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MCLEOD, MELINDA FOLGER. An Annotated Bibliography of Lope de Vega Studies and Editions: 1963-1969. (1972) Directed by: Dr. Rafael Osuna. Pp. 91.

This annotated bibliography treats the Lope de Vega studies and editions which were published from 1963 to 1969, inclusive. It is intended to be a continuation of Jack H. Parker and Arthur M. Fox' Lope de Vega Studies <u>1937-1962: A Critical Survey and Annotated Bibliography</u> (Toronto, University of Toronto Press, 1964). The sources used in compiling this bibliography are the following: <u>Modern Language Association International Bibliography</u>, 1963-1969; <u>The Year's Work in Modern Language Studies</u>, 1963-1968, published by the Modern Humanities Research Association; and the "Bibliography of Foreign Publications on the <u>comedia</u>," <u>Bulletin of the Comediantes</u>, Volumes 15-22 (1963-1970). AN ANNOTATED BIBLIOGRAPHY OF LOPE DE VEGA

by

Melinda Folger McLeod

A Thesis Submitted to the Faculty of the Graduate School at The University of North Carolina at Greensboro in Partial Fulfillment of the Requirements for the Degree Master of Arts

> Greensboro 1972

Approved by inna Thesis Adviser

## APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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Jer E. M: Spallden Date of Examination January 24, 1972.

#### FOREWORD

This annotated bibliography of Lope de Vega studies and editions published from 1963 to 1969, inclusive, is a continuation of the information compiled by Professors Jack H. Parker and Arthur M. Fox in Lope de Vega Studies 1937-1962: A Critical Survey and Annotated Bibliography (Toronto, University of Toronto Press, 1964). The entries are arranged in the same categories found in the Parker and Fox bibliography, without, however, the internal chronological order employed there. Entries for editions of Lope's works have been included only when those editions contained new information, or annotations or introductions of special interest. The articles surveyed include those written in English, Spanish, French, Italian, and Portuguese; entries not located at the time of the typing of this manuscript are indicated by their inclusion, without summary, within the text. The arrangement is an alphabetical one; also, the categories "Individual Plays," "Individual Poems," and "Individual Prose Works" are subdivided into groups of entries on specific works, those subdivisions also being arranged in alphabetical order. A small number of reviews have been noted as they were encountered and indicated after the summary of the work

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to which they pertain. An index of authors' names concludes the study.

The main sources from which this bibliography was drawn are the following: <u>Modern Language Association</u> <u>International Bibliography</u>, 1963-1969; <u>The Year's Work in</u> <u>Modern Language Studies</u>, 1963-1968, published by the Modern Humanities Research Association; and the "Bibliography of Foreign Publications on the <u>comedia</u>," <u>Bulletin</u> of the Comediantes, Volumes 15-22 (1963-1970).

I would like to express my appreciation to all those who helped in the preparation of this bibliography, and any errors it may contain are my own. A special note of thanks is extended to Dr. Rafael Osuna, Dr. Shirley Whitaker, and to members of the Jackson Library staff, without whose assistance and cooperation this work would, in all probability, never have been completed.

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# ABBREVIATIONS

AJFS	Australian Journal of French Studies
BBMP	Boletín de la Biblioteca Menéndez Pelayo
BCom	Bulletin of the Comediantes
BH	Bulletin Hispanique
BHS	Bulletin of Hispanic Studies
BRAE	Boletín de la Real Academia Española
CA	Cuadernos Americanos
CHA	Cuadernos Hispanoamericanos
CL	Comparative Literature
CLS	Comparative Literature Studies
DA	Dissertation Abstracts
DUJ	Durham University Journal
FMLS	Forum for Modern Language Studies
HR	Hispanic Review
KRQ	Kentucky Romance Quarterly
LNL	Les Langues Néo-Latines
MLN	Modern Language Notes
NRFH	Nueva Revista de Filología Hispánica
PMLA	Publications of the Modern Language Association of America
PSA	Papeles de Son Armadans
RABM	Revista de Archivos, Bibliotecas y Museos

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RBPH	Revue Belge de Philologie et d'Histoire
REH	Revista de Estudios Hispánicos
RF	Romanische Forschungen
RFE	Revista de Filología Española
RJ	Romanistiches Jahrbuch
RL	Revista de Literatura
RO	Revista de Occidente
RomN	Romance Notes
RPh	Romance Philology
RR	Romanic Review
RUM	Revista de la Universidad de Madrid
SAB	South Atlantic Bulletin
ShS	Shakespeare Survey
SP	Studies in Philology
TQ	Texas Quarterly
UPB	Universidad Pontificia Bolivariana
UNCSRLL	University of North Carolina Studies in Romance Languages and Literatures
XUS	Xavier University Studies

#### Festschriften and Other Analyzed Collections

1. <u>Homenaje a Rodríguez-Moñino:</u> Estudios de erudición que le ofrecen sus amigos o discípulos hispanistas norteamericanos. 2 vols. Madrid: Castalia, 1966.

2. Hornik, M., ed. <u>Collected Studies in Honour of</u> <u>Américo Castro's Eightieth Year</u>. The Richard Kronstein Foundation for the Promotion of Jewish and Cognate Studies. Oxford: Lincombe Lodge Research Library, 1965.

3. Jacquot, Jean, avec la collab. d'Elie Konigson et Marcel Oddon, eds. <u>Dramaturgie et société: Rapports</u> entre l'oeuvre théâtrale, son interprétation et son public <u>aux XVI<sup>e</sup> et XVII<sup>e</sup> siècles</u>. 2 vols. Paris: Eds. du Centre National de la Recherche Scientifique, 1968.

4. <u>Mélanges de littérature comparée et de philologie</u> offerts à <u>Mieczyslaw Brahmer</u>. Warsaw: Editions Scientifiques de Pologne, 1967.

5. Poesse, Walter, ed. <u>Homage to John M(cMurry</u>) Hill. Bloomington: Indiana University, 1968.

6. Sánchez Romeralo, Jaime, and Norbert Poulussen, eds. <u>Actas del Segundo Congreso de Hispanistas</u>. Netherlands: Spanish Institute of the University of Nijmegen, 1967.

7. Universidad Nacional de La Plata, Facultad de Humanidades y Ciencias de la Educación. Lope de Vega. Estudios reunidos en commemoración del IV<sup>O</sup> centenario de su nacimiento. LaPlata, 1963

### EDITIONS

DRAMA

- Vega, Lope de. <u>All Citizens Are Soldiers (Fuente Ovejuna</u>). Eds. Ruth Fainlight and Alan Sillitoe. London: Macmillan, 1969. 61 pp.
  - This English version of Fuente Ovejuna is described as a play in two acts translated and adapted from the Spanish of Lope de Vega. The "Prologue" gives a reconstruction of the conditions under which the play might have been performed during the Republic. Soldiers and officers meet in the Teatro Lara before battle to put on the play to demonstrate how once in a little Spanish village "sheep . . . turned into people" and fought against tyranny. Following the "Prologue" is the adaptation of the Lopean drama.

. El Caballero de Olmedo. Ed. Francisco Rico. Salamanca: Biblioteca Anaya, No. 83, 1967. In establishing his text the editor makes use of a copy of Parte XXIV. He thus avoids some of the more questionable changes of later editions of the play, and his own emendations are carefully acknowledged. In his extensive introductory material Professor Rico surveys the critical history of the play and adds to this his own comments and observations. He states that his annotations were written with foreign students in mind and may therefore occasionally seem elementary to specialists.

. La desdichada Estefanía. Edición paleográfica por J. H. Arjona. Valencia: Editorial Castalia, 1967. 114 pp.

La desdichada Estefania has previously been edited only three times since it was composed in 1604. In the present paleographic edition Professor Arjona states that he has observed "toda la fidelidad posible" in preserving the original spelling, abbreviations and marginal notes of the manuscript. Notes at the foot of the page give information about crossed-out words and cuts made by the play producers, censors and unauthorized revisers. Emendations to the text are limited to those necessary to clarify an obscure reading.

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. La desdichada Estefanía. Ed. Hugh W. Kennedy. DA, 25 (1964): 3575-6 (U. C. L. A.).

This edition of the <u>comedia</u> <u>La desdichada Estefanía</u>, complete with "Introduction," attempts to provide a precise text of the autograph manuscript in accordance with the procedures used by William L. Fichter in his edition of <u>El sembrar en buena tierra</u>. By clarifying the content of the play the editor hopes that a consideration of it as a valuable contribution to the Lopean theatre will be prompted.

. <u>El Duque de Viseo</u>. Introducción de Francisco Ruiz Ramón. Madrid: Alianza Editorial, 1966. 208 pp.

In the "Introducción" Professor Ruiz makes general comments upon what he terms "cierta 'dificultad' española para la tragedia." <u>El Duque de Viseo</u>, termed a tragedy by Lope, here appears for the first time in an <u>edición suelta</u>. The editor notes that the play has received only adverse criticism, which he thinks unfounded, and goes on to point out the characteristics and merits of the work. His edition is based on the text of the play found in the <u>Sexta parte</u> (Madrid, 1615), with an occasional reading from the text included by Menéndez Pelayo in <u>Obras de Lope</u> de Vega, X (Madrid, 1899).

. <u>Fuente Ovejuna</u>. Edición de Graciela Molina de Cogorno. Buenos Aires: Editorial Plus Ultra, 1967. 166 pp.

This edition of Fuente Ovejuna is accompanied by a substantial amount of supplementary material, such as a "cuadro de época," a chronological summary of Lope de Vega's life, a classification of his dramatic works, a brief survey of critical opinion of Lope and his play Fuente Ovejuna, and, finally, suggested topics of study. Also included are many footnotes for clarification or additional information.

. Los locos de Valencia. Introducción, edición y notas por José Luis Aguirre. Madrid: Aguilar, 1966. 223 pp.

The lengthy "Introducción" to the edition discusses Lope and his age, "culteranismo, conceptismo y popularismo," Lope in Valencia, the Hospital de Inocentes in Valencia, and finally the comedia itself.

. El mejor mozo de España. Edición de Warren T. McCready. Salamanca: Anaya, 1967. 185 pp. Besides the text of the play itself this edition contains a bibliography of recent works on Lope and a study at length of the play in the "Introducción" covering such areas as the dedication, date of composition, its source and plot, an evaluation of the work, and the versification found in the <u>comedia</u>.

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. La prueba de los amigos. Madrid: Instituto de España, 1963. 166 pp.

In honor of the anniversary of Lope's birth, the Instituto de España has issued a reproduction of the autograph manuscript of La prueba de los amigos, now located in the Biblioteca Nacional, together with a transcription of the play. The work, dated 1604, belongs to the period in which Lope was enamored of Micaela de Luján. This is indicated by the letter M intertwined with an L at the end of the work.

. ; Si no vieran las mujeres! Ed. Sergio Danilo Elizondo. DA, 28 (1967): 626A (N. C.). The preliminary study of the comedia makes reference to its source, a novella of Bandello, and its relation to the four other plays by Lope which share that same source--El hombre de bien, Obras son amores, La mayor victoria, and El poder en el discreto. The critical edition itself includes variants, notes, and a bibliography.

El sufrimiento premiado. Comedia famosa. Atribuida en esta edición, por primera vez, a Lope de Vega Carpio. Introducción y notas de Victor Dixon. London: Tamesis Books, 1967. xxvii + 175 pp. This edition of the play El sufrimiento premiado was prepared with the dual purpose of clarifying its text and examining the hypothesis that it is an "obra perdida" of Lope de Vega. The play was named by Lope in the first Peregrino list of 1603, the year in which it was probably written, but there is little indication of what happened to it until much later when it was published by Juan Pérez de Montalván in his collection Segundo tomo de las comedias del Doctor Juan Pérez de Montalván . . . (Madrid, Imprenta del Reino, 1638), upon which edition the present one is based. Of the twelve plays of this collection none can be unanimously termed the work of Montalvan and the last of the twelve, the one here attributed to Lope, was probably included if not fraudulently then out of error or a desire to complete the dozen. To demonstrate how characteristic El sufrimiento premiado is of Lope's work, the editor has, in his introduction and notes, compared the theme, plot, characters, language, versification and other elements of the play with the corresponding ones of authentic Lopean comedias.

. La viuda valenciana. Prólogo, edición y notas de José Luis Aguirre. Madrid: Aguilar, 1967. 194 pp.

The introduction to the text deals with the publication, dedication, and date as well as several textual elements of the play, such as plot, metrics, sources, and autobiographical details.

#### POETRY

Vega, Lope de. Antología lírica. Selección, introducción y notas de Luis Guarner. Madrid: Aguilar, 1964. 271 pp.

With the purpose of showing the reader the diversity of lyric forms used by Lope and to help him capture the essence of lyric poetry, the editor divides the anthology into poems of artistic forms and poems of traditional forms, with numerous subdivisions under each. In addition to a discussion of Lope as a lyric poet, the editor gives a bibliography of works which deal with material presented in the anthology.

. La creación del mundo y primera culpa del hombre. Ed. Julio M. Duarte. DA, 30 (1969): 719A (Emory). A text with variants of A la creación del mundo along with a study of the poem's sources, date of composition, theme, structure, characters, and merit.

. Huerto deshecho. Madrid, 1633, reimpreso en facsimile, con un estudio preliminar por Eugenio <u>Asensio</u>. Madrid: 1963. 44 pp. Lope's Huerto deshecho, dedicated to don Luis de Haro, is a poem of about 250 lines. It appears in this edition with the <u>Güerto florido</u> of Antonio de Herrera Manrique. The editor's study of Lope's

poem treats such topics as "Género y estructura" and "Metáforas y mundo conceptual."

Rev: Rafael Osuna, Cuadernos del Idioma, 4 (1966), 161-63.

#### PROSE

Vega, Lope de. La Dorotea. Edición de Edwin S. Morby. Madrid: Editorial Castalia, 1968. 507 pp.
This text is a revision of the original edition published by Professor Morby in 1957, which was based on the 1632 <u>editio princeps</u>. The original spelling, with few exceptions, has been preserved; the punctuation and accentuation have been modernized. Notes are made for explanatory purposes and all commentary draws on previous scholarship. Following the text itself is a list of the <u>refranes</u> which appear in the work.

. Novelas a Marcia Leonarda. Edición, prólogo y notas de Francisco Rico. Madrid: Alianza, 1968. 204 pp.

In his "Prólogo" Professor Rico gives background material on the <u>Novelas a Marcia Leonarda</u> as well as a brief history of the <u>novela</u> in Spanish literature. Notes on each of the four <u>novelas</u> by Lope are at the end of the book along with a "Cuadro cronológico" which parallels events in Lope's life with those of Spanish history and culture.

. Triunfo de la Fee en los Reynos del Japón. Edited by J. S. Cummins. London: Tamesis, 1965. 116 pp.

This essay by Lope de Vega gives the history of Catholic missionary activity in Japan in the seventeenth century. The purpose of this edition of the essay is to elucidate his prose style, to indicate how he came to write this work, and to show the sources from which he drew his material. The two appendixes are entitled "Los primeros mártires del Japón" and "Jesuit-Friar Rivalry: An Affidavit of 1637," following which are several pages of illustrations.

#### STUDIES

#### GENERAL, INCLUDING BIOGRAPHY

Alvar, Manuel. "Cinco papeletas bibliográficas sobre Lope de Vega." <u>RFE</u>, 46 (1963), 451-58.
The author reports the existence of five previously unrecorded books in which Lope is mentioned or took part in the preparation. They are as follows: Justa poética (1621), Nave trágica de la India de Portugal (1624), Favores de las Musas (1631), Elogio de poetas lusitanos (1631), and Sanazaro español, Los tres libros del Parto de la Virgen nuestra Señora (1620), a Spanish translation by Francisco de Herrera Maldonado.

Arias, Augusto. "Perfiles de Lope." Letras del Ecuador, 16 (1962), no. 125, 1, 15-16.

In commemoration of the 400th anniversary of Lope's birth the author comments briefly on the poet's literary productivity, Lope as a man of books, verse, and women, Lope's house in Madrid, and Lope in relation to America.

Astraña Marín, Luis. Lope de Vega. Barcelona: Editorial Juventud, 1963. 383 pp.

Many people have written about the life of Lope de Vega but none have written about Lope himself, affirms Astrana Marín. His actions are recorded but not his intentions, the events of his life but not their causes. We only know the poet Lope, not the man, what was felt about him and not what he felt. This biography, a revision of an earlier one, is an attempt to probe beyond the superficial facts to achieve a vision of Lope in his entirety, actually a vision of his soul. The eighteen chapters of the book deal with the passage of Lope through life, step by step, with treatment not only of the persons that played a role in it but also the literary currents that helped to shape his works.

Avalle-Arce, Juan Bautista. "Un problema resuelto: los cuartos de Osorio." <u>NRFH</u>, 18 (1965), 166-69. In 1961 S. Griswold Morley raised a question as to the origin of references to "los cuartos de Osorio" or "Osorio el de los cuartos" found in several Golden Age texts, including those of Lope de Vega. Professor Morley believed that a historieta in circulation between 1604 and 1630 was the object of the above allusions, but Professor Avalle-Arce now brings to light the fact that the true source was a genealogical legend set forth in the Batallas y quinquágenas of Gonzalo Fernández de Oviedo. The legend tells of a brave caballero who fought with a phantom whose body was divided into four parts. The former was called el Osado for his daring, and the surname Osorio derived from this appellation.

Battistessa, Angel J. "Los modos del trabajo lopesco o el poeta en su manuscrito." [F 7]: 28-52. The manner in which a poet proceeds to compose and retouch his work reveals much about his creative temperament and his control over this temperament. A study of this aspect of Lope's literary production indicates that although he had to write with great speed to create such a huge volume of works he also took time to stop and make corrections with surprising frequency. Indeed the number of his corrections is noticeably greater in his lyrical compositions, where inspiration would be thought to control the poet's hand. The many revisions made by Lope while composing poetry show his devotion to what he apparently considered a higher form of self-expression.

Bellini, Guiseppe. "Lope e la 'Fénix.'" La Fiera <u>letteraria</u>, 18, no. 4 (1963), 4. The relationship between poems of the Phoenix of Spain, Lope de Vega, and the Phoenix of Mexico, Sor Juana-Inés de la Cruz, is discussed along with the possible influence of the former on the latter.

Bershas, Henry N. "Lope de Vega and the Post of Royal Chronicler." HR, 31 (1963), 109-17.

A compilation of all allusions to Lope's desire to be named royal chronicler. They include passages from letters and the plays La fábula de Perseo, El premio de la hermosura, El triunfo de la humildad y soberbia, and a hitherto unheeded passage from Querer la propia desdicha. These allusions fall around two different periods: 1611-14 and 1620, after which time Lope acknowledged the futility of his hopes. Blanco Amor, José. "Lope de Vega, hombre existencial." CHA, 54 (1963), 301-10.

Lope de Vega was a man of tremendous vitality; he didn't watch life--he lived it. The basis of his popularity rested within the masses themselves, and in his most significant works the people always triumph. If a genius is one "que logra aprisionar un pedazo de realidad," then Lope was indeed such a man. As crisis after crisis hit the aging playwright in his last years, the momentum of his life came to a stop. Immersed in existential circumstantiality and introspection, Lope began to search for a meaning to his existence. Without the presence of love to give his life impetus, his life lost much of its momentum.

Boxer, C. R. and J. S. Cummins. "The Dominican Mission in Japan (1602-1622) and Lope de Vega." Archivum Fratrum Praedicatorum, 33 (1963), 5-88.

Both clerical and lay historians have tended to treat in depth the Jesuit and Franciscan missions in feudal Japan, while the Dominican and Agustinian expeditions have been largely neglected. A notable exception has been Lope de Vega, whose prose work El triunfo de la fe en el Japón (1607) and play Los primeros mártires del Japón (1621) extolled the heroic missionary efforts of the Dominican friars in Japan. Their activities there are described at length in the article along with the circumstances which led to the composition of the two Lopean works.

- Brancaforte, Benito. "Croce on Lope and Calderón: The Application of an Aesthetic Theory." <u>Symposium</u>, 23 (1969), 101-15.
  - The literary critic Benedetto Croce often stressed the danger of drawing comparisons between writers. In the case of Lope and Calderón, however, he did just that but with the express purpose of proving on aesthetic grounds the impossibility of such a comparison. Croce set Lope on a different level from Calderón by adherence to the aesthetic premise that art can neither be manufactured by a skilled technician, which he considered Calderón to be, nor be the product of a philosophical mind. Lope, according to Croce, possessed a genius capable of spontaneous poetic production, which made him a true poet; while Calderón was a "thinking genius" who allowed his beliefs to interfere with his creation, which of necessity denied him, in Croce's thinking, a position with Lope in the poetic sphere.

Carro Celada, José Antonio. <u>Santa Maria de Lope de Vega</u>. Barcelona: Juan Flors, 1965. xiii + 209 pp. There have been very few studies of the religious works of Lope de Vega in comparison with the number devoted to similar works by Calderón, Tirso de Molina, and other great Spanish writers. This book attempts to explore only one theme: the Virgin Mary as she appears throughout Lopean drama and lyrics. Many quotations are cited without consideration to chronology, since no relevant evolution seems to have taken place in Lope's religious thought. Such an examination of this facet of Lope's character is said to be valuable for the light it sheds upon the nature of the popular religious culture of his time.

Castañeda, James A. "El impacto de Góngora en la vida de Lope de Vega." <u>RomN</u>, 5 (1964), 174-82. Lope and Góngora first met in 1593 in Salamanca or Alba de Tormes. Their literary relations began five years later when <u>La Arcadia</u> appeared, containing praise of the Cordoban poet as did many of Lope's subsequent works. Góngora, on the other hand, launched a series of literary attacks upon Lope which were never mitigated by the least word of praise. While Lope derided <u>culteranismo</u> in general, he was a defender of its primary poet and showed its influence in both his style and thought.

Castiglione, Luigi. "L'imperatore del teatro." La Fiera letteraria, 18, no. 4 (1963), 4.

In a eulogistic tone the life and works of Lope are surveyed, with mention of his contemporaries and followers and the many contradictions in his life.

Cazorla, Jorge Isaac. "Lope de Vega en el teatro español." Letras del Ecuador, 16 (1962), no. 125, 1, 10-11, 14.

The author eulogizes Lope de Vega by describing his life and literary production, beginning with his early writings and continuing up through the period of his greatest influence on the Spanish National Theatre.

- Cinti, Bruna. "Homenaje a Lope de Vega en la Venecia del seiscientos." CHA, 54 (1963), 609-20.
  - A collection of eulogies to Lope was published in Venice the year following his death. Entitled Essequie Poetiche overo Lamento delle Muse Italiane in morte del Sig. Lope de Vega . . ., this work of homage was said to have been compiled by one Fabio Franchi and was dedicated to Juan Antonio de Vera y

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Figueroa, the Count of la Roca and Spanish ambassador in Italy. It seems that it was actually the latter who was responsible for the creation of the book and that Fabio Franchi was "no más que el 'alter ego' del conde de la Roca." J. A. de Vera, a minor literary figure in his own right, had esteemed Lope greatly, and the two had several times exchanged compliments in verse.

#### Criado de Val, Manuel. "Elogio y vejamen de Lope de Vega." CHA, 54 (1963), 371-79.

Written from a seemingly critical stance, this eulogy of Lope treats various aspects of his works and his position in Spanish literary history. Subtitles of the article include "Lope, ante los grandes temas medievales," "La vertiginosa creación," "Retroceso en profundidad," and "Lope en su tiempo."

Cueva Tamariz, Agustín. Lope de Vega, Fénix y Don Juan. Cuenca: Ecuador, 1963. 64 pp.

In the two ambitions of Lope de Vega, glory and love, we see proof of the two attitudes which he embodied: that of the Phoenix in regard to culture and literature and that of the Don Juan when confronted with life itself. Cueva Tamariz examines aspects of this second facet of Lope's character, as revealed in his attitude toward women in general, the mystic-carnal duality of his nature, the most important women in his life, and other matters concerning his passionate nature that have served to characterize Lope as a Don Juan, but as a Don Juan who was concerned for the unpleasant consequences of his passions and who felt the pangs of jealousy and of conscience.

Diego, Gerardo. Lope y Ramón. Madrid: Ateneo, 1964. 35 pp.

In tribute to Lope de Vega and Ramón Gómez de la Serna, a study of the affinity between their art, their amazing productivity, and the love they both felt for life.

Durán, Manuel. "Lope y el teatro de acción." <u>Hispanó</u>fila, 18 (1963), 3-14.

Lopean drama, written for the common man, was basically one of action, and for this reason was attacked by the Aristotelians, who supported a more cogitative theatre, and the Gongorists, who favored a style of convoluted contemplation. However, the direct execution and relatively free structure of Lope's

comedias continued to grow in popularity among the Spanish people because they gave to society what it most needed at that time -- "una zona de libertad" which offered release from the bitterness and frustrations of the age. The meaningful social action seen on the stage could be appreciated by a country which was having difficulty with the actual performance of such action. The heroes, collective or individual, were always protected either by royal justice or faith in personal merit, or in the transcendence of the afterlife. The Lopean theatre can be seen as having a triple purpose: to emphasize through action and legend the origins of Spanish society, to give this society an escape from present doubts and fears into a world where positive action still took place, and, lastly, to remind the people that heroic action was still possible in some parts of the Spanish empire. Lope realized that the society of his time needed a theatre of rapid and abundant action "para compensar una realidad nacional cada vez más estancada."

Entrambasaguas, Joaquín de. "Santa Teresa de Jesús y Lope de Vega." <u>Revista de espiritualidad</u>, 22 (1963), 385-98.

Santa Teresa de Jesús died in 1582, only a short time after Lope de Vega made his mark in the Spanish Theatre. With all of their many differences, the two writers had one thing in common--the great value they placed on the language and intellect of the Spanish <u>pueblo</u>. At the death of the saint, Lope paid homage to her as did all the Spanish poets, but his real devotion to her memory did not achieve a significant intensity until the first part of the seventeenth century. He was put in charge of the <u>Justas</u> in honor of her beatification and canonization, and over the years wrote many works in her honor. Described in particular is his play <u>Vida y muerte de Santa Teresa</u> <u>de Jesús</u>, an autograph portion of which was recently discovered in the Biblioteca Nacional of Madrid.

. "Vocation and Vicissitudes of Lope de Vega." World Theatre, 12 (1963), 164-74.

The author outlines the events of Lope's life and career in a eulogistic manner, supporting the assertion of Pérez de Montalbán that the poet had written 1800 comedias by the time of his death.

Escobar López, Ignacio. "Lope, hombre y genio." Boletín de la Academia Colombiana, 13 (1963), 104-22. In this speech made in tribute to Lope on the 400th anniversary of his birth before the Academia Colombiana, the author eulogizes him by describing his dual role as man and as genius.

Esquer Torres, Ramón. "Apostillas al homenaje de la Real Academia Española a Lope de Vega en 1862." <u>Anales</u> <u>del Instituto de Estudios Madrileños</u>, 1 (1966), <u>327-33.</u>

A description of the events surrounding the Spanish Royal Academy's commemoration of the 300th anniversary of Lope's birth in 1862. A monument to the playwright was erected in the house in which he lived and died in Madrid. In 1935, on the 300th anniversary of his death, the monument was moved from the exterior to the interior of the house, which was then opened to the public.

Fernández-Shaw, Carlos M. "América en Lope de Vega." CHA, 54 (1963), 675-97.

Although Lope's knowledge of America appeared to be superficial and at times even sketchy, it shows the great efforts he made to keep up with the events of the New World in spite of the difficulties of communications. Probably what information he received came as a result of his stay in Seville, from good friends who had traveled to America, and from the mysterious Peruvian poetess "Amarilis." Various works of Lope are cited in which his familiarity with the New World is demonstrated.

Frenk Alatorre, Margit. "Lope, poeta popular." <u>Anuario</u> <u>de Letras</u>, 3 (1963), 253-66.

Karl Vossler has called Lope the "más grande poeta popular de España," by which he meant that Lope was a national poet, one who spoke from and for the viewpoint of the Spanish people. It is suggested that Lope is a "poeta popular" in a more tangible and limited sense in that there exists a strong bond between his lyrics and the poetic tradition of his countrymen. Lope "hizo suya esa tradición y se la devolvió enriquecida, embellecida por el resplandor de su incomparable talento poético."

Ghiano, Juan Carlos. "Lope y la autobiografía." [F 7]: 11-27.

The author makes a survey of the life of Lope, with special emphasis on his reverence for the Catholic faith and the Spanish monarchy, the relationship with his patrons and with his many lovers. Lope assigned to the ladies of his life certain poetic names such as Marfisa, Filis, Belisa, Camila Lucinda, Amarilis, and Dorotea, thus leaving some autobiographical information in his works. He did, however, tend to transfigure with poetic motives trivial episodes in such a manner that all he seems to have written from experience cannot be taken as fact; yet within his literary production can be found the pieces of a dispersed autobiography, especially in regard to his family.

Gil, Ildefonso Manuel. "Jardín de Lope." CHA, 54 (1963), 539-42.

In Lope's last months the little garden behind his house in Madrid was probably one of the few beautiful things left in his life. All the other sources of joy he had known had brought either pain or disenchantment. The flowers that fill his poetry are evidence of his love for the real ones that brought comfort to the aging poet.

- Gómez Restrepo, Antonio. "Lope de Vega." UPB, 31 (1969), 89-104.
  - In a eulogistic manner the author discusses the life and works of Lope, asserting that while the genius of Shakespeare and Cervantes is equaled only by Homer and Dante, Lope as a literary phenomenon is unique in the history of mankind. His life, an active one made up of one episode after another, did not in the least impede his literary production. Instead, he managed to weave these events into the framework of his writings to create a close relationship between biography and creativity.

González Ruiz, Nicolás. "The Most Complete Playwright." <u>World Theatre</u>, 12 (1963), 175-84. An appraisal of the Lopean theatre in support of the

- An appraisal of the Lopean theatre in support of the statement that because of his "amazing prolificity allied to poetic gifts and a spontaneous unfolding of dramatic abilities," Lope is the most complete playwright of all time.
- Grismer, Raymond L. <u>Bibliography of Lope de Vega: Books</u>, Essays, Articles and other Studies on the Life of Lope de Vega, his Works and his Imitators. Minneapolis, Minnesota: Burgess-Beckwith, 1965. 2 vols. 174, 154 pp.

Volume I contains over three thousand entries of books, articles, essays, and reviews that pertain to the life and works of Lope. Also, Professor Grismer includes many editions of his works that contain additional information in their introductions or notes, and an "Index of Proper Nouns" which lists the names of characters in Lope's works. Volume II is a bibliography of the works of Lope which attempts to list all his known works and to indicate the existence and location of autograph manuscripts, manuscript copies, and printed and critical editions, scholarly studies, and translations. The "Index" of this volume lists "Peribañez and Ocaña, etc. with references to the scholarly editions of Aubrun, Montesinos, Blecua."

Guisso, Rubén Oscar. "Lope de Vega, creador." CHA, 54 (1963), 629-36.

This study of Lope de Vega as a creative genius includes a general biographical introduction, a discussion of the sources of his creativity, and the directions that it took.

Gutiérrez Alonso, Laurentino. "El sentimiento religioso en la obra de Lope de Vega." <u>Religion y Cultura</u>, 76 (1964), 124-54.

Hayes, Francis C. Lope de Vega. (TWAS 28). New York: Twayne, 1967. 160 pp.

This biography attempts to serve as a complete introduction to the life and works of Lope de Vega. The biography of the dramatist's life is followed by an analysis of the Golden Age theatre in general and the dramatic and non-dramatic works of Lope in particular.

Rev: Rafael Osuna, Insula, no. 263 (1968), 8. Margaret Wilson, BHS, 46 (1969), 163.

. "Lope the Man." <u>SAB</u>, 28 (1963), 1-3. A brief survey of the works and life of Lope de Vega in observance of the quadricentennial of his birth.

Jaramillo Angel, Humberto. "Antonia Clara: sangre viviente." <u>Boletín cultural y bibliográfico</u>, 10 (1967), 148-50.

A description of the abduction of Lope's youngest child, Antonia Clara, with the conclusion that it was this event which brought about the demise of the aging poet.

. "Lope Félix, muerte desconocida." Boletín cultural y bibliográfico, 10 (1967), 150-51. The death of Lope's son, Lope Félix, occurring at about the same time as the loss of Antonia Clara, must have been a great blow to their father. Those tragic events are described as the first two of the three deaths that Lope suffered, so to speak.

Kennedy, Ruth Lee. "A Reappraisal of Tirso's Relations to Lope and His Theatre." BCom, 17 (1965), 23-34. This article is the first part of a study which will contain a chronological summary of the relations between Lope and Tirso de Molina with respect to the literary battles between Lope and the Aristotelians, the Gongorists and the tramovistas. More specifically, an examination of their literary and personal relationship reveals that it was Tirso who took the first step by praising Lope, who was at that time more concerned with obtaining the favor of the Conde de Olivares than with exchanging niceties with Tirso. However, confronted with the eloquent defense of the Lopean comedia in the Cigarrales de Toledo, Lope responded immediately with his decimas of profuse homage to Tirso and later in the dedication to Lo fingido verdadero. Lope urged his fellow playwright to greater support during their short friendship of two years.

. "A Reappraisal of Tirso's Relations to Lope and his Theatre (continued)." BCom, 18 (1966), 1-13. It is suggested that Tirso's El vergonzoso en palacio was in existence in its original form by July of 1611, then revised in 1620 to include a defense of the Lopean comedia. Other such support on the part of the Mercedarian failed to evoke Lope's gratitude, and the friendship between the two men disintegrated to such a point that Tirso did not even pay a final tribute to Lope at his death in 1635.

Laplane, Gabriel. Lope de Vega, 1562-1635. Paris: Hachette, 1963. 285 pp.

In contrast to the type of biography that resembles a data sheet, this one is an attempt to present a lifelike portrait of the vigorous Lope de Vega. To understand him in his entirety the author has gone through his works and has translated (into French) texts having "une valeur de résurrection ou de palpitation personnelle."

Rev: Elena Soriano, Insula, 12, No. 207 (1964).

Lazaro, Fernando. Lope de Vega. Introducción a su vida y obra. Salamanca: Anaya, 1966. 23 pp. The author in dealing with Lope's life dedicates specific chapters to the Spain and Spanish literature of Lope's time and to the particulars of his biography: his youth, his period of exile, and the time before and after his ordination. The themes, directions, and styles of his lyric and narrative poetry are studied. His novels, letters, and drama are discussed along with his dramatic inheritance and the formation of the Spanish national theatre.

. <u>Estilo barroco y personalidad creadora: Góngora,</u> <u>Quevedo, Lope de Vega</u>. Salamanca: Anaya, 1966. 200 pp.

The book is composed of six separate essays on <u>culteranismo</u> and <u>conceptismo</u>, the styles of Góngora and Quevedo, and Lope de Vega's "literatización" of his experiences in his works, specifically in the shepherd sonnets. According to the author, the first of the three sonnets, "Vireno," was written around 1584, the second, "Querido manso mío," in 1587-88, and the third, "Suelta mi manso," in 1588-95. The hypothesis is that each reflects a distinct emotional attitude which permits it to be placed in a different stage of Lope's relationship with Elena Osorio. All six essays are reprints of ones that have previously appeared in other places.

Lefebvre, Alfredo. "Guía de las Noches de Lope." <u>Mapocho</u>, 1 (1963), 253-61.

Lefebvre discusses Lope's use of the imagery of night. Dealt with and quoted specifically are passages from El castigo sin venganza, La noche de San Juan, La quinta de Florencia, La carbonera, El infanzón de Illescas, El príncipe perfecto, and the Rimas humanas.

Lins, Ivan. "En torno a Lope de Vega." CHA, 54 (1963), 789-805.

This general review of the life of Lope de Vega includes mention of other great figures of his age, the chronology of a number of his works, and the homage paid him by his contemporaries.

. Lope de Vega. Porto Alegre: Centro de Arte Dramática, Universidade Federal do Rio Grande do Sul, 1967. 35 pp.

The first part of this general survey of the life and works of Lope mentions most of the well-known women of his life--Elena Osorio, Isabel de Urbina, Juana de Guardo, Marta de Nevares, Jerónima de Burgos--as well as other biographical details. The second part, entitled "Obras de Lope de Vega," discusses in a eulogistic manner the various types of works written by Lope, his influence on contemporaries, and their influence on him. López Rueda, José. Lope de Vega, sonetista. Cuenca: Ecuador, 1963. 35 pp.

Because of the great variety found within the work of Lope de Vega, much more reading is required to capture its essence than would be necessary for the work of most other figures of Spanish literature. The égloga "Amarilis" is cited as proof of the claim that his ability to transform life into poetry has never been equaled.

López Ruiz, José. Lope de Vega. Málaga: Publicaciones de la Librería Anticuaria "El Guadalhorce," 1967. 19 pp.

This <u>etopeya</u> written in honor of the "Fénix de los Ingenios" is one of many such works by this author, others having such subjects as García Lorca, Ganivet, and Juan Ramón Jiménez.

Mancini, Guido. "Lope de Vega en el Parnaso español." RL, 24 (1963), 137-43.

The Parnaso español of Juan José López de Sedano appeared in Madrid in 1768. A collection of what he considered the best of Spanish poetry, Sedano's selections from Lope's verse were prefaced in a most enthusiastic manner. His theatre was a little more difficult to justify. Sedano, in respect to Lope, adopted an attitude halfway between the extremes of Neoclassic thought and that of the nacionalistas. This compromise was made in order to show that works of the old Spanish Drama had relevance to the dramatic trends of Sedano's times.

Modern, Rodolfo. "Lope de Vega en Alemania." [F 7]: 183-95.

Lope first became known in Germany, strangely enough, in the field of the novel when his <u>El peregrino</u> <u>en su patria</u> appeared in translation there in 1629. In 1633 <u>El vellocino de oro</u> was staged in Vienna in Spanish, which shows the international influence of the Spanish playwright. Later both his dramatic and non-dramatic works became well-known in Germany, the most popular being <u>La Dorotea</u>. The great number of German imitations, translations, adaptations, and philological studies of Lope's works reveal the genuine interest Germany has had for Spanish literature which unfortunately has not been reciprocated in Spanish letters. Montesinos, José Fernández. Estudios sobre Lope de Vega. Nueva edición. Salamanca: Anaya, 1967. 327 pp.

The second edition of the 1951 Estudios contains four essays not included previously. They are "La paradoja del Arte Nuevo," "Para la historia de un romance de Lope ('Una estatua de Cupido')," "Sobre el romance 'En el más soberbio monte,'" and "Acerca de un libro de Vossler." These, in combination with numerous other studies, make up what the author acknowledges as a "libro de consulta" in which almost all of Lope's work is touched upon.

Morales Vallespin, Maria Isabel. "Medallas que commemoran a Lope de Vega." <u>RABM</u>, 70 (1962), 413-16. In commemoration of the fourth centennial celebration of the birth of Lope de Vega, the Fábrica Nacional de Moneda y Timbre offered nine engraved medallions depicting Lopean themes which were designed by the artist Fernando Jesús. A description of each is

Moreno Garbayo, Justa, and Consolación Morales Borrero. "Obras de Lope de Vega en la Biblioteca de Palacio." RABM, 70 (1962), 339-92.

series.

followed by photographic reproduction of this unusual

In homage to Lope de Vega a list of his works found in the Biblioteca de Palacio has been compiled including information about each entry which may be of interest to the scholars of Lope. The works have been divided into two groups: manuscript and printed, the greater number of the first category consisting of copies dating from Lope's time. Modern spelling and punctuation have been utilized in preparing this inventory, which also includes works dedicated to Lope by other writers. Following the article are photographic reproductions of title pages of several of the works listed.

Morgan, Paul. "'Our Will Shakespeare' and Lope de Vega: An Unrecorded Contemporary Document." ShS, 16 (1963), 118-20.

In the library of Balliol College in Oxford, England there is a copy of the third edition of Lope's <u>Rimas</u> (1613). An inscription on its flyleaf was written by one Leonard Digges in the early seventeenth century and addressed to his friend Will Baker to whom he was sending the book. The note gives an indication of how highly Lope was esteemed in Spain when Digges compares Lope's reputation in his homeland to that of Shakespeare, whom he calls "our Will Shakespeare," in his own. Muñoz Cueva, Manuel M. <u>Difusión cultural acerca de Lope</u> <u>de Vega</u>. Cuenca: Ecuador, 1963. 34 pp. In honor of the 400-year anniversary of the birth of Lope, the author reviews and praises his work in general and discusses Lope in particular as a dramatic and as an epic poet.

Navarro, Luis. "De Lope." Boletín cultural y bibliográfico, 6 (1963), 562-66.

The author deals briefly with the age in which Lope lived, the ideas on which he based his plays, and his position in literary history in relation to Calderón, Góngora, Quevedo, Cervantes, and Shakespeare.

Nuez Caballero, Sebastián de la. "Las Canarias en la obra de Lope de Vega." Anuario de estudios atlánticos, 10 (1964), 11-149.

Lope wrote three works which deal with the Canary Islands: San Diego de Alcalá (1588), in which a monk visits one of the islands; La Dragontea (1598), in which the attack of Sir Francis Drake on Gran Canaria is mentioned; and most notably, Los guanches de Tenerife (1604-9), a comedia which is completely dedicated to the theme of the conquest of one of the islands by Spain. A lengthy discussion and examination of the three texts is conducted with the purpose of determining the motives Lope had in using these Canarian themes and also the sources from which he drew in doing so.

Oliver Belmás, Antonio. Vida y obra de Lope de Vega. Madrid: Publicaciones Españolas, 1963. 64 pp.

Orozco Díaz, Emilio. "Lope ataca las <u>Soledades</u> de Góngora. (Comentario y edición de una carta inédita)." RFE, 49 (1966), 1-37.

A letter of Lope's, previously unpublished, has been found among a collection of writings concerning Góngora's <u>Soledades</u> in the library of the Duke of Gor in Granada. This letter is a source of new information concerning the literary relations between the two poets, even though it has already been well known that Lope was the leader of the anti-Gongorist group at the royal court. Writing under the disguise of friendship, Lope managed to categorically denounce Góngora's new poem while speaking in joking, ironic, and even admiring tones. If Lope's criticism had any effect on the Cordoban poet, it could have been that of discouraging him from continuing the <u>Soledades</u> and encouraging him to return to satirical poetry. Osuna, Rafael. "Bestiarios poéticos en el barroco español." CHA, 69 (1967), 505-14.

- A study of a small group of sixteenth and seventeenth century writers who consistently used material drawn from the natural sciences in their works. The enumerations of animals often encountered in these works are more unusual in European literature than those less firmly based on natural sciences. Examples from Lope de Vega's La Arcadia, "A la creación del mundo," and Lo fingido verdadero are cited.
- Pamp, Diane J. Lope de Vega ante el problema de la limpieza de sangre. (Edwin H. Land Prize Essays.) Northampton, Mass.: Smith College, 1968. 93 pp. The Spanish obsession with the purity of blood of the fifteenth, sixteenth, and seventeenth centuries reached the point that even a vague familial connection with a Jewish converso was enough to taint the entire lineage. Although Lope de Vega came from a long line of "cristianos viejos" it appears that his reputation suffered on account of accusations made concerning his ancestry. Whether these resulted from his father's occupation as an embroiderer, his own friendship with converts, a possible kinship with Jewish Carpios, or mere malicious ill will on the part of his enemies, Lope always felt that these rumors were the cause of his failure to be appointed royal chronicler or a member of the Order of Santiago or Calatrava. Textual evidence from Lope's plays, novels, poetry, and letters is cited to show that he suffered from this slander and that his preoccupation with "limpieza de sangre" had a marked influence on his writings.
- Pardo Morote, María Luisa. "Conmemoración del IV centenario del nacimiento de Lope de Vega." <u>RABM</u>, 70 (1962), 417-19.
  - A survey of several aspects of the commemoration of the anniversary of Lope's birth with particular attention to the exhibition held at the Biblioteca Nacional of Madrid.
- Parker, Jack H., and Arthur M. Fox. Lope de Vega Studies <u>1937-1962</u>: A Critical Survey and Annotated <u>Bibliography</u>. Toronto: University of Toronto Press, <u>1964</u>. 210 pp.
  - As a continuation of William L. Fichter's 1937 survey and evaluation of Lopean studies, the Research Committee of the <u>Comediantes</u>, Spanish group three of the Modern Language Association of America, issues as a tribute to the playwright a compilation of editions and studies covering the years 1937 through 1962. After a preliminary "Critical Survey"

these works are listed under the categories General, Drama, Poetry, and Prose.

Rev: Victor Dixon, <u>Hispanófila</u>, 27 (1967), 46-7. J. Manual Rozas, <u>Segismundo</u>, 1 (1965), 436-7. Margaret Wilson, <u>BHS</u>, 43 (1966), 76-7.

Pérez de Montalbán, Juan. Fama póstuma de Lope de Vega.

- México: Colección Temas Teatrales, 1966. 49 pp. A reprint in modern Spanish of the first (1636) and probably the most eulogistic biography of Lope, the book's complete title is Fama póstuma a la vida y muerte del doctor frey Lope Félix de Vega Carpio.
- Pérez Minik, Domingo. "Se intenta un arreglo de cuentas con Lope de Vega." <u>Primer Acto</u>, 55 (1964), 14-21. A general discussion of Lope's theatre and its performance today in observance of the quadricentennial of his birth.
- Pescador del Hoyo de Yuste, María del Carmen. "Escritos autógrafos, atribuidos y falsos de Lope de Vega en el Archivo Histórico Nacional." <u>RABM</u>, 70 (1962), 409-12.
  - A brief examination of several genuine examples of Lope's handwriting, a letter probably written by him, and two pages of his play <u>El principe perfecto</u>, reputed to be written in a hand other than Lope's, all of which are housed in the Archivo Histórico Nacional. Photographic reproductions of the above writings follow the article.

Poesse, Walter. "Disertaciones lopescas: una compilación." <u>Hispanófila</u>, 18 (1963), 77-89.

A listing of the titles of theses and dissertations on the work of Lope, this article is divided into four categories: editions of Lope's plays or those attributed to him, dissertations treating some aspect of his drama, those on non-dramatic works, and, finally, miscellaneous dissertations of general interest.

. "Disertaciones lopescas: suplemento." <u>Hispanó-</u> <u>fila</u>, 26 (1966), 1-6. A continuation of the above.

Quiñones, Fernando. "Un singular homenaje a Lope. CHA, 54 (1963), 639-43.

Unusual homage to Lope takes the form of a book of poems by José Luis Tejada Para andar conmigo, the first book published by Tejada, contains poems employing the same words and structures used by Lope in his poetry in order to "adjudicar a Lope, de hacer suyas, las poesías sumariadas" to the point that it becomes difficult to distinguish "la voz del homenajador de la de su homenajeado ancestro," Lope.

Quissac, Jean de. "Actualité du théâtre du Siècle d'Or." Revue des sciences politiques, 17 (1966), 69-74.

Ramón Laca, Julio de. Lope: parientes, amigos y "trastos viejos." Prólogo de José Camón Aznar. Madrid: Ediciones y Distribuciones "DERAL," 1964. 390 pp.

This biography is divided into the three large sections which are set forth in the title. Under the first heading are chapters on his immediate family--his wives, lovers, and children--and their limited influence on his tempestuous youth, and most notably, a chapter on his daughter Marcela. Under "Amigos," Lope's teachers, close friends, literary colleagues, and "amigos no literatos" are treated. The third section deals with Lope's enemies, both literary and non-literary, with Góngora and Ruiz de Alarcón figuring prominently. The book concludes with an evaluation of the "Lope de Vega místico, del Lope de Vega perseguido por el dolor y salvado por la gracia."

Rev: Luis Bonilla, Estafeta literaria, no. 381-2 (1967), 47-8.

Ruggerio, Michael J. "Lope and His Role as Figura del donaire." RF, 78 (1966), 64-89.

In writing his works, Lope de Vega would often insert into them elements of self-observation, sometimes of a serious nature but more often of a mocking or burlesque tone. Thus, asserts Ruggerio, Lope could be said to have assumed the role of figura del donaire as he wrote such works as the Novelas a Marcia Leonarda, La Gatomaquia, Rimas del Licenciado Tomé de Burguillos and others. The "alter ego" that can be noted in those works as a result of his assuming this pose was to Lope, in all probability, a literary game, serious and playful at the same time, and a means of eliminating his preoccupations through humor.

Ruiz-Fornells, Enrique. "El IV centenario del nacimiento de Lope de Vega en Estados Unidos." CHA, 54 (1963), 623-26.

The 400th anniversary of the birth of Lope de Vega was widely celebrated in the United States. Cited as examples of the above are several lectures, productions of Lope's plays, and expositions as well as published studies and editions dedicated to the memory of Lope.

Sabor de Cortázar, Celina. "Lope o la multiplicidad de estilos." [F 7]: 54-71.

Menéndez Pidal had stated that the Lopean body of literature can be divided into two parts: the epoch of Cervantine influence and the epoch of Gongorist influence. During the first Lope wrote a "poesía natural" of short Spanish meters often treating Neoplatonic themes; in the second, he evidenced a more learned style in that he composed with Italian meters and usually dealt with Neoaristotelian concepts. Lope, writing as he did at such a crucial moment in Spanish language and letters, was successful, with his incredible versatility, in cultivating all poetic genres in all styles. Ample evidence is cited to demonstrate the above statement.

- Serís, Homero. "Lope de Vega y los sevillanos: una carta inédita del Fénix." BH, 65 (1963), 20-34.
  - A group of Sevillian artists and poets wrote a letter to Lope in 1619 complimenting him on his <u>comedias</u> and asking him to write even more so that the group might stage them in Seville. Lope's reply to that letter which remained unpublished until the time of the writing of this article is a document of important revelations concerning his biography and psychology. It gives undeniable proof of his desire for friendship, his liberality, his lack of envy, and his sociable and agreeable nature. Both letters are found in the library of the Hispanic Society of America in New York.
- Tejada, José Luis. "Homenaje a Lope." CHA, 54 (1963), 429-34.
  - A reproduction of five of the poems from Tejada's book <u>Para andar conmigo</u>. (See "Un singular homenaje a Lope" by Fernando Quiñones, <u>CHA</u>, 54 (1963), 639-43.)
- Tomasso, Vincenzo de. "Lo scrittore più fecondo della letteratura universale." La Fiera letteraria, 18, no. 4 (1963), 4.
  - A eulogy to Lope and the prodigious volume of his works, this article cites the observations of Azorin, Pérez de Ayala and Dámaso Alonso concerning Lope and draws a comparison between him and Shakespeare.

Tómov, Tomás S. "Cervantes y Lope de Vega (Un caso de enemistad literario)." [F 6]: 617-26.

The enmity that existed between Lope de Vega and Cervantes grew out of the envy each felt toward the other. The two had first met in the home of Jerónimo Velázquez, father of Elena Osorio, in 1583, and were friends until 1604, when Lope's El peregrino en su patria was published. The grandiose coat of arms which appeared on the title page of this work was too arrogant and presumptuous for Cervantes to accept. He directed to Lope a sonnet in which he violently attacked all of Lope's non-dramatic work, thus beginning the long relationship of enmity which lasted until the death of Cervantes. Professor Tómov takes note of the criticism each directed toward the other, particularly that found in the Quijote, and asserts that Cervantes was the more objective and generous of the two.

- Torre, Guillermo de. "Lope de Vega y la condición económico-social del escritor en el siglo XVII." CHA, 54 (1963), 249-61.
  - A study at length of the economic aspect of Lope's life in relation to that of other writers of the time indicates that he, like most of his contemporaries, had to choose between "iglesia, mar o casa real" for sustenance. Service and dedication of works to the nobility was a common practice and a reciprocally beneficial arrangement in Lope's case since, as Icaza affirms, Sessa and not Lope was honored by their relationship. Only in the eighteenth century did literature begin to offer an adequate means of support for men of letters.

Universidad Nacional de La Plata, Facultad de Humanidades y Ciencias de la Educación. Lope de Vega. Estudios reunidos en conmemoración del IV<sup>o</sup> centenario de su nacimiento. La Plata: 1963. 199 pp. This collection of studies published in commemoration of the 400th anniversary of Lope's birth is divided into four sections: "Lope: el hombre, el creador literario, los secretos de su oficio," "Lope y el teatro," "Temas y motivaciones del teatro lopesco," and "Irradiación lopesca." (See individual entries under authors' names.)

Valbuena Prat, Angel. La religiosidad popular en Lope de Vega. Madrid: Editora Nacional, 1963. 29 pp. The "aspecto sagrado" of Lope's lyric and dramatic production is treated here. In the expression of the deep-rooted religious tradition of the Spanish people, Lope's writing was at times completely natural and sincere and at other times infused with doctrine but still within the limits of the common man's understanding. Reference is made to the <u>Isidro</u>, and <u>Los Pastores de Belén</u> and especially to his religious plays.

- Varó, Carlos. "Crónica del IV centenario del nacimiento de Lope de Vega." CHA, 54 (1963), 809-62.
  - A list of activities in commemoration of the 400th anniversary of Lope's birth.
- Vosters, S. A. "Lope y Calderón, Vázquez y Hugo, Maastricht y Bredá." RL, 24 (1963), 127-38.
  - In composing two of his comedias that contain topics of Flemish origin, Lope utilized Alonso Vásquez' chronicles that deal with the period of Prince Alejandro Farnesio, Duke of Parma. He was inspired even more by these annals in the writing of a third play, El asalto de Mastrique, which in turn influenced Calderón in El sitio de Bredá.

Wade, Gerald E. "Tirsiana." RomN, 9 (1967), 95-101.

I. A Forgotten Comedy about Tirso de Molino. In the mid-nineteenth century Luis de Eguilaz wrote a play entitled <u>Una aventura de Tirso</u>. A specialist in the type of <u>comedia</u> in which a famous literary figure plays the main role, the playwright employed several of Tirso's own techniques, including the <u>mujer disfrazada de hombre</u>. This particular woman is identified by Eguilaz as the poetess Feliciana of Lope's Laurel de Apolo.

II. Tirso and Lope

As Ruth Lee Kennedy has already affirmed, the two men were friends only for a short length of time. Moreover, Tirso offered more evidence of good will than did Lope, who was probably jealous of his younger competitor. New information concerning their relationship is suggested by Lope's friendship with Fray Hortensio Félix Paravicino, who as a member of the Trinitarian Order was the natural religious enemy of Tirso.

Zamora Vicente, Alonso. <u>Lengua, literatura, intimidad</u>: <u>Entre Lope de Vega y Azorin</u>. (Col. Persiles) Madrid: Taurus, 1966.

Three essays included here deal with Lope de Vega. The author first gives a re-evaluation of the relationships in Lope's life with a depth of insight which goes beyond the well-known but skeletal episodes that are so often repeated. Secondly, a description of Lope's house on the Calle de Francos and the events that took place there serves to enhance the understanding of this last and very important phase of his life. The third and final essay deals with the literary treatment of Lope by Francisco A. de Icaza (see "Lope de Vega y Francisco A. de Icaza," Alonso Zamora Vicente, <u>CHA</u>, 53 (1963), 489-92).

\_. "Lope de Vega y Francisco A. de Icaza." <u>CHA</u>, 53 (1963), 489-92.

Until he was almost thirty years old, Francisco A. de Icaza preserved the idealized image of Lope as recorded by Montalbán. In 1890 Cayetano Alberto de la Barrera's <u>Nueva biografía de Lope de Vega</u> began a process of disillusionment that led to the realization that Lope de Vega was indeed a man of flesh and bone. When Icaza published his own Lope de Vega, <u>sus amores y sus odios</u> in 1923, it was with a more realistic but still admiring attitude toward his subject.

Zardoya, Concha. "Lope de Vega y el viento." NRFH, 17 (1963-4), 291-314.

The importance of wind imagery in the works of Lope de Vega cannot be overlooked. This study of such imagery as employed by Lope is divided into several aspects which deserve close scrutiny. The subtopics include the wind of literary tradition, wind and nature, wind and war, the wind of love, the wind of illusion and disillusion, and the wind of death.

DRAMA

A. GENERAL

Adams, Charles L. "Motivos folklóricos en las comedias de Lope de Vega." CHA, 68 (1966), 577-93.

This investigation of plays considered authentic or probably authentic by Morley and Bruerton reveals that Lope drew heavily on motifs from popular tradition in the creation of his <u>tramas</u>, in confirmation of the general opinion that his genius lay not so much in his originality as in "lo dinámico de su sentido de lo dramático" and in his ability to combine well- and little-known elements to produce new situations. In the seventy <u>comedias</u> analyzed there were more than 1,600 motifs of folkloric origin which were used more than 5,000 times. The four main categories of these were motivos mitológicos, engaños, sexo, and características personales. The author suggests that more study of the occurrence of motifs and motif combinations will help facilitate the dating of plays which is at present only approximate.

Albarracín Teulón, Agustín. "Lope de Vega y el hombre enfermo." CHA, 54 (1963), 435-535.

Lope as a playwright of the people was undeniably concerned with all the problems of humanity in his plays. The concern of man for his body and its vulnerability to illness is treated at length here by a medical historian, with many pages of quotations from Lope's <u>comedias</u> that reflect this theme. The mark that medical knowledge of that age must have left upon Lope makes of his theatre a "vivísimo espejo en el que se refleja . . lo que la medicina en España era en el siglo XVII." Evidence is found in Lope's work that his medical knowledge ranged from that of anatomy, physiology, and psychology to pathology as it was known in the Spain of 1600.

Allué y Morer, Fernando. "Comedias toledanas de Lope." <u>Poesía española</u>, no. 191 (Nov. 1968), 27-32; no. 192 (Dec. 1968), 10-5; no. 193 (Jan. 1969), 17-21; no. 194 (Feb. 1969), 27-32.

A list of thirty-seven <u>comedias</u> assumed to have been written by Lope which are set in or contain references to the city of Toledo. Each play is then treated separately. The list includes such plays as <u>Amar</u> sin saber a quién, <u>Peribáñez y el Comendador de</u> <u>Ocaña, La dama boba, Las paces de los reyes</u>, and others of lesser fame.

Arjona, J. H. "Two Plays Attributed to Lope de Vega and Guillén de Castro." HR, 33 (1965), 387-94.

A discussion of opposing theories which in the past have attributed the plays Donde no está su dueño, está su duelo and El cerco de Tremecén to both Lope and Guillén de Castro. New evidence is presented which supports Castro as the author of the former and Lope as that of the latter while indicating that both plays could not have been written by the same playwright.

Autrand, Michel. "Les énigmes de la Quatrième Journée du <u>Soulier de Satin.</u>" <u>Revue d'histoire du théâtre</u>, 20 (1968), 309-24.

An examination of Claudel's Soulier de Satin in respect to the historical énigmes or inconsistencies which are found in it. Reference is made to Lope and to Calderón, Claudel's Spanish models, in demonstrating that the liberties which they took with history in their plays were perhaps emulated by Claudel in his.

Barceló Jiménez, Juan. "La epístola de Cascales a Lope de Vega con motivo de la licitud de las comedias." Segismundo, 1 (1965), 227-45.

The relationship between the Murcian scholar Francisco Cascales and Lope de Vega has never been fully examined. The present study is devoted to only one particular part of that relationship: the letter directed to Lope by Cascales concerning the "licitud" of the comedia. The material set forth in this letter, Epistola III of the Segunda Década of the Cartas Filológicas, may be divided into two categories: a defense of the performance of such plays and, as a consequence, the morality of the theatre, and secondly, ideas of Cascales on the theatre and the comedia in particular.

Berretini, Célia. "Perfis femininos no teatro de Lope de Vega." <u>Estado de São Paulo</u>. <u>Suplemento</u> Literario. <u>Feb. 4, 1967, 5</u>.

The many and diverse female characters in the Lopean theatre are portrayed with an immense understanding of and sympathy for the various levels of the feminine personality. Lope, a great idealizer of women, created many outstanding female roles, several of which are here dealt with separately. They include Estrella of La Estrella de Sevilla, Elvira of El mejor alcalde el rey, Casilda of Peribáñez, and Finea of La dama boba.

Bosci, Joseph Peter. "Hungría en el teatro de Lope de Vega." RL, 31 (1967), 95-103.

Lope employed topics of Hungarian derivation in more than twenty-five of his plays because of the historical similarities between Spain and Hungary as well as because of the all-encompassing nature of his genius. Historical and non-historical, these comedias wielded an acknowledged influence both on his contemporaries and followers and on the dramatists of other nations.

. "Laura perseguida, Lucinda persiguida y Nadie se conoce." Segismundo, 1 (1965), 301-9. The three plays which compose the title of this article all have exactly the same plot and characters. This is not surprising if one considers the volume of Lope's production; however, it is unusual that all three of them are also set in Hungary. Many Spanish playwrights of the time wrote works about that particular country because of the struggle of that Catholic nation against the Turks. A comparison and contrast of the three Lopean comedias follows, which demonstrate not only Lope's inclination toward plays with Hungarian settings but also the ease with which he realized his poetic intentions.

Cartaya, Graziella Macías de. "Benavente y Lope de Vega." Horizontes, 10 (1967), 16-24.

The author disputes a statement made by Enrique Llovet that there is no relation between the drama of Jacinto Benavente and that of Lope de Vega. Although there do exist differences between the theatrical worlds of the two, they have in common a set of circumstances that result in a presentation to the public of what they want to see--a reflection of their own ideals, customs, problems, defects, and virtues by means of a mixture of reality and illusion.

. "El sentido arquitectónico en la técnica teatral de Lope de Vega." Horizontes, 9 (1965), 15-31. The rapidity with which Lope composed his plays has been much exaggerated and has helped to create a pejorative conception of Lope's works, one of the most harmful features of which is the unfavorable comparison of Lope with Calderón. With the provision that some of Lope's plays do indeed show little forethought, the author makes a study of <u>Peribáñez y el Comendador</u> <u>de Ocaña</u> in order to demonstrate that although this Lopean <u>comedia</u> is full of spontaneous action, there exists a certain architectural element in it which establishes a perfect equilibrium in all of its component parts.

Casalduero, Joaquín. Estudios sobre el teatro español. Madrid: Gredos, 1967. 295 pp.

This collection of studies on Cervantes, Tirso, Calderón, and others up to Buñuel includes two on Lope de Vega. "Fuenteovejuna," written several years before, discusses various areas of the work: its themes, the conflict, plot, and scene structure. The second study, published first in 1962, is entitled "Sentido y forma de El villano en su rincón." (See under Individual Plays.)

Case, Thomas. "Some Observations on the References to the Goths in the Dramas of Lope de Vega." <u>REH</u>, 3 (1969), 67-89. Lope de Vega was a great advocate of historical plays and even though only three of his plays deal specifically with the Gothic period in Spain, the influence of Gothic culture is quite notable in his total work. The word godo as synonymous with "noble" is found throughout his comedias, and Lope believed, as did many others of his time, that the Spanish nobility of his age sprang from the ruling class of Goths of 5th, 6th, and 7th-century Spain. It is well known that the playwright had close ties with the noble hierarchy in spite of his constant defense of the rights of the common man. Examined are the three Lopean dramas set in the Gothic period: El capellán de la Virgen San Ildefonso, La comedia de Bamba, and El último godo.

Castagnino, Raúl H. "Concepciones dramáticas europeas inmediatas a Lope." [F 7]: 75-84.

The literature produced by Lope de Vega--his drama in particular--cannot be understood completely without a knowledge of the non-Spanish as well as the Spanish dramatic influences of his age. The purpose of this essay is to present and examine such influences, dealing specifically with the development and esthetic bases of the national theatres of England, France and Spain and the influence of the Renaissance and Baroque concepts. It is concluded that French drama best exemplifies the classic Greco-latin, Renaissance theatre while the English and Spanish theatres are more in accordance with the anticlassical, nationalistic, and Baroque dramatic ideas.

Castro Escudero, J. "Bailes y danzas en el teatro de Lope de Vega." LNL, no. 185 (1968), 25-42; nos. 188-9 (1969), 19-32.

These articles conclude the study which appeared in the January, 1961 issue of Langues Neo-Latines. The first lists nine of the types of dances mentioned in the works of Lope de Vega, giving a definition of each and quotations from the works of Lope and others in which the dance is mentioned. They are as follows: capona, Catalineta, Cerdana, Conde Claros, corro, Chacona, desafio, danza de espadas, and españoleta. The third article in the study lists and describes six more dances: folías, furioso, gallarda, guineo, La Hacha, and gateado.

Clark, Freddie MacArthur. "Evidence for the Rejection of Certain Comedias Attributed to Lope de Vega." DA, 30 (1969): 314A-15A (Fla.).

- This study of ten plays, nine in the original manuscript copies, provides sufficient evidence in the form of great accumulations of non-Lopean versification and linguistic elements, to reject Lopean authorship of them. The plays are the following: <u>Alejandro el</u> segundo, Los contrarios de amor, <u>El prodigioso</u> principe transilvano, <u>Santo Angelo</u>, <u>El rey fingido</u> y amores de Sancha, <u>El rey por trueque</u>, <u>El toledano</u> vengado, <u>El valiente Juan de Heredia</u>, <u>La venganza</u> piadosa, and Bernando del Carpio.
- Díaz-Plaja, Guillermo. Soliloquio y coloquio: notas sobre lírica y teatro. Madrid: Gredos, 1968. 214 pp.
  - A collection of various studies, the book is divided into four parts: Middle Age, Classic Period, Neoclassic Period, and Romantic Period, the second of which is devoted entirely to Lope de Vega. The first essay emphasizes the role of the <u>copla popular</u>, "La muerte del caballero," as the source of El <u>Caballero de Olmedo</u> and goes on to give details of that influence. The second essay is a general discussion of El villano en su rincón, again pointing out a poetic thematic source, this time the <u>Beatus</u> ille . . . of Horace.
- Diez-Crespo, Manuel. "Lope de Vega Viewed as a Contemporary Dramatist." World Theatre, 12 (1963), 185-90.
  Lope de Vega retains contemporary interest both as a poet and as a commentator on the whole of his society and age--its problems, religious outlook, etc.
  As do twentieth century dramatists Lope deplored the use of trappings and extra décor in the seventeenth century theatre to compensate for the lack of pure dramatic poetry in the actor's lines. At no time since his death have the comedias of Lope been so widely performed as today.
- Eason, Elizabeth A. "Del sentimiento trágico de la vida en el teatro-mundo de Lope de Vega y Shakespeare." DA, 28 (1967): 625 A (Ark.).
  - This study of selected Lopean works--two novels, some of his poetry, and sixty-seven plays--was undertaken in order to analyze the tragic vein in Lope's creation. Several tentative conclusions are offered, including the following: the increasingly decadent times in which Lope lived were not able to give him a background of historical and political grandeur and by extension the heroic outlook that he needed to compose great

tragic drama, and secondly, the element of true despair is absent in his theatre. Also, the tragic sense of life, that is to say, "doubt of immortal life," is examined as it relates to Lope's deep religious faith.

Fleckniakoska, Jean-Luis. "Les rôles de Satan dans les autos de Lope de Vega." BH, 66 (1964), 30-44.

A study of the appearance and characterization of Satan in the autos and comedias of Lope de Vega. He has a variety of names other than Satan: "Demonio," "Noche," "Pastor lobo," "Dudoso," and "Rey de las tinieblas." The spirit of evil as depicted by Lope is thus viewed in all its aspects. Satan becomes a true stage personality who moves freely among other characters who like him have lost their first world by becoming part of the allegorical one of the theatre.

- Fontenla, Elena. "Menosprecio de corte y alabanza de aldea en el teatro de Lope." [F 7]: 160-65. The unfavorable view of court life when compared with rural existence is a theme which appeared in history as well as in literature. This conflict between the two life styles figured prominently in sixteenth century literature, and while Lope de Vega highly praised the Court he also felt the need for the solitude and repose of the countryside. This love of rural life is one of the many motivating forces that aided Lope in his dramatic penetration of the nature of the Spanish pueblo.
- Froldi, Rinaldo. Lope de Vega y la formación de la comedia: En torno a la tradición dramática valenciana y al primer teatro de Lope. Salamanca: Anaya, 1968. 178 pp.
  - A proponent of the traditional theory of the formation of the <u>comedia</u>, H. Mérimée said that the genre was created by Lope de Vega, who brought it to Valencia, where previously there had not been a genuine school of drama. Froldi rejects this theory as reflecting the aura of exaggerated grandiosity that came to surround Lope because of his great success in writing <u>comedias</u>. The literary historian cannot indulge in such simplifications--he must acknowledge the fact that Lope learned more in that trip to Valencia in 1588 than he taught. The <u>comedia</u>, like all artistic expression, was not the creation of one genius nor the product of one nation or race but the result of a tradition made up of many creative personalities.

- Galletti, Elida B. de. "Algunos recursos cómicos en las comedias de Lope." [F 7]: 113-21
  - This essay examines comic elements in Lope's comedias. Lope was very much aware of the nature of comedy. Not only could he create it through the use of the many comic devices, but he was also capable of projecting it in a wider sense into a dramatic situation oftentimes by means of the comic resources of repetition and inversion. A good example of the first is cited from La dama boba and one of the second from El villano en su rincón.
- García de Enterría, María Cruz. "Función de la 'letra para cantar' en las comedias de Lope de Vega: comedia engendrada por una cancion." BBMP, 41 (1965), 3-62. Many aspects of Lope's extensive work have been analyzed, but there has never been an exhaustive study conducted of the popular songs and "letras para cantar" that he so often introduced into his plays. Fifty selected <u>comedias</u> are here studied with this end in mind. Included are plays of every type that he wrote and his most famous ones such as <u>Peribáñez</u>, <u>Fuenteovejuna</u>, and <u>El Caballero de Olmedo</u>. Each of the fifty is examined, with quotations cited from each to demonstrate how Lope made use of the traditional-popular songs to make a point or set the tone of a scene.

García Morales, Justo. "Dos 'nuevas' comedias de Lope de Vega." RABM, 70 (1962), 393-412.

A manuscript collection dated 1762 of forty-five dramatic works was rediscovered after the Spanish Civil War. Thirty-two of the plays are of Lopean authorship, two of which, <u>El principe inocente</u> and <u>El amor</u> <u>desatinado</u>, were until that time completely unknown. Both were published in honor of the 400th anniversary of Lope's birth. The article is concluded by a résumé of their contents and background.

Gillespie, Gerald. "The Rebel in Seventeenth-Century Tragedy." CL, 18 (1966), 324-36.

In a discussion of the development of the rebel in seventeenth-century literature from "satanic antagonist to sentimental villain," mention is made of the type of so-called rebellion which appears in Lope's Peribañez y el Comendador de Ocaña and in Fuenteovejuna. What appears to be rebellion in these plays is instead what the author terms an affirmation of law and justice of the total structure of the kingdom and a call for valid authority. Glenn, Richard F. "The Genesis of Lope de Vega's Dramatic Art." <u>DA</u>, 28 (1967): 4173 A (Duke). Lope's most famous plays are those of his maturity,

Lope's most famous plays are those of his maturity, composed after 1600. This study of those he wrote before 1590 was undertaken to determine the evolution of his dramatic formulas in these earlier plays. Drawing heavily upon pastoral <u>romances</u> for themes and motifs, Lope revitalized the old themes of pastoral drama with novelesque and non-pastoral elements.

- Gómez-Moriana, Antonio. Derecho de resistencia y tiranicidio. Estudio de una temática en las "comedias" de Lope de Vega. Santiago de Compostela: Porto y Cía., Editores, 1968. 130 pp.
  - Making reference to fifteen Lopean works, including <u>Fuenteovejuna, La fianza satisfecha, and Peribáñez y</u> <u>el Comendador de Ocaña</u>, the author explores Lope's treatment of the theme of the interaction of nobility and subjects as a conflict between pre-established and popular authority. The two types of tyrants, one who assumes power without legitimate title and the other who abuses his authority, are dealt with first by appeal to higher authority, then by collective or individual resistance, and finally by tyrannicide. In conclusion, discussion is given to a consideration of human <u>discreción</u>, that faculty which enables one to see things as they are and, in this instance, make valid decisions as to the imposing, fulfilling, or rejection of laws.

Rev: Nemesio González-Caminero, RJ, 19 (1968), 364-67.

Hamilton, John W. "Las relaciones personales de Lope de Vega con el nuevo mundo." RomN, 8 (1967), 260-65. This review of the contacts that Lope had with America either through persons, literature, or correspondence reveals the sources of his knowledge concerning the New World, which was so evident in a notable number of his dramatic works.

Leavitt, Sturgis E. "Lope de Vega y el Nuevo Mundo." Mapocho, 1 (1963), 225-30.

Lope de Vega wrote four works about the New World: an <u>auto</u>, <u>La Araucana</u>, and three plays, <u>Arauco domado</u>, <u>El Brasil restituido</u>, and <u>El Nuevo Mundo descubierto</u> <u>por Cristóbal Colón</u>. Although generally considered of inferior quality, they do serve as examples of the playwright's versatility and are significant in the history of the Spanish theatre.

Manzanares de Cirre, M. "Las cien doncellas: trayectoria de una leyenda." <u>PMLA</u>, 81 (1966), 179-84. A discussion of the variations on the legend of the hundred maidens and their manifestations in Spanish literature. Lope de Vega used this legend in several of his romances and three comedias--Las doncellas de Simancas, Los Prados de León, and Las famosas asturianas. The popularity of this theme in Golden Age drama comes as a result of a romantic attitude toward the past held by the audiences of that period.

Morley, S. G. "Comments on Lopean Chronology." <u>HR</u>, 32 (1964), 60-64.

- Observations upon three articles which appeared in the September, 1962 issue of <u>Hispanofila</u>, all of which treat problems of chronology set forth in Morley and Bruerton's <u>Chronology of Lope de Vega's Comedias</u> (1940). In Morley's opinion, the first, by Shergold and Varey, adds a small amount of information which reaffirms the Morley-Bruerton study, as does the second article by Arjona. The third, written by Oscar M. Villarejo, proposes that the dates inscribed on some autograph manuscripts mean nothing since they could have been copies of earlier versions. This theory is refuted and its flaws are indicated.
- Morrison, Robert Reid. "Sainthood in the Theatre of Lope de Vega." DA, 25 (1964), 481-2 (Fla.). This survey of twenty-five of Lope's <u>comedias de santos</u> reveals 108 roles for saints, 33 of which are primary roles. The most emphasized quality is humility; others are faith, celibacy, and charity. The influence of this didactic character is still felt on the theatre of our time.
- Nagy, Edward. Lope de Vega y la Celestina. Perspectiva seudocelestinesca en "Comedias" de Lope. Xalapa, México: Univ. Veracruzana, 1968. 189 pp. An examination of twelve lopean comedias with the purpose of presenting the dramatic reflections contained therein of the Celestina of Fernando de Rojas. Different aspects of Celestinian influence evidenced in the plays are discussed such as "Galanes-Calistos." "la criada celestinesca," "la vieja celestinesca," along with her picaresque nature and presentation, her patience and impatience, etc. The study concludes with the most serious of these figures in Lope's drama--Fabia of El caballero de Olmedo, who in spite of her pretensions to being a witch, is seudocelestinesca like all the others in that her main purpose is to amuse the audience and not to frighten them.

Nallim, Carlos Orlando. "Cosas de Lope." CHA, 54 (1963), 567-74.

- In the theatre of Lope de Vega the concept of the <u>natural</u> triumphs over that of <u>arte</u> as represented by the great classical theorists. Lope's innovations were not imposed out of ignorance, however, but with conscious purpose--that of devotion to the interests of the general public.
- Nuez Caballero, Sebastián de la. "Murcia en dos obras dramáticas de Lope de Vega." <u>Anales de la Universidad</u> de Murcia, 21 (1962-3), 58-88.
  - While it is not known if Lope was ever in Murcia, he did have a certain knowledge of the region and its traditions, possibly due to his reading of the Libro de la población y hazañas de la muy noble y muy leal ciudad de Lorca or Los bandos de Zegries, the famous novelistic history, or perhaps through his friendship with the Murcia-born Francisco de Cascales. In any event he did write two plays dealing with Murcia--Los Porceles de Murcia and El primer Fajardo--which are here analyzed as to source and plot. In conclusion, it is pointed out that Lope was able to capture in these dramas the landscape and atmosphere of the region with notable success.
- O'Neal, Robert D. "An Interpretation and Extension of the Gracioso Idea in the Plays of Lope de Vega," <u>DA</u>. 27 (1967): 3058 A (Fla. State).
  - An examination of the gracioso character in regard to its evolution, critical reception, and conception by Lope de Vega. An analysis of 130 of Lope's comedias leads to several generalizations about this refined version of the gracioso. He is, for example, concerned with food, a berater of women, an adviser to his master, and a commentator on current events. The study concludes that the gracioso is nothing more than a humorous character and should not be interpreted as expressing frustration at social injustices.

Parker, J. H. "El amor conyugal: tema dramático lopesco." Hispanófila, 18 (1963), 15-19.

Conjugal love or love between men and women played as great a part in Lope's dramas as it did in his life. The Golden Age audience was greatly interested in this topic and in almost all of Lope's plays such love plays a part, usually between an unmarried couple. This dramatic theme "por excelencia" is discussed as it appears in Peribáñez, Las paces de los reyes y Judia de Toledo, La Estrella de Sevilla, Amar sin saber a quién, and La dama boba.

- Rodríguez Fernández, Alicia. Las costumbres españolas <u>en el teatro de Lope de Vega</u>. México: Universidad Nacional Autónoma de México, 1965. 195 pp. The author affirms in her introduction that "Lope poetiza la historia; no son sus dramas, pues, pura historia, pero sí cobran importancia de documento histórico en cuanto que sus personajes son tipos universales . . ." The study that follows examines in general the institutions and attitudes of the period in which Lope lived as well as the specific treatment of them he rendered in his works. Separate chapters are devoted to such topics as the Moorish element, education, universities, nobility, the Inquisition, and the concept of honor.
- Rossi, Guiseppi Carlo. "Paseando por Nápoles con Lope de Vega." CHA, 54 (1963), 545-63.
  - Although Lope never visited Naples, an extraordinary number of his comedias have that city as their setting, especially in comparison with those which are set in other Italian cities. Discussed in relation to this fact are <u>El perro del hortelano</u> and <u>La inocente Laura</u>, with the conclusion that Lope's interest in the city came from his love for the actress Lucía de Salcedo ("la loca de Nápoles"), his friendship with the Duke of Osuna, and the city's connection with Italian poets of the time.

Rothberg, Irving P. "Lope de Vega and the Aristotelian Elements of Comedy." BCom, 14 (1963), 1-4.

A study of the component elements of comedy in the Aristotelian sense--plot, ethos, dianoia, diction, music, and spectacle--and their appearance in comedias of Lope not containing tragic incidents or outcomes shows a surprising agreement. This acknowledgment of the rules of Aristotle's <u>De Poetica</u> is considered to be a "natural, literal phenomenon" rather than an intentional act on the part of the playwright and serves to indicate that more examination of his actual attitude toward the Unities would be beneficial.

Rubens, Erwin Félix. "El sistema dramático de Lope." [F 7]: 85-112.

Lope created the Spanish national theatre by fusing already existing independent elements such as the action of the medieval dramas and the asides and monologues of the ancient and humanistic <u>comedias</u>. There are important points one must take into account when considering the whole body of Lope's theatre. First of all, it is written in verse, not prose, which indicates that the dramatist intends to transpose reality to another plane--a world of fantasy. His drama, being poetic, has the characteristics of poetry: the use of many meters, the stylization of life, the insertion of songs and dances, and the presence of soliloquies and asides. Secondly, Lope's plays are abounding with rapid action and adventure; hence his failure to abide by the classical unities. This dramatic system, besides having produced some twenty masterpieces of literature, offers proof of its greatness by its survival today in the works of García Lorca and Claudel.

Rugg, Evelyn. "El padre en el teatro de Lope de Vega." Hispanófila, 25 (1965), 1-16.

The father characters in the comedias El ausente en el <u>lugar</u>, <u>El villano en su rincón</u>, <u>El Caballero de</u> <u>Olmedo</u>, and six others illustrate Lope's skill in depicting the male personalities of his theatrical world, although he claimed that he had more success with the creation of his female characters. As a mature man with beloved children of his own, Lope was readily able to portray such lifelike fathers in his plays.

Salomon, Noël. <u>Recherches sur le thème paysan dans la</u> "comedia" <u>au temps de Lope de Vega</u>. Bordeaux: Féret & Fils, 1965. xxiv + 946 pp.

Professor Salomon, in tracing the peasant theme in the works of dramatists who wrote under Lope's influence, demonstrates the decisive role of that playwright in the development of that theme in the theatre. The study is divided into four parts, each corresponding to one of the major aspects of the theme: (a) the "paysan comique," (b) the "paysan utile et exemplaire," (c) the "paysan pittoresque et lyrique," and (d) the "paysan libre et digne." The purpose of the work is stated as that of showing how these different manifestations of the theme were created in the Castilian theatre from the end of the fifteenth century up to the time of the "comedia nueva" (1580-1640), when the great influence of Lope took effect. From the comic plane of action these peasant characters were gradually raised to the tragic one while retaining evidences of their origin as well as tones of lyric, picturesque, or exemplary qualities. In addition, one of the concerns of the study is stated to be research into the functions of realism and idealism in the formation of the major peasant theme.

Samonà, Carmelo. Appunti ed esempi sull'esperiènza

culterana nel teatro di Lope e della sua scuola. Roma: Editrice de Santis, 1964. 169 pp.

The influence of Gongorist <u>culteranismo</u> has been studied much more in relation to <u>Calderón</u> than in relation to Lope de Vega. The study at hand makes an analysis of this influence not only on Lope but also on the members of his school: Alarcón, Tirso, Vélez de Guevara, and Rojas Zorrilla. Samonà bases his judgments principally on a small number of passages from the works of the above authors and cites these passages in full in an appendix. They are taken from the following works: <u>El Rey don Pedro en Madrid</u>, <u>La</u> <u>prudencia en la mujer</u>, <u>Del rey abajo</u>, <u>ninguno</u>, <u>La</u> <u>Estrella de Sevilla</u>, <u>Reinar después de morir</u>, <u>La</u> <u>industria y la suerte</u>, <u>Todo es ventura</u>, and <u>El</u>

Sánchez Garrido, Amelia. "Algunas constantes de la figura del donaire." [F 7]: 122-31.

An examination of the relationship between the characters of the master and his servant, the <u>figura del</u> <u>donaire</u>, with special attention given to the cases in which the lackey serves as an active force within the structure of the <u>comedia</u>. Passages from several Lopean plays are cited to show the various roles of the <u>gracioso</u>, which include adviser and guide to an errant master, confidant, and entertainer. His fundamental characteristic is that of devotion to the galán.

- Scungio, Raymond L. "A Study of Lope de Vega's Use of Italian <u>Novelle</u> as Source Material for His Plays, Together with a Critical Edition of the Autograph Manuscript of La discordia en los casados." <u>DA</u>, 27 (1966): 186 A (Brown).
  - A study of the methods used by Lope in adapting <u>novelle</u> by Boccaccio, Bandello and Giraldi Cintio in twentyseven of his plays ranging over almost the entire period of his dramatic production. In adapting his source material Lope often added dialogue and minor characters and emphasized elements characteristic of the <u>comedia</u> such as humor, the honor code, and the courtship theme. It is Scungio's opinion that only seven are outstanding in the least and only one of these-<u>El castigo sin venganza</u>--can be considered one of Lope's best.

Sentaurens, Jean. "Quelques remarques à propos des classes sociales urbaines de Séville dans la 'comedia' lopesque." [F 3]: Vol. I, 31-45 The city of Sevilla occupies a place of considerable importance in the plays of Lope de Vega. An analysis of twenty-two of his <u>comedias</u> is undertaken with the purpose of presenting a portrait of the society of that city as it appeared in Lope's works. The plays studied include <u>Amar</u>, <u>servir</u> y <u>esperar</u>, <u>El amigo</u> <u>hasta la muerte</u>, <u>El testigo contra si</u>, <u>Lo cierto</u> por lo dudoso, and La Estrella de Sevilla.

Serrano, Macía. "El tiempo africano de Lope de Vega. Africa, 20 (1963), 13-14.

A survey of the historical events of importance concerning Africa which occurred during Lope's lifetime along with the closer Moorish influences he probably felt at home in Spain. Many of his <u>comedias</u> show this influence. They include <u>El bastardo</u> <u>Mudarra, El divino africano</u>, and <u>La conquista de</u> <u>Canarias</u>.

Shervill, R. N. "Lope's Ways with Women." BCom, 15 (1963), 10-13.

Lope depicted his Spanish and non-Spanish heroines as seen from different perspectives. A study of those <u>comedias</u> based on Old Testament themes reveals that their heroines are portrayed first of all as human beings, each with strengths and weaknesses. On the other hand, Lope's woman of Spanish heritage is a model of virtue and propriety, indicating that he either felt free to portray the whole woman only when she could not be associated with Spanish womanhood or that he chose to idealize Spanish women because of his less than perfect encounters with them in private life.

Trueblood, Alan S. "Rôle-Playing and the Sense of Illusion in Lope de Vega." HR, 32 (1964), 308-15.

Lope de Vega possessed the inherent tendency to identify and intensify the dramatic potential both in his own experiences and in those of others. This tendency manifested itself in his penchant for rôle-playing, which was for Lope natural to his way of living. This spirit of play in combination with his restlessness led Lope to cast himself in alternating rôles as man and artist and to later expound directly on rôle-playing as a phenomenon. As he grew more mature and gained objectivity about his play-acting, his acknowledgment of illusion became disillusion resulting from the aging of a once very vital temperament. His view of the world in terms of allegory must be seen as a sign of "an essentially dramatic sensibility." Turner, Alison. "The Dramatic Function of Imagery and Symbolism in <u>Peribáñez</u> and <u>El Caballero de Olmedo</u>." Symposium, 20 (1966), 174-86.

Lope's use of imagery and symbolism was the means by which his poetic nature manifested itself in a drama that was itself basically poetic. The imagery, an integral part of all of his plays, is analyzed as it appears in <u>Peribañez</u> and <u>El caballero de Olmedo</u>. Through the use of symbols and images Lope imbued his works with a deeper reality, which manifests itself more and more as the action of the plot progresses.

Tyler, Richard W. "Otra mirada a dos comedias de Lope de Vega: La Corona de Hungría y Los pleitos de Inglaterra." Hispanófila, 18 (1963), 21-75.

Scholars have generally assumed that Lope made use of a manuscript copy of Los pleitos de Inglaterra (1598-1603) in composing La Corona de Hungria in 1623. Numerous parallel passages are quoted which indicate that the later work, more than a mere revision, is in fact a greatly improved work with "más economía de expresión y diálogo más espontáneo y movido."

"False Accusation of Women in 'Plays Probably by Lope' de Vega." BCom, 17 (1965), 13-15. Morley and Bruerton classify twenty-six plays as "probably by Lope." Of these, seven incorporate some form of the false accusation of infidelity and are written over a period of thirty years. According to the author of the article, all but one of the seven can be listed under "Accusations Based on Misunderstanding or Genuine Suspicion" or "Accusations Based on Malice or Duplicity." Lope was evidently not at his best in writing false accusation plays since none of the above are among the most famous of the "probable" group. However, by not revealing the outcome until at least halfway through the third act, as he advised in the Arte nuevo, Lope managed to insure the interest of his audience if not an enviable place in literary history for this type of comedia.

Umpierre, Gustavo. "The Dramatic Function of the Songs in the Plays of Lope de Vega." <u>DA</u>, 27 (1967): 3884:-85A (N. Y. U.)

In an examination of the dramatic functions of the songs in Lope's <u>comedias</u>, more than one hundred of the latter were studied, and nine categories of functions dealing with author, characters, plot themes, etc. were set up.

- Valbuena Prat, Angel. "Lope de Vega y la geografía peninsular." <u>Anales de la Universidad de Murcia</u>, 23 (1964-65), <u>177-207</u>.
  - Because of the essentially nationalistic nature of Lope's creative genius, in his works is realized the "plenitud peninsular." Except for his military travels, he never left his homeland but was able to place the settings of many of his plays in foreign countries because of his extensive reading and friendship with many who did travel a good deal. Lope's life is discussed with reference to the places he spent the majority of his time--Madrid, Toledo and other parts of Castile, and Catalonia. Also examined are the geographical locations of his three most famous honor plays--Fuenteovejuna, El mejor alcalde el rey, and Peribáñez.
- Watts, LeClaire B. "The Clown: A Comparison of the Comic Figures of Lope de Vega and William Shakespeare." DA, 27 (1967): 4270 A (Conn.).
  - A description of the makeup of the "clown" of William Shakespeare and the gracioso of Lope de Vega in its physical, social, and psychological aspects. As reflections of the nationality and individuality of their respective creator, these comic figures are important dramatic elements in their presentation of a partial reality. Similarities as well as dissimilarities can be noted between the two character types.
- Weber de Kurlat, Frida. "El tipo del negro en el teatro de Lope de Vega: tradición y creación." [F 6]: 695-704.
  - The literatures of sixteenth century Spain and Portugal produced one character that was in particular a result of the social structure -- that of the Negro. The development of this tipo in its most varied and sympathetic expression occurred in the works of Lope de Vega. Beginning with Los comendadores de Córdoba, the character of the Negro appeared in a number of Lopean comedias, and figured notably in El arenal de Sevilla, El amante agradecido, El santo negro, Rosambuco de la ciudad de Palermo, El negro del mejor amo, El prodigio de Etiopía, La victoria de la honra, Servir a señor discreto, El premio del bien hablar, and Amar, servir y esperar. In these and other plays Lope began with the low comic Negro character, which he inherited from those writers who preceded him, and turned it into one with human emotions and characteristics.

Winecoff, Janet. "The Role of the Escudero in Twelve Plays of Lope de Vega." RomN, 7 (1965), 46-50.

This study of the <u>escudero</u> in twelve plays by Lope allows us to draw some conclusions concerning his portrayal. Although the <u>comedias</u> de capa y espada are not noted for their socioeconomic realism, the practical-minded <u>escudero</u> who had to serve others even though being of noble birth reflects the actual situation of many such men in that age. Also the variations in this character from play to play indicate thought and creativity on Lope's part rather than dependence upon a stock type.

Zaccardi, Delia M. de. "Presencia italiana en Lope de Vega." [F 7]: 174-80.

Italian influence on the Lopean drama may be noted in the dramatist's imitation of the pastoral world in his <u>Arcadia</u> and <u>El condenado por desconfiado</u>, and in the borrowing of themes from the Italian novelists which he incorporated into <u>El castigo sin venganza</u>, El verdadero amante, and Belardo el furioso.

### B. INDIVIDUAL PLAYS

#### Las almenas de Toro

Case, Thomas. "The Early Date of Composition of Lope's Las almenas de Toro." RomN, 6 (1965), 156-59.
In dedicating Las almenas de Toro to Guillén de Castro, Lope praises his Dido y Eneas, mentioning that he saw a performance of it during a visit to Valencia. Professor Case adduces evidence that this visit was Lope's third, and that it took place in 1616. This assumption, in combination with other evidence provided by Courtney Bruerton, leads to the hypothesis that the year 1615 was the terminus a quo for the composition of Lope's play.

## El alcalde de Zalamea

Cerósimo, Emilse. "Dos versiones de un mismo asunto: El alcalde de Zalamea en Lope y en Calderón." [F 7]: 149-53.

Lope de Vega, with his ability to grasp situations lyrically and intuitively, and Calderón, the dramatic poet <u>por excelencia</u>, both wrote plays entitled <u>El</u> <u>alcalde de Zalamea</u>. While Calderón translates <u>Pedro</u> <u>Crespo's problem to a more modern plane</u>, to a preoccupation with what others may think, Lope allows his character to be confronted with a situation of honor in which a transcendent justice makes equals of all men.

## Amar, servir y esperar

- Weber de Kurlat, Frida. "Amar, servir y esperar de Lope de Vega y su fuente." [F 2]: 435-45.
  - In 1953 J. H. Arjona explained the literary relationship between Lope's Amar, servir y esperar and the Italianate novel El socorro en el peligro of Alonso de Castillo Solórzano, affirming that Lope used the second work as a basis for his play. The article at hand, while corroborating the conclusions of Arjona's study, proposes to amplify them in order to give further insight into Lope's creative work in regard to the comedia. It is concluded that while Lope did have this immediate source, the independence of his creative genius used it only as a point of departure, bringing into play the elements of his own imagination, memory, other readings, and theory of the Spanish comedia.

#### Arauco domado

Martínez Chacón, Elena. "Una comedia 'chilena' de Lope de Vega." Mapocho, 1 (1963), 5-33.

This detailed study of Lope's Arauco domado in relation to the other works written on don García Hurtado de Mendoza reveals, among other things, that it is of a higher quality than the others of this group, even though it contains both good and bad characteristics of the Lopean style.

#### Los Benavides

Reichenberger, Arnold G. "The Cast of Lope's Los Benavides." [F 5]: 161-76.

The signed autograph manuscript of Lope's Los Benavides is dated June 15, 1600 by the author. Two sets of names of actors are given for the cast of Act I, with only three names being listed for Act II and none for Act III. These actors are identified by means of factual information and logical theories, all of which seem to indicate that the first reparto was probably for the first performance of 1601 and the second for a later performance in 1610.

# Caballero de milagro

Fernández-Santos, Angel. "Caballero de milagro de Lope de Vega." Indice, 17 (1964), no. 186, 25.

El arrogante español or <u>Caballero de milagro</u> by Lope de Vega merits more study than it has hitherto received. It contains much to be learned about the <u>tipología</u> <u>femenina</u> of Lope's work, and two of its main characters are excellently portrayed. Luzmán is a highly nationalistic version of the legendary Don Juan, and Leonato is the embodiment of the militant evangelism that seeks to conquer all heretics and pagans.

# El caballero de Olmedo

Casa, Frank P. "The Dramatic Unity of El Caballero de <u>Olmedo</u>." <u>Neophilologus</u>, 50 (1966), 234-43. <u>El caballero de Olmedo</u>, long admired for its unity, is in reality composed of two distinct components--a dramatic structure drawn from the <u>Celestina</u> and the lyrical passages that are the real essence of the work. These two elements are not fused together but seem to be superimposed upon each other. It is up to the spectator to merge these two strands in his mind. Only then can the play be said to have dramatic unity.

Gérard, Albert S. "Baroque Unity and the Dualities of El caballero de Olmedo." RR, 56 (1965), 92-106.

- In the first two acts of El caballero de Olmedo the play seems to develop as a comedy. The third act on the other hand plunges into tragedy, which seems to indicate a lack of unity of feeling if not of action. There does however exist an emotional unity that is indicated in the initial atmosphere of gaiety and becomes more obvious until the mood of the plot is forced from comic to tragic in the third act. It has been suggested that the duality of the play was intended by Lope as a fusion of two opposing trends in Spanish literary tradition--the courtly love aspect of the <u>cancioneros</u> and its dramatic condemnation found in the <u>Celestina</u>, which admits no justification for sensual love.
- Giacoman, Helmy F. "Eros y Thanatos: Una interpretación de El caballero de Olmedo." Hispanófila, 28 (1966), 9-16.
  - A detailed study of works such as Lope's <u>El caballero de</u> <u>Olmedo</u> reveals how Spanish genius was often capable of intuitively attaining our present level of knowledge of the psychology of the human mind. The manifestations of the two basic Freudian instincts, the positive

Eros and the negative Thanatos, are pointed out as they appear in the play with the culminating triumph of the latter with regard to the masculine characters.

- Hesse, Everett W. "The Rôle of the Mind in Lope's El <u>Caballero de Olmedo</u>." <u>Symposium</u>, 19 (1965), 58-66. The importance of the functions of the mind in <u>El cabal-</u> <u>lero de Olmedo</u> has previously been neglected by <u>scholars</u>. The mental actions of Alonso, Inés, and Rodrigo are studied to see how they determine the physical actions of these three main characters and, as a consequence, how their intuitive and imaginative thinking processes lead them to their destiny.
- King, Lloyd. "'The Darkest Justice of Death' in Lope's El Caballero de Olmedo." FMLS, 5 (1969), 388-94. Poetic justice, according to this article, is much more profound than the mere distribution of rewards and punishments and did not manifest itself in Spanish drama out of the playwrights' simple concern for conduct and its consequences. An analysis of El caballero de Olmedo as representative of the Golden Age comedia shows that poetic justice should be understood in its fuller significance as the logical outcome of the conditions presented by the dramatist in the first scenes of the play, indicating the presence of an orderly universe ruled over by certain set principles. It is suggested that the underlying theme of Golden Age drama is neither morality nor honor but "the problem of free will made manifest in the conflicts deriving from flaws in human nature and in the social order.'
- McCrary, William C. The Goldfinch and the Hawk: A Study of Lope de Vega's "El Caballero de Olmedo." (UNCSRLL 62). Chapel Hill: University of North Carolina Press, 1966. 181 pp.
  - Tragedy as a dramatic form was rarely understood by Iberian playwrights, and for this reason alone, El <u>caballero de Olmedo</u>, as a tragedy, deserves more attention and analysis than it has hitherto received. The first part of the book deals with the immediate sources of the play, the treatment of courtly love, and the theme of witchcraft in the play. The second part is a discussion of the text itself, closing with the symbolic elements incorporated therein. Most important to the substance of the play is the traditional symbolism of the play's dream narration, which has the goldfinch or jilguero representing Death and Subsequent Resurrection and the hawk that kills the goldfinch representing stealth and destruction.

Marín, Diego. "La ambigüedad dramática en <u>El caballero de</u> <u>Olmedo.</u>" <u>Hispanófila</u>, 24 (1965), 1-11.

- Although El caballero de Olmedo is considered one of Lope's most perfect plays, it contains an abundance of ambiguities which tend to perplex the reader and lend the play to a great variety of interpretations. One of the primary sources of confusion lies in the central theme, which consists of a contrast between the worldly satisfaction of life and the shadow of a fate which brings only disillusion and penitence for human pleasures. An obvious manifestation of this dramatic concept is found in the structure of the play, which combines two acts of light comedy with a tragic third one. The most important influence on Lope in the assimilation of this dual concept was doubtless the "cantar popular" which contains this contrast of life and death, light and shadow. Lope, "con el margen de ambigüedad," managed to preserve the poetry and mystery implied in the song as the death of Alonso completed the portrait in actions that reiterated the theme of the work.
- Pérez, Joseph. "La mort du chevalier d'Olmedo. La légende et l'histoire." Mélanges à la mèmoire de Jean Sarrailh. Paris: CRIEH, 1966. Vol. II, 243-51. From historical sources there are several facts that can be brought to light about the famous <u>Caballero de</u> <u>Olmedo.</u> His name was Juan de Vivero, and he was assassinated by one Miguel Ruiz on the night of November 6, 1521 on his way from Medina to Olmedo. The motives involved remain obscure, and the legend surrounding the event retained only the more imaginative details--the ambush at nightfall on the deserted road, the handsome young gentleman, and his tragic destiny--all of which are recorded in a popular <u>copla</u> which Lope used as the inspiration of his renowned play.

Rico, Francisco. "El caballero de Olmedo: amor, muerte, ironía." PSA. 47 (1967), 38-56.

ironia." PSA, 47 (1967), 38-56. The three basic elements of El caballero de Olmedo are those of love, death and irony. The way in which Lope developed and interwove these threads is discussed, and quotations in support of the ideas expressed are cited, including a line spoken by Inés' father--"Desde agora es tu marido . . ."--in which he unwittingly unites the three elements.

Socrate, Mario. "<u>El caballero de Olmedo</u> nella seconda epoca di Lope." <u>Studi di letteratura spagnuola</u>, 1965, 95-173.

- A three-part study of Lope de Vega's <u>El caballero de</u> <u>Olmedo</u>. The first part deals with the evidence used in dating the play. Next, the characteristics of the second literary period of the poet are discussed. They include experimentation with new literary forms and techniques, emulative efforts on Lope's part, a greater stylistic and structural consciousness, and a more flexible conception of the nature of his environment. Lastly, Socrate examines aspects of the play <u>El caballero de Olmedo</u> that make it representative of the second epoch of Lope's production.
- Soons, Alan. "The Reappearance of a Pagan Conception of Fate in <u>El Caballero de Olmedo.</u>" <u>RJ</u>, 19 (1968), 252-56. Many Spanish authors have described their conception of "pagan notions of fatality and fortune," which are for the most part traceable to the Fates of classical poetry. The portrayal of fate which appears in Lope's <u>El caballero de Olmedo</u> is, however, indicative of a much older conception of fatality which resembles European animalistic beliefs of the early Greek and Germanic cultures.

Carlos V en Francia

- Bell, Peter B. "Notes on an Edition: <u>Carlos V en Francia</u>." BCom, 20 (1968), 26-30.
  - Arnold G. Reichenberger's edition of Lope's <u>Carlos V</u> <u>en Francia</u> contains a clear presentation of the text with photographic reproduction of the whole autograph manuscript, giving the edition its importance and uniqueness. A number of supplementary or dissenting readings are suggested in the spirit of collaboration which such a presentation of raw materials encourages.

. "Notes on an Edition: <u>Carlos V en Francia</u>." <u>BCom</u>, 21 (1969), 7-11. A continuation of the above.

#### El casamiento en la muerte

- Tyler, Richard W. "Modern Echoes of Lope de Vega's El casamiento en la muerte." BCom, 15 (1963), 13-15.
  - A scene in El casamiento en la muerte depicts the marriage between Doña Jimena and the deceased Don Sancho, performed in order to legitimatize their son Bernardo del Carpio. In spite of a difference in circumstances, some incidents of a similar nature have occurred in recent years in the Orient. These posthumous marriages appear to have some precedent,

while the one in Lope's play seems to have been his own invention. In this instance, as in others, we are given an example of Lope's strange "timelessness" in his ability to anticipate things which were to happen long after his death.

#### Castelvines y Monteses

Villarejo, Oscar M. "Shakespeare's Romeo and Juliet: Its Spanish Source." ShS, 20 (1967), 95-105. Although William Shakespeare certainly made use of Arthur Brooke's The Tragical History of Romeus and Juliet (1562), it is believed he also had at hand a second source. A body of evidence is presented in support of the argument that that second source may have been Lope de Vega's Castelvines y Monteses, if one assumes that the latter work was composed early, around 1588-9.

#### El castigo sin venganza

- Andrews, J. R. and J. H. Silverman. "Two Notes for Lope de Vega's <u>El castigo sin venganza</u>." <u>BCom</u>, 17 (1965), 1-3.
  - 1.Lines 1042-1043 of El castigo sin venganza indicate that Lope was familiar with the verse in Horace's epistle to Bullatius which reads, "caelum, non animum mutant, qui trans mare curuent." Viewed as descendants of this classical truism, the lines of the play take on added importance in the interpretation of one of the principal characters.
  - 2.Lines 430-432 contain a reference to "criadas malillas/ entre donzellas y dueñas/ que son todo y no son nada." In Van Dam's edition his note to these lines reveals that he assumed "malilla" to be a pejorative diminuitive of mala while the word in reality means comodin or joker.

Morris, C. B. "Lope de Vega's El castigo sin venganza and Poetic Tradition." <u>BHS</u>, 40 (1963), 69-78. Several quotations drawn from <u>El castigo sin</u> <u>venganza</u> serve to illustrate that Ovidian love conceits attain a new vitality when rendered by the master's hand.

Wilson, Edward M. "Cuando Lope quiere, quiere." CHA, 54 (1963), 265-98.

El castigo sin venganza is one of the few Spanish tragedies of the seventeenth century and even then cannot be considered a true tragedy because it also has features of the comedia palaciega. The plot concerns the Duke of Ferrara, whose inner vices destroy his private life while the deeds of his public life bring him a virtuous but empty triumph. This discussion of the play, with frequent quotations from the text, indicates that the situation was treated in an impartial manner with brilliant dramatization and understanding of psychology, making this one of Lope's most admired dramas.

#### La Circe

- Aubrun, Charles V. "La Circe: estudio de estructura." CHA, 54 (1963), 213-45.
  - La Circe has been termed epic poetry, a series of autobiographical episodes, and a reflection of the epoch in which it was written. After denying the legitimacy of any of these designations, the author proceeds to examine the work in detail in order to point out its actual nature, "su verdad total, universal y eternamente válida." The subtopics of versification, genre, space, time, action, the nature of the characters, and structure are treated in detail with the conclusion that La Circe, which is not really an epic poem, maintains its special quality through its mythical truths and potential for <u>eficacia</u>, rather than by means of its formal perfection.

. "Les deux Palamède dans La Circe de Lope de Vega ou de la nature du personnage épique." [F 4]: 27-34. This discussion of the type of epic written in the early seventeenth century draws particular attention to the two characters named Palamède which appear in Lope's La Circe. It is pointed out that they are intended to represent symbolically the dual nature of friendship: one part that is loyal and the other that is traitorous.

Hatzantonis, Emmanuel. "Lope de Vega's Non-Homeric Treatment of a Homeric Theme." <u>Hispania</u>, 48 (1965), 475-80. This analysis, by means of many "antithetical parallels," demonstrates that Lope's <u>La Circe</u> has in no way a direct correspondence to Homer's <u>Odyssey</u>. Rather, it would seem that Lope was using Homeric imitators and intermediaries--Vergil, Ovid and Tasso--for a guide and did not draw directly from Homer's Odyssey.

#### La dama boba

- Zamora Vicente, Alonso. "Para el entendimiento de La dama boba." [F 2]: 447-60.
  - One of the elemental techniques of all Baroque literature is the use of contrast. Lope de Vega employed this procedure in drawing two of his most successful characters: Nise and Finea of La dama boba. The two sisters appear during the first act in such a strictly parallel manner that the awakening of Finea through the enlightening processes of love in Act II is made all the more impressive as the contrast between her and her wise sister fades.

### Don Pedro en Madrid

- Sajón de Cuello, Raquel. "Lo sobrenatural en Don Pedro en Madrid." [F 7]: 166-73.
  - Lope's El Rey Don Pedro en Madrid y el Infanzón de Illescas was probably written around 1618. While it is based on the historical figure of King Pedro the Cruel or the Just, it is not a historical drama since Lope was a poet before he was a historian. He made use of the supernatural element "La sombra" in order to present the King as a wise and prudent ruler. Hence, without actually distorting history, Lope was able to give his audience a glimpse of another side of his interesting character.

### Los embustes de Celauro

- Tyler, Richard W. "Possible Sources of the 'Mole Episode' in Lope de Vega's Los embustes de Celauro." RomN, 6 (1964), 60-61.
  - In this play Celauro, desiring Lupercio's wife, shows him a note supposedly written by a third man in which reference is made to a mole under the woman's left breast. Actually the note was written by Celauro himself, after learning of the mole from his sister, in an attempt to make Lupercio mistrust his wife. Three possible sources for this episode are the Decameron, Timoneda's Patrañuelo, and Lope de Rueda's <u>Comedia llamada Eufemia</u>. The first two seem to be the more likely sources, and while Lope could have made his own adaptation of a popular device, it is more probable that he drew the idea from one of the three older works.

### La Estrella de Sevilla

Corriere, Alex. "Pierre Lebrun's Adaptation of La Estrella de Sevilla." XUS, 3 (1964), 11-18. The French poet and playwright Pierre Antoine Lebrun (1785-1873) wrote Le Cid d'Andalousie in 1823. An adaptation of Lope's La Estrella de Sevilla, it differs from its model in several ways: first, it contains five acts instead of three; secondly, the characterizations, situations, and action are changed to conform to the precepts of French classical tragedy; and lastly, it contains new elements which classify it as pre-Romantic. Le Cid is considered a poor adaptation of the famous Spanish drama mainly because of its excessive length.

#### Las ferias de Madrid

McGrady, Donald. "Buena ropa in Torres Naharro, Lope de Vega, and Mateo Alemán." <u>RPh</u>, 21 (1967), 183-85. An obscure idiom with sexual overtones, <u>ser buena</u> <u>ropa</u>, is found in works of Torres Naharro, Mateo Alemán, and <u>Las ferias de Madrid</u> of Lope de Vega. The expression derives from the Italian <u>buona roba</u>, meaning "good bedmate" and was probably heard by Torres Naharro during his residence in Italy and then transferred into Spanish. Lope and Alemán could have adopted it from his <u>Comedia Jacinta</u> or through one of several other means.

### La fianza satisfecha

- Adell, Alberto. "Lope, Osborne y los críticos." Insula, No. 247 (1967), 7.
  - The play La fianza satisfecha, of dubious authorship, was translated for the first time into English by Willis Barnstone, who saw in its main character "un héroe existencialista," the same character that in 1930 was interpreted by Valbuena Prat as prefreudian. John Osborne, the British playwright, took the English text which appeared in the Fall, 1962 issue of the Tulane Drama Review and recast it for performance in the National Theatre of London. Attacked vigorously by critics who had never read the Lopean play, the new version, <u>A Bond Honoured</u> though admirably presented, was thrown out of balance by changes it underwent in Osborne's interpretation.
- Barnstone, Willis. "Lope de Vega's Don Leonido: A Prototype of the Traditional Don Juan." <u>CLS</u>, 2 (1965), 101-15.

- Both El burlador de Sevilla by Tirso and Lope's La fianza satisfecha contain the two themes of the lover-rebel and an encounter with a supernatural being. For chronological, textual, and thematic reasons, it is possible to suppose that Don Leonido was a source for the much more famous Don Juan, the archetypal figure which was to appear in countless later works. Although La fianza satisfecha has been ignored for the most part, proper editing and study of the play would no doubt reveal that its main character is extremely important as a probable prototype of Tirso's Don Juan and also as a more profound philosophical figure worthy of consideration as a major figure of world theatre.
- Freund, Markéta L. "Una nota a la interpretación de <u>La</u> <u>fianza satisfecha</u> de Lope de Vega." <u>Hispanófila</u>, <u>25 (1965)</u>, 17-19.
  - Otto Rank and Angel Valbuena Prat's interpretation of the hero of La fianza satisfecha as a Freudian character and Willis Barnstone's analysis of him as a twentieth-century existential hero are both deemed absurd. Lope actually meant only to create such a brutally cruel sinner that one would find it difficult to imagine his being granted divine pardon. With God's infinite mercy as the central theme of the play, Leonido naturally received salvation in return for sincere repentance.
- Rogers, Daniel. "'Not for insolence, but seriously': John Osborne's adaptation of La fianza satisfecha." DUJ, 29 (1968), 146-70.
  - A Spanish comedia seems a strange choice for the British playwright John Osborne to make when he decided to adapt a play to English. However, he did just that in composing <u>A Bond Honoured</u>, taken from Lope's <u>La fianza satisfecha</u>. It first appeared in the National Theatre, London, in June of 1966 and was met with generally unfavorable reviews. Mr. Osborne stated that the aspects of the play that appealed to him were "the Christian framework of the play and the potentially fascinating dialectic with the principal character." The article at hand sets forth a detailed comparison of Osborne's and Lope's plays in order to reveal the methods which Osborne utilized and the extent to which he depended on the original text and on the Barnstone English translation of it.

Van Praag-Chantraine, Jacqueline. "La fianza satisfecha, 'comedia famosa' de Lope de Vega." <u>RBPH</u>, 44 (1966), 945-58.

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Lope's La fianza satisfeche was written between 1612 and 1615 and, apart from suelta editions, it was never published except in the 1895 volume of Obras completas issued by the Royal Spanish Academy. In recent years, however, it has enjoyed popularity, perhaps because it echoes some trends of contemporary art, as exemplified by Ingmar Bergman's <u>The Source</u>. This examination of the play's protagonist Leonido and the outcome of the plot give interesting insights into the psyche of its creator.

#### Lo fingido verdadero

- Bermejo Hurtado, Haydée. "La representación en Lo fingido verdadero de Lope de Vega." El sueño y su representación en el barroco español. Ed. Dinko Cvitanovic. Bahía Blanca: Universidad Nacional del Sur, 1969. 177-88.
  - Lo fingido verdadero or El mejor representante, a comedia de santos, was written between 1604 and 1618 and was dedicated to Gabriel Téllez, one of Lope's famed contemporaries. It deals with the life of San Ginés and has as one of its main themes that of predestination combined with the question of the nature of reality. The role of dreams is an important one; it is an "anuncio de predestinación" which evokes a catalystic realization of fate and destiny. In the play are found represented the two planes of life that are self-evident in any dramatic production.

Fuenteovejuna

- Aguilera, Miguel. "Membranza de <u>Fuenteovejuna</u> en el Cabildo Tunjano." <u>Repertorio boyacense</u>, 51 (1965), 2219-29.
  - Several years before Lope wrote his masterpiece <u>Fuenteovejuna</u>, a similar incident took place in which a united people stood up for their rights in the city of Tunja in the New World. The original rebellion which occurred in the Cordoban village of Fuenteovejuna around 1476 is described as it was reflected over a hundred years later when the <u>criollo</u> government of the city of Tunja refused as a group to enforce the excise tax on business transactions that had been established by royal command in all the Spanish colonies in America.

Almasov, Alexey. "<u>Fuenteovejuna</u> y el honor villanesco en el teatro de Lope de Vega." <u>CHA</u>, 54 (1963), 701-55.

- The importance of the concept of honor in the Golden Age theatre has been acknowledged since the early 1800's. Some scholars have believed that it was Calderón who introduced this theme into the Spanish theatre, but now it appears that the treatment of honor was already fully developed in the dramatic works of Lope de Vega. This study analyzes the idea of "honor villanesco" as most notably presented in <u>Fuenteovejuna</u> and attempts to determine the position that this play holds in the Lopean theatre. The author concludes that the concept of peasant honor presented therein was founded in medieval ideology and was of the same nature and purpose as knightly honor, that is, the defense of the established social order.
- Barbera, Raymond E. "An Instance of Mediaeval Iconography in <u>Fuenteovejuna</u>." RomN, 10 (1968), 160-62. In Act II, Scene 4 of <u>Fuenteovejuna</u> Lope makes use of a hare metaphor. The author points out that the value of this metaphor is enhanced by knowledge of its origin in medieval iconography, which regularly employed hare and hound in hunting episodes as symbols of carnal love.
- Fiore, Robert. "Natural Law in the Central Ideological Theme of <u>Fuenteovejuna</u>." <u>Hispania</u>, 49 (1966), 75-80.
  - Instead of being a political or a "democratic" play, <u>Fuenteovejuna</u> deals with a metaphysical problem which Lope derived from the Rades y Andrada Chronicle. The theme as presented on all four levels is one of natural law and harmony of Aristotelian-Thomistic principles which have become disrupted by the tyranny of the Comendador and which must be restored to order by justified revolution and murder on the part of the villagers.
- Gérard, Albert S. "Self-love in Lope de Vega's <u>Fuenteovejuna</u> and Corneille's <u>Tite et Bérénice</u>." <u>AJFS</u>, 4 (1967), 177-97.

Self-love and selflessness are the themes of this discussion of the characters Mengo, Frondoso, and the village as a whole in Lope's Fuenteovejuna in contrast with Domitie, Domitian, Tite, and Bérénice of Corneille's play. In the former work the selflessness of the village people operates to insure the enforcement of divine justice, illustrating one of the central ideas of the Lopean theatre. On the other hand, Tite et Bérénice contains no element of God's law, although the goal is again the creation of a harmonious society. Selflessness is ultimately replaced by self-love in order to attain the highest reward possible in a self-sufficient state--that of the "secular immortality of fame."

Hodge, Francis. "Fuenteovejuna on the American Stage." TQ, 6 (1963), 204-13.

The plays of Lope de Vega have rarely been staged in America. Most Americans, having been familiar with Shakespeare all their lives, would tend to expect too many similarities between the two contemporaries. This assumption is unwise for the most part as revealed by a detailed comparison of <u>Henry</u> the Fourth, Part I and <u>Fuenteovejuna</u>. To appreciate Lope's unique style as an art form requires some critical analysis of that form and freedom from inbred theories of drama. A description complete with pictures is given of the University of Texas production of this <u>comedia</u> and the techniques employed to give meaning to the perhaps unfamiliar form of the play.

López Estrada, Francisco. "Fuente Ovejuna" en el teatro de Lope y de Monroy. (Consideración critica de ambas obras). Sevilla: Universidad, 1965. 106 pp. Part I reviews the previous critical evaluations of Lope's Fuente Ovejuna. The Platonism of the work is reaffirmed along with its literary pastoral qualities. Part II draws a parallel between the Fuente Ovejuna of Lope and that of Cristóbal de Monroy y Silva, a playwright of the Lopean school. In a comparison and contrast of the two plays, López Estrada deals with such features as plot, styles of scenic presentation, and the figura del donaire.

. "Los villanos filósofos y políticos. (La configuración de Fuente Ovejuna a través de los nombres y 'apellidos.")" CHA, 80 (1969), 518-42. A study of the names of the characters of Fuente Ovejuna and the words they employ to express themselves throughout the course of the play. It is proposed that "las implicaciones entre el lenguaje villanesco y determinado léxico político" indicate and underline the existence of a philosophy of pastoral origins which made it possible for Lope to create a play which Menéndez Pidal called a "modelo futurista," the first example of the theatre of the masses. Dealt with specifically are the characterization of the country people, the general linguistic features of the play, the treatments of love and honor in the play, and the relationship between tyranny and rebellion.

Mercadier, Guy. "Fuenteovejuna, un mauvais drame?" LNL, no. 168 (1964), 9-30.

Gonzalo Sobejano, in an article in the <u>Papeles de Son</u> <u>Armadans</u>, sought to refute the judgments of Menéndez <u>Pelayo and Joaquín Casalduero</u>, by affirming that <u>Fuenteovejuna</u> is a play with many faults, without "un solo tramo de conseguida hermosura poética," and that it has survived as long as it has because of a slight ideological value. The author of the present article, after stating that no dramatic work could be as perfectly constructed as a poem, proceeds to go through Lope's play, discussing and citing certain passages to show the lyrical beauty and historical value of the play, thus challenging the validity of Sobejano's statements.

- Rivers, Elias L. "Lope and Cervantes Once More." KRQ, 14 (1967), 112-19.
  - The strange social conditions of sixteenth-century Spain were due to the complex of circumstances which set the "old Christian" peasants in alliance with the monarchy against the noble, professional, and intellectual groups. Lope's <u>Fuenteovejuna</u> expresses the social ideal of the time with the act of replacing the noble but corrupt Comendador with the King himself, who thereby enters into a relationship with the peasantry which eliminates the noble middleman. While the theatre of Lope de Vega was intimately related to the masses for which he wrote, Cervantes as a social failure could afford to adopt the stance of an ironic satirist of the faults of Spanish society.
- Rubens, Erwin Félix. "Fuenteovejuna." [F 7]: 135-48. There are two versions of the revolt of the village of Fuenteovejuna against its overlord Fernán Gómez, which began the 24th of April, 1476 and terminated the 29th of the same month. One is based on contemporary documents while the other, written from a different point of view, is found in a chronicle of some one hundred years after the event. In creating his powerful drama, Lope used elements from both versions, and chose to emphasize the moral problem over the juridical one, thus acting in accordance with the preference he expressed in his Arte nuevo for treating "casos de la honra."

<u>Fuenteovejuna</u> has over the years drawn a great amount of both critical and popular interest as indicated by the great number of studies dedicated to it, and the many times it has been presented on stage.

Schwartz, Kessel. "A Falangist View of Golden Age Literature." <u>Hispania</u>, 49 (1966), 206-10. The Nationalist staff members of the Madrid A.B.C. set up their own magazine in Seville in 1936 and made use of classic works of the past to expound on their supposed relevance to the current scene. Of the Golden Age dramatists the new <u>A.B.C</u>. utilized during its three years of existence, recourse was taken most often to Lope de Vega. His <u>Fuenteovejuna</u> became for the Falangists the dramatic symbol of their ideology, and the "Reds'" own performances of the play were deemed perversions of what Lope intended to say.

#### El gran duque de Moscovia

Brody, Ervin C. "Events of the Russian Time of Troubles in Two Baroque Dramas: Lope de Vega's El Gran Duque de Moscovia and John Fletcher's The Loyal Subject." DA, 28 (1967): 1388 A (Columbia).
An analysis of the "Demetrius legend" which originated in the Russian Time of Troubles (1598-1613) as it appears in Lope's El Gran Duque de Moscovia and Fletcher's The Loyal Subject illustrates the baroque nature of the plays and the relationship they represent between historical source and artistic creation.

## Juan de Dios y Antón Martin

Dixon, Victor. "Again the Date of Lope's Juan de Dios <u>y Antón Martín</u>. HR, 37 (1969), 303-6. In 1949 Professor R. W. Tyler proposed that Lope's <u>Juan de Dios y Antón Martín</u> must have been written after August 20, 1611, judging from a textual reference in the last scene of the play. The present note contends that the same reference applies to an earlier event in 1608, which is supported by Morley and Bruerton's first dating of the play between 1604 and 1610.

#### La Madre Teresa de Jesús

Entrambasaguas, Joaquín de. "Una nueva comedia de Lope de Vega sobre Santa Teresa de Jesús." <u>RL</u>, 25 (1964), 5-46.

- An announcement is made of the discovery of two autograph fragments of a play about Santa Teresa in the Biblioteca Nacional of Madrid and the Biblioteca Palatina of Parma. From a reference to Philip IV, who began his reign in 1621, it is assumed that Lope wrote the play on the occasion of the canonization of the great mystic in 1622. Therefore the play mentioned in the second <u>Peregrino</u> list (1618) must be an entirely different work or an earlier version of the same play.
- Poesse, Walter. "Some Hojas Autógrafas of Lope de Vega." [F 5]: 123-39.
  - The autograph portion of the Madrid manuscript of Lope's La Madre Teresa de Jesús is made available here without any attempt to solve the problems that accompany an examination of the several manuscripts of the play. Although the play is not one of Lope's best, the verses of the autograph portion exemplify the famed lyric talent of their creator and are metrically typical of his production.

El mayor imposible

Sedwick, Frank. <u>A History of the "Useless Precaution"</u> <u>Plot in Spanish and French Literature.</u> (UNCSRLL 49). Chapel Hill: North Carolina University Press, 1964. 84 pp.

The "useless precaution" theme with the basic elements of the guarded wife or daughter, the gallant, and the inevitable cuckoldry is traced from mediaeval Spanish exempla down through Spanish and French literature to Delavigne's L'école des vieillards. A variation occurs in Lope's play <u>El mayor imposible</u> (1615), in which the deceived protector is the girl's brother rather than her husband or father. Imitations of this plot include François le Metel de Bois-Robert's <u>La folle gageure</u> (1653) and Agustin Moreto's No puede ser el guardar una mujer (1661).

La mayor victoria

Elizondo, Sergio D. "A Note on Lope de Vega's La mayor victoria." RomN, 9 (1967), 113-17.

A novella by the Italian Matteo Bandello served as the source for five Lopean comedias, written between the years 1604 and 1632. One of these, La mayor victoria, is closer than the others to the model in theme, characterization, tone, and form. Therefore it is assumed that this play was written after Lope reread the novella for reasons yet unknown.

### La mayor virtud de un rey

Silverman, Joseph H. "Lope de Vega's Last Years and His Final Play, The Greatest Virtue of a King." TQ, 6 (1963), 174-86.

- Las bizarrías de Belisa (autograph manuscript May 24, 1634) has long been considered his last play. New evidence in the form of an autograph manuscript of the first act of La mayor virtud de un rey proves that this play is of an even later date -- some time after August 12, 1634. For many years Lope had lived a life of grief and near-poverty. His beloved Marta de Nevares had gone blind, then insane, only to die in 1632. Two years later, in 1634, Lope's favorite daughter Antonia Clara, then seventeen, was abducted and subsequently abandoned by Cristobal Tenorio, a friend of the Count-Duke of Olivares. Written shortly after these events, La mayor virtud de un rey contains indications of Lope's anguish, which in his hands was transformed from a personal matter of limited dimensions to one of universal significance.
  - \_, and Alfonso Andrés. "La mayor virtud de un rey: última comedia de Lope de Vega." <u>Insula</u>, Nos. 200-01 (1963), 10, 23.
- See Joseph H. Silverman, "Lope de Vega's Last Years and His Final Play, The Greatest Virtue of a King." TQ, VI (1963), 174-86.

#### El Mayordomo de la Duquesa de Amalfi

- Loftis, John. "The Duchess of Malfi on the Spanish and English Stages." Research Opportunities in Renaissance Drama, 12 (1969), 25-31.
  - A comparison of Lope's comedia, El Mayordomo de la Duquesa de Amalfi and John Webster's The Duchess of Malfi reveals striking similarities between the traditions and evolution of Spanish and English drama. The exact relationship of the two plays is still uncertain, but their differences in emotional quality has caused most critics to consider Webster's play the superior.

#### El molino

Saunal, Damien. "Intérêt, source et date de la <u>Comedia</u> <u>del molino.</u>" <u>BH</u>, 65 (1963), 297-318. The <u>comedia El Molino</u> appeared in the <u>Parte Primera</u> of Lope's works. This discussion of the source of this play leads to a comparison of it with several others of a similar nature, such as <u>Nadie se conoce</u>. It is concluded from textual evidence that the play was more than likely written around 1593.

# El nacimiento de Ursón y Valentin

- Tyler, Richard W. "Still More 'Modern Psychology in Lope de Vega.'" <u>BCom</u>, 14 (1963), 6-7. In <u>El nacimiento de Ursón y Valentin the two title</u>
  - In <u>El nacimiento de Ursón y Valentin</u> the two title characters are both presented with an opportunity to kill the other but are literally paralyzed for the moment and unable to complete the act. What happened to them appears to be much like the state of cataplexy, confirming once more Dr. Arjona's theory that Lope de Vega's works contain many foreshadowings of modern psychology.

### El nuevo mundo descubierto por Cristóbal Colón

- Minian de Alfie, Raquel. "Lope, lector de cronistas de Indias." Filología, 11 (1965), 1-21.
  - Judging by the fact that Lope de Vega wrote only a small number of plays about the New World, it might be assumed that he had little interest in American affairs. However, a thorough study of the sources he used in creating <u>El nuevo mundo descubierto por</u> <u>Cristóbal Colón shows this assumption to be not only</u> false but the extreme opposite of the truth. In fact, in addition to his main source, the <u>Historia</u> general de las Indias, by Francisco de Gómara, Lope also referred to the <u>Historia general y natural de</u> <u>las Indias by Oviedo, the Relaciones y Comentarios</u> of Cabeza de Vaca, the <u>Historia del descubrimiento</u> <u>y conquista del Perú by Zárate, La Araucana of</u> <u>Ercilla and perhaps also the Décadas of Pedro Mártir.</u>
- Miramón, Alberto. "El Nuevo Mundo en el universo dramático de Lope de Vega." <u>Revista de Indias</u>, 28 (1968), 169-77.
  - The theatre of Lope de Vega encompassed the whole world of the sixteenth century. The limits of his dramatic genius certainly did not include those of space since he wrote plays about so many of the civilizations on earth. His treatment of New World themes as they appear in <u>El Nuevo Mundo descubierto</u> <u>por Cristóbal Colón</u> is examined here, with the conclusion that the attitudes expressed in it toward America and the Indian were innovative and enlightened, although Spanish critics have treated the play with disparagement.

Reynolds, Winston A. "El demonio y Lope de Vega en el manuscrito mexicano Coloquio de la nueva conversión y bautismo de los cuatro últimos reyes de Tlaxcala en la Nueva España." CA, 163 (1969), 172-84. The <u>Coloquio</u> of the title is important in that it is the only known dramatic work dealing with the Mexican conquest of which the manuscript has been preserved down through three centuries of turbulent Mexican history. It contains a character, a demon named Ongol, which the author, Gutiérrez de Luna, seems to have derived directly from a character of the same name in Lope's <u>El Nuevo Mundo descubierto por</u> Cristóbal de Colón.

## Las paces de los reyes y judía de Toledo

- Pörtl, Klaus. "El mundo español en el teatro alemán." Nuestro tiempo, 31 (1969), 432-53.
  - Spanish drama has had a very noticeable influence on the German theatre over the centuries. A study is made of this influence on the works of Goethe, Schiller, Grillparzer, Hofmannsthal, Grabbe, and Frisch. Lope de Vega is mentioned in connection with Franz Grillparzer, who wrote a play entitled The Jewess of Toledo modeled after Lope's Las paces de los reyes y la judia de Toledo. Although the German playwright could not use the Baroque elements of the comedia, he did adopt its basic theme: the responsibility of the individual within the community.
- Valencia, Juan O. "El complejo de culpa en una comedia de Lope." Norte, 5 (1964), 118-20. Not only in matters of technique does Lope demonstrate his expertise. Parts of his play Las paces de los reyes y judia de Toledo are cited to prove how great Lope's knowledge was of human psychology, as manifested in this instance by King Alfonso's guilt complex.

## Peribáñez y el comendador de Ocaña

- Dixon, Victor. "The Symbolism of Peribáñez." BHS, 43 (1966), 11-24.
  - Additions to the discussion of the toro and trigo images of E. M. Wilson's "Images et structures dans <u>Peribáñez</u>." The symbolism of music, images, war and tokens of rank are also considered at length. These and the many other symbols of the play are woven together with great skill by Lope in order to enhance the theme and characterizations as well as to define the attitudes they represent.

Munhoz Rodrigues, Valdemar. "Sobre Peribáñez de Lope de Vega." Letras (Curitiba), 13 (1964), 48-55.

The author examines the two main characters of the play, Peribáñez and the Comendador, and discusses how Lope combined tragedy and lyricism, the two basic elements of the Spanish soul, in order to attract and hold the attention of his audience until the play's end.

Pepe, Luz E. "El tema del honor en <u>Peribáñez</u>." [F 7]: 154-59.

- Before Lope's <u>Peribáñez</u> was written, themes of honor had been considered exclusively pertaining to the noble class, and the peasant had traditionally been portrayed as a comic character. The honor, pure love, and jealousy that Peribáñez feels and expresses make him not only the protagonist of an honor play but also the most outstanding exponent of the "clase baja de alta casta."
- Salomon, Noël. "Nuevos datos sobre <u>Peribáñez y el</u> <u>Comendador de Ocaña</u>, tragicomedia de Lope de Vega." Revista de humanidades, 9 (1966), 31-76.
  - If in reality there existed a <u>comendador</u> from whom Lope drew his character in the play <u>Peribáñez y el</u> <u>Comendador de Ocaña</u>, it was most likely Don Rodrigo Calderón, friend and servant to the powerful Duke of Lerma and later Knight of Santiago and Comendador de Ocaña. This hypothesis serves to reaffirm the date of composition as being between 1611 and 1613, as most critics have accepted, and to narrow this period further to the months between the fall of 1612 and December of 1613.

El perro del hortelano

- Fucilla, Joseph G. "Daniello's Annotations to Petrarch's Canzionere and Lope de Vega's El perro del hortelano." [F 4]: 241-49.
  - There seems to be a link between <u>El perro del hortelano</u> and the forty-fifth story of Part I of Bandello's collection, but an even stronger parallel can be drawn between Lope's creation of the three main characters and Daniello's commentaries on three similar characters in Petrarch's <u>Canzionere</u>. This connection is reinforced by Lope's known possession of a copy of the <u>Sonetti</u>, canzoni e trionphi di <u>M. Francesco Petrarca con la spositione di Bernardino</u> Daniello da Lucca.

Jones, Roy O. "<u>El perro del hortelano</u> y la visión de Lope." Filología, 10 (1964), 135-42.

- This study of the comic dramas of sixteenth-century Spain reveals that they have in common a created sense of disorder by means of either confusion or misunderstanding, or a temporary, unreal disruption of the harmony and stability that was thought to exist in society. Often this was brought about by the unusually active and aggressive roles of the female characters. In a male-oriented age, it is easy to see how the thought of a woman behaving in a bold manner would cause laughter only because it was obviously an unheard-of situation. At the end, of course, order was always restored and normality re-established. Lope's El perro del hortelano is a good example of this theory. In it love conquers all social barriers, this being amusing to the audience because of the inverted roles of the aggressive Diana and the passive Teodoro.
- Wardropper, Bruce W. "Comic Illusion: Lope de Vega's El perro del hortelano." KRQ, 14 (1967), 101-11. Baroque comedy as well as baroque drama deals in illusions, although the thematic pattern is naturally quite distinct. Comedies prove that life is an illusion, an assumption with which serious plays begin. El perro del hortelano, being contrived like all comedias de capa y espada, presents the problem of the nature of reality. Lope de Vega as a fiction writer strove to turn his world of illusion into one in which his audience would believe. In the end, one finds that only moral values are valid in the "real" world of El perro del hortelano, the same conclusion reached in serious plays.

El piadoso veneciano

Mariutti de Sánchez Rivero, Angela. "El piadoso veneciano." CHA, 54 (1963), 317-68.

The obvious source for Lope's <u>El piadoso veneciano</u> is a story of the <u>Hecatommithi</u> of Giovan Battista Giraldi Cintio. The correspondence between the play and the story exists only in the main plot. A lengthy comparison of the two works reveals among other things a fundamental difference of feeling between the Italian and the Spanish text. The former is like the work of a decadent writer, cold and almost without spirit. The latter is full of life, the work of a dramatist-poet whose own being comes through the words of the play to communicate itself to the reader or viewer. Other basic differences lie in the treatment of the themes of love and honor and in the manner of presenting the city of Venice and its institutions.

# El principe inocente

McCready, Warren T. "The Sonnet in Lope's El Principe Inocente." RomN, 8 (1967), 257-59.

The sonnet which appears in Act I, Scene 11 of <u>El principe inocente</u> was obviously written expressly for the play. Lope's revision of the poem for publication in his <u>Rimas</u> of 1602 shows few actual modifications, but such skillful ones were introduced as to effect an almost complete change in attitude and tone.

## El robo de Diana

Glaser, Edward. "Lope de Vega's <u>El robo de Diana</u>." <u>RJ</u>, 15 (1964), 315-34.

El robo de Diana is part of a trilogy of the Joseph-saga, all of which is not extant. Menéndez Pelayo's interpretation of the play is basically unfavorable, implying that while the play gives evidences of lyrical genius, Lope made use of unrelated Biblical scenes instead of organizing a cohesive plot structure. With quotations from the text accompanied by comments, the author attempts to justify the plot construction and to prove that Lope relied less upon his source than upon an original dramatic conception of the comedia.

## La traición bien acertada

Alonso, Dámaso. "Lope, joven, influido por Cervantes." Festschrift Walther von Wartburg, ed. Kurt Baldinger. Tubingen: Niemeyer, 1968. Vol. I, 317-30.
The story of Timbrio and Silerio, "los dos amigos," which appears in Cervantes' La Galatea, also appears in an adapted form in Lope's play <u>Amistad y obligación</u> and in a more direct fashion in his La traición bien <u>acertada</u>. Although it is possible that the two writers shared the same source for the episode, it is more likely that the young Lope received his inspiration for creating this <u>comedia</u> directly from the Cervantine work.

Triunfo de la humildad y soberbia vencida

Bershas, Henry N. "An Early Lopean Allusion to Doña Marta de Nevares." HR, 35 (1967), 367-69.

Although the physical union of Lope de Vega and Marta de Nevares did not take place until 1616, a platonic love relationship seems to have been in existence as early as 1608. Therefore a passage from <u>El Triunfo</u> de la humildad y soberbia vencida, written between 1612 and 1614, could be accepted as one of Lope's earliest allusions to doña Marta as well as one of Lope's many self-justifications.

Salomon, Noël. "Sur quelques problèmes de sociologie théâtrale posés par La humildad y la soberbia, 'comedia' de Lope de Vega." [F 3]: Vol. I, 13-30. Professor Saloman discusses several problematic aspects of Lope's La humildad y la soberbia, such as the sociological components of the audience to which it was first presented and those of the subsequent publics which viewed it. These considerations are part of the science of theatrical sociology, which is in turn an important part of the total history of the theatre.

#### El villano en su rincón

- Andrews, J. R., S. G. Armistead, and J. H. Silverman. "Two Notes for Lope de Vega's El villano en su rincón." BCom, 18 (1966), 33-35.
  - 1. Possible dates of composition of El villano en su rincón are set forth ranging from 1611 to 1616. A new factor is introduced, a similarity between lines 213-214 of the play, the opening lines of Lope's Idilio segundo (1614), and another version of this ballad, which can be used to support either 1611 or 1613-5 as the date of the play.
  - 2. In lines 842-843 Lisarda says of her father, "Yo soy su hija, señor,/ y aunque tosca, fui su espejo." E. Correa Calderón and F. Lázaro define "espejo" here as "viva imagen." While this is a workable equivalent, it does not encompass all the metaphoric beauty of the comparison drawn by Lope between a mirror and a beloved person.
- Camp, Jean. "Cómo Lope de Vega imaginaba a Francia: visión de Francia en Lope de Vega y especialmente en <u>El villano en su rincón." CHA</u>, 54 (1963), 421-26.
  Lope de Vega never visited France and mention of that country and its people in his works is limited. His close relationship with Luis Rosicler probably accounts for what little knowledge he did have of Spain's neighbor to the north. <u>El villano en su</u> rincón, though placed in France, contains allusions to a setting that is much more Spanish than French; however, as Marcel Bataillon has noted, Lope probably used as one of his sources for the play the well-known

French tradition of the Coalman and King in which a French king, having lost his way in a storm in the countryside, is rescued and sheltered by a wealthy carbonero.

Casalduero, Joaquín. "Sentido y forma de <u>El villano en su</u> rincón." RUM, 11 (1962), 547-64.

The author discusses the contrast and comparison of the court and the village that are presented in the play <u>El villano en su rincón</u> as well as its dual and at times triple structural qualities. Also discussed are the date of the comedia, folkloric elements, the theme of love, and the function of songs.

- Salomon, Noël. "A propos de la date de <u>El villano en su</u> <u>rincón</u>, 'comedia' de Lope de Vega." <u>BH</u>, 67 (1965), <u>42-62</u>.
  - Professor Salomon suggests that El villano en su rincón was composed subsequent to the summer of 1613 on the basis of the allusions it contains to the motifs of the Soledad primera of Luis de Góngora, which was written at that time.

## C. THE ARTE NUEVO

- Lázaro Carreter, Fernando. "El <u>Arte Nuevo y el término</u> 'entremés.'" <u>Anuario de Letras, 5 (1965), 77-92</u>. In lines 64-73 of the <u>Arte Nuevo</u>, Lope, speaking of the <u>comedias antiguas</u>, in particular those of Lope de Rueda, designates with the term "entremés" what Timoneda, Rueda's first editor (1567) called <u>pasos</u>. After much discussion of both words, it is concluded that "entremés" came to take the place of "paso" to describe the genre around 1550 and that Lope de Vega, not concerned with historical accuracy of his terms, used in his treatise the word that was then popularly associated with Rueda's name.
- Marquerie, Alfredo. "En su <u>Arte nuevo</u> Lope replicó a una agresión de Cervantes. (Respuesta a José F. Montesinos)." <u>Estafeta literaria</u>, no. 386 (1967), 14-15.
  - In his Arte nuevo de hacer comedias Lope speaks of his fear of being labeled ignorant for his adherence to popular tastes. José F. Montesinos, in the article "La paradoja del Arte nuevo," asks who could have been capable of such slander. The present article provides the answer to his query, demonstrating that in 1605,

four years before Lope made his formal statement on the Spanish drama, Cervantes devoted most of chapter 48 of <u>Don Quijote</u> to attacks on the Lopean theatre.

. "Lope en ejemplos." CHA, 54 (1963), 765-85. Professor Marquerie discusses Lope's presentation of his art in his <u>Arte nuevo de hacer comedias</u>, with emphasis on his tone of irony as he proclaimed the "antipreceptiva" nature of his theatre. General comments on tragedy, drama, and comedy follow, with specific reference to <u>Fuenteovejuna</u>, <u>El castigo sin</u> venganza and El caballero de Olmedo.

Montesinos, José F. "La paradoja del <u>Arte nuevo."</u> <u>RO</u>, 2(1964), no. 15, 302-30.

Lope's <u>Arte nuevo de hacer comedias</u> is one of the great treatises on Spanish literary theory, yet it is poorly understood by most critics past and present. It is not a perfect work, and parts of it are totally incomprehensible. This examination and re-evaluation of the <u>Arte Nuevo</u> indicates that Lope foresaw two centuries ahead of his time revolutionary concepts in the history of literature and that the many seemingly contradictory aspects of the treatise, which was written in an ironic tone, are responsible for the lack of understanding with which it has been treated over the years.

- Prades, Juana de José. "El <u>Arte nuevo de hacer comedias</u> de Lope de Vega. (Un ensayo bibliográfico)." <u>Segismundo</u>, 2 (1966), 45-55.
  - A listing of the editions, translations, and studies of Lope's Arte nuevo de hacer comedias en este tiempo. Additional information is included under many entries so that the study may be of use to those interested in this particular work and in general dramatic theory of the Spanish Golden Age.

Samoná, Carmelo. "Su un passo dell' Arte nuevo di Lope." Quaderni Iberoamericani, 31 (1965), 135-46.

Sinicropi, Giovanni. "El Arte nuevo y la técnica dramática de Lope de Vega." <u>Mapocho</u>, 1 (1963), 125-39. A new examination of Lope's Arte nuevo with a comparison of its precepts with the techniques of the Lopean plays. Based on the practical Spanish tradition of Lope de Rueda or Virués, the <u>comedia</u> imitated the "actions of men" and the customs of the time since it "encontraba su objetivo en la diversión del público." There is no contradiction between Lope's treatise on how to write plays and his plays themselves. The theories enumerated in the Arte nuevo are eclectic--he drew from classical drama when it served his purposes and combined these elements with Spanish tradition. Although Lope did not in fact "revolutionize" Spanish drama, he did give to dramatic technique a new artistic form.

## D. THE PEREGRINO LISTS

Villarejo, Oscar M. "Lista II de <u>El peregrino</u>: la lista maestra del año 1604 de los <u>448</u> títulos de las comedias de Lope de Vega." <u>Segismundo</u>, 2 (1966), 57-89. The author cites three parts of the second Peregrino list to prove that this list containing <u>448</u> titles of plays was used as a master list by the publishers of Lope's works. It is also shown that this list was published for the first time in Spain in 1604 instead of in 1618 as has been believed and that therefore the plays it mentions must necessarily have been composed before that date. The essay is followed by an appendix containing a tabulation of the contents of the Lista II in support of the above affirmations.

. "Revisión de las listas de <u>El peregrino</u> de Lope de Vega." RFE, 46 (1963), 343-99.

A lengthy examination of the statements made by Lope in the two Peregrino lists in order to test their validity. It is concluded that the true creative period of Lope, instead of being between 1604 and 1618 as many believe, was in reality between the years 1583 and 1604.

## POETRY

#### A. GENERAL

Aaron, M. Audrey. Cristo en la poesía lírica de Lope de Vega. Madrid: Cultura Hispánica, 1967. 252 pp.
Although the religious and spiritual characteristics of the work of Lope de Vega have been examined by others in the past, this treatment has been of a general nature. The book at hand reduces the theme to that of Christ in Lope's lyric poetry and by doing so serves to clarify not only the role of Christ in the poetic inspiration of Lope but also in his personal life and faith. The main divisions of the book are the following: "Belén popularizado, 'Frutas del Alma,'" "Belén intelectualizado, 'Flores del Ingenio,'" "Cristo sacramentado," "Calvario: el hombre ante Cristo," and "Calvario: Lope ante Cristo."

 Rev: Guy Bourliguex, BH, 71 (1969), 401-2; Jaime de Echánove Guzmán, CHA, 74(1968), 211-5; Jack Sage, BHS, 46 (1969), 160-1; J. L. Vázquez-Dodero, Mundo hispánico, 21 (1968), 41.

Cohen, J. M. The Baroque Lyric. London: Hutchinson, 1963. 207 pp.

In dealing with the Baroque trend in many national literatures, Professor Cohen affirms that although the Renaissance had given arts and sciences freedom from the dictates of religion, the Counter-Reformation, especially in Catholic Spain, managed to subordinate learning to a new set of theological rules. Poets such as Lope de Vega evidenced a simple-minded humility when expounding upon religious subjects, an attitude completely dissimilar to the one maintained in all other areas of literature. Though he took the position willingly, Lope shows clearly his submission to what is termed a "dictatorship of the scribes."

Entrambasaguas, Joaquín de. "Las Justas Poéticas en honor de San Isidro y su relación con Lope de Vega." <u>Anales del Instituto de Estudios Madrileños</u>, 4 (1969), 27-133.

One aspect in particular of Lope's life has hitherto failed to receive the study it deserves--his role in the Justas Poéticas by means of which he was able to strengthen his prestige and reinforce his popularity against the attacks of the Gongorists. His success in this endeavor was particularly evident in the two competitions which are the topic of this study: the Justas in celebration of the beatification (1620) and later the canonization (1622) of Saint Isidro. In both instances Lope was put in charge of the contest by the Ayuntamiento of Madrid as well as enjoined by them to write a <u>Relación</u> of the event and two plays on the life of the Saint. Many entries are cited, including those of Lope. Following the study is an index of the poets who submitted entries.

. Lope de Vega en las Justas Poéticas toledanas de 1605 y de 1608." <u>RL</u>, 32 (1967), 5-104. Lope de Vega discovered in the institution of the justa <u>poética</u> an ideal means of expounding and arguing his theories and literary tendencies. It was Lope who organized in Toledo the first such contest of a secular nature on the occasion of the birth of Prince Felipe in 1605. This justa was so successful that he organized, again in Toledo, another one three years later in celebration of the Santisimo Sacramento. Although Lope took part in the preparation of other justas poéticas, this study is dedicated only to the two mentioned above. It includes discussion of the more important poems presented in the two contests including those by Lope and by the winners of the competitions, as well as comments on the literary value of the entries.

\_. "Lope de Vega en las Justas Poéticas toledanas de 1605 y de 1608. Segunda parte." <u>RL</u>, 33 (1968), 5-52.

This second part of Entrambasaguas' study describes the Justa Poética dedicated to the Santisimo Sacramento as described in the work <u>Al Santisimo Sacramento</u>, <u>Justa Poética que Lope de Vega Carpio y otros poetas</u> <u>tuvieron en San Nicolás, a veynte y cinco de Junio</u> <u>de 1608</u>. Several of the poems that were entered in the contest are reproduced, some of which were compositions by Lope himself. The article concludes with an appendix listing those who took part in both the Justa Poética in Toledo of 1605 and of 1608.

\_. "Lope de Vega y Rubens y, al fondo, Miguel Angel." Punta Europa, 9 (1964), 52-67.

Inserted in Lope's Rimas humanas y divinas del Licenciado Tomé de Burguillos are thirty-four Poemas a Juana which reflect not only the life of the poet at the end of the sixteenth century but also the literary tendencies of that time, the transition from the Renaissance to the Baroque. The series, dealing with an ironically described adventure between Lope and a lavandera, is in effect a very funny Baroque caricature of the Renaissance concept of love. One of the sonnets, "Como si fuera cándida escultura," describes the Judgment of Paris, a mythological event which inspired two masterpieces by Rubens. In the first two lines of this sonnet there is an allusion to an ivory statue of Venus sculpted by Michelangelo, which while being a lyrical image of great beauty, is inaccurate since Michelangelo never used ivory in his sculpture.

Erdman, Elmer George, Jr. "An Additional Note on the 'Retrato' Motif in Lope." RomN, 5 (1964), 183-6. Lope's romance "Ay amargas soledades" contains an example of the <u>retrato</u> motif. This use of portraiture rests upon the <u>Neo-Platonic</u> concept of the body as being the "image and shadow of the soul." As Myron A. Peyton has stated before, the portrait, real or metaphoric, allows man to truly recognize himself. Lope's contribution to this theme is an extension of the correlation of interior and exterior semblances from the beloved to the lover himself.

. "Lope de Vega's 'De Absalón,' a laberinto of concetos esparcidos." SP, 65 (1968), 753-67. For the most part the non-amorous sonnets written by Lope have been neglected by scholars. The present study, based solely upon one of these, "De Absalón," attempts to define the status of the poem while establishing its worth.

. "Source, Sense and Structure in the Poetry of Lope de Vega." <u>DA</u>, 27 (1966): 177 A (Johns Hopkins). A presentation of seven separate studies of selected Lopean sonnets, illustrating the hypothesis that any examination of a Golden Age sonnet must take into account its three "modes of existence." A sonnet may be considered as an independent aesthetic entity, as a referent to elements of tradition, and as a referent to the life of the poet. Only through such consideration can Lope's sonnets or those of any Renaissance poet be grasped.

"The Source and Structure of Lope de Vega's 'Al triunfo de Judit.'" HR, 36 (1968), 236-48. Not only is the poetic source an external incitación which is responsible for the poem's creation and a guide for its development but also a vital part of the poem's internal structure. This study of Lope's sonnet "Al triunfo de Judit" demonstrates that an understanding of the interplay between source and structure is invaluable in an evaluation of the developmental techniques which instill aesthetic coherence into the work. This analysis of the poem serves the double function of clarifying its genesis and giving insight into the interpretation of difficult passages. Lope, after reading of the event in the Vulgate, skillfully managed to capture the scene in his pictorial sonnet which achieves mobility by containing all that led up to the scene as well as all that was then to follow.

- Fichter, William L. "An Inedited Sonnet Attributed to Lope de Vega." [F 5]: 79-84.
  - From textual evidence a previously unpublished sonnet in the manuscript volume "Poesias varias. Año 1631" seems to be written by Lope. Without benefit of definitive proof it would not, however, be unwarranted to place the poem in 1602, when Lope made his only known trip to Granada, the stated place of composition of the sonnet.
- Goldberg, Rita. "Una nueva versión manuscrita del romance de Lope 'De pechos sobre una torre.'" <u>HR</u>, 35 (1967), 348-54.
  - A composition of folio 163v. of manuscript 996 of the Biblioteca de Palacio appears to be a version of the romance "De pechos sobre una torre" that differs very little from the original Lopean creation. A very similar version appears also in manuscript 17556 of the Biblioteca Nacional. This discovery could well be of importance to the study of the evolution of the poem.
- Jones, R. O. "Renaissance Butterfly, Mannerist Flea: Tradition and Change in Renaissance Poetry." <u>MLN</u>, 80 (1965), 166-84.
  - The Renaissance topos of a butterfly that becomes tangled in a lady's hair and is subsequently killed first appeared in the mid-sixteenth century in the madrigals of Luigi Tansillo. These are the first of a series of poems written over the next century and a half in which this theme is modified in very interesting ways. One modification occurs by using a flea in place of the butterfly to annoy the lady, thus adding a lewd note to the portrayal. One of the most unusual examples of the topos is a sonnet by Lope which came out in his Rimas humanas y divinas del licenciado Tomé de Burguillos of 1634. Although probably written in imitation of an Italian original, the poem possesses its own element of originality and inventiveness as did other such variations on the theme.
- Marrast, Robert, ed. Lope de Vega y la poesía contemporánea. <u>Seguido de "La pájara pinta."</u> (Col. "Pages oubliées, pages retrouvées.") Paris: CRIEH, 1964. 89 pp. The first part of the book is the text of a lecture given by Rafael Alberti in April of 1935 on the occasion of the Cuban commemoration of the third centennial of Lope de Vega's death. In demonstrating the influence of Lope on the poets of the so-called

generation of 1927, Alberti employed parts of his speech given in 1932 entitled "La poesía popular en la lírica española contemporánea." Alberti closed with a recitation of his poem "La pájara pinta." Rev: Antonio Otero Seco, <u>Asomante</u>, 22 (1966), 60-61.

Martínez Torner, Eduardo. "Curiosidad literaria." Grial, 6 (1968), 222-25.

Martinez Torner reproduces one of Lope's <u>poesias</u> <u>sueltas</u> concerning the lovers Roldán and Galanzuca in order to bring it to the attention of specialists of Spanish and Galician linguistics. In this <u>romance</u> placed in Galicia, Lope, with the purpose of emphasizing the setting, used as many Galician as Castilian words in the narration.

Mondéjar, José. "La brevedad de la rosa en la poesía española del XV y en la lírica de Lope de Vega." CHA, 54 (1963), 391-418.

In enlarging upon some points of Los Temas del "Carpe diem" y la brevedad de la rosa en la poesía española of Blanca González de Escandón, particular attention is given to the poetry of Lope de Vega. The study of the rose motif or the carpe diem theme in his poems is divided into three categories: "Brevedad de la vida de la rosa o, en general, de la flor," "Brevedad de la vida de la flor en paralelo con la vida humana" and "Brevedad de la vida humana y el tema del Carpe diem."

Müller-Bochat, Eberhard. "Lope, poeta sacro." La torre, 11 (1963), 65-85.

The Lopean works of religious inspiration would undoubtedly have received more attention had they not been part of such an extraordinarily great literary output. Even this segment of Lope's work is too diversified for a panoramic view. The best known religious works are <u>El Isidro</u> and the <u>auto</u> <u>sacramentales</u>, with the <u>Triunfos divinos</u> being much less studied. Characteristic of his non-dramatic works, the latter shows influence of Italian Renaissance trends. Also discussed are <u>Los Pastores de Belén</u>, the Soliloquios and the <u>Romancero espiritual</u>.

Osuna, Rafael. "Bodegones literarios en el barroco español." <u>Thesaurus</u>, 23 (1968), 1-14. Through the use of enumeration, "still-life" scenes can be depicted in literature as they are in painting. Examples can be found in many of Lope's plays and his <u>Arcadia</u>, as well as in the works of Tirso, Góngora, Quevedo, and others. Other than with enumeration, these literary "still-life" descriptions are developed with polychromatic adjectival use--a great number of substantives attached to one adjective or epithet, the substantives expressing line and the adjective or epithet expressing color. Passages with such an abundance of sensorial elements are rare in Renaissance literature but are quite frequent in the Baroque.

\_\_\_\_\_ "Dos notas sobre Cervantes y Góngora." RL, 30 (1966), 75-79.

I. A sonnet of hypothetical Cervantine authorship is found to be written by Lope de Vega, first appearing in <u>La Arcadia</u> and then in his play <u>La escolástica</u> celosa.

\_. "Nuevas Indias de gula reconquistadas para Lope." La torre, 17 (1969), no. 64, 82-92.

The Jesuit priest Dominguez Camargo wrote a poem entitled <u>San Ignacio de Loyola</u> in the mid-seventeenth century which contains many descriptions of succulent foods. At first glance the style and imagery of the poem seem to have come directly from Góngora, but a thorough scrutiny of Lope de Vega's works indicates that the description in Camargo's poem is much more like some of Lope's verse. Although there is no evidence of any direct borrowing, the author of <u>San</u> <u>Ignacio</u> must have read Lope and had unconsciously been influenced by him. In addition, it is also probable that Góngora as well as Camargo wrote some of his lines under the influence of Lope's often quite lengthy poetic listings.

"Un caso de continuidad literaria: la 'silva amoena.'" Thesaurus, 24 (1969), 1-33. The study opens with a scrutiny of the topos of enumeration of trees, which has enjoyed an amazing continuity of use in Western literature, and progresses to a consideration of enumeration in general as a stylistic characteristic of Baroque literature. Lope de Vega, who exercised an enormous influence on his contemporaries, listed not only trees and other natural objects but everything from diseases to cosmetics in his writings. A specific example of such cataloguing is cited from the second part of his Rimas humanas (1604), which names more than six dozen different trees, and reference is made to other series in "A la creación del mundo," the Arcadia, La fe rompida, La madre de la mejor, and No son todos ruisenores. After collecting and investigating more than thirty passages which contain enumerations of

trees, the author concludes that while this device is found throughout the history of Western literature it reached its height in the Spanish Baroque period.

. "Un motivo clásico en las literaturas modernas: la enumeración de árboles." <u>Revue de Littérature</u> Comparée, 41 (1967), 579-81.

Enumeration of trees is a classical literary device as well as a modern one. It can be found in English, Italian, Portuguese, Spanish, and Spanish-American literature. Examples from Lope's works are pointed out as they occur in La Arcadia, two of his comedias, and particularly in "A la creación del mundo" of the second part of the Rimas humanas.

Prieto, Antonio. "Interpretación de un soneto de Lope." RL, 28 (1965), 19-38.

A study of the sonnet "A una rosa," No. XXXVII of the <u>Rimas sacras</u>. It is worthy of consideration not so <u>much for its perfection or beauty of style as because</u> of the secular theme of the rose, concerning the brevity of life, which it introduces into a collection of otherwise religious poems.

Rodríguez-Moñino, Antonio. "Poesías ajenas en el Laurel de Apolo." HR, 37 (1969), 199-206.

Thirty-two of the poetic fragments in the "Laurel de Apolo" have been identified. Lope inserted passages written by other Spanish poets in order to justify his praise of them and on two occasions quoted from Dante and Petrarch also. Rodríguez-Moñino concludes with the opinion that "un análisis detenido de estas inclusiones ajenas en el "Laurel" puede aclararnos algunos aspectos de la elaboración del poema."

- St. John, Bruce. "El amor desatinado and La Arcadia: the Reappearance of a Sonnet." BCom, 21 (1969), 56-59.
  - Versions of the sonnet "No queda más lustroso y cristalino" appear first in Lope de Vega's comedia El amor desatinado (1597) and later in his Arcadia (1598). The variations between the two are pointed out with reference to the different purposes of the poet, and what seem to be copyist errors in the second version are indicated and corrected.

Salomonski, Eva. "Belisa-Antonia." <u>CHA</u>, 54 (1963), 383-88. An examination of the <u>romance</u> "De pechos sobre una torre," in which it can be assumed that the protagonist, Belisa, is pregnant, brings up a question of chronology. If Belisa (Isabel de Urbina) was pregnant in May of 1588, probable date for the <u>romance</u>, either that child died or Antonia, the first known offspring of the union between Lope and Isabel, was born early in 1589 instead of in 1590 as is generally believed.

Spitzer, Leo. <u>Sobre antigua poesía española</u>. Buenos Aires: Universidad de Buenos Aires, 1962. 160 pp.

A collection of previously published articles written by Professor Spitzer which treat a variety of topics: the Cantar de Mio Cid, "Eya velar" by Berceo, Razón de Amor, the romances of Abenámar and the conde Arnaldos, the Auto da Sibila Casandra of Gil Vicente, "No me mueve, mi Dios," and "Al triunfo de Judith" by Lope de Vega. The last article previously appeared in Modern Language Notes, 69 (1954), 1-11, and is an examination of the Renaissance synthesis of the classic and Judeo-Christian worlds as represented in this sonnet of Lope by the words "triumph" and "Judith." The action should therefore be interpreted as an imitation of the Roman triumphus headed by the Biblical character Judith.

Zamora Lucas, Florentino. "Poesías de Lope de Vega en libros de otros autores." <u>RL</u>, 27 (1965), 9-140. A number of Lope's poems are here cited which appeared at some time in books compiled by other people. [These books include Jardín espiritual (1585) by Pedro de Padilla, <u>Elogios (1601)</u> by Lasso de la Vega, <u>Flor de poetas (1605)</u> by Espinosa and <u>Relación de</u> <u>las fiestas de Toledo</u> (1605), published by Luis

Sánchez.]

. "Poesías de Lope de Vega en libros de otros autores (continuación)." RL, 30 (1966), 93-140. A continuation of the above.

. "Poesías de Lope de Vega en libros de otros autores (conclusión). RL, 31 (1967), 127-77. This last part of Zamora Lucas' study contains poems from Agustín Collado de Hierro's Las grandezas de la ciudad de Granada, the Delicias de Apolo of José Alfay and other sources.

. Lope de Vega: Poesías preliminares de libros. Madrid: Consejo Superior de Investigaciones Científicas, 1961. 73 pp.

In his "Notas previas" the editor states that this collection was made in honor of the fourth Centennial of the birth of Lope de Vega. These "poesias preliminares" are limited to those which appeared in the introductions to works by Lope's contemporaries: poems in praise of the author or the work and, in some cases, in honor of a translator, a patron, the protagonist of the work, or the subject of a biography.

## B. INDIVIDUAL POEMS

## La Gatomaquia

Aub, Max. "La Gatomaquia hecha comedia en Méjico." Insula, no. 240 (1966), 12.

In our confused world, the presentation of Lope's satirical poem La Gatomaquia in play form was a refreshing event. Directed by José Luis Ibáñez under the auspices of the theatre of Bellas Artes, the play was a festival of sights and sounds.

- Iglesias Laguna, Antonio. "Bernardino de Albornoz y su antilopesco poema <u>La gaticida famosa</u>." <u>CHA</u>, 54 (1963), 647-72.
  - Most of Lope's enemies who attacked him in print were illuminated only for a moment by the light of his brilliance, then quickly lost in obscurity. Only a few such as Torres Rámila have maintained a place in literary history. It is the purpose of this study to examine Bernardino de Albornoz, an admirer of Góngora and the author of the antilopean La gaticida famosa, along with the relationship between his poem and Lope's more famous La Gatomaguia.

La hermosura de Angélica

- Moncayo-Andrade, Abelardo. "Análisis estilístico de <u>La</u> <u>hermosura de Angélica</u> de Lope de Vega." <u>DA</u>, 29 (1968-9): 4012A-13A (Md.).
  - The author analyzes the poem La hermosura de Angélica according to the Frank Goodyn method, which treats a literary work as the end product of historical, rhetorical, imaginative, and phonic elements. Each of these elements is examined as it appears in the work, with an explanation as to how they come to interact and realize poetic communication.

## El Isidro

Malkiel, María Rosa Lida de. "Sobre la prioridad de ¿Tan largo me lo fiáis?: notas al Isidro y a El Burlador de Sevilla. HR, 30 (1962), 275-95. Four <u>quintillas</u> of Canto VI of Lope's <u>Isidro</u> are reflected very precisely in Tirso de <u>Molina's El</u> <u>Burlador de Sevilla</u> but fail to appear in the corresponding passage of <u>Tan largo me lo fiáis</u>? An examination of the relation between the two versions of the drama follows.

## La Jerusalén conquistada

- González-Marcos, Máximo. "La Jerusalén conquistada. Epopeya trágica." La torre, 17 (1969), no. 63, 97-108.
  - Most critics seem to forget that Lope termed his Jerusalén conquistada an epopeya trágica in its subtitle and that according to what he said in the prologue it is necessary to understand the subtitle in order to grasp the meaning of the poem. In dealing with the conquest of Jerusalem by the Turks, a truly tragic event for the Christian world, Lope demonstrated that he knew perfectly either directly or indirectly the contents of Aristotle's <u>Poética</u> and that he sought to observe its precepts in this one work at least.

## El laurel de Apolo

- Allué y Morer, Fernando. "Mujeres en Lope." Poesía española, no. 187 (July, 1968), 8-15.
  - In the Laurel de Apolo Lope praises a great number of the poets of his day, and twelve poetesses as well: Ana de Ayala, Clara de Barrionuevo, Ana de Castro Egas, Feliciana Enríquez de Guzmán, Cristobalina Fernández de Alarcón, Bernarda Ferreira de la Cerda, Juliana Morella or Morell, Isabel de Rivadeneira, Jerónima de Velasco, María de Zayas y Sotomayor, Ana de Zuazo, and Laurencia de Zurita. The passages in Lope's panegyric containing mention of each of these damas are cited along with additional information about their lives and works.

PROSE

A. GENERAL

Avalle-Arce, Juan Bautista. "Lope de Vega and Cervantes." TQ, 6 (1963), 190-202.

Separated in age by fifteen years, Lope and Cervantes never maintained a genial relationship. They were born into times of disparate national attitudes, and their values and standards were inevitably in conflict. In correlating Lope's theory and practice with parallel aspects of Cervantes' art, we find that the works of the two are closely matched in regard to genre. However, the novelistic influence of Cervantes on Lope cannot go beyond the <u>Novels to</u> <u>Marcia Leonarda</u>, and Lopean influence on Cervantes can only be seen most generally in that of the <u>Pilgrim</u> on the <u>Persiles and Segismunda</u>. Cervantes, born of Imperial Spain, in an attempt to vitalize art sought the "ultimate literary synthesis through analysis." Lope, a product of a declining Spanish nation, turned to creating what he hoped would be the "ultimate literary compound through agglutination."

- Rothberg, Irving P. "Two Similar Zeugmas in Cervantes and Lope." RomN, 7 (1965), 51-53.
  - An example of the doncella zeugma appears in Chapter 28 of the first part of Don Quijote and in Lope's La Dorotea. While possible Cervantine influence on Lope is not denied, it is more likely that both Cervantes and Lope were making use of the refrán "Doncella, y digalo ella," each in their own fashion.

#### B. INDIVIDUAL PROSE WORKS

#### La Arcadia

- Askins, Arthur L. F. "'Amargas horas de los dulces días.'" MLN, 82 (1967), 238-40.
  - At the start of the third book of the pastoral romance La Arcadia there is a double sextina beginning "Amargas horas de los dulces dias" which Lope had borrowed in part from a sonnet of Father Pedro de Tablares, a Jesuit priest who lived from 1500-6 to 1565. The adaptive process indicated here is noteworthy because it involves the secularization of a religious poem instead of the more common transition from a worldly work to a pious one.

Entrambasaguas, Joaquín de. "Dos reminiscencias de Góngora en Lope." REH, 2 (1968), 155-63.

A discussion of Lope's use of parts of Góngora's sonnets <u>A Córdoba</u> and <u>A San Lorenza el Real de El</u> <u>Escorial</u> in a sonnet of <u>La Arcadia</u>, "Excelsas torres y famosos muros."

Morby, Edwin S. "Constantino Castriota in the Arcadia." [F 5]: 201-15. In composing his Arcadia Lope de Vega drew from Il sapere util 'e delettevole, which Castriota intended as a guide to current conventional symbolism. All types of information--poetic, scientific, emblematic-were copied almost directly from this source, yet with the typically Lopean way of giving even borrowed material his own touch.

. "El Libro de Suertes de La Arcadia." [F 1]: Vol. II, 7-14.

One of the many enjoyable "digressions" in the Arcadia is found in the libro quinto when Lope goes into great detail explaining Polinesta's book, <u>De suertes</u>, which contains the description of an astrological game in which the players ask questions about the future. It is hypothesized that Lope's source for this episode was the <u>Libro del juego de las suertes</u> or a derivative which Lope adapted to fit his work and time.

\_. "Franz Titelmans in Lope's Arcadia." MLN, 82 (1967), 185-97.

In addition to the instances cited by S. A. Vosters in his "Lope de Vega y Titelmans," the Arcadia also contains references to the Dutch Franciscan's philosophy. Primarily dependent on the <u>Compendium</u> <u>naturalis historiae</u> for his "conception of the physical and biological world and the operation of the human mind and senses," Lope openly exploited such texts, moving from direct translation to paraphrase to allusion.

. "Páginas olvidadas de la Arcadia de Lope." BRAE, 48 (1968), 77-86.

The first edition of Lope's <u>Arcadia</u> appeared in 1598, with the second coming out the following year. The three subsequent editions all appeared in 1602: the Barcelona edition, taken from the 1599 edition; the Madrid edition, derived from both the first and second; and the Valencia edition, based exclusively on the 1598 edition. This last version, the only one which exhibits notable differences from the original, has been little noted by later editors. The present study calls attention to an episode several pages in length, not found in any other edition besides the Valencian one.

. "Two Notes on La Arcadia." HR, 36 (1968), 110-23. I. "Silvio a una blanca corderilla suya." Montesinos has already pointed out the thematic unity of "Silvio a una blanca corderilla suya" in La Arcadia and "Suelta mi manso" and "Querido manso mio" in the <u>Rimas humanas</u>. It is suggested that the first is different because of its <u>cayado</u> and narrative form, and the second of the three because of its <u>mayoral</u>. The third, "Querido manso mio" may be seen as an intermediate stage between the other two.

II. The World of La Arcadia. Lope's efforts to evoke a genuine Arcady in this work do not prevent some few passages from coming close to being ones of local color, all the more outstanding because of his desire for the opposite effect. To create this self-contained Arcadian world he went about it in his own fashion. With a pedantic multitude of allusions, Lope unfortunately managed to break the mood of the genre, demonstrating that by resolving to better the great fiction writers, he only succeeded in falling that much below their achievements.

Osuna, Rafael. "El Dictionarium de Stephanus y La Arcadia de Lope." BHS, 45 (1968), 265-69.

The "Exposicion" that Lope appended to his pastoral novel La Arcadia is an alphabetized collection of 452 notes that elucidate the many proper names appearing in the five divisions of the work. While the Dictionarium historicum, geographicum, poeticum of Carolus Stephanus is the main source of information for these notes, Lope improved upon his table of reference with his own personal knowledge and by use of other books.

. "La Arcadia de Lope de Vega: génesis, estructura y originalidad." DA, 28 (1967): 639 A (Brown). To clarify the evolution, structural qualities and degree of originality of Lope's Arcadia, six aspects of the work are considered: the impact the work has on his contemporary readers and modern literary criticism, the creation of the main character, other Lopean works with similar themes and main character, the novel's decorative elements, the erudition it contains, and, lastly, the originality of La Arcadia in relation to the pastoral genre.

. "La forma interior de la <u>Arcadia</u> de Lope de Vega." BBMP, 45 (1969), 255-69.

It is unwise to say that La Arcadia is divided as a play into three acts. Being written by a great dramatist, the novel does, however, contain undeniably dramatic elements such as a static setting throughout the first <u>libro</u> and a choral effect in the last scene of the chapter, which is terminated with a choice phrase as recommended by Lope in his <u>Arte nuevo</u>. There is also monologue, a gracioso, and successive interrogation. The Arcadia, as opposed to the usual pastoral novel, incorporates a defined sense of temporal time. Most examples of the genre are built around a world of essences where time enters without true chronological function to add only an existential perspective. Lope's novel appears to have been composed with little forethought as to its plan but a close inspection reveals that its basic outline was fixed from the very beginning.

. "Una imitación de Lope de la Fábula de Polifemo ovidiana." BH, 70 (1968), 5-19.

In Lope's Arcadia one finds an imitation of the Polifemo myth. The song of the Cyclops was inspired by La Angélica of Barahona, and Lope makes use of natural science for documentation at various points in his imitation. Góngora and Soto de Rojas are among those influenced by this segment of Lope's creativity.

Ricciardelli, Michele. L'Arcadia de J. Sannazaro e di Lope de Vega. Napoli: Fiorentino, 1966. 182 pp. Ricciardelli challenges the negative judgments passed upon this novel by critics such as Rennert, Pfandl, Avalle-Arce, and Vossler. The Arcadia, however dependent on Sannazaro's work, contains a beauty and originality all its own. The Arcadia is not a lavoro de adulazione, nor should its scholarly outlook be considered a defect. At the same time, the many heterogeneous elements of the novel are a reflection of Lope's vitalità and pluralità.

Ruggieri, Jole Scudieri. "Notas a la Arcadia de Lope de Vega." CHA, 54 (1963), 577-605.

In 1963 the Arcadia of Lope de Vega had only recently begun to receive the attention and study it deserves. To shed light on this pastoral novel such topics as the following are enlarged upon: historical elements, structural solidity, dramatic divisions, the autobiographical nature of the plot, the theme of love, the presentation of contemporary society, etc. The purpose of this analysis is stated as being a demonstration of the prebaroque spirit of Lope and his place in the history of the estilo culterano.

#### La Dorotea

Entrambasaguas, Joaquín de. "Las 'hipérboles' y 'energías' de <u>La Dorotea</u> de Lope de Vega." <u>Romanica et</u> Occidentalia, 1965. Escribano, F. S. "Una advertencia estética de Lope de Vega a su público." BCom, 14 (1963), 4-6.

- In his Arte nuevo de hacer comedias Lope makes reference to the play as being a mirror of life, an old and accepted maxim. Contradicting this, however, is a scene from La Dorotea in which Julio tells his servant Fernando that incidents in a play should not be interpreted as necessarily having been taken from the playwright's own life. Poetry, according to Lope, does more than merely reflect--"los poetas 'de las cosas naturales hacen milagros.'" It is this poetic process which goes beyond restrictive reality to let one feel "la pura poesía de las cosas, la universalidad y eternidad de ellas."
- Forcione, Alban. "Lope's Broken Clock: Baroque Time in the Dorotea." HR, 37 (1969), 459-90.
  - The difficulty in following in chronological sequence the events of the Dorotea is in direct relationship to Lope's treatment of time in the book. All of the characters with the exception of Gerarda try to flee the effects of time and death. At the end of the work they all realize their mortality, and the characters turn to conventional means of coping with this realization. The conception of time presented here is definitely Baroque, reflecting the belief in an inevitable human corruptibility characteristic of the spirit of the Counter Reformation.
- Trueblood, A. S. "'Al son de los arroyuelos': Texture and Context in a Lyric of <u>La Dorotea</u>." [F 1]: Vol. II, 277-87.
  - An examination of "Al son de los arroyuelos" as an example of the lyrics that Lope interspersed in his narrative works. Far from being extraneous to the body of the text, these poems exist in a closely knit and often highly complex relationship with the situation at hand, the speaker or singer, and the themes of the individual work. This particular poem entered the acción en prosa when mixed feelings of love and jealousy were running high. These raw emotions, filtered through mediums of poetry and music, allowed Dorotea to express what would have been inexpressible in dialogue. By showing that her conflicts were eased as she sang, Lope gives an indication of the opinion that he must have had concerning the role of art and nature, poetry and reality -- "In the contextual planes that show through the fabric of the poem, nature quickens art and art refines nature."

Wardropper, Bruce W. "Lope de Vega's Short Stories: Priesthood and Art of Literary Seduction." <u>Medieval</u> <u>and Renaissance Studies: Proceedings of the South-</u> <u>eastern Institute of Medieval and Renaissance</u> <u>Studies, Summer, 1966.</u> Ed. John L. Lievsay. Durham: <u>Duke University Press, 1968, 57-73.</u>

Lope de Vega wrote <u>Novelas a Marcia Leonarda</u> at the request of Marta de Nevares, his last mistress, to whom they are dedicated. While the four short novels of the collection are not great works of art, they are interesting because they are the equivalent of love letters written at a time when Lope's life was torn between his desire for a religious office and his love for Marta. He addresses himself to her in the narrative, and makes remarks to her alone so that the reader takes the position of an outsider or an onlooker. Shortly after Marta's death, in 1632, La Dorotea appeared, in which it was indicated that Lope was finally to become the victor over the impulsiveness and disorder of his life.

Webber, Edwin J. "Genre and La Dorotea." BHS, 41 (1964), 73-77.

The Dorotea, written in prose and divided into acts and scenes with a chorus terminating each act, has long been regarded as one of those works in dialogue written in the manner of the <u>Celestina</u>. A closer look at the format of Lope's work shows that in spite of its similarities with the <u>Celestina</u> it is closer to the didactic school tragedies, descendants of the <u>Celestina</u> but a separate genre in their own right. Lope, in composing this acción en prosa instead of a <u>comedia</u>, was thereby able to portray himself as the protagonist Fernando and exact a vengeance upon Dorotea, the lover who had cast him aside.

Novelas a Marcia Leonarda

Ayllón, Cándido. "La novela corta romántica: Cervantes y Lope." CA, 132 (1964), 218-30.

This comparison of Lope's four novelas written for Marta de Nevares with the <u>Novelas ejemplares</u> has a dual purpose: to examine the contributions of each author to the "short novel" genre and to evaluate the criticism of the former works. In the Cervantine novels the idealistic definition of human dignity is the prevailing concept, while Lope concerned himself mainly with entertaining his readers. However, the four works are not to be disesteemed for that reason; the creation of action and characters shows great skill, and the personality of the author himself holds one's interest. Lope's novelas are thought to be not greatly inferior to some by Cervantes.

. "Sobre Cervantes y Lope: la novella." RF, 75 (1963), 273-88.

- Ayllón studies Cervantes' <u>Novelas ejemplares</u> and Lope's <u>Novelas a Marcia Leonarda</u> in order to achieve a better understanding and appreciation of the genius of each author and their individual contributions to that literary genre, and to re-examine the generally adverse criticism that the Lopean <u>novelas</u> have received. It is concluded that the two collections both have well-constructed, interesting action, but they differ in their purposes: Cervantes is concerned with ideal concepts while Lope, in dedicating his works to his mistress, wrote with the purpose of mere entertainment. However, the <u>Novelas a Marcia</u> <u>Leonarda</u> may be considered a worthy manifestation of their creator's artistic personality.
- Gilman, Stephen. "'The Best Ghost Story in the World'?" [F 1]: Vol. I, 193-96.
  - George Borrow in 1854 set out on a walking tour of Wales. In his book about this journey, Wild Wales, he occasionally made mention of conversations on things Spanish including a reference to "the best ghost story in the world," written by Lope de Vega. Since he never identified this story, speculations are that it may have been one of the four apocryphal stories printed with the <u>Novelas a Marcia Leonarda</u>, one of the interpolated stories in the <u>Peregrino</u>, or perhaps a revised form of <u>El Caballero de Olmedo</u>.
- Yudin, Florence L. "The novela corta as comedia: Lope's Las fortunas de Diana." BHS, 45 (1968), 181-88.
  Lope de Vega, while commenting on the subject of short fiction, theorized that comedias and novels share common precepts and goals. In light of this belief Yudin examines the structure of Las fortunas de Diana, the most technically advanced of the four Novelas a Marcia Leonarda. In addition, the author gives her interpretation of Lope's ironic treatment of his own novel in the intercolunios.

## Los pastores de Belén

- Diego, Gerardo. "Prosa y poesía de Navidad." Estafeta literaria, no. 434 (1969), 5-6.
  - A reproduction of passages of both prose and verse from Lope's Pastores de Belén which show the excellence of his treatment of the theme of Christ's birth.

# El peregrino en su patria

- Vogler, Frederick W. "Hippolyte, the Woman Scorned: Corneille's Unconscious Debt to Lope de Vega." Symposium, 18 (1964), 171-73.
  - The character named Hippolyte which appears in Corneille's <u>Clitandre</u> (1632) and in <u>La Galerie du</u> <u>Palais</u> (1633) is an example of a literary <u>tipo</u> that was close to thirty years old when the French writer used it. The character represents the unsuccessful rival for the love of the hero. A careful tracing of the chain of sources for this personality leads surprisingly enough to a character named Ypolita in Lope de Vega's novel <u>El peregrino en su</u> <u>patria</u>, published in 1604 in Spain and translated into French in 1614.

. "La première apparition en France du <u>Peregrino</u> de Lope de Vega (1614)." <u>BH</u>, 66 (1964), 73-83. Lope's novel <u>El peregrino en su patria</u> met with much more success in France than in the author's native land. The first French translation was published by Vital d'Audiguier in 1614, ten years after Lope published the book. In this translation d'Audiguier made several important modifications which have not heretofore been discussed. The present study is devoted to that first French version of the <u>Peregrino</u> in the hope that the information it reveals will be of use to critics who recognize the importance of Spanish literature as an influence on the French writers of that period.

## El triunfo de la fe en los reynos del Japón

Cumming, A. C. "Lope de Vega e Amador Arrais." <u>Colóquio</u>, 27 (1964), 33-35.

The author discusses the sources of Lope's "historia en prosa" <u>El triunfo de la fe en los reynos del Japón</u>, in particular, his dependence on the <u>Diálogos</u> (Coimbra, 1604) of the Portuguese friar Amador Arrais. As was not uncommon practice in those days, Lope borrowed directly from the <u>Diálogos</u>, often reproducing passages word for word.

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