THE VERSIFICATION OF THE *COMEDIAS* OF ANTONIO DE SOLÍS Y RIVADENEYRA

I

DON Antonio de Solís y Rivadeneyra (1610–1686), Secretary to His Majesty Philip IV and Chronicler of the Indies, at seventeen years of age wrote *Amor y obligación*.[1] At the age of fifty-seven he took holy orders and gave up theatrical work, leaving unfinished the first act of *Amor es arte de amar*. Having done this he refused to compose the *autos sacramentales* which were requested of him after the death of Calderón (in 1681), so firm was he in his purpose to sever all connections with the theater and to show his repentance for the theatrical work already produced, which consisted of a very few plays,[2] all of which are similar in plot and versification.

If we can accept the statement that *Amor y obligación* was written in 1627 and that Solís abandoned the theater in 1667 with *Amor es arte de amar*, his plays fall into a period of some forty-one years. Since Solís's output was so small and since few of his plays have been so far dated accurately, it is impossible to say that in a certain year he was using such and such a dramatic formula. Yet considering the general tendencies of the period and the data available about Solís, some observations may be made.

Looking over the analysis of Solís's metrical schemes, as presented in the Table of Versification (IV), we see that this dramatist belongs to the period in which authors had more or less left the

[1] According to information found in the introduction to his volume of poetry, *Varias poesías sagradas y profanas, que dejó escritas. . . . Don Antonio de Solís y Rivadeneyra, recogidas . . . por Don Juan de Goyeneche*, Madrid, 1692; and also given by a later biographer, Gregorio Mayáns y Siscar, in "Noticia breve de Don Antonio de Solís," pp. 47–59 of *Cartas de Don Nicolás Antonio y de Don Antonio de Solís*, León de Francia, 1733.

[2] The plays listed in the Table of Versification (IV) are the nine which appeared in Solís's *Comedias*, Madrid, 1681, plus *Amor y obligación*. Section I of this article discusses in a general way the versification of the ten authentic plays; Section II attempts some observations on chronology; Section III mentions three plays in collaboration and deals with the authorship of two plays sometimes attributed to Solís. For bibliography of Solís's works, see *Amor y obligación*, ed. Eduardo Juliá Martínez, Madrid, 1930, pp. lxxix–cx.

Italianate meters and were using more and more the national *romance*.

Redondillas and *romance* form most of Solís's verses, the percentages of the former ranging from 11.8% (*Eurídice y Orfeo*) to 30.1% (*Amor y obligación*) and of the latter from 57.5% (*Amor y obligación*) to 73.9% (*El alcázar del secreto*). A general tendency of the seventeenth century, which was an increase in the percentage of *romance* with a decrease in *redondillas*, is carried out in Solís's plays as far as can be determined. In the *romance*, changes of assonance are sometimes found; that is two or more *laisses* are found together, as for example in *Triunfos de amor y fortuna*, act II, *Eurídice y Orfeo*, III, and *Amor y obligación*, III.

Quintillas are lacking in *La Gitanilla de Madrid*, but range from 1.1% (*Las amazonas de Escitia*) to 9.2% (*Eurídice y Orfeo*) in the other plays.

Décimas are found in all but *El alcázar del secreto* and *El doctor Carlino*. The range of this meter where present is from 0.6% (*Triunfos de amor y fortuna*) to 5.0% (*La Gitanilla de Madrid*).

Songs of various types are found in Solís: in *El alcázar del secreto*, *Las amazonas de Escitia*, *Eurídice y Orfeo* and *Triunfos de amor y fortuna*. Songs are mostly found in the plays written for festivals. When in regular meters, they are included among the regular meters in the Table, and "(song)" is written under *miscellaneous*.

Of the Italianate meters Solís uses a limited number. *Silvas*, which are found in all (with the exception of *El alcázar del secreto*), range from 0.6% (*Triunfos de amor y fortuna*) to 11.1% (*Las amazonas de Escitia*). The type used[3] is (4) almost exclusively. Only *Amor y obligación* contains another type: 31 lines are of type (2) *silvas*, 110 are of type (4). *Octaves* appear only once: in *Las amazonas de Escitia*, 0.6%. *Sonnets* are present in eight plays, just one being used in each case, with the exception of *Triunfos de amor y fortuna* which has two, as will be seen by the number in brackets in the Table.

Besides the songs, among the miscellaneous meters are to be found four stanzas of four 7 and 11 syllable assonating lines in *Amparar al enemigo*. In general, however, Solís is very free from irregularities, staying close to a simple metrical scheme.

In the total number of lines (this is indicated by the figures

[3] For classification of the *silva*, see Morley and Bruerton, *The Chronology of Lope de Vega's Comedias*, New York, 1940, p. 12.

following the titles), the plays range from 2461 (*El doctor Carlino*) to 3269 (*Triunfos de amor y fortuna,* which contains many songs), the majority containing 2700 to 2900. Acts begin in *romance, quintillas, redondillas* (very frequently), and *silvas* (in *Las amazonas de Escitia,* I), and end in *romance* almost without exception (the only exception being found in *Triunfos de amor y fortuna,* III, songs with *romance* preceding).

II

Amor y obligación (1627) [4] shows characteristics of an early writing in the low percentage of *romance* (57.5) and in the high percentage of *redondillas* (30.1). The percentage of Italianate lines is fairly low (5.9%).

Un bobo hace ciento was performed soon after 1632 according to Ticknor.[5] If one considers the high percentage of *romance* (71.6), the fairly low percentage of *redondillas* (19.0), and the low percentage of Italianate lines (3.7), one is inclined to assign a later date to this play. *Un bobo hace ciento* was published in *Comedias nuevas escogidas,* Vol. 37, Madrid, 1671, and is mentioned with reference to representations in Madrid on June 9, 1675.[6]

El amor al uso was played in 1640.[7] The scheme of versification shows a low percentage of *redondillas* (14.8), quite a high percentage of *romance* (70.8), and 5.7% of Italianate meters.

According to Goyeneche,[8] Solís wrote *Eurídice y Orfeo* in

[4] For date, see note 1. This play, existing in manuscript, Biblioteca Nacional, has been edited by Fischer and Ruppert y Ujaravi, Giessen, 1929, and by Juliá Martínez, Madrid, 1930 (*op. cit.*).

[5] Having spoken of the "*Gitanilla* or *The Pretty Gypsy Girl,*" he continues (*History of Spanish Literature,* II, New York, 1849, p. 420): "*One Fool makes a Hundred*—a pleasant *figurón* play of Solís, which was soon afterwards [i.e. after 1632] acted before the court. . . ." No source of this information is given. Goyeneche (*op. cit.,* pp. 167–172) includes a "Loa para la comedia de un Bobo haze ciento. Que se representó a sus Magestades Martes de Carnestolendas." The year is not mentioned.

[6] C. Pérez Pastor, *Nuevos datos acerca del histrionismo español en los siglos XVI y XVII,* 2ª serie, Bordeaux, 1914, p. 203 (pub. by Cirot).

[7] Pérez Pastor, *Nuevos datos acerca del histrionismo español en los siglos XVI y XVII,* Madrid, 1901, p. 324.

[8] *Op. cit., Vida.* Cotarelo, in *NBAE,* XVII, *Colección de entremeses,* t. I, p. xxxiii, gives December, 1643 as the date of the celebrations, and draws attention to the *Loa* (Goyeneche, *op. cit.,* p. 234) which suggests that the play had been written for an earlier festival in the Retiro but had not been given.

Pamplona in 1642 to celebrate the birth of the Conde de Oropesa, Don Manuel Joaquín Álvarez de Toledo y Portugal. This play has fewer *redondillas* (11.8%) than the preceding and slightly fewer *versos de romance* (66.5%). The amount of *quintillas* and Italianate lines is high (9.2% and 9.6% respectively). Miscellaneous songs, included in the Italianate lines, are present to the extent of 1.8%. The fact that the play was written for a festival accounts for the inclusion of the songs.

Amparar al enemigo, which was published in 1650 in *Comedias de diferentes autores* (Vol. 43, Zaragoza), has a fairly high percentage of *redondillas* (23.8), 66.6% *romance* (also fairly high) and contains nothing unusual in *quintillas* or *décimas.* The Italianate lines (3.3%) are composed of 2.7% *silvas* and 0.6% (24 ll.) of the above-mentioned "7, 7, 7, 11" with assonance in e-o; the latter irregular meter is not found elsewhere in Solís.

Las amazonas de Escitia was published in *Comedias nuevas escogidas,* Vol. 9, Madrid, 1657. Goyeneche [9] includes a "Loa para la comedia de las Amazonas, Que se representó a su Magestad Domingo de Carnestolendas 7. de Febrero del Año de 1655." This play has 20.4% *redondillas,* 64.2% *romance,* and, more striking, 11.1% *silvas* and 0.6% (16 ll. in a passage of *silvas*) *octavas,* a meter not found elsewhere in Solís's *comedias.* This might well indicate that the play was written some years before 1655, yet as it was published two years later, the *Loa* referred to may be the original. Songs are present: a *décima* and four lines in *silvas,* which have been included in the percentages of those meters.

Triunfos de amor y fortuna, which was presented in 1658 [10] at a festival in honor of the birth of Prince Felipe Próspero and which is a special play, full of songs, spectacular and allegorical, shows well enough tendencies late in Solís's dramatic period: a low percentage of *redondillas* (14.7), a high percentage of *romance* (73.2), and a fairly low percentage of Italianate meters (5.0 including songs). It was printed about two years after presentation (cf. *Las amazonas de Escitia*), in *Comedias nuevas escogidas,* Vol. 13, Madrid, 1660.

El alcázar del secreto, written at the King's command [11] for a

[9] *Op. cit.,* pp. 173–176.

[10] D. E. Martell, *The Dramas of Don Antonio de Solís y Rivadeneyra,* Philadelphia, 1902, p. 49. The prince was born on November 28, 1657, and the play was given on February 27, 1658 (see Julia Martínez, *op. cit.,* p. liii).

[11] Martell, *op. cit.,* p. 48.

festival[12] and published in Vol. 19, *Comedias nuevas escogidas,* Madrid, 1662, has a moderate percentage of *redondillas* (22.3) and the highest of *romance* found in Solís (73.9%). This latter point, along with the fact that the percentage of Italianate meters is small (1.3%: 1 sonnet plus 0.8% songs of 5, 7 and 11 syllables), inclines me to believe that this is one of Solís's last plays, and that it was written not long before 1662. *Triunfos de amor y fortuna* was presented to the court in 1658 and published in 1660; perhaps *El alcázar del secreto* too had been performed shortly before being printed.

El doctor Carlino, printed in *Comedias nuevas escogidas,* Vol. 35, Madrid, 1671, was probably written some years before, in the middle of the century perhaps, owing to the fairly high percentage of *redondillas* (26.2), the medium percentage of *romance* (67.2), and the not unusually low or high percentage of Italianate meters (3.4%). *Décimas* are absent in this play, as in the case of *El alcázar del secreto.*

The metrical scheme of *La Gitanilla de Madrid,* printed in Vol. 37 (Madrid, 1671) of *Comedias nuevas escogidas,* fits in with the above play very well and also with *Amparar al enemigo* (pub. 1650), having a scheme of versification indicative of the middle of the century: *redondillas* (24.0%), *romance* (66.8%), and Italianate (4.2%).[13]

III

Not included in the Table of Versification (IV) are two[14] plays written in collaboration: (a) *La Renegada de Valladolid* (manuscript, Biblioteca Nacional), of which Act II was written by

[12] Juliá Martínez, *op. cit.,* p. lxxxiii.

[13] For my theory that *La Gitanilla,* attributed to Juan Pérez de Montalván, is also by Solís and is an earlier version of *La Gitanilla de Madrid,* see my edition of *La Gitanilla* (unpublished Ph.D. thesis, University of Toronto, 1941). The metrical scheme of *La Gitanilla* (*redondillas,* 30.6%; *romance,* 50.3%; *décimas,* 5.5%; *silvas,* types 2 and 4, 13.2%; and *miscellaneous,* 0.3%) fits into the period in which Montalván, in *Para todos,* spoke of Solís's writing a play by that name: (1632), "Don Antonio de Solís está acabando una [comedia], que llama *La Gitanilla* . . ."; and (1635), "Don Antonio de Solís escribió *La Gitanilla.* . . ."

[14] A third play in collaboration, *La restauración de España,* is reported to have been performed in the Retiro on St. John's day, 1655. See *BAE, XIV,* p. 678 (*Catálogo cronológico de Calderón*); and La Barrera, *Catálogo bibliográfico y biográfico del teatro antiguo español,* Madrid, 1860, p. 376, where the play is spoken of as "Desconocida." Juliá Martínez (*op. cit.,* p. xix)

Solís;[15] and (b) *El pastor Fido* (published in *Comedias nuevas escogidas*, Vol. 8, Madrid, 1657), of which Solís wrote Act I.[16] This play has been dated by Professor Hilborn [17] as c. 1650–52. As he remarks,[18] the analysis of one act of a play cannot be fairly compared with the percentages of metrical forms of complete plays. This statement also applies to the fragmentary *Amor es arte de amar* (1667?),[19] which contains only 683 lines, part of Act I.

One additional complete play has been accepted as an authentic work of Solís by Juliá Martínez. This is *La más dichosa venganza*, which was published in *Comedias nuevas escogidas*, Vol. 25, Madrid, 1666, under Solís's name. Considered spurious by Martell,[20] Juliá includes it among Solís's *obras* on account of its dramatic structure.[21]

The versification of *La más dichosa venganza* (3150 lines) is as follows: *redondillas*, 31.6%; *romance*, 54.9%; *décimas*, 3.5%; and *silvas* (types 1 and 4), 10.0%; with the three acts opening and closing in *romance-romance*, *redondillas-romance*, and *redondillas-romance*, respectively.

The percentage of *redondillas* is slightly higher than that of any of the ten authentic plays discussed in Section I: *Amor y obligación* has 30.1%, and next is *El doctor Carlino*, with 26.2%. *La más dichosa venganza*'s percentage of *romance* is slightly lower than *Amor y obligación*'s 57.5% and considerably lower than that of the next play, *Las amazonas de Escitia*, with 64.2%. *Quintillas* are absent, as in the case of *La Gitanilla de Madrid*. The percentage of *décimas* is not unusual. The *silvas*, which constitute the Italianate lines of *La más dichosa venganza*, are admissible

lists *La restauración de España* as an "Obra hoy perdida." The first act is supposed to have been written by Monteser, the second by Solís, and the third by Diego de Silva.

[15] Act I is by Francisco de Monteser, Act III by Diego de Silva. See Juliá Martínez, *op. cit.*, pp. xxviii and xcv; and, by the same author, "Rectificaciones bibliográficas: *La Renegada de Valladolid*," *Boletín de la Real Academia Española*, 1929, XVI, 672–679. According to the *Loa*, the play was presented before Their Majesties in the Buen Retiro in 1655, having been previously given in the palace of the Conde de Oropesa, possibly before 1642.

[16] Act II by Coello; Act III by Calderón.

[17] H. W. Hilborn, *A Chronology of the Plays of D. Pedro Calderón de la Barca*, Toronto, 1938, p. 56.

[18] *Op. cit.*, p. 13.

[19] See note 1.

[20] *Op. cit.*, p. 50.

[21] Edition of *Amor y obligación*, *op. cit.*, pp. lxiv–lxv.

within Solís's usual scheme of versification as to percentage and type (4). Type (1), made up of one passage of 60 lines out of a total of 316 lines of *silvas* used, is disquieting. It will be remembered, however, that the early *Amor y obligación*, and the probable earlier version of *La Gitanilla de Madrid* mentioned in note 13, contain type (2) *silvas* in addition to the usual type (4). The beginnings and endings of acts are regular, and the number of meters used in *La más dichosa venganza* is small, as is customary in an authentic play by Solís.

My decision as to authorship, based on a criterion of versification, is that *La más dichosa venganza* could be an early play by Solís, but that it cannot be concluded that it is necessarily by him.

Bearing the name "Don Antonio de Solís" is a *suelta*[22] which I have before me, entitled *El mayor triunfo de Julio César y batalla de Farsalia*. This play, attributed to Francisco Alcedo y Herrera by La Barrera,[23] and listed with authorship questioned by Salvá,[24] is by the latter author according to Juliá Martínez.[25] A study of versification supports Juliá's statement. *El mayor triunfo de Julio César y batalla de Farsalia* may be immediately excluded from the *comedias* of Antonio de Solís y Rivadeneyra by peculiarities of its metrical scheme: 1.3% *redondillas* and 91.9% *romance*.

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[22] Dated Valencia, 1770; and found in vol. XV of a factitious or miscellaneous collection of plays entitled *Colección de las mejores comedias de los antiguos poetas españoles* (25 volumes).

[23] *Op. cit.*, p. 11.

[24] *Catálogo de la Biblioteca de Salvá*, Vol. I, Valencia, 1872, p. 621.

[25] Edition of *Amor y obligación*, *op. cit.*, p. xx.

IV

Table of Versification—Percentages of Meters

Title and No. of Lines	Red.	Rom.	Qu.	Déc.	Sil.	Oct.	Son.	Misc.	Tot. Ital.	Act Openings and Closings
1. *Alcázar del secreto, El* 2947	22.3	73.9	2.5				0.5 (1)	0.8 (var. songs)	1.3	song (rom) & red-rom; red-rom; red-rom
2. *Amazonas de Escitia, Las* 2876	20.4	64.2	1.1	2.1	11.1 (4)	0.6	0.5 (1)	(song)	12.2	sil-rom; red-rom; red-rom
3. *Amor al uso, El* 3059	14.8	70.8	5.9	2.9	5.2 (4)		0.5 (1)		5.7	qu-rom; red-rom; qu-rom
4. *Amor y obligación* 2607	30.1	57.5	2.7	3.8	5.4 (2, 4)		0.5 (1)		5.9	red-rom; qu-rom; red-rom
5. *Amparar al enemigo* 2678	23.8	66.6	5.2	1.1	2.7 (4)			0.6 (7, 7, 7, 11)	3.3	red-rom; red-rom; red-rom
6. *Bobo hace ciento, Un* 2875	19.0	71.6	4.7	1.0	3.2 (4)		0.5 (1)		3.7	red-rom; red-rom; red-rom
7. *Doctor Carlino, El* 2461	26.2	67.2	3.2		2.8 (4)		0.6 (1)		3.4	rom-rom; red-rom; red-rom
8. *Eurídice y Orfeo* 2768	11.8	66.5	9.2	2.9	7.3 (4)		0.5 (1)	1.8 (var. songs)	9.6	red-rom; qu-rom; qu-rom
9. *Gitanilla de Madrid, La* 2802	24.0	66.8		5.0	4.2 (4)				4.2	red-rom; rom-rom; rom-rom
10. *Triunfos de amor y fortuna* 3269	14.7	73.2	2.8	0.6	0.6 (4)		0.9 (2)	7.3 (var. songs)	5.0	rom-rom; qu-rom; red-rom & song