part” of the arbitrarily-numbered series *Comedias de diferentes* [or *varios*] *autores*—has barely been noticed, let alone explained. *Diferentes* 30 appears to have run to at least four different editions, printed in three different years, at two different places; but examination of such specimens as have come to my notice shows that the facts about its publication are less complicated than this would suggest.

A volume at the Biblioteca Nacional, Madrid, and an apparently identical one at the Biblioteca Universitaria, Bologna, seem to have been printed at Zaragoza in 1636. Their preliminaries and text may be described as follows:

Title-page: PARTE / TREYNTA, / DE COMEDIAS / FAMOSAS DE /  
(recto) Varios Autores. / [Block: the head of a woman, surrounded  
by leaves, etc.] / EN ÇARAGOÇA, / [Rule] / En el Hospital  
Real y General de Nueftra Señora de / Gracia, Año 1636.

Title-page: LICENCIA. / Damos Licencia para que fe / pueda imprimir  
(verso) este tomo de / Comedias parte Treynta, con que / al prin-  
cipio de cada vno fe ponga / esta nueftra Licencia. Dat.  
en Zara / goça à 5. de Mayo 1636. / *El Dolor Iuan Beruegal*  
*Vic. Gen.*

Second leaf: TITVLOS DE LAS COME— / dias defta parte Treynta. /  
Le [sic] que fon juyzios del Cielo. 1 / . . . [etc.].

The verso of this second (and last) preliminary leaf is blank; the volumes have thus no *tasa*, no *fe de erratas*, and no *aprobaciones* except the *licencia* described.

Collation:  $\pi^2$  A-Z<sup>8</sup> 2A-2I<sup>8</sup> (last leaf missing, probably blank).

Pagination: (i-iv) + 1-510.<sup>2</sup>

<sup>1</sup> I must gratefully acknowledge the financial assistance of the University of St. Andrews, the help and encouragement of Professor A. E. Sloman, and the advice of Professor E. M. Wilson in the preparation of this note.

<sup>2</sup> I have observed the following error of signature: E<sub>4</sub> for F<sub>4</sub>; and the following errors of pagination: 360 for 160; 502 for 205; 252-255 for 253-256; 208 for 289; 405 for 295; 399 for 299; 398 for 368; 373 for 372; 375 for 374; 382 for 381; 385 for 384; 382 for 392; 390 for 399; 365 for 465; 405 for 505.

Contents (with the attributions given in the headings) :

Pp. 1-37	Lo que son iuizios del cielo ... ..	de Iuan Perez de Montaluan.
38-77	La donzella de labor	de Iuan Perez de Montaluan.
78-126	La dama duende ...	de D. Pedro Calderon.
127-173	La vida es sueño ...	de D. Pedro Calderon.
174-220	Ofender con las finezas ... ..	del licenciado don Geronymo de Villayzan.
221-254 (= 255)	La mentirosa verdad	por Iuan de Villegas.
255 (= 256)-290	El marido haze muger ... ..	de Don Antonio de Mendoza.
291-342	Casarse por vengarse	de Don Francisco de Rojas.
343-383	El privilegio de las mugeres ... ..	del Doctor Iuan Perez de Montaluan [only].
385 (= 384)-425	Persiles, y Sigismunda	de Don Francisco de Rojas.
426-365 (= 465)	El guante de Doña Blanca ... ..	de Lope de Vega Carpio.
466-510	El catalan Serrallonga	La primera jornada de Don Antonio Coello. La se- gunda de D. Francisco de Rojas. La tercera de Luys Velez de Gueuara.

There is no colophon, but one may note the following typographical features :

- (A) a small square composed of four ornaments, at the end of *La donzella de labor* (E<sub>7</sub>r)
- (B) a clumsy heart-shaped block, at the end of *Ofender con las finezas* and *Persiles y Sigismunda* (O<sub>6</sub>v and 2D<sub>6</sub>r)
- (C) an inverted pyramid composed of 45 star-ornaments, at the end of *El guante de Doña Blanca* (2G<sub>1</sub>r).

The paper of the two preliminary leaves, in both these volumes, is clearly different from that of the text. We might wonder, therefore, even if their evidence were not called in question by that of other volumes, whether or not they were genuine and contained genuine information about the printing of the plays. But on investigation one finds that they are in fact to be trusted. I have not found the block on the title-page in any work of the period published by the Hospital Real of Zaragoza, or by anyone else. Very similar blocks were popular, however, with various

printers of the sixteen thirties.<sup>1</sup> Again, the *licencia* on the verso of the title-page seems to be authentic. Almost identically-worded ones are found in both editions of *Diferentes 25* (Zaragoza, Hospital Real, 1632 and 1633) and in Dr. Martín Carrillo's *Anales cronológicos del mundo* (do., 1633); all three of these were subscribed by Dr. Juan Berbegal, who also commissioned the *aprobación* of Diego Niseno's *Asuntos predicables* (do., 1632), and issued the *imprimatur* for *Forma instituendi confraternitatem Sacri Scapularis* (do., 1633). The typographical features of the text, moreover, supply "internal evidence" that it was indeed printed by the Hospital Real. The block (B) was used in both editions of *Diferentes 25*, in Carrillo's *Anales*, and in the two editions of the *Rimas* of Lupercio and Bartolomé Leonardo de Argensola printed by the Hospital in 1634.<sup>2</sup> We can be sure, therefore, that the text of our two volumes was printed where their preliminaries state; and 1636 seems a likely date.

We must consider some other specimens of *Diferentes 30*. The Bibliothèque Mazarine, Paris, has one with preliminaries which state that it was printed at Zaragoza, by the Hospital Real, but in 1638.

Title-page: COMEDIAS / PARTE TREINTA. / COMPVESTAS / POR  
(recto) DIFERENTES / AVTORES. / [Block: a coat-of-arms,  
with the legend Æ.L. ESCVERÈS] / CON LICENCIA, /  
En Zaragoza, En el Hospital Real, y General de Nuestra  
Señora de / GRACIA, año 1638.

The verso is blank.

Second leaf: TITVLOS DESTAS COMEDIAS. / Lo que son juyzios del  
(recto) Cielo. I / . . . [etc.].

The verso of this second (and last) preliminary leaf is blank. The text of the plays can be stated—after the comparison of ornaments, misprints and other typographical details—to be identical with the 255 leaves of our first two volumes; to belong, that is, to the same impression.

The Mazarine has in addition a *Diferentes 30* with preliminaries which state that it was printed by the Hospital Real in 1639.

Title-page: PARTE / TREYNTA, / DE LAS COMEDIAS / DE  
DIFERENTES / AVTORES, Y DE LOS / MAS CELEBRES  
DESTA / CORTE. / Año [a composite ornament] 1639. /  
CON LICENCIA / [Rule] / En Çaragoça : En el Ospital de  
nuestra Señora / de Gracia.

The verso is blank.

<sup>1</sup> See for instance that used in 1623 and 1630 by Jerónimo Margarit of Barcelona and reproduced in Francisco Vindel, *Escudos y marcas de impresores y librerías en España durante los siglos XV a XIX* (Barcelona 1942), no. 454; or that used in 1633 by Francisco Martínez of Madrid in Vicente Carducho's *Dialogos de la pintura*; or that used in 1635 and 1638 by the Imprenta Real of Madrid in Salas Barbadillo's *Coronas del Parnaso* and Montalbán's *Segundo tomo de las comedias*.

<sup>2</sup> The *Rimas* also contain both the composite ornaments (A) and (C). These are of so common a type as normally to have no evidential value, but their reappearance in company with (B) is surely significant.

Second leaf : [a composite band of ornaments] / TITVLOS DE LAS /  
(recto) Comedias que van en esta / parte treynta. / LO que fon  
Iuizios del cielo. *De Iuan Perez de Montal-* / *uan*, fol. 1. /  
. . . [etc.].

Second leaf : [a composite band of ornaments] / APROVACION, / y  
(verso) Licencia. / POR Orden, y comifsion del Dotor D. Luis Sa- /  
rauia Vicario General, &c. he visto esta *Parte treyn-* / *ta de*  
*varios Autores*, y afsi me parece fe puede dar li- / cencia para  
que fe imprima, y afsi lo firmo. Çaragoça / oy 24 Deziembre  
1638. / *D. Francisco Martinez / de Marzilla, y Lamata / D.*  
*Theologo.* / [Rule] / Imprimatur. / El Dotor don Luis Sarauia /  
Vicar. Gen. / [catch-word :] PAR-

Once more the text which follows is found to be identical with that in our first two volumes.

A volume at the British Museum and an apparently identical one at the Vatican purport to have been printed at Seville in 1638.

Title-page : COMEDIAS / PARTE TREINTA. / COMPVESTAS / POR  
(recto) DIFERENTES / AVTORES. / [Block : a coat-of-arms, with  
the legend D.L. ESCVERES] / CON LICENCIA, / En  
Seuilla, En la Imprenta de Andres Grande, Año / de  
M.DC.XXXVIII.

The verso is blank.

Second leaf : *TITVLOS DESTAS COMEDIAS.* / Lo que fon juyzios del  
(recto) Cielo. 1 / . . . [etc.].

The verso of this second (and last) preliminary leaf is blank. Yet again the 255 leaves which follow are identical with those already described.<sup>1</sup> The preliminaries of these volumes, as the reader may have noticed, are very like those of "Zaragoza 1638". The title-page even bears the same coat-of-arms, and so gives the lie to its own claim to have been printed at Seville ; for the block is one often used by the bookseller Pedro Escuer of Zaragoza and Huesca on the title-pages of books published at his expense.<sup>2</sup>

Another specimen of *Diferentes 30* is to be found at the Bibliothèque de l'Arsenal, Paris ; but this lacks all preliminaries as well as all the last

<sup>1</sup> Volumes like these are mentioned in *Bibliotheca Bultelliana : seu Catalogus librorum bibliothecae V.C.L.D. Caroli Bulteau*, I (Paris 1711), 441 (referred to in C. de la Barrera, *Caldgo . . . del teatro antiguo español*, Madrid 1860, 865), and in A. L. Stiefel, "Notizen zur Geschichte und Bibliographie des spanischen Dramas", *ZRP*, XV (1891), 224.

<sup>2</sup> See for instance *Diferentes 28*, Huesca 1634 ; *Diferentes 42*, Zaragoza 1650 ; and three volumes of 1640, 1642 and 1646 listed in Vindel, *Escudos y marcas*, no. 487. Possibly Pedro Escuer had special preliminaries printed for these copies because he was sending them for sale in Seville—by Andrés Grande ? Grande seems to have ceased to print there after 1637 ; see especially F. Escudero y Perosso, *Tipografía Hispalense* (Madrid 1894) ; C. L. Penny, *List of books printed 1601-1700 in the library of the Hispanic Society of America* (New York 1938), 330 and 506 ; and Santiago Montoto, *Impresos sevillanos* (Madrid 1948) ; but he is named as the printer in Fray Juan de Quirós, *Rosario inmaculado de la virgen santissima . . . Primero tomo* (Sevilla 1650).

play, except for the first page of it. The 466 pages of text it does contain are identical with their counterparts in the other volumes.<sup>1</sup>

From the foregoing discussion it seems clear that a single impression of *Diferentes 30* was printed by the Hospital Real, Zaragoza, probably—though not certainly—in 1636, and issued in that and subsequent years with a variety of different preliminaries—as the demand arose, perhaps, rather than with any preconceived intention to deceive. The result might well confuse the student or editor of today; but he may be consoled by the knowledge that for the text of *Diferentes 30* he need not consult all the volumes here described, but can use simply any one of them.

## SOBRE LA POESÍA ESPAÑOLA DE LA SEGUNDA MITAD DEL SIGLO XIX

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Los manuales de literatura y, más en general, los críticos y lectores de poesía suelen considerar la segunda mitad del siglo XIX como una época radicalmente anti-poética, sin ninguna vinculación con las grandes figuras del XX. No obstante, un ligero examen de esta actitud, nacida con modernistas y noventayochistas, nos hará ver hasta qué punto es susceptible de rectificación.

En efecto, nunca se ha leído y, quizá, escrito tanta poesía en España como en estos años. El índice de autores y libros publicados es notable; el número de ediciones, esto es, de lectores, considerable. (Recordemos, por ejemplo, que *Un idilio y una elegía* aparece por primera vez en 1879; en 1901, aparece por 34 vez y, en 1922, por 42. *La visión de Fray Martín* aparece en 1880; el éxito es tan notable que, el mismo año, aparece, ya, la séptima edición. Veinte años después, en 1900, aparece la 26; en 1915, la 32. Algo parecido ocurre con *El vértigo*. Las primeras seis ediciones son de 1879; la 42, de 1902; la 52, de 1920.<sup>2</sup>) Más: el número de preceptivas publicadas excede con mucho al de los siglos precedentes (si bien la mayor parte son escolares; no obstante, figuras como la de Giner de los Ríos escribieron sobre preceptiva literaria) y la calidad de los críticos que avalaron la poesía de este tiempo es tan apreciable como la de un Clarín, un Yxart, un Valera o un Revilla. ¿Hemos de pensar que todo este complejo de autores, editores, críticos, teóricos y lectores, que consumían con rapidez tirajes y más tirajes de un mismo libro, carecieron de

<sup>1</sup> Note however that here page 205 is correctly numbered—i.e. not mis-numbered 502.

<sup>2</sup> Cf. J. Romo Arregui, *Vida, poesía y estilo de D. Gaspar Núñez de Arce* (Madrid 1946), 149 y ss.; A. Palau y Dulcet, *Manual del librero hispanoamericano*, XI (Barcelona 1958), 253-55. Para los efectos sociales del verso, cf., por ejemplo, lo que dice J. L. Cano en *Poesía española del siglo XX* (Madrid 1960), 64.