

## REVIEWS OF BOOKS

*Los Amantes, tragedia original de Andrés Rey de Artieda, precedida de una noticia biográfica y bibliográfica del autor por Francisco Martí Grajales. Publicada nuevamente Francisco Carreres y Vallo. Valencia, M. Pau, 1908. 4to, xxxiv + 80 + 5 pp.*

Our gratitude towards Sr. Carreres for reprinting the unique copy of the first dramatic version (1581) of *los Amantes de Teruel*, is tempered by regret that he should have seen fit to limit his edition to fifty-one copies. The interest of Artieda's tragedy is, to be sure, largely historical: it is the only play by the author still extant; it treats a popular, national, and almost contemporaneous subject (ca. 1535), in accordance with pseudo-classic principles, discarding, however, royal personages; it is probably the oldest extant Valencian play of the school which immediately followed Timoneda's; it served as a model for the mediocre version of a great dramatist, Tirso de Molina; and, finally, every play of the last decade of the sixteenth century, when the New Comedy was being evolved, is of interest, at least to the student, and deserves to be made accessible.

Sr. Carreres' edition contains a long biographical and bibliographical study by the Valencian scholar, Martí Grajales. It adds nothing of importance, however, to what was already known of Artieda and his works. The remarks on the play itself are unfortunately limited to bibliographical details. It might have been better, although doubtless infinitely more difficult, to indicate the place of *Los Amantes* in Valencian dramatic literature, and to estimate its value as a tragedy.<sup>1</sup> To assign the play peremptorily to the Cueva school, as Schack has done, is to impute servility on the part of Artieda which is probably unjustifiable. In the matter of strophic structure, a significant criterion, his play is quite different from Cueva's dramas. The backbone of Artieda's play is the *quintilla*, a strophe that Cueva never used—Tárrega and Aguilar, Valencians like Artieda, did. On the other hand, tercets, of which the Sevillian was very fond, are wholly lacking in *Los Amantes*. The exact date of composition of Artieda's tragedy cannot be determined. It was printed in 1581, and licensed in February of the same year. In the dedicatory epistle, which constitutes a confession of the author's dramatic faith, reference is made to Bermúdez's *Nise* plays (1577), "*impresos los vi, no ha muchos meses.*" None of Cueva's plays are earlier than 1579, and although it would be rash to conclude from Artieda's words that his drama was written shortly after 1577 and before 1579, it is equally rash to take it for granted that he imitated Cueva. The following lines from his epistle, an *ars dramatica* which preceded the Sevillian's *Exemplar poética*

<sup>1</sup> After the exhaustive studies by Cotarelo, Menéndez y Pelayo, and Gascón, no account of the legend was to be expected in this introduction. Hispanists may be reminded here of Mr. Hamelius' article in the *Modern Language Review* (IV, 352), where it is shown that Southerne's "Fatal Marriage" is based on a Spanish version of the legend.

by twenty-six years, show that Artieda could think for himself in the matter of dramatic art:

Digo que España está en su edad robusta,  
y como en lengua, y armas valga, y pueda,  
me parece gustar de lo que gusta . . .

Por ello, y porque mil exemplos tuue,  
siguiendo el uso y plática Española,  
de mi Tragedia hazer dos partes huue.

Pero porque cualquiera de ellos sola,  
cansar pudiera, la razón y el vso  
(digo Español) en otras dos partióla.

Si la materia dizen que no es alta,  
pues para hablar de Príncipes, y Reyes,  
el hombre, y reyno á los Amantes falta,

Miren los que ordenaron essas leyes,  
que sacar al Theatro vn Minotauro,  
fué mandarnos tratar con semibueyes.

Aquí no hay hydra, furia, ni Centauro,  
solo hay vn cauallero, y vna dama,  
que pretenden ganar á Laura el lauro.

As the play is still almost as inaccessible as ever, and will remain so until copies fall into the hands of second-hand booksellers, it may not be amiss to quote here a typical scene.<sup>2</sup> The drama contains some strong scenes, but the work as a whole is rather amateurish. The most poetical passages are the *relaciones*, which are not however dramatic. Some scenes, as, for example, where Marcilla first meets Sigura on his return, and chides her for not waiting a little longer than the prescribed seven years and an hour, are cold and disappointing. The matronlike attitude of Sigura is dignified and proper, but unconvincing. A representative short scene is the following,—Marcilla's body has just been found beside Sigura's bed, and the husband and wife take counsel to remove it:

*Marido.* A no pretender, que eres  
tan diferente en obras, y costumbre,  
de las otras mugeres,  
diérame este negocio pesadumbre.  
Pero quien de ver hecha  
tu vida, que jamas desmintió en cosa,  
qualquier sombra, o sospecha,  
que tenga escandalosa,  
despide, y despidiéndola, reposa?  
Aunque quiero con todo,  
ya que la muerte se diuulgue, y sepa,  
que no se entienda el modo;  
pues corta el vulgo, y trepa,  
y haze que donde no hay malicia quepa.

<sup>2</sup>The play is analyzed in Cotarelo's study, p. 33.

No dirá lo que passa,  
 quien viese que Marcilla te ha querido,  
 y que muere en mi casa?  
 por esso abre el oydo,  
 y no muevas, sacándole, ruydo.

*Sigura.* Señor, como lo mandes,  
 mira bien que la noche es breue, y corta,  
 y en estos casos grandes,  
 la diligencia importa.

*Marido.* Verdad es, mas sossiégate, y reporta.

*Sigura.* Todo está libre, y quedo.

*Marido.* Ea! saquémosle. Pero yo solo,  
 como lo ves, no puedo:  
 sostén, mientras le arboló:  
 pero que tu le tengas mereciólo?

*Sigura.* No apuntes, señor, esso;  
 basta que porque á ti y á mí nos quadre  
 nos: partamos el peso.

*Marido.* Aquí duerme su padre.

*Sigura.* Pues, sus! recógale su antigua madre.

*Marido.* Ya que se queda agora  
 do entenderán en darle sepultura,  
 boluámosnos, señora,  
 que amanece; y procura  
 cubrir lo que la noche encubre oscura.

*Sigura.* Passo, no hables palabra,  
 que las ventanas de su padre sientó.

*Marido.* Pues antes que las abra  
 vámonos. Prisa y tiento;  
 recoge de vna vez huelgo y aliento.<sup>8</sup>

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*La Chevalerie Vivien, Chanson de Geste.* By A. L. TERRACHER. Vol. I, Textes.  
 Paris, H. Champion, 1909.

The *Chevalerie Vivien* has waited many years for an adequate edition. Jonckbloet published the poem in his, at the time, valuable work: *Guillaume d'Orange*, La Haye, 1854, and included a relation of its events in his *Guillaume d'Orange, Chanson de Geste du XII<sup>e</sup> Siècle*, Amsterdam, 1867. His edition was unfortunate in being a composite based on two manuscripts not of the best. One result of the Jonckbloet edition was that the poem was not esteemed at its true value. This condition of affairs will be remedied by the excellent edition of Mr. Terracher.

The editor selected as the basis for his text MS. 1448 of the Bibliothèque

<sup>8</sup>Some misprints occur: p. xxii, read *El príncipe vicioso*, not *constante*. Are such forms as *su* (for *se*), *quanti* (*quanto*), *pussible* (*possible*), *siquiara* (*siquiera*), *mucho* (*mucho*), etc., misprints of the original edition?