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INTRODUCTION

One of the dramatists of the Golden Age of Spain who is classed by some critics with Lope de Vega and Calderón, and by others ignored, was don Agustín Moreto y Cabaña.

The records of his life are scant, but it is known that he was born in 1618 at Madrid. It is not certain what his father's business was, but he is supposed to have had a pawnshop. He was educated at the University of Alcalá, and in 1638 was graduated from there. Soon after this he began writing plays; from then until 1656 was his most productive period. In 1657 he became a priest and was made Chaplain of the Archduke of Toledo. A little later the Archduke put him in charge of the charitable hospital of Saint Nicolas. Here he stayed until his death in 1669.

Of his works 108 dramatic pieces are left, but the greater part of these are prologues, ballets and interludes. Comparatively few comedies, the work in which he excelled, remain. The best known of these, and the ones upon which his fame rests are his doctrinal comedy El desdén con el desdén and his character play El lindo don Diego.

Modern critics of all countries agree that Moreto in these two dramas, as well as in some of his others,

has showed extraordinary skill in the mechanism of the action, in the psychological development of the characters, in his fresh and spontaneous humor, and in the good taste of his expression.

Some of his contemporaries, however, were not so generous in their praise. One of his friends and fellow-workers, Jerónimo Cacer y Velasco, accused him of lack of originality and plagiarism. He caricatured him seated by a pile of old, forgotten comedies, turning them over, and saying to himself, "Esta no vale nada. De aquí se puede sacar algo, mudándole algo. Este paso puede aprovechar."¹

It is very true that he lacked fertility of invention and frequently his plots were suggested by other writers. But in the majority of cases he improved what he borrowed. In El desdén con el desdén he used ideas borrowed from four plays of Lope de Vega: La vengadora de las mujeres, De cosario a cosario, La hermosa fea, and Los milagros del desprecio. But these plays are practically forgotten. El desdén, when it is played today, meets with the same response it did in the seventeenth century. It has been translated into French and German; these plays of Lope's have not.

El lindo don Diego is much the same plot as El

1. B.A.E. Vol. 42, p. 437.

Narciso en su opinión of Guillén de Castro. But Moreto's El lindo don Diego is a national character; el Narcisso is forgotten.

Further proof that Moreto bettered his models is the fact that Molière in his La Princesse d'Elide copied Moreto rather than Lope; and Scarron in his Don Japhet d'Armenie used El lindo don Diego rather than El Narcisso en su opinión.

The purpose of this study is to submit the evidence which shall uphold the foregoing assertion.

CHAPTER I

In the comparison of the two plays Moreto's El desdén con el desdén and Lope de Vega's La vengadora de las mujeres, Moreto's betterment of his model is quite evident. The main idea of the comedies is similar: to conquer disdain with disdain; and the result of the experiment is the same: the successful lover is the one who refuses to yield to the lady's charms. But the plots are quite different. After comparing them scene by scene the points in common are few. Each heroine dislikes men and is determined not to marry. Each philosophizes with her maids about love and attempts to influence them against men and matrimony. Each is jealous of her maids when she thinks they may usurp her place with her lover. Each lover who is successful is helped by his servant and wins by skill rather than devotion. In the first scene of the first act of both the heroines are introduced and their attitudes toward men and marriage are given. But Lope's heroine, Laura, is an avenger of the wrongs done to women by men; Diana, Moreto's heroine, refuses marriage because love always brings trouble. In both plays each girl has many lovers. Laura not only refuses to talk to her lovers, but even to look at them. Diana meets her lovers, but does not care to have a husband. Lisardo, Laura's lover who is eventually successful, arouses her interest by his knowledge

of books. Carlos piques Diana by his utter indifference, and his confession that he prefers neither to love nor to be loved. In each play, in the first act, both ladies and their maids discuss and philosophize about love and women and men. From here on the plots are entirely different, with the exception of the jealousy of the mistresses for their maids. Moreto develops his upon Diana's attempts to conquer Carlos at any cost, and her eventual yielding to the love that Carlos' apparently heartless indifference has built up. Lope has Laura promise herself to the winner of the tournament and the winner of a book-writing contest. Laura disguises herself as a knight and wins the tournament, showing her equality to men, and in the last scene confesses her trick and chooses Lisardo as her husband. Lisardo solves the bookwriting contest by claiming Laura as his own and she is a living book in praise of women.

Moreto, in developing his plot, brings in no irrelevant incidents. From the beginning Carlos determines to win Diana by disdain; Diana determines to conquer this person who is so indifferent to her charms. All the incidents turn on these two motives.

Lope's plot is not so well defined. In Act I he introduces Laura as a purely intellectual avenger

of women's wrongs, who is attracted by Lisardo's intellectuality and apparent indifference to women. In Act II Laura proposes to try out her lovers by a tournament and a book-writing contest. But this contest, which is more in keeping with Laura's literary pose, is barely referred to until the last scene, and the tournament plays the important part. But in neither is it Lisardo's intellectual equality or his coldness that conquers Laura or gains anything for him. The outcome is much more a result of Laura's ingenuity than Lisardo's disdain. The humorous incident, in Act III, of Julio's infatuation for Alejandro as a result of the love charm he had prepared for Laura has no apparent connection with the main plot.

The characterization of the two plays is even more different than the plots. Both heroines are alike in that they are violently opposed to matrimony. Diana, Moreto's heroine is more violently so than Lope's Laura.

"Ella, en fin, por no amar, ni sujetarse
 quiere morir primero, que casarse."¹

Later she says,

"Lo segundo es, el casarme,
 Señor, ha de ser lo mismo
 que dar la garganta a un lazo,
 Y el corazón a un veneno.

 1. EL desdén, Act I, Scene II.

Casarme y morir, es uno"¹

Lope's Laura at the outset tells her brother that she refuses to marry.

"Sábese de mi

Que a los hombres aborrezco,

Y si me caso, merezco

Cuantas venganzas en mí

Hará mi esposo por ellos."²

They both are haters of men, but from very different view points. To Diana love has always brought trouble.

"Cuantas ruinas y destrozos

Tragedias y desconciertos

Han sucedido en el mundo

Entre lustres y plebeyos,

Todas nacieron de amor."³

Laura resents the fact that men have always been considered right, so she has become a self-appointed avenger of the wrongs done to women by men.

"Por volver por mi opinión

Os la diré; estadme atento.

Antes, generoso Arnaldo,

Que a las artes liberales

Diese principio, ni hubiese

-
1. El desdén, Act I, Scene VII.
 2. La vengadora, Act I, Scene III.
 3. El desdén, Act I, Scene VIII.

Ocasión para indignarme,
Había dado en leer
Los libros mas principales
De historias y de poesías,
Y de tragedias de amantes,
Hallaban en todos los hombres
Tan fuertes, tan arrogantes,
Tan señores, tan altivos,
Tan libres en todas partes,
Que de tristeza pensé
Morirme, y dije una tarde
A una dama, a quien solía
Comunicar mis pesares:
Filida, ¡qué puede ser
Que en cualquier parte que traten
Dé mujeres, ellas son
Las adúlteras, las fáciles,
Las locas, las insufribles
Las varias, las inconstantes,
Las que tienen menos ser
Y siguen sus libertades?
Eso, (Filida me dijo)
Laura, solamente nace
De ser dueños de la pluma
De cualquiera acción que hacen,
Por ellas no hay Roma o Grecia

Ni Troya que no se abrase;
 Luego nos dan con Elena
 Y con el robo de Paris.
 De todo tienen la culpa;
 Y los hombres inculpables,
 Son los santos, son los buenos,
 Y los que de todo saben."¹

Both are spoken of as cerebral women, but Lope stresses Laura's intellectuality, and she maintains her intellectual pose while Diana submerges her's in her aroused pride and jealousy. Laura at the outset tells her brother,

"Antes, generoso Arnaldo,
 Que a las artes liberales
 Dieste principio, ni hubiese
 Ocasión para indignarme,
 Había dado en leer
 Los libros más principales
 De historias y de poesías,
 Y de tragedias de amantes!"¹

In talking to her maids her conversation has an intellectual flavor.

"Laura - Quedamos ayer, amigas,
 En que a los hombres les ciega
 Lo que llaman hermosura,

Bien de la naturaleza:
 Y como amor es deseo,
 Aqueste amor solo muestran;
 Por interés propio suyo,
 Dan, sirven y hacen finezas.
 Repita, Diana, agora
 La lección.

Diana (Laura's maid) Dijo su alteza
 Que no era amor, ni le había,
 El que los hombres nos muestran,
 Porque queriéndose a sí,
 Era amor suyo, y esfuerza
 Su opinión (pues de quererse
 A si nace que nos quieran)
 Querer los hombres a quien
 Les hace gusto: y si piensan
 Que querer su mismo gusto
 Las mujeres agradezcan,
 Es disparate y locura.
 De suerte que si es discreta
 La mujer, hará lo mismo,
 Si su glaqueza o su estrella
 La obligan a querer bien
 A algún hombre." ¹

When Lisardo, the lover who is eventually successful, presents himself, he is admitted because of his learning and because he brings books. He tells Laura that he came to Spain because he had heard two knights at the court of Brussels discussing her extraordinary brilliancy, and he wanted to know so intelligent a woman. He also tells her that he brings books for her; not ordinary ones that would bore her, but those written in Greek and Latin.

In Act II, Laura has a book-writing contest to help her determine which lover to choose, a thing Diana would never have thought of.

In El desdén con el desdén Carlos tells us that Diana has devoted so much of her cleverness to the study of philosophy and ancient fables that she has come to scorn men. Diana herself says that from childhood she has studied history and the lessons it teaches. Although she does discuss love with her maids, she does not reach the same degree of intellectuality that Laura and her maids do.

Diana - " ¡Qué bien que suena en mi oído

Aquel honesto desdén!

¡Que hay mujer que quiera bien!

¡Que haya pecho agradecido!

Cintia - ¡Que por error su agudeza

quiera el amor condenar:

¡Y si lo es, quiera enmendar

Lo que erró naturaleza!

Diana - Ese romance cantad;
 Proseguid, que el que le hizo
 Bien conoció el falso hechizo
 De esta tirana deidad.

¡Que bien dice! Amor es niño,
 Y no hay agradecimiento,
 Que al primer paso, aunque lento,
 No tropiece en su cariño.
 Agradecer, es pagar
 Con un decente favor,
 Luego quien paga el amor
 Ya estima el verse adorar.
 Pues si estima agradecida
 Ser amada una mujer.
 ¡Qué falta para querer
 A quien quiere ser querida?

Cintia - El agradecer, Diana,
 Es deuda noble y cortés;
 La que agradecida es,
 No se infiere que es liviana.
 Que agradece la razón
 Siempre en nosotros se infiera,
 La voluntad es quien quiere,
 Distantes las cosas son;

Luego si hay diversidad
 En la causa y el intento,
 Bien puede el entendimiento
 Obrar sin la voluntad.

Diana - Que haber puede estimación
 Sin amor, es la verdad;
 Porque amar es voluntad,
 Y agradecer es razón.
 No digo que ha de querer
 Por fuerza la que agradece:
 Pero, Cintia, me parece
 Que está cerca de caer.
 Y quien de esto se asegura,
 No teme, o no ve el engaño;
 Porque no recelo el daño
 Quien al riesgo se aventura.¹"

These are the only places in the play where she might be considered especially learned. From here on she becomes so absorbed in her effort to conquer Carlos' indifference that she forgets this pose.

Both girls have the same reason for a display of emotion; she has fallen in love with the lover who has not shown his love for her. Laura is quite resigned to her situation.

 "De otra suerte lo dijeras

1. EL desdón, Act I, Scene V.

Si supieras cual estoy,
Y la venganza que doy
A los hombres tan de veras.
Yo vine a sus manos fieras
Cuando menos lo pensé:
No sé como me fié
De mi mayor enemigo:
Pero si no fué castigo,
Desdicha y venganza fué.
¿Quién me dijera que yo,
Aunque es ley de Dios, amara
A mi enemigo, y buscara
El veneno que me dió?
Quien menos lo imaginó
Es al fin quien me ha rendido,
Y mayor venganza ha sido
Que un hombre tan desigual
Me ocasione a tanto mal
Como por él me ha venido.
Pero primero que entienda
Que le quiero, abrasará
El hielo, y el fuego hará
Que el campo del mar se encienda.
Seré, por más que me ofenda
Amor, cansándome enojos,
Rendida sin dar despojos.

Fortaleza sin mudanza,
 Deseo sin esperanza,
 Y amor con vista y sin ojos.
 ¿Cómo podré defender
 De las mujeres los nombres,
 Si de parte de los hombres
 Amor me quiere poner?
 Diligencias puede hacer,
 Pero no me ha de rendir;
 Porque si un preso sufrir
 Puede un tormento, y negar,
 Yo sabré amar y callar,
 Y a más no poder, morir." ¹

But Diana is not so; she is very much more emotional than Laura.

"¿Qué es esto que me sucede?
 Yo me quemo, yo me abraso;
 Mas si es venganza de amor,
 ¿Por qué su rigor extraño?
 Esto es amor, porque el alma
 Me lleva el desdén de Carlos.
 Aquel hielo me ha encendido,
 Que amor su deidad mostrando,
 Por castigar mi dureza
 Ha vuelto la nieve en rayos.

 1. La vengadora, Act II, Scene IX

¡Pues qué he de hacer ¡ay de mi!
 Para enmendar este daño,
 Que en vano el pecho resiste?
 El remedio es confesarlo.
 ¿Que digo? ¿yo publicar
 Mi delito con el labio?
 ¿Yo decir que quiero bien?
 Mas Cintia viene, el recato
 De mi decoro me valga,
 Que tanto tormento paso
 En el ardor que padezco,
 Como en hablar de callarlo.¹

Laura in her jealousy has the same mild attitude.

Laura - No sé
 Amor, que los celos causa.
 Me ha de dar celos de todas;
 Pues mira si podré amallas
 En llegando a amar a un hombre.

Diana - Pues si amas a quien te ama
 ¿Qué celos puede tener
 De quien amas?

Laura - Nadie paga
 Tan al justo, Diana amiga,
 Que de obra o de palabra
 No dé celos.

 1. El desdén, Act III, Scene IX.

Diana - ¿Eso dices?

Como si quisieras hablar.

Laura - Sí quiero.

Diana - ¡Valgame el cielo!

Dame la tierra que estampan

Tus pies, por tanta merced

Como me has hecho.

Laura - Pues trata

Tu amor conmigo: que quiero,

Como a toda mi privanza,

Deciste mis pensamientos.

En fin ¿tu quieres, Diana?

Diana - Sí, señora; soy mujer.

Laura - ¿A quién amas?

Diana - Amo, Laura,

Al secretario Lisardo.

Laura - ¡Ah traidora! No aguardaba

Mas de saber que tenías

Amor.

Diana - Luego ¿tu no amas?

Laura - No, enemiga: que esto ha sido

Invención por verte el alma,

Trata luego de olvidar

A Lisardo; que si hablas

Mas en su amor, no has de estar

En mi gracia ni en mi casa,

Y aun haré echarte del reino." ¹

Diana makes the same emotional display but with much greater intensity.

Diana -"Fuego en mi corazón? No, no lo creo;
 Siendo de marmol, ¿en mi pecho helado
 Pudo encenderse? No miente el cuidado;
 ¿Pero como lo dudo, si lo veo?
 Yo deseo vencer por mi trofeo
 Un desdén; pero si es quien me ha abrasado
 Fuego de amor, ¿qué mucho se haya entrado
 Donde abrieron las puertas al deseo?
 De este peligro no advertí el indicio,
 Pues para echar el fuego en otra casa,
 Le encendí, y en la mia hizo su oficio.
 No admire, pues, mi pecho lo que pasa,
 Que quien quiere encender un edificio,
 Suele ser el primero que se abrasa."¹
 "Todo el alma se me abrasa.
 ¿Para qué cielos, lo callo,
 Si por los ojos asoma
 El incendio que disfrazo?
 Yo no puedo resistirle:
 Pues cuando lo mienta el labio,
 ¿Cómo he de encubrir el fuego
 Que el humo esta publicando?
 Cintia, yo muero; el delito

 1. El desdén, Act III, Scene VII

De mi desdén me ha llevado
 A este mortal precipicio
 Por la senda de mi engaño.
 El amor, como deidad,
 Mi altivez ha castigado,
 Que es niño para las burlas,
 Y dios para los agravios.
 Yo quiero, en fin, ya lo dije,
 Ya t^í te lo ha confesado,
 A pesar de mi decoro;
 Porque tienes en tu mano
 El triunfo, que yo deseo:
 Mira si habiendo pasado
 Por la afrenta de decirlo,
 Te estará bien el dejarlo.¹

In both plays, at the outset, the heroines vow never to marry, and at the conclusion both do marry the lover who refused to yield readily to their charms; but the change from their attitude of opposition to one of submission is quite different. Laura at first vovⁿ that she would see jealousy blind and love with eyes before she would love a man and cease to avenge women; and that the world could live without men. When her lovers come to see her she refuses even to look at them lest she be tempted to speak. But her first exclamation on

1. El desdén, Act III, Scene X.

seeing Lisardo is "¡Qué buen talle!" From here on she really is in love with Lisardo although she maintains her attitude of indifference for several scenes. She admits to herself that she loves him.

"¡Quién me dijera que yo,
Aunque es ley de Dios, amara
A mi enemigo, y buscara
El veneno que me dió?"

...

But

"¡Cómo podré defender
De las mujeres los nombres
Si de parte de los hombres
Amor me quiere poner?"¹

When Diana admits to her

" Amo, Laura,
Al secretario Lisardo",
she is very jealous.

"¡Ah traidora! No aguardaba
Más de saber que tenías
Amor.

Diana - Luego ¿tu no amas?

Laura - No enemiga; que esto ha sido
Invención por verte el alma.

1. La vengadora, Act II, Scene IX.

Trata luego de olvidar
 A Lisardo; que si hablas
 Más en su amor, ho has de estar
 En mi gracia ni en mi casa,
 Y aun haré echarte del reino."¹

Then very soon she confesses to Lisardo,

"Lisardo, advierte
 Que tengo de quererte sin quererte.
 Con esto excusaras de amar ninguna
 Destas que mis liciones aborrecen."

But,

"Secretario, ya sabes que es la cosa
 Más valiente el callar.

....

Quien calla su ventura o su esperanza
 Lo que jamás pensó: callando alcanza."²

In the last act Laura takes the initiative. She learns
 That Lisardo is a noble in disguise; and she admits her
 love to Diana. Her attitude towards men is reversed.

"Defenderlas es razón;
 Yo las quiero defender;
 Mas no dejar de querer
 Al hombre; que sin el hombre

 1. La vengadora, Act II, Scene X

2. Id. Act II, Scene XIV

Aun no está seguro el nombre
 Desto que llaman mujer."¹

She explains that she disguised herself as the white knight and conquered in the tournament in order to prove to her lovers the valor of women and to show to them that she had carried out her plan of avenging women. The play concludes with Laura's yielding to Lisardo.

Arnaldo - " Laura, quiéresle?

Laura - Sí quiero.

...

Yo me he rendido;

Y pues vivir no es posible

Sin hombres, y yo me caso.

No pierda la vengadora

De las mujeres, pues tanto

Cuanto aborrecerlos quise

Tanto los estimo y amo."²

Diana starts with the same aversion to men and matrimony that Laura does.

Diana - "Si es repetir la porfía

De que me case primero

Rendiré el cuello a un cuchillo.

Cintia - ¡Hay tal aborrecimiento!

De los hombres!"³

1. La vengadora, Act III, Scene XIV

2. Id. Act III, Scene XIX

3. El desdén, Act I, Scene VI.

She is attracted by Carlos when she meets him, not because of his physical charms, but because he wishes neither to love, nor be loved. Her desire is solely one of conquest, and becomes more intense with the greater indifference she meets. At first she is confident of success and is thoroughly confident that she will come out of the affair unscathed.

Carlos - "¿Y si en vos hubiese amor?"

Diana - Yo no querré.

Carlos - Así lo creo.

Diana - ¿Pues que pedís?

Carlos - Por si acaso.

Diana - Esesacaso está muy lejos.

Carlos - ¿Y si llega?

Diana - No es posible.

Carlos - Supongo.

Diana - Yo lo prometo.

Carlos - Eso pido.

Diana - Bien está

Quede así.

Carlos - Guárdeos el cielo.

Diana - Aunque me cueste un cuidado,
He de rendir a este necio.¹

She cares nothing for Carlos' affection: she merely wants him subjugated.

1. El desdén, Act I, Scene IX

Polilla - "¿Qué harás despues de tentarle?"

Diana - "¿Qué? ofenderle, despreciarle,
Ajarle, y darle a entender
Que ha de rendir sus sosiegos
A mis ojos por despojos."¹

She arranges a dance especially for him, and shows him marked preference; but apparently his indifference is untouched. Then Diana becomes very much more determined to bring him to his knees. She confides to Polilla that,

"Toda mi corona diera
Por verle morir de amor."²

She makes another effort when she sings to Carlos in her garden; but still his coldness remains. Then she vows she must conquer him if she dies in the attempt. In the last act it is not only her pride that suffers, but her affections have been aroused by Carlos' disdain. Her jealousy is greater than her determination for conquest. She makes her final and supreme attempt to win him when she tells him she has changed her mind and is willing to marry; that the Count of Bearne is her choice. Carlos retaliated by asking for the hand of Cintia, one of her maids. Then her jealousy breaks forth.

"¿Qué es esto, dureza mia?"

1. El desdén, Act II, Scene II.

2. Id. Act II, Scene V.

¡Un volcán tango en mi pecho!

¡Qué llama es esta, que el alma

Me abrasa? ¡Yo estoy ardiendo!"¹

Her jealousy increases, and so does her love.

"¿Qué es esto que me sucede?

Yo me quemo, yo me abraso:

Mas si es venganza de amor.

¿Porqué su rigor extraño?

Esto es amor, porque el alma

Me lleva el desdén de Carlos.

Aquel hielo me ha encendido,

Que amor su deidad mostrando,

Por castigar mi dureza

Ha vuelto la nieve en rayos.

¿Pues que he de hacer? ¡Ay de mi!"²

It reaches its climax when Cintia tells her mistress that she loves Carlos if he loves her.

Diana - "¿Qué es quererle? ¡tu de Carlos

Amada y yo despreciada?

¿Tu con él casarte, cuando

Del pecho se está saliendo

El corazón a pedazos?

¿Tu logrando sus cariños,

1. Id. Act III, Scene VI

2. Id. Act III, Scene X

Cuando su desdén helado,
 Trocados efecto y causa,
 Abrasa mi pecho a rayos?"¹

In the last scene Diana is completely crushed, has lost all desire for conquest and is anxious to yield.

"¿Dónde me lleva el loco desvarío
 De mi pasión? ¡Yo estoy muriendo cielos
 De envidias y de celos!
 Mas los principes todos se han juntado,
 Y mi padre con ellos:
 Sin alma llevo a vellos;
 Pues si su fin no alcanza,
 Yo tengo de morir con mi esperanza."²

When her father gives her the opportunity of choosing her own husband, she chooses Carlos:

"El que vencer ha sabido
 El desdén con el desdén."³

Summing up the similarities and differences of the two characters, they are alike in their hatred of men, their opposition to matrimony, their intellectuality and their jealousy. But their opposition to matrimony is based on different reasons: Diana does not want to marry because of the trouble love brings; Laura refuses

1. Id. Act III, Scene X
2. Id. Act III, Scene XIV
3. Id. Act III, Scene XIV.

because she wishes to avenge the wrongs done to women by men. Their intellectuality and jealousy are of different degrees. Laura's mental training influences her actions throughout the play; Diana uses hers only as a basis for her attitude towards men. Laura is resigned and mild. Diana is intensely emotional.

They are alike in their original attitude of aversion towards men, and in their final submission to one of their lovers. But they are different in the way in which they change. Laura is attracted by her lover because of his learning and good appearance, and yields easily, though secretly. At the end of the play she yields openly, after having disguised herself as a knight and having proved herself superior to men in the tournament, and thus having avenged women's wrongs.

Diana is attracted by her lover because of his indifference to her and uses every effort to subjugate him. During this attempt she falls in love with him and her jealousy increases with her love, until finally all desire for conquest is destroyed, she admits her love and yields.

The humor of the two plays is as different as their plots and characterization. Lope's lacks the spontaneity of Moreto's. This difference is easily seen in contrasting the repartee of the two comedians, Polillo in El des-

dén con el desdén and Julio in La vengadora de las mujeres. Polillo, in order to help further his master's cause with Diana has disguised himself as a doctor to gain admittance to her.

Polillo - Pliegue al cielo, que dé fuego
Mi entrada.

Diana - ¿Quién entra aquí?

Polillo - Ego.

Diana - ¿Quién?

Polillo - Mihi, vel mi;

Scholasticus sum ego,

Pauper, et enamoratus.

Diana - ¿Vos enamorado estáis?

¿Pues cómo aquí entrar osáis?

Polillo - No, señora, escarmentatus.

Diana - ¿Qué os escarmentó?

Polillo - Amor ruín,

Y escarmentado en su error,

Me he hecho médico de amor,

Por ir de ruín a rocín.

Diana - ¿De dónde sois?

Polillo - De un lugar/

Diana - Fuera es.

Polillo - No he dicho poco,

Que en latín lugar es loco.

Diana - Ya os entiendo.

Polillo - Pues andar.

Diana - ¿Ya qué entráis?

Polillo - La fama of
De vos, con admiración
De tan rara conclusión.

...

No tiene amor mejor flecha
Que vuestra mano derecha,
Si no es que saquéis la zurda.

Diana - Buen humor tenéis.

Polillo - ¡Así
Gusta mi conversación?

Diana - Sí.

Polillo - Pues con una ración
Os podéis hartar de mí.

Diana - Yo os la doy.

Polillo - Beso - ¡qué error!
¿Beso dije? ya no beso.

Diana - ¿Pues por qué?

Polillo - El beso es el queso¹
De los ratones de amor."

In La vengadora the nearest approach to genuine
and spontaneous humor is the following:

1. El desdén, Act I, Scene VI.

- Julio - Un hombre se lamentaba
De que la naturaleza
Así barbbase las caras,
Que hubiese de haber barberos.
- Lisardo - Pues ¿No es gente que nos causa
Gran limpieza, y que nos quita,
Cada vez que nos desbarba
Diez años al parecer?
- Julio - Es verdad; no se quejaba
Sino de naturaleza.
- Lisardo - Luego ¿era bien que criara
Todos los hombres lampiños?
- Julio - Solo eso para ser damas
Falta a algunos: pero advierte
Que la mayor arrogancia
De un hombre esta en unasilla,
Aguardando la navaja
Con un babador al cuello,
Sin saber si él que le rapa,
Perdiendo el juicio entonces,
Le cortará la garganta.
Pues iver con cuanta crueldad
Tuercen la boca, y la pasan
A otro lado con tal gesto,

Que parece que regañan!
 Y tras esto, que despues
 La barba más estimada,
 La que vió más bigotera,
 Gastó más tinta y más ambar,
 La lleven a la basura,
 ¡No es crueldad?¹"

Lope has no comedy of action. One of Moreto's most amusing scenes is the one in the garden where Polillo keeps prodding Carlos with a dagger to make him continue his disregard of Diana's singing.

Lope brings in the humorous incident of Julio's infatuation with Alejandro as a result of the love charm that Alejandro has prepared for Laura, and which Julio has gotten by mistake. This incident, humorous enough in itself, is dragged out through five scenes, and is so evidently introduced to furnish comedy that it loses its effectiveness.

The humor of EL desdón never drags and is never irrelevant. It is the quickness and cleverness of Carlos's change of attitude towards Diana that makes that incident amusing. For a few minutes Carlos' affection for Diana throws him off guard and he starts to tell her of his love, but he instantly realizes that Diana is still mere-

1. La vengadora, Act II, Scene VI.

ly working for conquest and he changes his attitude to meet hers.

Carlos - "Toda el alma se me abrasa,
 Todo mi pecho es centellas,
 Temple en mi vuestra piedad
 Este ardor que me atormenta.

Diana - Soltad ¡Qué decís? Soltad.
 ¡Yo favor! La pasión ciega
 Para el castigo os disculpa
 Mas no para la advertencia.
 ¡A mí me pedís favor,
 Diciendo que amáis de veras?

Carlos - Cielos, yo me despeñé (Aparte)
 Pero válgame la enmienda.

Diana - ¡No os acordáis de que os dije,
 Que en queriendome, era fuerza
 Que sufrieseis mis desprecios
 Sin que os valiese la queja?

Carlos - ¡Luego de veras habláis?

Diana - ¡Pues vos no quereis de veras?

Carlos - ¡Yo, señora! ¡Pues se pudo
 Trocar mi naturaleza?
 ¡Yo querer de veras? ¡Yo?
 ¡Jesús, que error! ¡Eso piensa
 Vuestra hermosura? ¡Yo amor?

Pues cuando yo le tuviera
 De vergüenza le callara;
 Esto es cumplir con la deuda
 De la obligación del día?"¹

In neither play are there many anecdotes, but in those that are used those of Lope lack the freshness and appropriateness of Moreto's. When Laura explains to Julio that the reason she, a man-hater, has kept him in her house, is because his mother reared them both, he answers:

"No sé en que parte
 Escriben, y puede ser,
 Que le echaron a un leon
 Un perro pequeño, y viendo
 Que al golpe del brazo horiendo
 No mostraba turbación,
 Dejóle vivo, y con él
 Se crió; mas cuando vió
 Que era grande ensangrento
 Las negras unas en él."²

In El desdén Polillo, in answering Carlos' surprise that he is attracted by a girl who has ignored him as has Diana, tells him,

"Mira, siendo yo muchacho,
 Había en mi casa vendimia,

1. El desdén, Act II, Scene IV
2. La vengadora, Act I, Scene III.

Y por el suelo las uvas
 Nunca me daban codicia.
 Pasó este tiempo, y después
 Colgaron en la cocina
 Las uvas para el invierno:
 Y yo viendolas arriba,
 Rabiaba por comer de ellas
 Tanto, que trepando un día,
 Por alcanzarlas, cai,
 Y me quebré una costilla,
 Este es el caso, él por él.¹

Polillo es quite clever at punning; Julio is not.

Moreto, throughout El desdén con el desdén, in
 his repartee, punning, anecdotes amusing incidents and
 comedy of action, has a freshness and spontaneity that
 Lope lacks in his plays.

1. El desdén, Act I, Scene I.

CHAPTER II

If Moreto, as some critics claim, owes anything to Lope's three plays, La hermosa fea, Los milagros del desprecio, De cosario a cosario, for his comedy El desdén con el desdén, he improved upon these models in even greater degree than he did upon La vengadora de las mujeres.

In La hermosa fea as in El desdén con el desdén the plot centers about a beautiful girl besieged by lovers, who scorns them all, and who is eventually aroused by indifference on her lover's part and yields. But Estela, this heroine, is indifferent to men as a result of boredom; and none of them can please her. See for example the following spoken when her maid, Celia, has read a letter from the Prince of Paloma.

"¡Quién duda que te ha contado
 (Que es ordinario en los hombres)
 que en toda Francia no vió
 Dama, Celia, como yo?
 Con todos aquellos nombres
 De ángel, estrella, jazmín,
 Rosa, perla, y otras cosas
 Tan necias y mentirosas."¹

Moreto's Diana is afraid to love because of the trouble

1. La hermosa fea, Act I, Scene IV.

it brings, and this attitude motivates her actions.

In both plays the action centers around the desire of the girls for vengeance. But the desire comes from very different causes.

Ricardo, Estela's sweetheart, pretends to consider her ugly, and to leave without visiting her. She vows that she will make him love the beautiful woman whom he considered ugly, and then give herself to another man.

Diana wanted to conquer Carlos because he said he did not want love; when she should arouse his affections she would scorn him.

Although the two girls have similar ideas of indifference and conquest, they are entirely different types. Estela acts as a result of wounded vanity. Her beauty is not recognized and she wants revenge. Diana's pride is piqued because Carlos, who has always been indifferent to all women, refuses to yield to her charms. She determines to prove her power. Estela is mild in her emotions. She endeavors to carry her point in getting revenge, but soon falls in love with Ricardo and yields easily. Diana is very intense in everything, her indifference, pride, determination, jealousy and eventually love.

There is another point of similarity in the re-

lations between the heroines and their maids. Both maids fall in love with the heroes, but renounce their love for the sake of their mistresses. In La hermosa fea when Estela confesses her love for Lauro (Ricardo) to her maid, Celia, Celia tells her,

"Y del que Lauro me ha dado
Quedo tan arrepentida,
Que no le hablaré en mi vida;
Que prenda tan estimada
No ha de ser de mi enojada
Sino adorada y servida."¹

In El desdén, Cintia Diana's maid, forces the confession of her love for Carlos from Diana. Later she tells Carlos,

"Ella os quiere, y yo me aparto
De mi esperanza por ella
Y por vos, si es vuestro el lauro."²

After the comparison of the two plays they are seen to be alike in the general concept of their plots, in some of the ideas that the girls express, and in the relations that exist between the heroines and their maids. But here the similarity ceases. The antagonism of the heroines towards men is aroused by different

1. La hermosa fea, Act III, Scene V.

2. El desdén, Act III, Scene XII.

causes and they resort to different methods to attain their points. Their emotional reactions are quite different; Diana is vivid, Estela colorless.

In Los milagros del desprecio again is found the idea of arousing love by scorn. Doña Juana, the heroine, has more than thirty devoted lovers, but she is attracted by none, until she discovers one who has, or so she thinks, transferred his affections to another. First her pride is aroused, then her jealousy and finally her love; and she marries the man she thought had scorned her. Moreto in El desdén follows this same general plan, but he differs in the details of his plot, and his characterization and humor.

Doña Juana and Moreto's Diana are not unlike. Both are averse to matrimony because they are afraid of it. Diana thinks love is always accompanied by trouble; Doña Juana says,

"De los que he visto llorar,
 Estoy tan escarmentada,
 Que quisiera verme atada
 A un duro escollo del mar,
 Antes, Leonor, que rendida
 A una pasión amorosa."¹

 1. Los milagros, Act I, Scene I

They both eventually marry the indifferent lover:

Both girls have their pride hurt, then their jealousy aroused before they yield. But Doña Juana is never so violent in her jealousy as Diana. She reaches the high point of her emotion when she is convinced that Don Pedro has chosen another sweetheart. But even then she is lukewarm in her display of feeling:

"¡Incurable es mi dolor!
 No quiero admirarme yo
 De que a su dama dijera
 Que tengo yo cabellera
 Y dientes atados, no;
 Si de que tan presto halló
 Muger tan a su medida
 Que tan del todo se olvida
 Quien tanto supo querer.
 Aquí es donde he de perder
 La paciencia con la vida."¹

Diana, under similar circumstances, rages in her fury.

"¿Qué es quererle? ¡tu de Carlos
 Amada y yo despreciada!
 ¡Tu con el casarte, cuando
 Del pecho se está saliendo

1. Los milagros, Act III, Scene I.

El corazón a pedazos?
 ¿Tu logrando sus carinos
 Cuando su desdén helado,
 Trocados efecto y causa,
 Abrasa mi pecho a rayos?
 Primero, viven los cielos,
 Fueran las vidas de entrambos
 Asunto de mi venganza,
 Aunque con mis propias manos
 Sacara a Carlos del pecho,
 Donde a mi pesar ha entrado
 Y para morir con él.
 Mataré en mí su retrato."¹

In both plays the action centers about the reac-
 tion of the heroines to a lack of interest on the part
 of one of her lovers. In El desdén Diana determines
 to conquer this coldness at any cost, and she does all
 the manoeuvring: Carlos merely maintains his attitude
 of indifference. In Los milagros Juana is attracted
 by Pedro's lack of fidelity to her, and although she
 wants him subjugated, she makes very little effort to
 bring it about. It is Hernando, Pedro's servant, who
 eliminates the other lovers, invents the imaginary
 rival, and arranges for the secret meeting that causes

1. El desdén, Act III, Scene X.

matters to culminate. Don Pedro stays in the background entirely. There is also a degree of similarity between Hernando, Pedro's servant, the comedian in Los Milagros, and Polillo, Carlos' servant, the comedian in EL desdén. Both men secretly help their masters to conquer the disdain of the girls. Hernando takes the affair into his own hands, originates the plan and carries it to a successful conclusion. Don Pedro seldom appears. Polillo works with Carlos. The plan feigned coldness comes from Carlos, but Polillo helps him carry it out and keeps Carlos from weakening. In Los milagros Hernando furnishes the greater part of the action. In EL desdén Diana and Carlos take as important a part as Polillo. The humor of the two plays is furnished by Hernando and Polillo, but Hernando never equals Polillo. A comparison of their repartee shows the difference.

Doña Juana

"Guerra,

Santiago, arma, cierra, cierra

Contra los hombres.

Hernando

Andallo

Ellas embisten conmigo

En viendo que soy soldado.

¡Vive Cristo, que he llegado

Al campo del enemigo!
 Guerra, Santiago, ¡y yo
 En el asalto! ¡Ay de mí!
 Sin barbas salgo de aquí:
 El demonio me engaño.

Doña Juana ¡Que hombre es aqueste?

Leonora Ay señora

Hernandillo, el que servía
 A don Pedro, y se fué un día
 A la guerra.

Hernando Y vuelvo ahora.

Leonora Sin barbas se fué y las tiene.

Hernando También hay entre las gentes
 Barbas para los ausentes.

Leonora ¡Jesús, y qué grande viene!
 No acaba de santiguarme.

Hernando Yo sé por lo que he creado.

Leonora ¿Por qué?

Hernando Porque no he tenido
 Otra cosa en que ocuparme.

Leonora ¡Lo que traeras que contar
 De Flandes!

Hernando Por estas manos
 He muerto más luteranos
 Que arenas; ¡grande es el mar!

Y es mentir con desatino;
 Que hay estrellas .. ¡También son
 Muchas! No hay comparacion
 Y me quedo en el camino
 Del hyperbole atascado."¹

Carlos - Polillo, mi desazón
 Tiene mas naturaleza,
 Esta pesar no es tristeza
 Sin desesperación.

Polillo - ¿Desesperación? Señor
 Que te enfrenes te aconsejo,
 Que tiras algo a bermejo.

Carlos - No burles de mi dolor.

Polillo - ¡Yo burlar? Esto es templarte:
 Mas tu desesperación
 ¿Qué tanta es esta sazón?

Carlos - La ha mayor.

Polillo - ¡Cosa de ahorcarte?
 Que si no poco te ahoga.

Carlos - No te burles, que me enfado.

Polillo - ¿Fues si estás desesperado,
 Hago mal en darte sogas?"²

1. Los milagros, Act I, Scene IV

2. El desdén, Act I, Scene I.

- Carlos - Yo pienso que dices bien:
 Mas yo temo de mi amor,
 Que si ella me hace un favor,
 No sepa hacerle un desdén;
- Polillo - ¡Que más dijera una niña!
- Carlos - ¡Pues qué haré?
- Polillo - Mostrarte helado.
- Carlos - ¿Cómo, si estoy abrasado?
- Polillo - Beber mucha garapíña.¹

The contrasting of El desdén con el desdén with this play, Los milagros del desprecio, shows that the same plan of like curing like that is used in La vengadora de las mujeres and La hermosa fea is found in them both. But as with the others, Moreto improves upon Lope in the details he uses to develop this idea, in the portrayal of his characters and in his humor.

De Cosario a Cosario, the fourth play of Lope's that is supposed to have influenced Moreto in the production of his El desdén con el desdén, has for its subject the same plan of conquering indifference with indifference. In this comedy the hero, Don Juan, has just come back to Madrid from the Indies, and his friend warns him that it is practically impossible

1. El desdén, Act II, Scene I

for an attractive young man to stay at the court for any length of time and not form entangling alliances. Don Juan is quite sure that he can protect himself. He meets Celia, a beautiful woman. She is attracted by his appearance but does not resolve to conquer him until he tells her the policy he means to adopt in Madrid: if anyone causes him jealousy, he will cause jealousy in return; if he is piqued, he will repique; he will do favors, but not ask them, and above all, he will never say what he means. The rest of the play is a struggle between the two to see which will conquer. Don Juan remains untouched until the end of the play. Celia is not affected until she hears of Don Juan's pretended marriage; then her jealousy is aroused and she finally yields in the last scene.

In El desdén the action of the play centers in Diana's efforts to overcome the indifference of Carlos. But Carlos' indifference is merely feigned; his love for Diana is very great, and he is using this method to destroy her disdain for him. In De cosario Don Juan is protecting himself; his affection for Celia is not aroused until the last of the play.

Celia and Diana are alike in that each is determined to conquer the man who scorns her. Both, in the

beginning, wish to subdue, but are very sure they will not be subdued. Both are jealous, and both are aroused at the news of the intended marriage of their sweethearts; both eventually yield. But the type of jealousy the two display is quite different. Delia is calm; Diana is intensely emotional.

In El desdén, Diana tells Carlos of her intended marriage to another man as her final effort to prevail over his lack of interest in her. Carlos retaliates by telling her he is engaged to one of her maids. In De cosario Don Juan pretends that he is to be married to make Celia jealous, as a part of the game he is playing. Celia invents a sweetheart to save her pride.

Another point of resemblance in the two plays is the love doctor. Polillo in El desdén, and Mendo, in De cosario, pose as doctors skilled in troubles of the heart.

Mendo "Y la flaqueza también;
 Pero hay cuenta que tu eres
 Un enfermo y yo un doctor,
 Para saber si es amor.

Don Juan Luego ¿verme el pulso quieres?

Mendo No, sino entender tu mal

Por tu misma relación
 Aunque hay enfermos que son
 De condición desigual,
 Opilada, solicita
 La doncella medios tales,
 Ya nueve meses cabales
 La apilación se le quita.
 Hay rostros como pimientos
 Que por lo encendido espantan,
 Y al hidalgo le levantan
 Testimonios por momentos.
 Hay otros descoloridos,
 Lazaros resucitados,
 Que se llaman resfriados,
 Y fue de puro encendidos.
 Toma unciones un vicioso,
 Y dice que procedió
 De que con nieve bebió
 Estando muy caloroso.

...

Amor verdadero:

Ciertas las señales son.
 Moriatur, no hay remedio;
 Que por no darte temor,

Lo digo en latín." ¹

Moreto's scene is much more spontaneous:

Polillo - Amor ruín

Y escarmentado en su error,
Me he hecho médico de amor,
Por ir de ruín a rocín.

...

Diana - ¡No sois médico?

Polillo - Hablador,

Y así seré practicante.

Diana - ¡Y del mal de amor, que mata,

Como curáis?

Polillo - Al que es franco

Curo con unguento blanco.

Diana - ¡Y sana?

Polillo - Si porque es plata.

Diana - ¡Estáis mal con él?

Polillo - Su nombre

Me mata. Llanó al Amor
Averroes hernia, un humor
Que hila las tripas a un hombre.
Amor, señora, es congoja,
Traición, tiranía villana,

1. De cosario, Act III, Scene I.

Y sólo el tiempo le sana,
 Suplicaciones y aloja.
 Amor es quita-razón,
 Quita-sueño, quita-bien,
 Quita-pelillos también,
 Que hará calvo a un motilón.
 Y las que él obliga a amar
 Todas se acaban en quita:
 Francisquita, Mariquita,
 Por ser todas al quitar.¹

Moreto follows the plot of this play only in the suggestion of conquering disdain by greater disdain. The methods used by the various characters of the two plays are not the same. Their motives differ. And the emotionalism of the heroines is thoroughly unlike. In both plays the amusing incident of the love doctor's diagnosis of the sufferings of the ladies is introduced. But aside from this the humor of the plays is not comparable.

In comparing El desdén with these three plays of Lope's the same differences are seen. Lope suggested to Moreto that like cures like, but Moreto in the development of his play shows very little influence of

1. El desdén, Act I, Scene VI

Lope's comedies in the continuity of his plot, the delineation of his characters and in his humor.

CHAPTER III

In El lindo don Diego Moreto again improved upon his model. The plot of this play is almost identical with El Narcisso en su opinión of Guillén de Castro; But since El lindo don Diego is primarily a delineation of character and the plot of the piece merely furnishes background, Moreto's debt to Guillen de Castro is a small one. He has made a play full of spontaneous humor, that never drags, and has depicted in el lindo don Diego a character that lives. This is easily seen in comparing the two comedies.

The action of both plays is practically the same. In El Narcisso en su opinión the fop is Don Gutierre. He, with his cousin, Gonzalo, is summoned by his uncle, Don Pedro, to come to his home. There Don Pedro wants his daughter Brianda and her cousin, Mencia, to meet the men so that Brianda may choose one for her husband. Mencia and Gonzalo fall in love at first sight. But Brianda has another lover of long standing, the Marques, and prefers to keep him, although she does not confess it to her father. Her father urges her to choose, and gives her only one hour. Brianda decides to choose Gutierre because it is her duty to obey her father and she knows Mencia loves Gonzalo. The ser-

vant of Gutierre, Tadeo, offers a solution to their dilemma. The Marqués has a very beautiful sister who is out of town. Before her return Tadeo proposes to disguise Brianda's maid, Lucía, as the countess, and to tell Gutierre that she is in love with him. He, of course, will choose her and her title in preference to Brianda. It works out as they have planned; but Gutierre in attempting to free himself from Brianda tells Gonzalo that the Marqués wants to marry Mencía and he (Gonzalo) is to marry Brianda. Both men are furiously jealous and think Gutierre has tricked them. They start to kill him, but Don Pedro interferences. Then the Marqués' sister returns, and he passes her off as his cousin. Gonzalo and the Marqués straighten out their misunderstanding. Gutierre arrives unexpectedly and finds Lucía in Tadeo's arms. He is furious but is placated. Gutierre, as a result of Lucia's urging, tells Don Pedro that he can not marry Brianda. Mencía begs Pedro for Gonzalo; the Marqués asks for Brianda. Gutierre learns that he has been tricked and is left without a sweetheart, but he does not care.

In El lindo don Diego, don Diego is the fop. His uncle, don Tello, has summoned him and his cousin,

don Mendo, to come to his home to marry his daughters. Don diego is intended for Inés; don Mendo for Leonora. Don Tello has done the choosing and tells the girls. Mendo and Leonora are satisfied but Inés has another lover of long standing, don Juan, whom she prefers, but will not tell her father. Both are to obey because it is their duty. Mosquito, Diego's servant, offers a solution. Don Juan's cousin, a beautiful countess, is away; he proposes that Beatriz, Inés' maid, disguise herself as the countess and captivate Diego. He, of course, will prefer her title to Inés. It works out as they have planned. Don diego comes in unexpectedly and sees Beatriz in Mosquito's arms. She turns his wrath, but has to hide to prevent don Tello from finding her there. Inés comes in and Diego tells her that Beatriz is with don Juan. She is jealous. Juan starts to fight Diego, but don Tello interferes. Diego tells Mendo that Juan loves Leonora. Mendo sees Juan talking to Leonora and becomes jealous. He challenges don Juan to a duel, but Inés' untangles their misunderstanding. Diego, urged by Beatriz, tells don Pedro that he cannot marry Inés. Then Juan asks for her; Leonora and Mendo marry, and so do Beatriz and Mosquito. Don diego is left with one, but he does not care.

There are very few differences of plot. In El

Narcisso Brianda and Mencia are cousins. In Don Diego Inés and Leonora are sisters. In El Narcisso Brianda is allowed to choose the cousin she prefers and makes her choice to save her cousin's feelings. In Don Diego don Tello chooses for his daughters. In El Narcisso the maid plays the part of the Marqués' sister; in Don Diego she disguises herself as Juan's cousin. In El Narcisso Gutierre arouses the jealousy of Gonzalo and the Marques by telling them they are to marry the girls they do not love. In Don Diego, Diego is forced to escape don Tello by hiding Beatriz, and then later arouses Inés' jealousy by telling her that Beatriz was with don Juan. He arouses Mendo by telling him that Juan loves Leonora.

Although the two authors use the same incidents, Moreto introduces them in a way that makes his finished work stronger than that of Guillén de Castro. In the first act he gives the situation and introduces the other characters before he brings in Diego. With a proper background and nothing to distract the attention, he portrays "el lindo don Diego" in all his foppish conceit. Then he proceeds with the action.

Guillén de Castro in El Narcisso at the very outset shows Gutierre admiring himself. Before it is clear

what part he is to play, the Marqués and Brianda come in, very much distressed over the tangled state of their affairs. Not until the last three scenes of the act is the relationship of the various characters shown and an explanation made of their plans. The characterization of Gutierre is weakened by its lack of background and the introduction in the midst of it of the comparatively irrelevant scene between the Marqués and Brianda.

In Act II of Don Diego all the action centers about Mosquito's plan, which is possible because of Diego's conceit. No incidents not connected with it are brought in.

En El Narcisso while the scheme of Tadeo and its working out is the most important element of the act, it is not mentioned until the fourth scene. Brianda's choice of lovers and the Marqués' reaction to this choice are first presented. For two scenes while the plan is culminating a love scene between Mencia and Gonzalo is introduced. Gutierre's character is stressed very slightly.

In the last act of Don Diego, Diego goes blindly on stirring up trouble by his inane conceit until at the conclusion he finds the trick that has been played upon him and he is left alone, while the others have straightened out their tangles and have the lovers of their choice.

In El Narcisso the thoroughly unnecessary incident of the return of the Marqués' sister occupies the first three scenes. The rest of the act is the straightening out of jealous quarrels aroused by Gutierre's stupidity and the disclosure of the plot that had been formed against him. All the other lovers are paired off and Gutierre is left alone. Gutierre's character plays a secondary part.

Moreto makes of don Diego a distinctive character, the important element of his comedy. Guillen de Castro portrays a person of the same type in his Gutierre but he is not skillful in his development. Don Diego is described as a fop who makes himself ridiculous by his dress. His servant Mosquito so speaks of him:

"Que es lindo el don Diego, y tiene
 Mas que de Diego, de lindo.
 El es tan rara persona,
 Que como se anda vestido,
 Puede en una mogiganga
 Ser figura de capricho."¹

He first appears preparing to go to the home of his uncle. Two servants have mirrors, before which he is admiring himself. He admits he is very handsome.

1. El lindo don Diego, Act I, Scene V.

"Siempre que me veo
Me admiro y alabo a Dios."¹

He is intensely conceited as a person of that type would naturally be. He wonders if his cousin, whom he is to marry, is worthy of him. He tells the countess that he has come from Burgos to give her a husband who would be an honor to her house.

He thinks all the ladies love him. His cousin asks him,

"¿Qué dama hay que os quiera bien?

Diego - Cuantas veo, si me ven;
Porque en viendome dan fin."²

When he goes along the street he is deafened by the sighs of love-sick girls. He is quite sure that both of his cousins have been subjugated by his charms; and he considers Inés' plea to him to release her from the engagement merely the result of her jealousy of her sister. He even construes his uncle's look of astonishment at his inanity as evidence of his irresistible charm.

"¡Hola! por Dios, que también
Se me ha enamorado el viejo."³

1. El lindo don Diego, Act I, Scene VIII.

2. Id.

3. Id. Act I, Scene XII.

He is a braggart. In addition to his physical charms, he confesses that he is extraordinarily brave.

"Eso, en torear, no hay hombre
 Como yo; con un juez
 En Burgos salí una vez
 Y tembló el toro mi nombre
 Yo me arduve por allí
 En la playa hecho un medoro
 Y no osó llegar el toro
 A treinta pasos de mí."¹

He says if anyone says anything to him that with one knife blow he will cut him to pieces as if he were cheese; but when don Juan confronts him with his lies and challenges him he assures him that it was all a mistake and "since you know it was false and I assure you of it, what difference does it make what I may say?"

His mentality is so clogged with his own importance that he is stupid.

Diego "Y si callan en mi lengua
 ¡Para qué tengo yo lengua?"

Mosquito Para ir a Roma, señor.

 1. Id. Act II, Scene VIII.

But after the first two scenes this phase of his character is not touched upon.

He is sure that no woman can resist him. When Brianda is to choose there is no doubt in his mind as to her choice for

1
"Iman soy de las mujeres."

He knows that all the ladies are dying for him. But this characteristic, as that of his vanity is not stressed sufficiently, nor skillfully enough to make it essential to the play.

He is conceited. He would not be late in keeping his appointment with the countess, for she would have died if he had. But his conceit is not so outstanding as that of don Diego.

He shows his stupidity in the way he needlessly arouses the jealousy of his cousin and the Marquis. But on the other hand, when the Marquis' sister returns unexpectedly, Gutierre questions the Marquis' explanation for three scenes before the latter succeeds in explaining things to his satisfaction. This is hardly consistent in a person pictured as a fool from self-love. Again he is inconsistent when he makes such a display of his jealousy after he has found Tadeo caressing Lucia, and yet is placated with very little effort.

Don Diego is consistently the conceited fop throughout the play. His other characteristics are based upon this.

The humor of the two comedies is furnished by the portrayal of the character of these two men. In this, also, Moreto excels Guillén de Castro. Don Diego in speaking of the perfection of his appearance, says,

"Mas si veis la perfección
 que Dios me dió sin tramoya,
 ¿Queréis que trata esta joya
 con menos estimación?

...

Siempre que me veo
 Me admiro y alabo a Dios."¹

Narcisso is more colorless.

"¿No que cuando me veo
 Me contento con mi suerte?"²

Both men think they are irresistible. Don Diego tells his cousin,

"No paso yo por balcón

1. El lindo don Diego, Act I, Scene VIII

2. El Narcisso en su opinión, Act I, Scene I

Donde no haga batería;
 Pues al pasar por las rejas
 Donde voy logrando tiros,
 Sordo estoy de los suspiros
 Que me dan por las orejas.¹

Narcisso in speaking of his charm merely says,

"A las damas de Madrid
 Daré amor."²

Everybody don Diego meets is infatuated with his marvelous beauty, from the old father to the Countess' maid, according to Diego's version. Whenever he meets a stranger his first reaction is one of satisfaction that another person has been subjugated by seeing his perfection.

El Narcisso admits that he is a lode-stone for all women, but does not think that everyone who looks at him loves him.

Don Diego is very much of a braggart. He says he would kill anyone if he wanted to, but when Juan challenges him he agrees to anything to avoid a duel, because "it would not be so easy to kill him for a matter he had not thought about."

1 El lindo don Diego, Act I, Scene VIII.

2. El Narcisso en su opinión, Act I, Scene II.

Narcisso is much milder in the declaration of his bravery.

"También sé blandir la espada
 Y sabré terciar la pica;
 Que a cualquier cosa se aplica
 Mi persona ejercitada:
 Bien mis fuerza acomodo
 A todo."¹

And there is no ridiculous situation developed from this.

In neither piece is there any extraordinarily clever repartee. But there is a freshness about the entire play of El lindo don Diego that El Narcisso en su opinión lacks.

In the last act of Don Diego, Mosquito attempts to hide from don Tello the trick they have played on don Diego. He does it by juggling words in response to don Tello's questioning.

Don Tello - "¿Quién a quién vino a buscar?"

Mosquito - Luego ¿no lo has entendido?

Don Tello - No, ni explicarte has sabido.

Mosquito - Pues, vuélvotelo a explicar.

1. El Narcisso en su opinión, Act I, Scene X

El buscó a quien le buscaba;
 Porque ella buscando vino;
 Y buscando de camino
 El buscó lo que allí estaba,
 Y el pobre que los buscó
 No buscó dueños ajenos.

Don Tello - Ahora lo entiendo menos."¹

Guillén de Castro has nothing of this sort in his play

This comparison shows that although Moreto did use the same incidents of the plot of Guillén de Castro, he was sufficiently more skillful in their arrangement to accelerate the action and give a much more finished characterization of the protagonist. The same idea of the fop is in both plays, but Moreto depicted don Diego in such a humorous, life-like way that he dominates the comedy. Guillén de Castro's character is colorless.

And, as always, Moreto excels the writer, by whom his play was suggested, in the spontaneity and freshness of his humor.

1. El lindo don Diego, Act III, Scene XII.

CHAPTER IV

Moreto borrowed for his plays El desdén con el desdén and El lindo don Diego, and improved upon his models. On the other hand the French dramatists, Scarron and Molière, took ideas from Moreto's comedies and fell far short of the original.

Scarron used, in his Don Japhet d'Arménie, the same type of person as "el lindo don Diego", although he did not develop it in the same way. The plots of the two plays are entirely different.

Don Japhet is a fool. His self-love is a result of his lack of intelligence. Don diego is conceited. His stupidity comes from the clogging of his mentality by this over-appreciation of himself.

Don Japhet bases his claim to charm upon his ancestry and cleverness. He says he is descended in a direct line from the second son of Noah, and is the two-thousand and eighth cousin of Charles V. Charles V begged him to leave his country and come with him because "he rightly found my wit to his taste". He knows that it is somewhat difficult for the average person to understand him, because he uses such sublime language.

Don Diego says he is irresistible because he is extraordinarily handsome.

Don Japhet insists upon a train of attendants long enough to be worthy of his merit. Six pages are the least he will consider.

Don Diego does not care for so many servants, but he does want a wardrobe in keeping with his manly beauty.

Both men are inordinately conceited. Don Japhet is infatuated with Léonore. He tells her he would marry her if only she had been born a countess.

"Mais, hélas! par malheur, ta naissance est trop basse,

Et l'hymen entre nous aurait mauvaise grâce."¹

Don diego wonders if his cousin, whom he is to marry, is worthy of him. Both are sure all the ladies love them. Don Japhet says of Léonore,

"Si le ciel m'avait fait d'un mérite commun,

Léonore aurait pu résister à mes charmes;

Mais je n'ai que paraître, il faut rendre mes armes."²

1. Don Japhet d'Arménie, Act II, Scene I.

2. Id. Act IV, Scene III.

Don Diego hardly dares go on the street because of the broken hearts he leaves behind him.

They are both cowards. When the commander and his friends surprise Don Japhet at the rendez-vous with his sweetheart, he is so frightened that he does whatever they tell him, even to giving them all his clothes, without offering any resistance.

Don Diego is equally anxious to avoid trouble when Don Juan confronts him with his lies.

In the development of the two pieces the difference is very striking. Moreto made of his purely a play of character. The ridiculous sayings and doings of don Diego furnish the humor of the play. It is fresh and amusing, and not vulgar.

Scarron produced an entirely different type of comedy. Although he characterized Japhet in a way similar to Diego, he does not stress the foibles of his character, nor do these weaknesses furnish the humor of the play. His humor is almost entirely comedy of action. The other characters recognize don Japhet's lack of intelligence and arrange situations to amuse themselves and make him ridiculous. In the third act they invite Japhet to call; when he arrives, they all greet him so effusively that he is not allowed to say

a word. Then they fire a gun as a salute, but so close to him that it deafens him. When he says he can scarcely hear, they shriek at him; the more he remonstrates the louder they shout. In the next act they arrange a rendez-vous for him. When he is half-way up the ladder to his sweetheart's balcony, they surprise him and accuse him of being a thief. They agree not to shoot him if he will give them all his clothes. In the last act they have him take part in a bull-fight, which, of course, ends disastrously, but not fatally for him.

There are three places in don Japhet where the imitation of El lindo don Diego is easily seen, although Scarron does not copy literally. Don Japhet in speaking of his courage says,

"Taureaux, j'en suis, je veux y jouer des couteaux,
Et donner au public, sans crainte de leurs cornes,
Echantillon sanglant de ma valeur sans bornes.
Je veux tauricider avec mon seul laquais."¹

Don Diego describes himself in this way,

"Eso, en torear, no hay hombre
Como yo; con un juez
En Burgos salí una vez,
Y tembló el toro mi nombre.

1. Don Japhet d'Armenie, Act III, Scene IV

Yo me anduve por allí
 En la plaza hecho un Medoro,
 Y no osó llegar el toro
 A treinta pasos de mí."¹

The other two instances are not so evident.

Don Japhet is furious when he finds his sweetheart is to marry another, and he rages; but he says he will not kill anyone because he is a Christian.

"Si je n'étais chrétien (mais le Dhristianisme
 Me défend d'entreprendre un sanglant cataclisme)"
 Si je n'étais chrétien, commandeur effronté,
 Je t'aurais dépaulé, décuissé, déleté."²

Don Diego has promised Mosquito to kill don Juan without any quarrel. But as don Japhet, his courage fails him and he must find an excuse.

"Esto es peor, vive el cielo,
 Porque si él fuera tras ella,
 Lo matará sin remedio,
 Porque ya lo había pensado;
 Pero matarle por esto
 No lo he pensado, y no es fácil."³

-
1. El lindo don Diego, Act II, Scene VIII.
 2. Don Japhet d'Armenie, Act V, Scene VI.
 3. El lindo donDiego, Act III, Scene II

At another time don Japhet sees his secretary, who is also in love with Japhet's sweetheart, kiss her hand. He is jealous, but is placated when Leonore assures him that the secretary was merely acting for his master. Don Diego finds the feigned countess in his servant's arms. He is jealous and is placated by Beatriz apparently resenting Mosquito's caresses.

Although Scarron probably was much influenced by Moreto's play, his work fell far short of El lindo don Diego. Don Japhet and don Diego are the same general type, but aside from that they are not comparable. Don Diego is an artistic creation, consistently developed. Don Japhet is a burlesque. There is the same difference in the humor of the comedies. Moreto is spontaneous, fresh, amusing and not coarse. Scarron is clumsy and vulgar.

Molière, in his La Princesse d'Elide makes a more direct appropriation of Moreto's ideas. This play is practically identical in plot with El desdén con el desdén. Much of La Princesse d'Elide is taken almost bodily from El desdén. But Molière, like Scarron, falls far short of Moreto in the development of his characters and the spontaneity of his humor.

In El desdén, Diana is a lady of many lovers and scorns them all because love always brings trouble.

But when one lover is clever enough to feign indifference, her pride is aroused, and in attempting to subjugate him she falls in love herself and eventually yields. But before she submits, she resorts to every method she knows to conquer him. First she shows him marked favor at her dance, then she sings to him in her garden and finally tells him she is to marry one of his rivals. Polillo, Carlos' servant, helps him in his efforts, but at the same time pretends to Diana that he is helping her.

In La Princesse, the princess is besieged by innumerable suitors, and scorns them all because men, after they have won the lady of their choice, invariably become tyrants. Her pride is aroused when Euryale pretends indifference and she, in attempting to vanquish him, is vanquished herself. She does not use all the methods that Diana does. Molière omits the dance scene, which is the most effective of all in El desdén. The princess merely says she knows her singing and dancing would charm Euryale, but she does not make use of them. She does attempt to arouse her sweetheart's jealousy by telling him that she has resolved to marry another of her wooers. Moron, Euryale's servant, helps him and at the same time pretends to help the princess.

In only one place is there a noticeable difference. Molière gives a much weaker ending to his play. In the last act the princess asks her father not to allow Euryale to marry her maid, because she hates him so much she cannot endure seeing him happy. Her father complies with her request, but tells her she will have to marry him, since she will not let him have any other wife. She is delighted at the opportunity.

In El desdén Diana is heartbroken when she thinks Carlos is to marry Cintia, but she admits it only to her maids. She is so thoroughly crushed she is willing to submit unquestioningly to her father's wishes.

In comparing the two plays Molière's borrowing is quite evident. When the princess answers her father's request that she choose a husband, her words are almost a translation of Diana's under the same circumstances:

"Seigneur, je vous demande la licence de prévenir par deux paroles la déclaration des pensées que vous pouvez avoir. Il y a deux vérités, seigneur, aussi constantes, l'une que l'autre, et dont je puis vous assurer également: l'une, que vous avez un absolu pouvoir sur moi, et que vous ne sauriez m'ordonner rien où je ne réponde aussitôt par une obéissance aveugle; l'autre que je regarde hyménée ainsi que le trépas, et qu'il m'est impossible de forcer cette aversion naturelle.

Me donner un mari et me donner la mort, c'est une même chose; mais votre volonté va la première, et mon obéissance m'est bien plus chère que ma vie. Après cela, partez, seigneur: prononcez librement ce que vous voulez."¹

Diana - "Señor, que me des, te ruego,
 Licencia, antes que prosigas
 Ni tu palabra haga empeno
 De cosa que te esté mal,
 De prevenirte mi intento.
 Lo primero es, que contigo
 Ni voluntad tener puedo,
 Ni la tengo, porque solo
 Mi albedrio es tu precepto.
 Lo segundo es que el casarme,
 Señor, ha de ser lo mismo
 que dar la garganta a un lazo
 Y el corazón a un veneno.
 Casarme y morir es uno;
 Mas tu obediencia es primero
 que mi vida. Esto asentado,
 Venga ahora tu decreto."²

There is the same similarity in the expression

1. La Princesse d'Elide, Act II, Scene IV

2. El desdén con el desdén, Act I, Scene VI.

of Euryale's attitude towards love, and that of Carlos. Euryale tells the princess, "Pour moi, je ne suis pas de même: et dans le dessein où je suis de ne rien aimer, je serais fâché d'être aimé. ... C'est qu'on a obligation à ceux qui nous aiment, et que je serais fâché d'être ingrat. ... Ma liberté est la seule maîtress à qui je consacre mes vœux." ¹ Carlos says:

"Y así yo, ni ser querido
 Ni querer, señora, quiero,
 Porque temo ser ingrato
 Cuando sé yo que he de serlo." ²
 "Mi libertad,
 Que es a quien yo galanteo." ³

Another instance, although not so close a following of Moreto, is found in the princess' attempt to arouse Euryale's jealousy by pretending to favor another lover.

La Princesse - "Prince, comme jusqu'ici nous avons fait paraître une conformité de sentiments, et que le ciel a semblé mettre en nous memes attachements pour notre liberté, et même aversion pour l'amour, je suis bien aise de vous ouvrir mon coeur, et de vous faire confiance d'un changement dont vous serez surpris.

1. La Princess d'Elide, Act III, Scene IV.
2. El desdén con el desdén, Act I, Scene VIII.
3. Id. Act III, Scene V.

J'ai toujours regardé l'hymen comme une chose affreuse, et j'avais fait serment d'abandonner plutôt la vie que de me résoudre jamais à perdre cette liberté pour qui j'avais des tendresses si grandes; mais enfin, un moment a dissipé toutes ces résolutions. Le mérite d'un prince m'a frappé aujourd'hui les yeux; et mon âme tout d'un coup, comme par un miracle, est devenue sensible aux traits de cette passion que j'avais toujours méprisée. J'ai trouvé d'abord des raisons pour autoriser ce changement et je puis l'appuyer de ma volonté de répondre aux ardentés sollicitations d'un père, et aux vœux de tout un État; mais à vous dire vrai, je suis en peine du jugement que vous ferez de moi, et je voudrais savoir si vous condamnerez, ou non, le dessein que j'ai de me donner un époux. ... Eh bien! prince, je veux bien vous la découvrir. Je suis sûre que vous allez approuver mon choix; et pour ne vous point tenir en suspens davantage, le prince de Messène est celui de qui le mérite s'est attiré mes vœux. ...

Euryale - Je le suis, à la vérité; et j'admire, Madame, comme le ciel a pu former deux âmes aussi semblables en tout que les nôtres, deux âmes en qui l'on ait vu une plus grande conformité de sentiments, qui

aient fait éclater dans le même temps une résolution à braver les traits de l'amour, et qui, dans le même moment, aient fait paraître une égale facilité à perdre le nom d'insensibles. Car, enfin, madame, puisque votre exemple m'autorise, je ne feindrai point de vous dire que l'amour aujourd'hui s'est rendu maître de mon coeur, et qu'une des princesses vos cousines, l'aimable et belle Aglante, a renversé d'un coup d'oeil tous les projets de ma fierté. Je suis ravi, madame, que par cette égalité de défaite, nous n'ayons rien à nous reprocher l'un à l'autre et je ne doute point que, comme je vous loue infiniment de votre choix, vous n'approuviez aussi le mien." ¹

In El desdén Diana says to Carlos,

"Carlos, yo he reconocido
 que la opinión que yo llevo
 Es ir contra la razón,
 Contra el útil de mi reino,
 La quietud de mis vasallos,
 La duración de mi imperio.
 Viendo estos inconvenientes,
 He puesto a mi pensamiento
 Tan forzosos silogismos,
 que le he vencido con ellos.
 Determinada a casarme,

1. La Princesse d'Elide, Act IV, Scene I.

Apenas cedid el ingenio
 Al poder de la verdad
 Su sofístico argumento,
 Cuando ví, al abrir los ojos,
 Que la nube de aquel yerro
 Le había quitado al alma
 La luz del conocimiento.
 El principe de Bearne,
 Mirado sin pasión,
 Es tan gran caballero,
 Que merece la atención
 Mia, que harto lo encarezco.

...

Carlos - De que yo pensaba

Que no pudo hacer el cielo
 Dos sugetos tan iguales,
 Que estén a medida y peso
 De unas mismas cualidades
 Sin diferencia compuestos,
 Y lo estoy viendo en los dos,
 Pues pienso que estamos hechos
 Tan debajo de una causa,
 Que yo soy retrato vuestro.

...

Pues aquese mismo tiempo
 Ha que estoy determinado

A querer: ello por ello;
 Y también mi ceguedad
 Me quitó el conocimiento
 De la hermosura que adoro;
 Digo, que adorar deseo;
 Que cierto que lo merece.

...

Cintia es la dama

...

Conque somos tan iguales,
 Que decimos mal a un tiempo,
 Yo, de lo que vos queréis,
 Y vos, de lo que yo quiero."¹

Molière's heroine is a colorless person of little emotion who, in no place, dominates the play.

Moreto's Diana is a creature of fire, who refuses to submit until she has exhausted herself with her efforts to carry her point. The entire play is centered around her personality.

The princess, at the beginning of the play, admits that it would be pleasant to humble the pride of Euryale. Again she says she is annoyed at his resistance and that she would take pleasure in triumphing completely over his vanity.

Diana, in her mildest mood, says Carlos must be

1. El desdén con el desdén, Act III, Scene V.

subjugated, regardless of the cost to her. Before she is through she is willing to give all her possessions to see him dying of love.

There is the same contrast in their jealousy. Both girls think their maids have taken their lovers from them. The princess, upon hearing of it forbids her maid to marry Euryale. "Non, Aglante. Je vous le demande. Faites-moi ce plaisir, je vous prie, et trouvez bon que, n'ayant pu avoir l'avantage de le soumettre, je lui dérobe la joie de vous obtenir."¹

When Diana hears that Carlos prefers Cintia, she rages.

"Tu de Carlos

Amada, yo despreciada?

...

Primero, viven los cielos,

Fueran las vidas de entrambos

Asunto de mi venganza,

Aunque con mis propias manos

Sacara a Carlos del pecho,

Donde a mí pesar ha entrado,

Y para morir con él

Matará en mí su retrato."²

The humor of the plays is not to be compared. In no place does Moron equal Polillo in the spontaneity

1. La Princesse d'Elide, Act IV, Scene III.

2. El desdén con el desdén, Act III, Scene X

of his repartee. There is no comedy of action in La Princesse and no humorous anecdotes. In one place Moron does tell of his fright and flight from a wild boar when he was hunting with his mistress, but it is a tiresome account.

After examining the two plays, the assertion that La Princesse d'Elide is a pallid imitation of El desdén con el desdén is seen to be justified.

CONCLUSION

After having considered Moreto's play El desdén con el desdén and Lope's plays from which he is supposed to have gotten his ideas for this comedy, it is plain that Moreto's only debt to Lope is for a suggestion of plot. Moreto in his work has eliminated the unnecessary incidents that clog the action of Lope's plays; has unified that action; has created characters psychologically human; has introduced a sort of humor of which he alone is master; and has made a comedy that by many critics is considered the best of Spanish literature.

Nor does he owe anything more to Guillén de Castro. El Narcisso en su opinión is remembered because of the glory reflected upon it from El lindo don Diego.

The French imitations of these two plays fall as far short of equalling them as do the Spanish plays from which Moreto took his original suggestion.

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