VARIA

ANOTHER SONNET IN LOPE DE VEGA'S *LOS TRES DIAMANTES*

At the end of a tirade of blank verses in the first act of Lope de Vega's *Los tres diamantes* we find the following passage that Menéndez y Pelayo edited without any strophic indentation:

> Cuando Júpiter fiero, en el diluvio
> Mató de Loth la insaciable fragua,
> Y el mar pasando, el límite desagua,
> Encarcelado el Sol, dorado y rubio;
> Cuando cuelgan del Cáucaso y Vesubio
> Cuerpos cubiertos de ovas verdes y agua;
> Cuando balas de nieve, y rayos fragua,
> Y el Ganje se juntó con el Danubio;
> Cuando el tiempo mudó su mismo estilo,
> ¿Dónde estabas, amor? ¿Cuál fué tu asilo?[1]

It is surprising that these verses should not have attracted the attention of the eminent Spanish scholar, if for no other reason, because of the fact that the rhyme pattern is extraordinary in blank verse where one may find at best interspersed couplets.

In their masterly analysis of Lope de Vega's versification Morley and Bruerton were misled by Menéndez y Pelayo's reticence. They included with these verses the couplet with which the preceding blank verses end and classified them as a *canción*, noting further: "Rarely the *canción* is found all in eleven-syllable lines: *Los tres diamantes*, I, AABCCBBCCBDD . . . ."[2]

The verses in question are followed by two of the four sonnets that the play contains and which Jörder does not find repeated elsewhere in Lope's works,[3] but no specific mention is made of them. Neither are they mentioned by J. F. Montesinos[4] or Lucile K. Delano[5] in their studies of Lope de Vega's sonnets.

[1] Acad., XIII, 534b.

[2] S. G. Morley and C. Bruerton, *The Chronology of Lope de Vega's Comedias* (N. Y., London, 1940), p. 13.

[3] Otto Jörder, *Die Formen des Sonetts bei Lope de Vega* (Halle-Saale, 1936), pp. 31, 296, 343, 361, 366.

[4] J. F. Montesinos, *Lope de Vega, Poesías líricas*, Clásicos castellanos, 68 (Madrid, 1925), pp. 46–58 and "Contribución al estudio de la lírica de Lope de Vega," *RFE*, XI (1924), 298–311; XII (1926), 284; XIX (1932), 80.

[5] Lucile Kathryn Delano, *A Critical Index of Sonnets in the Plays of Lope de Vega* (Toronto, 1935).

The fact of the matter is that the verses quoted above are the remnants of another sonnet that Lope wrote for the play and which he also included in his *Rimas.*[6] The complete text follows for the purpose of comparison:

Cuando el mejor planeta en el diluvio
tiempla de Etna y volcán la ardiente fragua,
y el mar, pasado el límite, desagua,
encarcelando al sol dorado y rubio;
cuando cuelgan del Cáucaso y Vesubio
mil cuerpos entre verdes ovas y agua,
cuando balas de nieve y rayos fragua,
y el Gange se juntó con el Danubio;
cuando el tiempo perdió su mismo estilo,
y el infierno pensó tener sosiego,
y excedió sus pirámides el Nilo;
cuando el mundo quedó turbado y ciego,
¿dónde estabas, amor? ¿Cuál fué tu asilo,
que en tantas aguas se escapó tu fuego?[7]

There is no question about the authenticity of the authorship of *Los tres diamantes;* hence, it cannot be argued that some poetaster converted Lope's sonnet into a mediocre *canción.* Lope, himself, never indulged in such practices; he found it easier to write a brand new poem than to plagiarize himself in his plays. The fact that the verses in question are recited by a lover who comes to his beloved's window and that they are directly followed by two sonnets that are also recited by two competitors under the same circumstances clearly establishes Lope's original intention of presenting three successive sonnets. The omission of four of the last six lines of the sonnet offers once more evidence of the lamentable state in which Lope's texts have reached us. It is not surprising then that the various scholars who have worked on this play were not able to recognize the emasculated sonnet.

Having identified the additional sonnet in *Los tres diamantes* we must now reopen the question of the date of composition of the play which is presumed to be 1599–1603.[8] The terminus ad quem is established by the fact that Lope included this title in the first *Peregrino* list;[9] the terminus a quo, by the fact that the play contains the characters of Belardo and Lucinda, well-known poetic names for Lope and his paramour, Micaela Luján. When Américo Castro originally pointed out the chronological significance of this autobiographical detail and called attention to its presence in *Los tres diamantes,* he noticed that Lope was not very

[6] *La Segunda Parte de las Rimas de Lope de Vega Carpio* [published together with *La hermosura de Angélica*] (Madrid, 1602).

[7] *BAE,* XXXVIII, 379a, no. 181.

[8] Morley and Bruerton, op. cit., p. 19.

[9] Cf. S. G. Morley, "Lope de Vega's Peregrino Lists," Univ. of Calif. Publications in Modern Philology, Vol. XIV, no. 5 (1930), p. 355.

vehement in his love protestations and concluded that the play must have been written before 1602, "época en que comienza la mayor intensidad de aquellos amores."[10] But Courtney Bruerton has rejected this conjecture, arguing that "whereas *comedias* showing intensity of passion may well be 1602?–1605?, we cannot be sure that plays without such intensity are 1599–1601 unless other factors help us to be more precise."[11] Therefore, Bruerton restates the dates 1599–1603 which are later emphasized in *The Chronology of Lope de Vega's Comedias*.[12]

However, the identification of the fifth sonnet in *Los tres diamantes* furnishes us now with the additional factors needed to be more precise in determining its date of composition. The inclusion of the sonnet in question in the *Rimas* would establish 1602 as the terminus ad quem since Montesinos[13] and Jörder[14] have shown that whenever a sonnet appears in a Lope play and in his *Rimas* we can safely assume that the play version antedates the other.[15] We must, therefore, return to Américo Castro's statement and reaffirm the date of *Los tres diamantes* as 1599–1602.

J. H. Arjona

University of Connecticut

JUDEO-SPANISH PROVERBS[1]

1. Un hombre sin amigos es la mano siedra sin la dereg'a [derecha].
2. Qeredme bien, mis vizinas, qe estó dando a qomer a mis galịinas.
3. Amistad de ịerno, sol di invierno.
4. Axí, mana, qe me besó el saqa.

   (*Axí*, children's cry of distress; *mana, mamá; saca*, Turkish *saka*, water vender.)
5. Guai del bovo, i del día qe nasé.

[10] Américo Castro, "Alusiones a Micaela Luján en las obras de Lope de Vega," *RFE*, V (1918), 261.

[11] Courtney Bruerton, "Lope's Belardo-Lucinda Plays," *HR*, V (1937), 312.

[12] Op. cit., pp. 19, 362.

[13] Op. cit., *RFE*, XI (1924), 298–311.

[14] Op. cit., pp. 275–282.

[15] It will be noted that besides the omission of four lines of the tercets of the sonnet in question there are very important variants between the play and the *Rimas* versions. We have no way of knowing whether the extant fragment in *Los tres diamantes* represents Lope's original effort or whether the text has been vitiated. Either way, however, it is obvious that the *Rimas* text is superior. If the first supposition is correct, the revision bears out the theories of Montesinos and Jörder. If the text is vitiated in the play, the improvement in the *Rimas* is only natural.

[1] First published by Izaac E. Yehuda, in *Zion*, Annual publication of the Palestinian Historical and Ethnographical Society (Jerusalem, 1927). Transliterated by Chesley M. Hutchings, University of Cincinnati, with acknowledgments to Daniel E. Herman, Hebrew Union College, Cincinnati.

6. Guai de aqel yardan qe ahoga al patrón!

(Hebr. *yardan, cherdan,* necklace.)

7. Guai del prove i de su día negro!
8. Un ermano i una manta tapan mung'as [munchas, muchas] faltas.
9. Di el Dio i di el vizino no se puede enquvrir.
10. Azno no muere di tikía.

(*tikía, tiquía,* consumption. A fool is not oppressed by cares.)

11. No ai pior sodro qe el qi no qeire oir.
12. No muere bruxa sino dexa otra.
13. Dos proves en una puerta no se pueden ver.
14. A la iz'a [hija] de el rei no qeiro, porqe no me la dan.
15. Una ves me ingania la viez'a.
16. Mi olvidí qe era qazada i me qomí a sena.
17. No mostres el fondo, ni di tu bolsa ni di tu alma.
18. A g'qo [chico] no le digas échate, ni al grande, alevanta.
19. Si qeres pedrer tu livertad, qonfía tu seqreto a otro.
20. Buena es la novia, ma siega di un oz'o [ojo].
21. Bien darxa el chakham quando ai qi la oiga.

(*Darxa,* preaches, Hebr. *darex,* to preach, expound; *chakham,* communal religious leader among the Sephardim.)

22. Dime qon qen andas i te diré qen eres, i qon qen pases i no qon qen nases.
23. De los míos qero dizir, ma no qero sintir.
24. Al marido qomo uzateis i al iz'o como qriateis.
25. Le vo qemar la chazaqa.

(Hebr. *chazaqah,* household contract.)

26. [Barro] las migas, i no a las amigas.
27. Vos mudo, io piltek, z'unto mos daremos a entender.

(Turk. *piltek,* stammerer.)

28. Vino la ispina por melizina.
29. Onde se va la prenjada, va qon sus dolores.
30. Quando la fuente se seqa, savemos el presio de la agua.
31. Ven khakh u ven khakh, guai de la iz'a di Tiftach.

(The first clause is Hebrew, meaning "Be it thus or thus." *Tiftach* may be Jephtha, in which case the reference is to his vow, Judges 11:30/39; she was put to death.)

32. La muz'er de el burrag'ón, quando lava, sale el sol.
33. Iz'o fuites, padre serás; lo que izites, te arán.
34. Marido en qaza, dolor de qexada.
35. En boq serada no entra moxka.
36. Bindigo qen intinjó una qaza i no dos.

(*Intinió,* darkened, blackened.)