SOME OF SCARRON'S SPANISH SOURCES.

by

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SOME OF SCARRON'S SPANISH SOURCES.

OUTLINE.

INTRODUCTION:

I. General borrowing from the Spanish.

II. Special indebtedness of Scarron.

DON JAPHET D'ARMÉNIE, LA FAUSSE APPARENCE, JODELET DUELLISTE, and their sources:

I. "Don Japhet d'Arménie" and "Entre bobos anda el juego" and "El marqués del Cigarral".

II. "Jodelet duelliste" and "La traición busca el castigo" and "No hay amigo para amigo" and "No hay peor sordo".

III. "La Fausse Apparence" and "No siempre lo peor es cierto" and "Peor está que estaba".

CONCLUSION.
INTRODUCTION.

During the first half of the seventeenth century, the influence of Spanish literature was established in France, developing alongside that of the Italian and classical literatures. Under Charles V, Spain gained great power throughout the world, and in consequence Charles V and Francis I engaged in a bitter struggle which culminated in the captivity of Francis I in Madrid. This contact of the two countries was continued by the long wars of religion, in which Spain played a prominent part.

France and Spain came into a connection which had a greater influence on literature through the marriage of Louis XIII with Anne of Austria. Spanish manners and customs were introduced at court and, as a result, attention was directed as never before to Spanish literature, and particularly to the drama. Whereas in Spain the drama had had continuity from the Middle Ages and presented a developed type, in France, with the Renaissance, a type of drama differing from that of the Middle Ages had been inaugurated but had not yet produced any great works which could serve as a directing influence. We can readily see that the tendency would be for French playwrights to turn to the type already established, and being attract-
ed by the inexhaustible well of plays which they found at hand, to take over entire Spanish plays as they had been wont to do from the Greeks and Romans. They did not strive to produce original works; they borrowed from any source whatsoever, and prided themselves "non d'avoir bien imaginé, mais d'avoir bien choisi leur modèle". Petit de Julleville puts great stress on what France borrowed from Spain: "C'est surtout le théâtre espagnol, cette mine inépuisable que presque tous exploitent sans aucune retenue. Nous sommes encore bien loin de savoir tout ce que les auteurs de cette époque doivent à Lope de Vega, à Guillen de Castro, à Tirso de Molina, à Mira de Mescua, à Alarcon, à Rojas, à Calderon, et à tant d'autres.... Le jour où on aura sérieusement recherché les origines des principaux ouvrages dramatiques de ce temps, on constatera, nous en sommes certain, que la moitié au moins des tragi-comédies, et des comédies qui ont obtenu alors quelque succès ont eu leur modèle de l'autre côté des Pyrénées." * No sooner was their attention called to some new Spanish play than different authors struggled to be the first to imitate it; so that often several French plays were copied from a single Spanish model. For instance, in the same year (1656), "Obligados y

ofendidos y gorron de Salamanca" by Rojas was imitated by Scarron ("les Généreux Ennemis"), by Thomas Corneille ("les Illustres Ennemis"), and by Boisrobert ("les Généreux Ennemis"). In connection with the hold that Spanish dramatic works had on the French public, Reynier says: "On sait de quelle faveur jouissait en France la comédie espagnole. On était prêt à trouver parfaitement beau tout ce qui venait de l'autre côté des Pyrénées."*

Among the authors of this period who borrowed most extensively, Morillot cites Scarron as having one of the faults resulting from this imitation: "Scarron a imité les Espagnols de trop près; il les a copiés sans se demander si les Français seraient toujours aptes à goûter dans tous leurs détails les inventions qui avaient charmé les compatriotes de Lope de Vega ou de Moreto; il n'a pas senti à quel point le théâtre espagnol est national et comment le copier, ce n'est pas le traduire, c'est le dépayser."** Scarron openly asked his friends to send him Spanish comedies: "Je vous suis bien obligé," he wrote to Marigny, "de la peine que vous prenez de me faire trouver des comédies espagnoles."*!

Critics are agreed as to the sources of the

*Reynier, Thomas Corneille.
**Morillot, Scarron et le Genre burlesque, pp. 308-9.
following plays of Scarron:

"L'Héritier ridicule" from "El mayorazgo Figura" by Castillo;

"le Gardien de soi-même" from "El alcayde de sí mismo" by Calderón;

"Coups de l'amour et de la fortune" from "Lances de amor y fortuna" by Calderón.

The sources of "le Prince corsaire" and "le Marquis ridicule" are unknown.

There is a difference of opinion as to the sources to be attributed to "Don Japhet d'Arménie", and "Jodelet duelliste". For "Don Japhet d'Arménie" we find given as source now: "Entre bobos anda el juego" by Rojas, and now: "El marqués del Cigarral" by Castillo Solórzano. For "Jodelet duelliste" we are given both "La traición busca el castigo" by Rojas and "No hay peor sordo" by Tirso de Molina. We shall attempt to ascertain to what extent Scarron is indebted to these sources, in his "Jodelet duelliste", and to see if he has not, in addition, made use of "No hay amigo para amigo" by Rojas.

"La Fausse Apparence" Scarron took from Calderón, but strangely enough, it has been ascribed to different plays of his. His "No siempre lo peor es cierto" is now regarded as the source instead of "Peor está que
estaba", as formerly suggested. We shall show that "Peor está que estaba" cannot properly be considered as the source of "la Fausse Apparence".
DON JAPHET D'ARMÉNIE, LA FAUSSE APPARENCE,
JODELET DUELLISTE, and their sources.

I. A comparison of "Don Japhet d'Arménie" and the two Spanish sources ascribed to it, "El marqués del Cigarral" by Castillo Solórzano, and "Entre bobos anda el juego" by Rojas.

Fitzmaurice-Kelly says in his "Historia de la literatura española:* 'Entre bobos anda el juego' sirvió a Scarron para 'Dom Japhet d'Arménie.'" In the same work,** in a discussion of the writings of Castillo Solórzano, he gives a different source for Scarron's play: "Alonso de Castillo fue muy del agrado de Scarron que fundó su 'Dom Japhet d'Arménie' en la comedia rotulada 'El marqués del Cigarral'." Did "Entre bobos anda el juego" influence Scarron's comedy to such an extent that it can be regarded as its source? An attempt to disprove this contention and to show that "El marqués del Cigarral" is the sole source used by Scarron will be made by a comparison of the three plays.

The story of "Don Japhet d'Arménie"*!* is as follows. Don Japhet d'Arménie, a former court fool who

*Fitzmaurice-Kelly. Literatura Española, p.360.
**Ibid. p.368.
claims that he is descended in a direct line from Noah, and is the two thousand and eighteenth cousin of the king, Charles-Quint, arrives at Orgas. When the king left Spain, Don Japhet had wished to return to his native village and there make a display of his wealth. But as a man is never a prophet in his own country, he was the laughing stock of the town, and was run after by the children in the street. He therefore shook its dust from his feet and came to Orgas, at which point the play begins. With the help of an awe-struck bailiff he engages a large retinue of servants among whom is a certain Don Alphonse Enriquez who assumes the name of Roe Zurducaci on entering the service of Don Japhet. Don Alphonse, passing through Orgas on his way to Seville to marry his rich cousin, had fallen in love with a village girl, Léonore, and lingered there to court her.

The Commander of Consuegra writes to the bailiff of Orgas, requesting him to send Léonore to Consuegra, for Léonore is his niece and not, as all had believed, the daughter of Jean Vincent, a farmer. Family interests had forced the Commander to intrust Léonore to Jean Vincent. Don Japhet, smitten by Léonore's beauty, and now satisfied with her rank, follows her to Consuegra and asks her uncle for her hand. The Commander, seeing in Don
Japhet's excessive self-love, opportunities for his amusement, pretends to give his consent. His real consent, however, he gives to Don Alphonse when he finds the latter with Léonore and learns his identity. As for Don Japhet who has been involved in disastrous love making under Léonore's balcony, and inveigled into a bullfight to win her favor, the Commander leads him to believe that the Emperor wishes him to marry the Infanta Ahihua, daughter of Manco-Capac, Emperor of Peru, and this consoles him for the loss of Léonore, and the tricks they have played on him. As a secondary plot of but little importance, the sister of Don Alphonse, Elvire, is in love with Don Alvare, a friend of the Commander's.

1. To this play of Scarron's, let us now compare Castillo's "El marqués del Cigarral,* one of the sources given for it. The Spanish play opens with a conversation between Don Antonio and his servant Fabio, who reproaches him for deceiving his mother who believes that he has arrived at Seville and found a protector in his rich uncle. Instead, his journey has ended at Orgas where he has fallen in love with the daughter of a farmer, Leonor by name. Don Antonio, under the name of Zardacaz, becomes the secretary of a stranger who has just arrived

at Orgas -- Don Cosme. Don Cosme announces to all that he can trace his descent from the time of the deluge and is the six thousand and fifth cousin of Charles-Quint. His advances are scorned by Leonor who shows her displeasure at his interest in the letter from the Prior of San Juan apprising her of the fact that she is the Prior's niece, left when a baby in the care of a farmer at Orgas. In no way disconcerted by Leonor's coldness, Don Cosme follows her when she goes to Consuegra to join her uncle. The Prior and Don Inigo, one of his friends, learning of Don Cosme's infatuation, tell him that the Emperor has bestowed upon him the title of "Marqués del Cigarral". The Prior feigns to consent to his marriage with Leonor so that, led on by a desire to show off, he may furnish amusement and fall a victim to their tricks. In the absence of Don Cosme who is trying to win glory in a bull-fight, Don Antonio tells Leonor the story of his life and Don Inigo, overhearing their conversation, reports it to the Prior. The Prior, summoning the lovers to him, gives his consent to Leonor's marriage with Don Antonio and when Don Cosme returns to claim Leonor as the reward for risking his life in his exploit in the bull-ring, he is more than exasperated to find Leonor no longer his fiancee. He is content, however, to marry
the Infanta del Cuzco, reported to be very wealthy and to have been chosen for him by the king.

We come now to the comparison of the plot and characters of "Don Japhet d'Arménie" and "El marqués del Cigarral", the story of which has just been outlined. So completely and undisguisedly did Scarron borrow the entire Spanish play that he did not even change the names of the places where the scenes are laid, which in both are first at Orgas and later at Consuegra.

A discussion of the plots of these two comedies follows, and we shall show that although "Don Japhet d'Arménie" is not a translation of "El marqués del Cigarral", it has, however, followed it very carefully. These passages illustrate this.

Don Cosme.

Yo soy don Cosme de Armenia

(Alcalde y fratelo mio),

Desde el arca del diluvio

Derivado y procedido,

Que, como afectó mansión

Aquel nadante edificio

En los escollos de Armenia,

Donde tomé mi apellido,

Noé, mi señor abuelo,
Dió cuidado al tercer hijo
Que á mi estirpe generosa
Le diese honroso principio;
Y así, de lo más selecto,
Puro, substancial y primo
De su sangre me engendró
Para honra de estos siglos;
Tanto, que, en su parangon
Con lo terso y con lo limpio,
Son escoria los cristales,
Son basura los armiños.
Ío, que estaba descuidado,
Retirado y recogido
En mi patria de este sol
Corto, y estrecho epiciclo,
Acertó á pasar por ella
El famoso Carlos Quinto
Que iba á casarse a Sevilla
Con la hija del invicto
Don Manuel de Portugal.
Vile, vióme, y conocido
Por su cercano pariente,
Quiso llevarme consigo;
Que, si no lo ha por enojo,
Yo y el Cesar somos primos
Por la linea de Jafet;
Esto lo saben los niños.
Si no me engaña el árbol
Que curiosos han escrito,
Está nuestro parentesco
A grados seis mil y cinco.
Dos soles vieron a un tiempo
En el bético distrito,
Veráñiego el de don Cosme,
Y el de Carlos invernizo.*

D. Japhet.

Peut-être ignorez-vous encore qui je suis,
Je veux vous l'expliquer autant que je le puis,
Car la chose n'est pas fort aisée à comprendre.
Du bon père Noé j'ai l'honneur de descendre,
Noé, qui sur les eaux fit flotter sa maison,
Quand tout le genre humain but plus que de raison.
Vous voyez qu'il n'est rien de plus net que ma race,
Et qu'un cristal auprès paraîtrait plein de crasse:
C'est de son second fils que je suis dérivé.
Son sang de père en fils jusqu'à moi conservé,
Me rend en ce bas monde à moi seul comparable.
L'empereur Charles-Quint, ce héros redoutable.

Mon cousin au deux mille-huitantième degré,
Trouvant avec raison mon esprit à son gré,
M'a promené longtemps par les villes d'Espagne,
Et depuis m'a prié de quitter la campagne;
Parce que deux soleils en un lieu trop étroit,
Rendraient trop excessif le contraire du froid.
La façon de parler est obscure au village,
Entendez-vous, bailli, mon sublime langage?*

The entire plot of both plays is the same with but slight differences; the characters correspond and in many cases have the same names. It would be interesting, however, to compare the two plays and note how few the points are in which Scarron has departed from this source, and how insignificant the changes are, never affecting the essential structure and development of the comedy.

The first scene of the first act of the French comedy is exactly like the first of "El marqués del Cigarral" in content, although differently worded. The opening words in both plays are the same. In the French they are: "La résolution est tout à fait étrange"; in the Spanish: "Entraña resolución". The slight and only difference is found after the servant has reproached Don Alphonse in the French play and Don Antonio in the Spanish for the deceitful part he is taking. Don Antonio

*Scarron, Théâtre Complet, p.320.
seeks to defend himself but Don Alphonse pays no heed to these remonstrances. In the second scene, there is the same action in both, but here Scarron has improved on his source, having made the scene full of life and spirit. Instead of the long tiresome speech with which Don Cosme abruptly appears before the listener entirely unprepared for it, Don Japhet says to the bailiff as they enter: "Bailli, votre fortune est grande, puisque vous m'avez plu." This gives the reader a glimpse of his self-satisfied, vain character. Don Japhet continues: "Peut-être ignorez-vous encore qui je suis" and then proceeds to boast of his origin and high rank. This is a more skillful handling of the situation. Both Don Cosme and Don Japhet claim cousinship with Charles-Quint, although failing to agree on the degree, Don Cosme claiming to be his six thousand and fifth cousin and Don Japhet his two thousand and eighteenth. Scarron has changed the character of the bailiff from the one without individuality which he finds in the Spanish play to that of a very stupid fellow, stricken with awe by this wonderful person whose flights of speech he cannot follow. He thus becomes an admirable foil for the braggart Don Japhet.

Scarron has depended to an even greater degree on his source in respect to the third scene. However,
instead of the servants entering in turn and each giving his name as in the Spanish comedy, Scarron has made them all come in together and announce their names loudly in chorus. Throughout this scene there is sharp-cut dialogue not found in the Spanish play.

Alcalde.
Aqui tienes los sirvientes.

Don Cosme.
Cómo os llamais?

Toribio.
Yo? Toribio de Poncil.

Don Cosme.
Toribio Poncil,
Desde este día os confirmo;
Vos seréis mi camarero.
Tenéis capricho en vestiros?

Toribio.
Hasta ahora no le tuve,
Mas no faltará capricho.

Don Cosme.
Decidme vos vuestro nombre.

Llorente.
Llorente Berros me dijo.

Don Cosme.
Don Llorente de Barrasa
Sea hoy mas vuestro apellido,
Mi maestresala seréis.

Llorente.

Que es maestresala?

Fuencarral.

Esto es lindo;
Jugar, Señor, á dos manos
El azote y los cuchillos
Con los pajes y en la mesa.

Llorente.

A maestresala me inclino,
Por dar tajos y reveses
En lo asado y lo cocido.

Don Cosme.

Me gusta, á fe de quien soy;
Es bueno el despejo y brio.

El nombre?

Fabio.

Pascual me llamo
Zapatero.

Don Cosme.

No lo admito.

Zapatero? No me gusta.

Fabio.

Es sobrenombre, no oficio.
Don Cosme.
Llamáos don Pascual Zapata;
De Zapatero derivo
El Zapata.

Fuencarral.
Así lo harán
Muchos figuras del siglo.

Don Cosme.
Mi mayordomo mayor
Os hago.

Fabio.
Si en eso os sirvo,
En ese oficio me empleo.

Don Cosme.
Sí; que en vos he conocido,
Si el fisionómico objeto
No engaña los ojos míos,
Que para tomar mohairas
Sois especial, sois unico.—
Vos, como os llamais, mancebo?

Don Antonio.
Yo me llamo don Domingo
De Zurdacaci.*

Les quatre valets nommés les premiers, dont il y en aura deux fort mal vêtus, diront tous à la fois leurs noms d'un ton de voix fort éloigné de celui de D. Japhet.

Torribio Poncil!
Pascal Zapatero!
Lorente Riberos!
D. Roc Zurducaci!

D. Japhet.

Comment! tous à la fois?

Parlez séparément, et modérez vos voix.

Toi, parle et dis ton nom, jeune homme au nez de cabre.

Torribio Poncil.

Torribio Poncil.

D. Japhet.

Ton pays?

Torribio Poncil.

La Calabre.

D. Japhet.

Maudit pays: et toi?

Lorente Riberos.

Lorente Riberos.

D. Japhet.

Ton pays?
Lorente Riberos.

Portugal.

D. Japhet.

De quel lieu?

Lorente Riberos.

De Miros.

Marc-Antoine.

Pascal Zapatero.

D. Japhet.

Ton pays?

Marc-Antoine.

Allobroge.

D. Japhet.

Attends une autre fois qu'un maître t'interroge.

Et ton pays natal quel est-il?

Marc-Antoine.

Annecy.

D. Japhet.

Aie! Aux autres: et toi?

D. Alphonse Enriquez.

Don Roc Zurducaci.

D. Japhet.

Biscayen?

D. Alphonse.

Non, monsieur, je suis de la Galice.
D. Japhet.

Tu parais grand fripon.

D. Alphonse.

Fort à votre service.*

In the fourth scene, we find the first deviation in plot from the original. In the latter, Leonor remains, until the end of the play, ignorant of Don Antonio's true rank. We learn, however, in the French comedy that, from the very first, Léonore has recognized in Don Alphonse, in spite of his disguise, the young cavalier who had come once before to Orgas and had been attentive to her. In both plays, her low birth is a barrier to the marriage. This being soon removed, in the French play nothing stands between them; but in the Spanish, there is still a barrier for Leonor is in ignorance that Don Antonio is not of low rank. It makes very little difference to the plot, however.

While the story of the second act is like that of "El marqués del Oigarral", Scarron has made it more lively and the exasperation of Japhet caused by the bailiff of Orgas who answers "oui" to all his questions, and by Köc Zürducaci who always answers "non" is mirth-

*Scarron, Théâtre complet, pp. 322-23.
provoking.

In no other part of the comedy have we a scene which illustrates better the differences in the development in the two plays than that of Don Cosme's entrance into Consuegra and Don Japhet's reception by the Prior. Scarron has made the most of the opportunity to show Japhet as the comical victim of the Prior and his friends. The scene is farcical in the extreme and typical of Scarron. Let us point out the dissimilarity between it and the Spanish scene. Although the Commander receives Don Cosme with exaggerated dignity, no attempt is made to ridicule him. How different from the French scene in which each loudly compliments him and exasperates him by interrupting him while deafening salutes are being constantly fired. Then all pretend to continue to talk to him, but as he hears no sound, he fears that he has become deaf. In this way, to the end of the comedy, Scarron shows a burlesque element which, although at times it seems to us overdone, has made the comedy typical of him.

2. To this play of Scarron's, let us compare "Entre bobos anda el juego" by Rojas. The story is

this. Doña Isabel, told by her father that she is to marry her rich cousin in Toledo, is opposed to the marriage because she is in love with a stranger who saved her life and whom she has not seen since. The servant Caballera gives her a sarcastic and unflattering description of Don Lucas, her fiancé, but paints in glowing colors his cousin Don Pedro who is to marry the sister of Don Lucas, Doña Alfonso. Caballera has brought Doña Isabel a letter in which Don Lucas bids her start at once for Toledo and instructs her to wear a mask and speak to no one. He will await her at Las Ventas. When Don Pedro, his cousin, who is to conduct her to Las Ventas, arrives, Doña Isabel, masked, recognizes him as the stranger who saved her life. Don Pedro, although not knowing that he has met her on a former occasion, addresses flattering speeches to her, as the mouthpiece of her absent fiancé. He is reminded by her that she is not Doña Alfonso, and that his words mean nothing as he has not seen her unmasked. Don Lucas, not wishing that Isabel's father, Don Antonio, accompany her to Las Ventas has sent him a "receipt" for her. Don Antonio refuses to obey this command and with Don Pedro escorts his daughter to Las Ventas. Don Lucas, in bombastic terms, declares his love for the masked Isabel, whether she be ugly or beautiful. Don
Pedro pleads Don Lucas's cause, in accordance with the desire of Don Lucas, but so convincingly that the latter becomes angry. On the way to Toledo, the party passes the night at an inn. At two o'clock in the morning, Don Pedro, now knowing Doña Isabel to be the girl he has seen but once, but with whom he is in love, wishes to speak to her. While he is talking to his servant, he catches sight of Doña Isabel who has determined to seek her father to tell him that she will marry no one but Don Pedro. Meeting her in the hall, Don Pedro takes advantage of this opportunity to reveal his jealousy of Don Luis, an empty-headed suitor who, though scorned, persistently follows her. As Don Pedro is being assured that she loves him, he sees Don Luis coming, and to escape detection, is forced to enter Doña Isabel's room with her. Don Luis likewise wishes to speak with Doña Isabel. However, he calls at the wrong door -- that of Doña Alfonsa. From within, Doña Alfonsa talks with him, believing him to be Don Pedro to whom she is engaged. Don Lucas, hearing voices, comes out. His suspicions being aroused by seeing Don Pedro's servant, he enters Doña Isabel's room in search of Don Pedro whom he finds there. The disturbance brings Doña Alfonsa to the scene. On learning of Don Pedro's infidelity to her, she pretends to faint.
Isabel is gone to get a restorative, Don Pedro tries the ruse of making love to Doña Alfonso so that Don Lucas, returning, may hear his words and may lose suspicion of him. All would have gone well but Doña Isabel is the first to return and overhears him. With Doña Isabel thus angered and Doña Alfonso unappeased, he dares not confess his true feelings. Still further neglected and slighted, Don Lucas renounces his claim to Isabel in order that she may marry Don Pedro, and says that he will be avenged by the poverty that they will have to endure. Doña Alfonso, thus losing her fiancé, is coupled off in true Spanish comedy fashion with Don Luis.

A careful examination of these two plays, "Don Japhet d'Arménie" and "Entre bobos anda el juego", shows but little resemblance in plot. The only similarity to be found is this: In "Entre bobos anda el juego", Doña Isabel is promised in marriage, contrary to her wishes, to a wealthy man from Toledo. She is already in love with a stranger whom she has seen but once and who turns out to be the cousin of her betrothed. This might call to mind that in "Don Japhet" Don Alphonse is to go to Seville to marry his cousin who is an heiress, but passing through Orgas on his way to Seville, he becomes enamored with a girl whose real name is not known to him
until later. There are no further points in the two plays that correspond and that similarity which has just been mentioned, is far too vague and general to have any importance whatsoever.

As to the characters, the principal role is that of the buffoon Don Lucas in the Spanish play, which corresponds to the part taken by Don Japhet in the French comedy. In the latter we notice that it is Don Japhet who in characteristic vain-glorious words introduces himself. His self-conceit and fine airs are greatly exaggerated. Don Lucas, in contrast to him, is not the type that could be persuaded to participate in such a scene as that of the balcony or in such a venture as that of the bull-fight, for he lacks the vanity that causes Japhet to wish to be the principal figure on all occasions. Don Lucas is a stupid person and, prompted by a jealous nature, prone to do clumsy, unrefined things. For instance, the "receipt" he sent to Dona Isabel's father:

"Recibí de don Antonio de Salazar una mujer, para que lo sea mia, con sus tachas buenas ó malas, alta de cuerpo, pelimorena, y doncella de facciones, y la entregare tal y tan entera, siempre que me fuere perdida por nulidad ó divorcio. En Toledo, á 4 de setiembre, de 638 años. - Don Lucas de Cigarral, Toledo." *

In the character of Don Japhet, Scarron has ridiculed the language of the "Précieuses". The following is his conversation with the bailiff.

D. Japhet.

Vous ne m'entendez pas? je vous aime autant sourd,
Car assez rarement mon discours j'humanise.
Mais pour vous aujourd'hui je démetaphorise,
(Démétaphoriser, c'est parler bassement)
Si mon discours pour vous n'est que de l'allemand,
Vous aurez avec moi disette de loquèle.
L'empereur donc de qui je suis le parallèle,
M'entendez-vous, bailli?

Le Bailli.

Nenni.

D. Japhet.

Le paragon.

Le Bailli.

Encore moins.

D. Japhet.

Comment, alterer mon jargon?
Ce serait déroger à ma noblesse antique;
Tâchons pourtant d'user de quelque terme oblique,
Pour nous accommoder à cet homme des champs.
Charles-Quint donc, mon cher parent, en peu de temps
M'ayant mis à mon aise, en prince de Cocagne,
Et tout à fait exclu des hôpitaux d'Espagne,
(Car, bailli, dussiez-vous cent fois en enrager
J'ai six mille ducats tous les ans à manger),
Le cacique Uriquis et sa fille Azaréque,
L'un et l'autre natifs de Chicuchiquizéque,
Etant venus en cour pour se dépayser,
L'empereur, mon cousin, me força d'épouser
Cette jeune Indienne un peu courte et camarde,
Mais pourtant agréable en son humeur hagarde:
À mes noces le grand César rien n'oublia,
Et fit le bon parent, même il trépudia;
Entendez-vous le mot trépudier, compère?

Le Bailli.
Non, par ma foi, monsieur.

D. Japhet.

C'est danser, en vulgaire.*

The balcony scene and that of the bull-fight illustrate Scarron's love of the burlesque.

The other characters in "Entre bobos anda el juego" are obviously typical Spanish characters. Isabel is the usual Spanish heroine with very little individuality.

Don Pedro, her lover, plays an important part in the plot, but as far as character is concerned, is not noteworthy. Don Luis is a fool too conceited to take rebuffs. Don Antonio, the father, plays a very minor part in the story, appearing only to accompany his daughter to Las Ventas, and at the last of the play, to receive Don Lucas's complaint of his daughter's conduct. The interest plainly lies in the intrigue in both "Entre bobos anda el juego" and in "Don Japhet d'Arménie" with the exception of the characters of Don Lucas and Don Japhet. But the plot of "Entre bobos anda el juego", as has been indicated, is entirely unlike that of "Don Japhet d'Arménie".
II. To what extent did "No hay peor sordo" by Tirso de Molina, "La traición busca el castigo" and "No hay amigo para amigo" by Rojas, contribute to Scarron's "Jodelet duelliste"?

In regard to these sources, Dr. R. Peters in "Münchener Beiträge zur romanischen und englischen Philologie 6-8", has given us a careful comparison of the "Jodelet duelliste" with Rojas's "La traición busca el castigo" and Tirso's "No hay peor sordo". But not content with borrowing one play from Rojas, Scarron has gone to still another of his for a model -- "No hay amigo para amigo". Wherein these plays have influenced Scarron's comedy we shall now indicate.

The story of "Jodelet duelliste" is summed up as follows in the Chefs d'Œuvre Dramatiques de Scarron:

"Don Félix de Fonseque est accordé avec Lucie, fille de Don Pedro d'Avila. Celui-ci attend pour célébrer ce mariage, l'arrivée de Don Diéguo de Girop, qui doit en même temps épouser son autre fille, nommée Hélène. Don Diéguo arriva à Toleda, (lieu de la scène) et le hasard lui fait rencontrer Lucie, dont il devient amoureux. Pour
l'obtenir et rompre son engagement avec Hélène, il imagine, à l'aide d'Alphonse, son valet, plusieurs moyens capables de dégouter Don Pedro de l'alliance de Don Félix. Celui-ci ayant des liaisons très intimes avec une jeune personne appelée Dorothée, Don Diégue se fait avertir Don Pedro. De son côté, Lucie se déguise et se présente à son père, sous le nom d'une autre Dorothée, aussi maîtresse de Don Félix; et Alphonse, par une feinte étourderie, donne à Don Pedro une lettre qui semble adressée à Don Diégue, et qui le fait passer pour marié avec une troisième Dorothée à Madrid. La véritable Dorothée obtient un décret, et fait arrêter son infidèle Don Félix. Don Diégue et Lucie avouent à Don Pedro tout ce qu'ils ont fait pour se débarrasser de ce rival. Don Pedro le leur pardonne, et les unit. *

In regard to the secondary plot, Morillot says:
"... Il s'est amusé à développer outre mesure le rôle du valet qui ne tient en rien à la pièce, et qui forme une nouvelle intrigue assez mal liée à la principale."**

Jodelet, pour avoir été insolent avec un autre valet, nommé Alphonse, en a reçu un soufflet... Toute cette histoire est amusante et spirituellement versifiée;

*"Jodelet duelliste". Act II, sc., 2.
As Dr. Peters says, the first act of the French play is taken from "La traición busca el castigo" by Rojas. The action in both is identical and there are often literal translations.

Mogicon: Pues cuenta, y venga el salario.
Andrés: Pues que siempre obedecé
Quanto habeis aconsejado,
Yo hé sido vuestro criado,
Págadmelo vos á mí.
M.: Pues si airado y temerario
Dices que no has de pagar,
Vive Dios que hé de cobrar
En consejos mi salario.
A.: Pues yo no me hé de burlar;
Si más consejos dais vos,
Y os juro tambien á Dios
Que no os tengo de pagar.
M.: No importa.
A.: Pues empezad.
M.: Mi naturaleza obre.

*Morillot. Scarron et le Genre burlesque. pp.279-80.*
Aconseje yo y no cobre....
Adios salario; oye atento
A.: Tente, que el intento dejo.
M.: ¿Es porque no te reprehenda?
A.: Llévate toda mi hacienda.
Y no me dés un consejo.*
This passage Scarron has translated closely.

Jodelet: Allons tout de ce pas.
Donnez-moi de l'argent, et que je me retire.

Félix: Quoi! tu veux de l'argent?

J.: Il ne faut point tant rire,
Je veux être payé.

F.: Ma foi, c'est pour ton nez!
Après tant de conseils insolemment donnés,
Et que j'ai tous soufferts sans me mettre en colère,
Je t'apprends que c'est toi qui me dois du salaire.

J.: Je suis embarrassé si jamais je le fus;
Servir sans rien gagner, ou ne conseiller plus.

F.: Si ton maudit esprit a conseiller te porte,
Tu n'auras rien de moi de ta vie.

J.: Il n'importe,
A donner des conseils je vais bien m'égayer.

---

Et moi pareillement à ne te point payer.

J.: Mes gages, adieu donc, et vous, notre prudence

Fournissez-moi toujours conseils en abondance;
Car j'en ai grand besoin, vu le maître que j'ai.
Yà, je vais commencer....

F.: Prends ce que tu voudras;

Tout mon bien, si tu veux, et ne conseille pas.*

But still there are some slight differences. Don Gaspard in Scarron's play stands out with greater individuality than does Don Félix in that of Rojas's. The tone of act III is not Spanish, for Scarron has written it in his own characteristic style. In respect to this style, Morillot says of Scarron: "Il a ... tout transformé selon son goût et la tournure de son esprit; pour bien montrer les sujets au sérieux, il les a travestis tout en les imitant; Rojas et Calderon auraient été peu flattés, j'imagine, de reconnaître leurs comédies dans les 'Jodelets'".*

The second act shows the first trace of the influence of Tirso's "No hay peor sordo". Morillot points out a decline in the power of the play. This is important to notice: "Le premier acte de 'Jodelet duelliste'----------------------------------

*Scarron. Théâtre Complet, p.190 f.
**Morillot, Scarron et le Genre burlesque.
semble annoncer une haute comédie de mœurs côteoyant le drame, comme 'Don Juan', mais l'intrigue tourne court, la pauvre Dorothée ne paraît pas, il n'est plus guère question du noble Don Sanche; la pièce tombe dans une seconde intrigue, celle-là fort insipide et dans les bouffonneries du valet."* All the rest of this second act, except the second and sixth scenes, is from Tirso's play. For the second scene, in which Jodelet receives the slap from Alphonse, Scarron has had recourse to this additional source mentioned: "No hay amigo para amigo." Puibusque has praised the comic value of this scene. Scene six is of Scarron's own invention.

With the exception of the first three scenes, the entire third act is imitated from Tirso. However, a few changes as to characters and development have been effected. For example, the character of Hélène has assumed much greater importance. Several of the scenes Scarron has improved by shortening.

All of act IV., except the seventh and eighth scenes, has been taken from Tirso. Dr. Peters says that these scenes, seven and eight, are Scarron's own, but a comparison of them with a passage in "No hay amigo

*Morillot. Scarron et le Genre burlesque, p.284.
para amigo" reveals Scarron's indebtedness to Rojas's play.

Don Lope.
Ya estamos solos, Moscon;
¿A qué a solas me has llamado,
Todo el semblante turbado
Y confusa la razón?
¿Qué traes? ¿qué te ha sucedido?
¿Qué quieres con tus pasiones?

Moscon.
Que me escuches dos razones
Cuatro dedas del oído.

Don Lope
Di.

Moscon.
(Ap. Preguntarle es forzoso
Si es duelo mi bofetada.)
Señor, el caso no es nada,
Mas yo soy escrupuloso.
No es nada.

Don Lope.
¿Pues que te pasa?
Dilo y olvida esos miedos.

Moscon.
Con no más de cinco dedos
Me han dado en toda la cara.

Don Lope.

¡Eso sufiste! oye, espera;
Más es que lo escuche yo.
¿Quién te dió y cómo te dió?

Moscon.

Señor, de aquesta manera.
(Va a darle).

Don Lope.

Quita, pícaro, bufón;
¡Y tan deshonrado, estar,
Cuando me ves enojar,
De chanza en esta ocasión!
¿No te corres de decirlo?

Moscon.

Tiempo hay; yo me correré.

Don Lope.

Pues dime, ¿sobre que fue?

Moscon.

¿Sobre qué? sobre un carrillo.

Don Lope.

Oye, ¿qué es lo que te dió?
¿Fue puñada ó bofetada?

Moscon.

¡Oh! si me diera puñada
No se lo sufriría yo.

Don Lope.

Eso era menos.

Moscon.

No sé

Cuál de los dos es mejor.

Don Lope.

A mano abierta es peor.

Moscon.

Pues de esa manera fue.

Don Lope.

¿Qué aquesto un hombre consiente?

Pues aquí, ¿qué hay que dudar?

¿Sonó al llegártela á dar?

Moscon.

Lo que es sonar, bravamente.

Don Lope.

Pues si tú tu agravio infieres

Y ya tu deshonra ves,

Estando á solas ¿qué es

Lo que preguntarme quieres?

Moscon.

Señor, el golpe supuesto

Y supuesto el bofetón,
Saber quiero en conclusion --- Don Lope.

Dilo.

Moscon.

Si quedé bien puesto.

Don Lope.

¿Que esta razon llegue á oirle!

¿Quién tal ignorancia vió?

Cuando el bofeton te dió,

¿Qué hiciste tú?

Moscon.

Recibirle.

Don Lope.

En fin, no te satisfizo;

¿Cuando el bofeton le dió

Le hizo cara?

Moscon.

Cara no,

Porque antes me la deshizo.

Don Lope.

¡Que esa ofensa en tí no labre

Indignar la espada airada!

Moscon.

Dice el miedo: " a esotra espada,
Que esta vaina no se abre."

Don Lope.

Buscar quiero otro criado
Supuesto lo que te pasa,
Que no ha de estar en mi casa
Hombre que está deshonrado.

Moscon.

¿Qué medio hay entre los dos?

Don Lope.

Morir noble y temerario.

Moscon.

Pues págüeme mi salario
Y quedese usted con Dios.

Don Lope.

¿De suerte, Moscon, de suerte
Que cuando agraviado estás,
Aun valor no mostrarás
De vengarte con su muerte?

Moscon.

¿Luego con su muerte gana
Lo que perdió mi opinion?

Don Lope.

Así habrá satisfaccion.

Moscon.

Hablárais para mañana;
Lo que me habeis advertido
Llega á mi honor á importarle.
¿Hay más que decir, matarle,
Y hubiéralo yo entendido?
Ahora, don Lope, pues
Coraje y valor me sobra,
A él, manos á la obra,
Buen corazón.

Don Lope.

Eso es.

Ya el agravio te despierta.

Moscon.

A matarle voy derecho.

Don Lope.

Hasta volver satisfecho.

No me entres por esa puerta.

Moscon.

Vos veréis lo que yo hiciere.

Don Lope.

Que has de darle muerte espera.

Moscon.

No está mas que en que él se muera
Del golpe que le diere,
Pregunto, pues sabeis de esto,
Si por valor ó por suerte,
¿Cuál quedará mejor puesto?

Don Lope.

Tú, Mascon, vete con Dios
Y de tu venganza trata.

Moscon.

Pues, por Dios, que si me mata
Que me ha de quejar de vos.

Ahora decidme, Señor,
¿Será bueno en este aprieto
Llevar un famoso peto
Hecho á prueba de doctor?

Don Lope.

Corazón y manos, loco,
Son las que dan opinión.

Moscon.

No la dará el corazón,
Pero las manos tampoco.

Don Lope.

Vete.

Moscon.

Vosme; mi dolor
A darle muerte me inclina.

¿Quién supiera Medicina
Para matarle mejor!*

In Scarron's comedy, this is the translation:

D. Felix.

Vous avez donc querelle, à ce que l'on m'a dit.

Jodelet.

Moi, querelle?

D. Felix.

Oui, vous.

Jodelet.

Mon Dieu, comme on médit!

Assurément, monsieur, je n'ai point eu querelle,

Oui, bien un beau soufflet.

D. Felix.

La différence est belle!

Et qui vous l'a donné?

Jodelet.

Ce n'est qu'un fanfaron,

Cet Alphonse qui sert don Diégue Giron.

D. Felix.

Je veux absolument qu'on se venge ou qu'on sorte.

Jodelet.

J'espère m'en venger, et de la bonne sorte.

D. Felix.

Et vous l'a-t-il donné bien fort?

Jodelet.

Coussi, coussi.

D. Felix.

Et comment l'a-t-il fait?

Jodelet, lui donnant un soufflet.

Ma foi, monsieur, ainsi.

D. Felix.

Si je prends un bâton ...

Jodelet.

Le récit véritable

Ne se peut faire mieux que par un coup semblable.*

All of Act V. except the first two scenes again follows Tirso. This act has the same weakness that is felt in the other acts that Scarron took from Tirso.

*Scarron, Théâtre complet, pp. 233-34.
III. How great was the influence of "No siempre lo peor es cierto" on "la Fausse Apparence"?

We find "No siempre lo peor es cierto" given by Fitzmaurice-Kelly as the source from which Scarron took his "la Fausse Apparence": "En 'Le gardien de soi-même' y en 'La fausse Apparence' Scarron utilizó 'El alcaide de sí mismo' y 'No siempre lo peor es cierto'."* In this connection, Fitzmaurice-Kelly, in an earlier edition, makes mention of "Peor está que estaba" as a source for Scarron's play: "El 'Gentleman Dancing Master' de Wycherley se deriva de 'El maestro de danzar', y, dejando a un lado los arreglos de Scarron, el 'Don César Ursin' de Le Sage es mera adaptación de 'Peor está que estaba'."** By showing that "la Fausse Apparence" is almost a transliteration of "No siempre lo peor es cierto", we shall eliminate "Peor está que estaba" from consideration.

The story of "la Fausse Apparence" is as follows. Léonore, a girl of high rank arrives at Valencia under the protection of Don Carlos a young nobleman. They have come from Madrid where Don Carlos has courted Léonore.

** Ibid, 1901. p. 447.
and won her love. One evening on coming to keep an appointment with her in her apartment, he found there a stranger whom he took for a rival and seriously wounded. Léonore protested in vain that the stranger had been admitted without her knowledge, but prevailed on her unforgiving lover to flee with her so that she might escape her father's anger. Upon their arrival at Valencia, Don Carlos meets his cousin Don Louis, who, appreciating the difficulty of the situation, arranges for Léonore to disguise herself as the servant of his sister Flore. Don Carlos consents to remain secretly in his house and watch the household because Don Louis's suspicions have been aroused by seeing a man leave the house by way of the balcony. The man is Flore's lover, Don Sanche, who has just returned from Madrid. He is endeavoring to regain her affections which have been estranged because Flore has learned that he was wounded in Madrid by a jealous lover. Don Sanche is surprised in the house by Don Louis. Flore then escapes her brother's wrath by allowing Léonore to assume the blame for meeting him. Thereupon, Don Carlos decides to arrange a marriage between Léonore and Don Sanche, and Flore is asked to inform Don Sanche of the decision. Don Carlos overhearing their conversation learns that Don Sanche was the man who had entered
Léonore's apartment at Madrid but who had received no encouragement whatsoever from Léonore. He also learns that Don Sanche is Flore's lover. Léonore's father is appeased by her marriage with Don Carlos and Don Sanche is forgiven by Flore.

Scarron has throughout followed exactly "No siempre lo peor es cierto". To outline this Spanish play would be mere repetition. The beginning of "Peor está que estaba" which is the same as that of "No siempre lo peor es cierto" is this. The Governor of Gaeta receives a letter from his friend Don Alonso begging his aid in finding a young nobleman who, having killed a supposed rival at Don Alonso's house, has taken flight to Spain accompanied, it is reported, by Don Alonso's daughter. These are the same incidents upon which "la Fausse Apparence" and "No siempre lo peor es cierto" are based, but it is of special importance to note that in "la Fausse Apparence" the scene is laid in the same place, Valencia, as in "No siempre lo peor es cierto", and not in Gaeta as in "Peor está que estaba", Scarron's imitation of the former being so undisguised that he has not changed the scenes where the action takes place. Likewise, in the French play, several characters have their names unchanged, as, for instance: Don Carlos,
Léonore. Fabrice, and Don Pèdre de Lara.

In "Peor está que estaba", as in the other plays, Flerida, the young girl who has taken flight, comes to the Governor's daughter for aid. Unlike the other two plays in which the girl accompanies her lover, Flerida has followed him from Spain without his knowledge. In this play also, it was her garden in which the men had met and fought and not her apartment as in the other two plays. Don César, the lover meets Don Juan, the fiancé of the Governor's daughter and tells him of the trouble he is in. But Don Juan is not his cousin as in "No siempre lo peor es cierto" and "la Fausse Apparence", but a friend. From this point in the story the plot is entirely different from Scarron's. Only in the latter part of the story is there any similar incident -- that in which Dona Flerida shields Lisarda who has befriended her. It is quite evident, therefore, that Scarron based "la Fausse Apparence" on "No siempre lo peor es cierto" by Calderón.
CONCLUSION.

Upon consideration, therefore, of some of the Spanish sources of Scarron, we find that for "Don Japhet d'Arménie" he followed closely "El marqués del Cigaral", by Castillo Solórzano and not "Entre bobos anda el juego" by Rojas. The action of Rojas's play is totally unlike that of Scarron's, and Scarron took his characters as well as his plot from "El marqués del Cigaral".

The first act of the "Jodelet duelliste" is imitated from "La traición busca el castigo" by Rojas, but is written in Scarron's own style. Act II. is taken from Tirso's "No hay peor sordo" with the exception of the second and sixth scenes. The former is taken from "No hay amigo para amigo" by Rojas, and the latter is Scarron's own. All of Act III. but the first three scenes is from Tirso, as well as all of Act IV. except the scenes seven and eight. These scenes are a translation of a passage in "No hay amigo para amigo". Act V. is like Tirso's, with the exception of the first two scenes which are corresponding to similar scenes in "No hay amigo para amigo". We have already spoken of the
decline in power of Scarron's play when he borrows from Tirso and not from Rojas.

A study of "la Fausse Apparence" shows that this play had for its source Calderón's "No siempre lo peor es cierto".

Although Scarron made no attempt to write original plays, yet he had two eminent qualities which give him a place in literature in the first half of the seventeenth century. These two qualities Morillot points out: "A une époque où l'on n'écrivait guère que des œuvres de pure imagination, qu'il s'agit d'héroïsme ou d'amour, avec des personnages et des sentiments de convention, il a osé s'en tenir à l'observation fidèle de la réalité.... Il n'a pas été un observateur morose; il a été gai."* In this way he has had an influence on his century. "On peut penser tout le mal qu'on voudra des comédies de Scarron; mais il faut leur rendre cette justice qu'elles ont produit la poussée comique d'où est sorti Molière."**

*Morillot. Scarron et le Genre burlesque, p.399.
**Ibid.