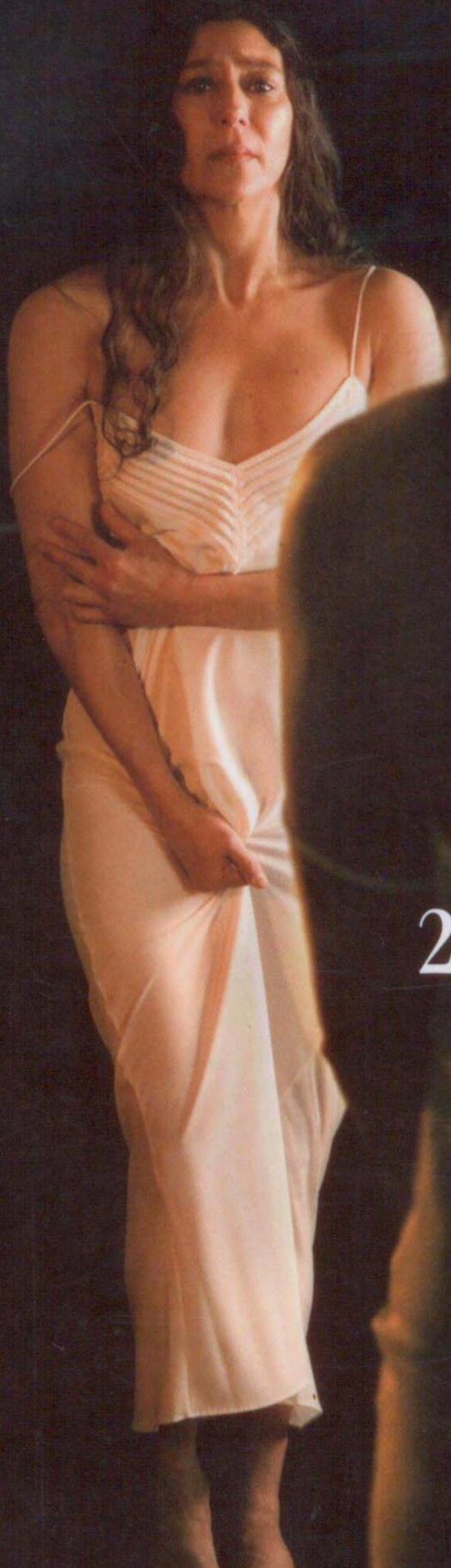


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Charles Patterson

ABSTRACT

El aucto de los desposorios de José is one of several plays of the Golden Age based on the Old Testament story of Joseph. It is unique, however, because its primary source material is not the Bible, but rather a late-classical Hellenistic Jewish novel entitled *Joseph and Aseneth*. This essay analyzes the play's adaptation of its source material to a sixteenth-century context. I argue that *Desposorios* subverts the prevailing emphasis on blood purity in Spain by converting a Jewish story into a dramatization of Christian conversion. Through the process of adaptation, the anonymous playwright inscribes a *converso* perspective on the story, characterized by a sense of equality, a socially critical attitude, and ambiguous communication. The overall effect is an appropriation of Christian values in order to make the argument for the full acceptance of New Christians into Spanish society. This subversive element to the play makes it worthy of more scholarly attention than it has previously received. (CP)

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Jonathan Ellis

ABSTRACT

In her adaptation of the medieval romance that served as the source material for her *comedia*, Ana Caro preserved in her title the name of the original titular hero Partinuplés, yet she chose to make the protagonist of her work Rosaura, empress of Constantinople. This crucial change allows her to present the perspective of a female character forced to operate as a monarch within the expectations of a patriarchal system of government. The circumstances are analogous to Caro herself working within the male-established customs and expectations of *comedia* authorship. In the play, one issue in particular serves as the focus and source of all the conflict: Rosaura must contend with the demand of her subjects that she marry and produce an heir. While the matter of succession must be in some way addressed by all monarchs, it is a problematic one for a female monarch if there is a suspicion that the marriage is a means of containing and controlling her. Rosaura's situation is further complicated by the presence of a prophecy in the plot that foretells disaster to herself and her kingdom should she marry. This essay specifically examines the

methods and character of Caro's heroine in dealing with these circumstances. In her absolute dedication to fulfilling her duty and obligations, she serves as an exemplum for Partinuplés. In addition, she insists on the right of consent in the marriage and thereby hopes to avoid the disaster of the prophecy, illustrating a common concern for female characters of the *comedia*, the desire to subvert arranged marriages. This essay further contextualizes the question of female rule and royal marriage in light of the literary model of Lope de Vega's *La reina Juana de Nápoles* and the historical models of Elizabeth I of England and Isabel of Castile. (JE)

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order, knowledge, religion, and war. This representation reinforced the notion of Europa's self-assigned rightful ownership of true culture and civilization and a right for conquest and colonization. This need for America to be conquered in order to conform to Europa's idealized perception of culture and civilization is fictionalized in the *comedias de Indias*, in which the playwrights present onstage the sensual, exotic, and aggressive nature of the indigenous females, and the Christian and civilizing purpose of the European conquistadors. The romantic desires connecting the *damas indias* to the *galanes españoles*, the complexity of the intrigues and romances as presented on the stage and the visual iconography of the period evidence how the battles between the conquistadors and the indigenous men can be seen as symbolic attempts to wrest America away from the *galanes indios* who tenuously possess her. (BQ)

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Few readers or spectators disagree about the internal dynamics of Lope de Vega's play *Fuenteovejuna* (1612). The people of Fuenteovejuna rise against a tyrannical, unjust ruler who fails in his duties as a nobleman and represents a threat to the village's loyalty to the Catholic monarchs of Spain. Nonetheless, external factors lead *Fuenteovejuna* to remain a highly controversial work that has been read and interpreted in wildly divergent ways. This paper examines contradictory approaches to the play during the Spanish Civil War in order to consider how contexts and influences outside the text perform a vital role in its interpretation. Contemporary sociopolitical issues colored Nationalist and Republican approaches to *Fuenteovejuna*, thereby producing radically dissonant readings of Lope's work that justified each group's ideological position within the civil conflict. The desire to find symbolic or allegorical meaning in the characters and circumstances of the drama opens the way for modern ideologies, politics, social issues, and cultural paradigms to flood the work with new meanings. (JTP)

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The Spanish Golden Age in English: Perspectives on Performance.

Ed. Catherine Boyle and David Johnston. London: Oberon Books, 2008. 154 pp. (Susan Paun de García)

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Calderón de la Barca, Pedro. *El lirio y el azucena*. Ed. Victoriano Roncero. Kassel: Reichenberger, 2007. 329 pp. (Lucas A. Marchante-Aragón)

Editor's Note

We are happy to present a wide range of essays and reviews on multiple aspects of the Comedia, from pre-Lope drama to plays by Lope de Vega, Pedro Calderón de la Barca, Ana Caro, and Agustín Moreto (represented in two essays), as well as colonial Latin American theater and the staging of early modern drama during the period of the Spanish Civil War of 1936-1939. As is our custom, and a source of pride for the *Bulletin of the Comediantes*, the contributors range from established senior scholars to talented younger colleagues.

It is our pleasure to announce the addition of two new members of the Editorial Advisory Board: Laura Bass of Tulane University and Vicente Pérez de León of the University of Melbourne. We welcome them and thank them for their willingness to serve.

We also would like to thank Bradley Nelson for his years of service as assistant editor. Brad is giving up that position and will become a member of the Editorial Advisory Board. The new assistant editor is Gwen H. Stickney of North Dakota State University. We are grateful that she has accepted the position and look forward to working with her.

We invite submissions on all aspects of early modern and colonial theater, and we acknowledge the support of Comediantes in the United States and abroad.

E.H.F.

Songs, Song-Texts, and Lovesickness in Agustín Moreto's *Yo por vos y vos por otro*

George Yuri Porras
Texas State University

DESPITE NUMEROUS STUDIES on the subject, one of the most elusive aspects of Spanish Golden Age drama remains the relationship between a play's text and performance, especially those parts that involve song-texts and their possible extant music. Scholars who study the topic generally come from either purely musicological perspectives or from philological and literary ones. To consider a play's theatricality, however, one must take into account various components, and regarding songs in performances, the approach should not be limited to a single perspective. Studies of theatrical song-texts and/or music must analyze the music whenever available, so that its impact on dramatic context can be considered. Ideally, original, undisputed musical sources that unequivocally show direct links between songs and specific plays would be examined, but, unfortunately, in the sea of scattered, and, in most cases, lost music of the period, finding such scores is extremely difficult, if not impossible. For this reason, until recently, the majority of scholarship on the role of songs and extant music in the drama of the Spanish Golden Age has focused primarily on the works of Lope de Vega and Pedro Calderón de la Barca.¹ Lope de Vega is credited with writing the first Spanish opera, *La selva sin amor* (1627), for which there is no extant music, and with championing the utilization of "dulce verso" and "armonía" in the Comedia. In order to support action and verisimilitude, Lope interpolated songs throughout many of his works, in addition to abundant musical references to instruments, dances, and singing. Calderón, for his part, consolidated the use of songs so masterfully that they consistently related directly to the plot. With the support of the monarchy who commissioned composers such as Juan Hidalgo (Stein 299-300) and imported foreign stage designers such as Cosme Lotti (Shergold 275-79), Calderón was able to raise the level of theatrical spectacle to such heights that it secured his status as the founder of seventeenth-century Spanish opera and zarzuela. Musicologists and literary scholars have analyzed extant songs and song-texts in the plays by both Lope de Vega and Calderón; however,

they seldom venture to do the same for the works of other important dramatists of the era, and special attention should be given to the relatively neglected works of one of the period's canonic figures, Agustín Moreto y Cabaña (1618-1669). Moreto utilized songs in approximately seventy percent of his repertoire,² and in most cases they not only support structural and technical functions, but also effectively convey the overall message of his plays (Porrás, "The Songs" 7). The drama of character and idea, *Yo por vos y vos por otro*, is no exception and is a good example of how songs typically function in Moreto's secular works. Focusing on *Yo por vos y vos por otro*, first printed in the *Segunda parte de las Comedias de Don Agustín Moreto y Cabaña* (1676) and last edited by Luis Fernández-Guerra y Orbe,³ will allow us to study how songs contribute to the structure and message of this play and others of its kind. Frances Exum has pointed out the parallels that exist between the structure of *Yo por vos* and the five-part *quadrille* dance form, which the *gracioso* (Motril) uses in order to orchestrate the movements of the characters as they perform their courtship (348-52). Although Exum does not deal specifically with songs, these metaphorical dance movements that support the "dance master" comic role of the *gracioso* are but an initial suggestion of music's possible contributions. The first part of this essay studies how at critical junctions of *Yo por vos* the role of songs surpasses the metaphorical, essentially supporting plot development, ironing out transitions, and functioning as a dramatic special effect. The second part of the paper centers on how music underscores period notions of lovesickness on stage.

A long tradition of utilizing music effectively was apparent before Lope de Vega and Calderón de la Barca, especially in the works of Juan del Encina, Pedro Suárez de Robles, Lucas Fernández, Fernán López de Yanguas, Bartolomé de Torres Naharro, and Gil Vicente. Vicente in particular used music integrated with the action; however, it was not until Lope de Vega that songs, dances, and various instruments were consolidated on the stage with the support of a formal treatise. In order to make the Comedia reflect human actions and customs, as well as to adhere to the principle of verisimilitude as outlined in the *Arte nuevo de hacer comedias* of 1609 (see Lope vv. 54-56), the music was used, among many other reasons, to introduce the central theme, foreshadow events, support the tragic or comic effect, and for the development of the plot and action.⁴ In this sense, Lope's aim to create for the *comedia nueva* a decorous dramatic language through *plática*, *verso dulce*, and *armonía*—broadly taken from Aristotle (McKeon 1455-56)—included the application of music, which became the model for Comedia playwrights of the time.

As one of the key playwrights of the latter half of the seventeenth century who inherited the theatrical precepts outlined in the *Arte nuevo de hacer comedias*, Agustín Moreto belongs to the group referred to as the cycle of Calderón, which includes, among others, Francisco de Rojas Zorrilla

(1607-1648), Juan Bautista Diamante (d. 1687), Juan Matos Frago (1610-1692?), Agustín de Salazar (1642-1675), and Juan de la Hoz y Mota (1622-1717). Like the aforementioned dramatists, Moreto was influenced by Calderón's closer relative adherence to the three unities and, particularly, by the obsession with structure, symmetry, the psychological exploration of the main characters, and the relative consolidation of plots. These characteristics also influenced a more orderly application of music, as opposed to the more improvised manner in which it was inserted in many of Lope's dramas. It is evident that, in Moreto's *Yo por vos and vos por otro*, each song has been embedded with specific purposes.

In many ways *Yo por vos*, one of the lesser analyzed works of Moreto, recalls some of the themes of its more famous cousin, *El desdén con el desdén* (Castañeda 105-06); however, the circumstances behind the battle of wits and love conquests in the first play differ significantly from the latter. Gómez de Cabrera, shortly before his death, arranges the respective marriages of his two daughters, Margarita and Isabel, to his good friends in the New World, Íñigo and Enrique. The gentlemen receive portraits of the ladies and anxiously return the gesture. Unfortunately, the portraits inadvertently get switched and, prior to the men's arrival in Madrid, Margarita and Isabel fall in love with the wrong suitor: Margarita falls for Enrique as opposed to Íñigo, and Isabel longs for Íñigo instead of Enrique.

In plays in which twists and entanglements dominate the action, Moreto often utilized music as a technical and structural device to masterfully create the mood of scenes and develop characters. But similar to Calderón, Moreto surpasses Lope, who sometimes embedded songs without a clear relationship to the plot. The result is the conscientious incorporation of songs not just as a direct polyphonic component of dialogues, themes, and character expression but also to develop the action. In Act 3 of *Yo por vos y vos por otro*, for example, a duet between Isabel and Margarita becomes central to the dialogue, which is based entirely on glossed verses—something that occurs consistently throughout Moreto's secular plays. The song develops the plot because Margarita and Isabel listen and react to musicians performing in the background throughout the first two scenes of the final act (3.1-153). The dialogue begins with Margarita asking Juana for advice on how to ease her melancholy, to which Juana replies, "Lo que Isabel, mi señora, ... / Con la música se está, / divirtiéndose su dolor" (3.6-14). During the exchanges each lady takes turns reacting to the melody, at which point the song itself becomes a character, almost creating its own voice in the dialogue. When musicians sing the first two verses of the song, "Toda la vida es llorar / por amar y aborrecer," Margarita describes how the music reflects her emotional status. Musicians continue singing the second section of the song, "En dejando por volver, / y en volviendo por dejar," after which Margarita asserts the music's ability to read her soul: "El que esto dijo

parece / que estaba dentro de mí" (3.81-84). The scene ends with musicians singing what is essentially the same idea in the title of the play, *Yo por vos y vos por otro*: "Yo de mi amante celosa / Yo de un celoso oprimida" (3.85-86). When the ladies perform the duet, a debate ("¿Cuál será menos penosa?" 3.92) ensues about which woman is experiencing less grief. Isabel sings, "Yo de mi amante celosa" (3.101), followed by Margarita, "Yo de un celoso oprimida" (3.102). In short, the debate between Margarita, who is jealous of her lover (Enrique), and Isabel, whose lover is overly jealous (Íñigo) concludes, after their respective explanations in the dialogue, that "una y otra es triste vida" (3.153).

Moreover, in a fashion similar to Lope de Vega (Umpierre 51), music supports dramatic transitions of scenes, such as in Act 1, from scene 3 "casa de don Enrique" where Íñigo, Enrique, and Motril discuss their scheme, to scene 4 "casa de doña Margarita y doña Isabel" (1.535-50). The song, "Amor loco," serves two other transitions, one from scene 4, in which Isabel is in her room with her servant, Inés, to scene 5 when Margarita visits Isabel; and the other, from scene 5 to scene 6 as Motril enters the stage: "Entro con el pie de danzante / digo tres veces trampa, y adelante" (1.660-65). In the latter scene, Motril, while making a reference to another of Moreto's earlier plays (*Trampa adelante*), alludes to the "dance," that is, a metaphor for the competition between lovers to determine which gender, one spiteful and the other deceitful, will ultimately triumph. Music in transitions as characters entered or exited, as well as during set changes occurring simultaneously between scenes, must have been especially useful in an attempt to keep spectators constantly entertained.

Another example of songs as a key structural or technical device is found in Act 2, scene 8. Here, music directly affects the action. Despite containing a slightly different song-text, Louise Stein has linked the extant music of "Los favores de Marica," which forms part of a seventeenth-century choir-book manuscript anthology entitled, *Libro de Tonos Humanos*,⁵ to the song-text "Los favores de Belisa" (386) in this scene of Moreto's play:

Los favores de Marica .	Los favores de Belisa
ayre son con que navega;	a mi corazón alientan;
en el golfo de la corte	pero yo en mi adoración
su traïdora cara bella. ⁶	tengo gloria más perfecta. (2.695-98)

The anthology, which was completed between 1655 and 1656, is perhaps the most extensive *cancionero* of the seventeenth century, roughly composed of 222 songs (260 folios) of secular polyphonic music. Most of the musical pieces are anonymous, but some folios do indicate the names of well-known composers of the times, among them, Fray Manuel Correa (d. 1653), Manuel Machado (d. 1646), Carlos Patiño (1600-1675), "Capitán" Mateo Romero (1575-1647), Nicolás Borly (d. 1653), Felipe de la Cruz (d. 1668), Francisco Navarro (1610-1650?), Antonio Viera (d. 1650), and Bernardo Murillo (d. 1647?). The

last composer's name, Murillo, to whom the manuscript anthology credits a total of sixteen musical pieces referred to as *tonos* or early seventeenth-century polyphonic music with which poetic texts in *romance* were sung, appears on top of the *folio* of "Los favores de Marica." Contemporary musical practices that can be seen in the extant music of "Los favores de Marica" can be schematically summarized as relatively brief musical pieces, mostly in duple 2/2 and triple metre 3/4, for two to four voices, usually three high voices and one low voice, either *a capella* or accompanied by guitar, with rhythmic syncopation. Based on these criteria, the extant music is consistent with contemporary musical practices since the song is transcribed as a four part chorus for tenor, alto, and two sopranos about ninety measures in length. There are also eight separate stanzas of song-text at the bottom of the music manuscript that are repeated with the same music (Vera 325-29). These parallels, it must be added, are obviously not sufficient to conclude that this is the exact music that corresponds to "Los favores de Belisa." Furthermore, critics including Vera question the reliability of matching similar or identical song-texts, firstly, because there is no direct evidence that music found in the *cancioneros* of the first half of the seventeenth century originated in the theater, and, secondly, the matching of song-texts of a particular play to song-texts of a specific musical piece of the *cancioneros* is not conclusive evidence that indeed they are one and the same (75). However, Vera does link other songs in the anthology to some of Moreto's plays (221-29).⁷ Because there was frequent collaboration between composers and playwrights, as well as a constant recycling of popular songs, whether composed specifically for the theater or not, the evidence is also inconclusive to assert the opposite. In other words, it cannot be definitively stated that it is impossible for the above song-texts to be related in any way to the same music. Since Moreto's play is dated approximately 1676 (Kennedy 22), well after the songs in *Libro de Tonos Humanos*, and considering the common practice of recycling popular tunes (Stein 35), it is conceivable that an original tune would have become so popular that other songs based on the original spawned two different or slightly modified song-texts.

In any event, the intriguing problem of whether or not the above music of "Los favores de Marica" is, in fact, the exact one that was used for the song-text "Los favores de Belisa" in *Yo por vos* surpasses the scope of this paper. I would submit that as long as the music for the first is similar to that of the second, the actual theatrical function of the song in this scene is evident, particularly, when framed in its dramatic context. Therefore, returning to the play, after securing the women's confidence and successfully tricking Margarita into falling out of love with Enrique, Motril focuses on Isabel, duplicitously forewarning her of Íñigo's jealousy, especially emphasizing how his possessive character would be unable to bear any attention from her male servants, let alone any potential suitor. This suspense triggers a gradual and sustained crescendo of tension.

First, Íñigo reproaches Isabel: “Vi en ese portal dos hombres” (2.579). Second, the build-up increases when he announces: “... yo te suplico / que desde hoy cuidado tengas / de que halle el cuarto cerrado ...” (2.593). Third, there is further dramatic tension as the explicit stage directions state, “tocan dentro guitarras” (2.648-49), to which Isabel, already on the defensive, responds: “Pues yo ¿qué puedo saber? / Cualquiera tiene licencia / para tañer en la calle” (2.651-53). The culmination of the scene as spectators hear the serenade. Taking the scene as a whole, the sound of a guitar tuning off-stage (outside of Isabel’s balcony), followed by a small stone hitting Isabel’s window (“Ahí fue una pedrada” 2.655), and the serenade, music is an important component of the development of the action, if not the central one. From a technical point of view, the stage directions, “Cantan dentro” (2.657-58), reflect how the song is a clever sign for Íñigo to react with a jealous tantrum: “Oye, Isabel, ¿qué instrumento / junto a tus ventanas suena?” If, as Aston and Savona have suggested, “... from the earliest theatres, dramatists have been concerned to counterpoint verbal with visual impact,” then in this scene music is a vehicle through which the dramaturge encodes *signs* intended for the reader/spectator to decode them (142-43). The reader/spectator decodes the serenade and the jealous tantrums as a performance to make Isabel fall out of love with Íñigo. Therefore, in order for the scene to work, the reader/spectator must be able to decipher the encoded message in the music: the reader/spectator realizes that the strumming of guitars, an aural *sign* for another love interest, will place Isabel in a compromising situation. Music here, in essence, supports dramatic irony. By placing musicians serenading “Belisa,” a discreetly codified anagram for “Isabel,” the song provides the ambiance from which Íñigo can hyperbolize his jealousy. When Íñigo hears the strumming of guitars, the stone hitting the window, and the singing of a serenade, he begins, on cue, the wild tantrums about which Motril had warned Isabel. The serenade is the culmination of the crescendo of tension because it is the trigger factor that allows Íñigo to question Isabel’s fidelity: “Mira si es a ti, pues dice / tu mismo nombre la letra” (2.699-700).

The serenade in this scene, therefore, not only contributes to the satirical portrayal of overly jealous suitors—lighthearted criticism of human frailties is, after all, a trait common in Moreto’s secular and minor theater—but also successfully manipulates Isabel into falling out of love with Íñigo so that she may accept Enrique’s advances. The audience/spectator was likely well aware that serenades were “the conventional contemporary device for a gentleman to let his feelings be known to a lady” (Umpierre 22), that they were motivated by, among other factors, love, admiration, desire, and jealousy, and, more importantly, that they were one of a handful of socially acceptable modes to express these feelings, especially when the suitor and his lady had not met before. The serenade is essential in that it enhances verisimilitude, that is to

say, because of the song and Íñigo’s absurd reactions, the audience is left with a credible reason for why Isabel, who was previously so convinced of her feelings for Íñigo, now has a change of heart.

In studying songs in Moreto’s plays, I would also submit that their function is not limited to the structural and technical variety but also relates to the support of specific ideological notions. The songs of *Yo por vos* are replete with conceptions about musical harmony and melancholy. Lovesickness⁸ bears some relationship to the various theories of *musica mundana*⁹ which resurface in *Yo por vos* as consequences of concepts that existed long before Moreto’s time. The close association between music and melancholy might best be summarized if we briefly recall music’s role in cosmology. Renaissance scientists and theoreticians believed that music had the power to either heal or sicken, depending on whether a subject was in or out of consonance with the universal spheres. This premise, largely derived from musical concepts of Pythagoras, Plato, and Plotinus, was inherited by the Middle Ages and still considered fundamental in Renaissance cosmology. In this theory, the universal spheres emitted inaudible sounds equivalent to those represented in music scales that affected the microcosms of the world,¹⁰ including the respective equilibrium of the human body’s four basic humors and temperaments: blood (sanguine), phlegm (phlegmatic), yellow bile (choleric), and black bile (melancholic) (v. Fraker 129-54). In Moreto’s play, because the portraits of Íñigo and Enrique inadvertently get switched, Margarita and Isabel fall in love with the wrong suitors, and when the pairs finally meet, the spite of all four characters essentially becomes the fuel for melancholy. Lovesickness is first referenced in *Yo por vos* when Motril, the *gracioso* upon whom Íñigo and Enrique rely, dedicates his genius to “cure” the men’s affliction, that is, the disequilibrium of the melancholic temperament: “Pues mentirá Celestina, / Que es el galeno de amor, / O he de curaros la herida” (1.354-56). Songs and song-texts embedded in *Yo por vos* are important because they are the primary modes of the women’s expression of sorrow, they are among the tools that Motril uses to “cure” the men’s malady, and they implicitly reflect beliefs that were ingrained in Spanish seventeenth-century consciousness (Beechner 152).

Associations between music and lovesickness occur in at least two critical junctures in *Yo por vos*. In Act 1, scene 4, which takes place in Margarita and Isabel’s house immediately after the lovers become aware of the disastrous love entanglement, musicians sing in a garden off-stage:

MÚSICA.	(dentro) <i>Amor loco, amor loco, yo por vos, y vos por otro.</i>
INÉS.	Margarita, mi señora, en el jardín se divierte con la música.

ISABEL. Y mi suerte
con este aviso empeora.
Mi corazón firme adora
al que á ella su amor dedica,
y a quien ella el alma aplica,
me quiere, y yo le revoco.

MÚSICA. (dentro)
Amor loco, amor loco
yo por vos, y vos por otro. (1.540-52)

Music¹¹ for the song-text, "Amor loco," is preserved in Madrid's Biblioteca Nacional as an undated tripartite collection of 130 songs of the period entitled, *Romances y letras a tres voces*. Completed sometime during the first part of the seventeenth century, the majority of the songs in this collection, similar to *Libro de Tonos Humanos*, are anonymous, although some of the *folios* show the names of period composers such as Juan de la Peña, Joan Pau Pujol (1570-1626), Bernardo Peraltá (d. 1617), Juan Palomares (1573-1609), Gaspar García, and Diego Gómez. The three components of the anthology, each categorized as M-1370, M-1371, and M-1372, preserve music for mezzo-soprano, tenor (sometimes bass), and soprano, respectively. Although each part for the anonymous "Amor loco" is preserved separately, only the tenor part includes the complete corresponding song-text. The song in the original manuscript is in D minor and there is no specific instrumentation or accompaniment given. However, in M-1371, because the tenor part contains the annotation "Bassus a 3 Tonos, por cruzado remisso," Querol asserts that the songs in these manuscripts were likely accompanied by harpsichord, guitar, vihuela, or harp (*Romances* 10). The song-text is divided into *estribillo* or refrain ("amor loco, amor loco, / yo por vos y vos por otro") and *copla* with two *mudanzas* that are repeated with the same music, and a *vuelta* ("a rebeldes days favor, / tenéis al que os ama, en poco"). In the music manuscript of "Amor loco," soprano, mezzo-soprano, and tenor parts sing in imitative polyphony in respective order highlighting disjunctive leaps of fourths and fifths on the word "loco,"¹² and along with the rhythmic hemiolas¹³ sprinkled throughout the piece, music is crucial in creating the despondent ambiance that mirrors the disarray and "crazy" love entanglements of the play. While Isabel and Margarita listen to "Amor loco," they show classic symptoms of lovesickness. Traditional belief held that the affliction entered the subject's body by way of sight and sound, that is, the image and the voice of the love object. The afflicted subject would experience depression, anxiety, and loss of concentration, which not only affected the spirit but caused cardiac problems such as irregular heartbeat and accelerated pulse, as well as other ailments of which high fever and a desire to be alone were typical (Castells 57-58). In Moreto's play, both Isabel and Margarita seclude themselves in their respective

rooms, and as off-stage singing gradually intensifies, the song affects Isabel's malady: "Cielos, ¿qué estrella traidora / influye este efecto en mí?" (1.595-96). Shortly afterwards, Margarita orders musicians to leave but demands they keep singing: "Retiraos, y vuestro acento / prosiga, porque el sentido, / con vuestra voz divertido, / suspenda mi sentimiento [...]" (1.600-05). During the song, both women implicitly display many of the aforementioned classic symptoms: "Tan triste como yo está, / pues mi misma pena llora. (1.593-94). Since music was a means by which lovesickness was paradoxically alleviated and exacerbated, the song soothes Margarita's emotional state ("... porque el sentido / con vuestra voz divertido, suspenda mi sentimiento ..." 1.602-03), but in parallel fashion, worsens Isabel's condition: "... y mi suerte / con este aviso empeora" (1.543-44).

Through Motril's ingenious scheming, Íñigo and Enrique learn that Margarita easily gets jealous and Isabel needs her independence. In Act 2, the men fully exploit this information. Motril stages scenes in which Enrique is portrayed as a "Don Juan" and Íñigo as a zealously possessive lover. After witnessing their respective love objects display their irreparable faults, the women feel melancholic because the men with whom they are respectively in love do not return their affections. As a result, in Act 3, in a scene symmetrical to the one in Act 1, the following song accompanies ("Cantan dentro") Margarita's and Isabel's lovesickness and thereby reflects their emotional status:

MÚSICOS. *Toda la vida es llorar*
por amar y aborrecer.
.....

MÚSICOS. *En dejando por volver,*
y en volviendo por dejar.
.....

MÚSICOS. *Yo de mi amante celosa.*
Yo de un celoso oprimida.
Una y otra es triste vida;
¿cuál será la más penosa?
(3.55-56, 3.79-80, 3.85-88)

The first stanza of the song "Toda la vida es llorar" is glossed in the dialogue (3.55-84). As the musicians sing, Margarita is the first to respond to the initial quatrain.¹⁴

MARGARITA. Por esto más me entristece
la música, pues por mi
habló esta sentencia aquí;
que no es acaso parece. (3.57-60)

A short time later Isabel also reflects on the music:

ISABEL. El que dudó desa suerte
mi mal quiso definir.
No dejéis de proseguir;
que vuestra voz me divierte. (3.93-96)

Music here has an inherent power that compels both ladies to take turns singing the verses of the second stanza. Given the proximity of the women, their sustained individual sighs of grief inevitably merge to form a duet (stage directions read “Las dos y la música”):¹⁵

MARGARITA. ¿Cuál pena en ti es menos fuerte
de las dos, a qué convida
esa duda?
ISABEL. Mejor vida
pasaré forzosa
ISABEL Y LA MÚSICA. *Yo de mi amante celosa.*
MARGARITA Y LA MÚSICA. *Yo de un celoso oprimida.*
(3.97-103)

Even though there is no extant music here, the musical context is important. Both Margarita and Isabel react to singing, and through the song-text, we can deduce that music fulfills an ideological function. The song not only acts as a medium through which the heroines communicate their malady, but also alludes to the belief that listening to music can act as a double-edged sword when treating melancholy. While Margarita’s malady appears to be exacerbated (“Por esto más me entristece / la música, pues por mí / habló esta sentencia aquí” 3.57-60), the song relieves Isabel’s affliction (“No dejéis de proseguir; / que vuestra voz me divierte” 3.95-96), an effect similar to that which was already apparent in the women’s reactions to “Amor loco” in Act 1. The notions of lovesickness in the period premised the possibility of a vicious cycle in which music could alleviate a person’s malady by distracting the victim and promoting equilibrium between the body’s humors and the universal spheres or, through prolonged exposure, music could also trigger and exacerbate the illness.¹⁶

The duet’s role may be further illustrated by the fact that Margarita and Isabel are not passively listening to music, but proactively participate in it, transforming the song into the scene’s center of *signification*. For Aston and Savona, theater serves as a site for the interconnection of sign systems in which the characters / actors function as a link between the dramatic and theatrical texts. In their *Theater as Sign-System*, the two authors put forward a taxonomy of theatrical sign systems, taken from the earlier work of Tadeusz Kowzan, which they believe important for the analysis of all theatrical texts (105-08; see

also Kowzan 73). It has thirteen different categories summarized as follows: (1) word, (2) tone, (3) mime, (4) gesture, (5) movement, (6) make-up, (7) hair-style, (8) costume, (9) props, (10) settings, (11) lighting, (12) music, and (13) sound effects.

The first eight of these categories relate directly to the actor, while the remaining five are “outside” the actor. Although extremely useful, Kowzan’s scheme requires some expansion and modification here. It is clear, for one thing, that the taxonomy was devised primarily to describe and analyze what is normally called “straight” theater, that is to say, one in which words are always spoken. In musical theater, however, or any kind of theater in which musical interludes play an important part, words are frequently sung. Thus, in order to accurately emphasize the importance of the duet in the aforementioned scene, we must suppose a conflation of Kowzan’s categories one and twelve: music, in other words, is not always inarticulate. And this is where music would serve an essential function, because through singing, music shares the most important *sign* category with “word.” Even though the previous two songs contribute structurally, technically, and ideologically to the play, according to Kowzan’s taxonomy, that music, since characters react to the songs, would fall “outside the actor.” This is not the case with the duet because when the characters themselves sing, all theatrical *signs* that represent lovesickness come into play “inside the actor.” It is of no coincidence that the role of music expands in this scene, given that, if we recall the songs of *Yo por vos* in chronological order, “Amor loco,” “Los favores de Belisa,” and the duet, “Toda la vida,” music follows a dramatic crescendo that reaches its climax here, consistent with the logical progression so characteristic of Moreto’s plays.

Music, in conclusion, forms part of Motril’s elaborate plan to come a step closer to “curing” Íñigo as well as Enrique of lovesickness and betrothing them to Margarita and Isabel, respectively. In truth, however, it is the women who conquer the men in *Yo por vos y vos por otro*. Upon witnessing the men’s graceful acceptance of defeat and subordination to their wishes, the women willfully accept the originally intended husbands. In its entirety, this work has three important musical scenes that underscore not only lovesickness, but also the twists, entanglements, and complications of the drama in symmetrical fashion: musicians sing the song “Amor loco” to which Isabel and Margarita react in Act 1, guitar accompanies the singing of a serenade for Isabel in Act 2, and the afflicted heroines listen to music in order to alleviate lovesickness in Act 3, in which each woman performs both as a soloist and in a duet. Music supports the action, contributing structurally and technically to the overall dramatic and theatrical effect. As pointed out by Lola Josa and Mariano Lambea (156-57), the music preserved in period *cancioneros*—consistent with Comedia manuscripts themselves, one might add—are compressed versions of actual performances. Only by considering how musicians improvised and embellished

music both rhythmically and harmonically based on the *basso continuo* or other schematic markings left on *folios* can we begin to understand the importance of music on the Comedia stage. In the same manner that *autores* and actors filled performance gaps with, for example, their own staging and gestures respectively, the few extant songs we have are also compressed versions of the actual music in performances, and in short, music manuscripts do not represent the whole picture. However incomplete our knowledge, we can piece together our findings to better understand how music contributed to these plays. In light of the rising interest in English translations, theatrical adaptations, staging, and performing Spanish Golden Age *comedias* (see García and Larson), it is only fitting that we continue to investigate what this music was like, how it was performed, who performed it, and where on stage it was performed, not just for dramatic technical, structural, and ideological functions, but so that part of the cultural essence of these works is not lost. The function of extant songs, song-texts, and musical references in plays such as this one is an example of the need to further study Moreto's drama.

Notes

1. See, among others, Stein, Umpierre, Querol Gavaldá, and Sage.
2. The figure is based on works attributed to him in Ruth Lee Kennedy's seminal book, and the secular, religious, and minor works listed in Castañeda 36-38 and 107-40.
3. The source of the citations in this essay is the 1856 edition by Fernández-Guerra. There are other Fernández-Guerra editions, such as the ones published in 1873, 1911, and 1922 (the latter two published by Sucesores de Hernando), but thus far I have found no recent editions. Since the BAE work does not contain verse numbers, these will be taken from the on-line version of the same work which was done by the Universidad de Alicante (Biblioteca Virtual Miguel Cervantes, 1999). It should be noted that each act begins the verse count at zero, which is why citations here have the act, followed by verse numbers. All rough translations of the play's original text are my own.
4. See Umpierre 1-101. In this work, Umpierre delineates how songs contribute to Lope de Vega's plays in various ways, such as from introductions, entrances, expression, and development of personages to the various structural and technical functions such as directing, influencing, emphasizing meaning, and creating mood and atmosphere for the action; see also Stein 11-34, who, aside from echoing the aforementioned functions, adds the use of music to hide stage machinery and as a tool that aided in accomplishing verisimilitude on stage.
5. There are many important musicological studies on *Libro de Tonos Humanos*. See, among others, Pedrell 23-43; Querol Gavaldá, "El romance" 117; Anglés and Subirá 266-274; Subirá, *Historia* 312; Becker 11 and 45; Etzion 68-78; Stein 146; Pelinski; and, most recently, Vera 13-48. In the last work, the pages listed contextualize the manuscript and 287-553 contain selected modern transcriptions of the music.
6. V. Stein 355; Querol Gavaldá, *Música barroca* 23-28.
7. In Vera's index of *Libro de Tonos Humanos* "Tabla 8. Concordancias," see especially songs listed in numbers 95 ("A las puertas del alcalde") of Moreto's *Baile de Lucrecia y Tarquino*, number 131 ("Gigante cristalino") of Moreto's *Entremés famoso del vestuario*, number 128 ("Olas sean de zafir") of *El desdén con el desdén*, and number 125 ("Venid, pastores de Henares") of *Baile de Lucrecia y Tarquino*.
8. For points of view on various aspects of lovesickness, see Beechner, Cátedra, Severin, Castells, Wack, and Burton.
9. For a variety of considerations of the theme, see Otaola 93-128; Mercenne, Théorème IV; Spitzer, *Classical* 34-35; Spitzer, "Central."

10. On this topic, see Horden, West, and Porras, "La música" 274-75.
11. For a transcription of the music, see Querol, *Romances* 120. For references on the link between this text and the music in *Romances y letras a tres voces*, see Stein, *Songs* 365; for more general information about the song, see Anglés and Subirá, *Catálogo* 1:260-65, and Querol, *Romances* 49-50.
12. See the first six measures of the transcription in Querol, *Romances* 120. In the soprano, the word "loco" descends from a D to a G, in the mezzo-soprano from A to D, and in the tenor from D to G and again from A to D an octave lower than the soprano and mezzo respectively. These leaps repeat in the tenor throughout the song on key words, such as "desamor" in the tenor, measures 23-24.
13. Rhythmic tension created when the upbeat instead of the downbeat is emphasized, causing a rhythmic sensation of three in the time of two.
14. Moreto's songs are rarely composed of more than four verses. See Kennedy 150.
15. The stage direction, "Las dos y la música," which appears in the original printed version of Fernández-Guerra's edition, has been omitted from stage directions in the electronic version and transcribed instead as "Las dos y músicos" on the margins as part of the dialogue.
16. Lope makes use of these notions as well; see Umpierre 25-26. For the musical treatments of lovesickness, see Porras, "La música" 278-80.

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A Study of Women's Intelligence in Moreto's *No puede ser*

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IN THE LAST FEW DECADES, and often in connection with the popularity of feminist theater, there has been an increased interest in the study of women in seventeenth-century Spanish theater, particularly since the publication in 1974 of Melveena McKendrick's *Women and Society in the Spanish Drama of the Golden Age*. Scholars have centered their work on the study of female representation and discourse, in an attempt to define the ultimate message of the genre in relation to women.¹ Conclusions differ greatly from those who see the *comedia* as a subversive proto-feminist genre, to those who read the text as a reaffirmation of patriarchal domination. This debate is closely linked to that of the ideology of the Baroque theater as a whole. For example, the consideration of the genre as patriarchal and repressive towards women is directly connected with a reading of the *comedia* as propaganda for the expansion of monarchical, Christian, and aristocratic values. According to this interpretation—sustained among others by José Antonio Maravall, José María Díez Borque, and Felipe B. Pedraza—every play aspires to indoctrinate its audience with ideas such as the divine origin of social stratification and the patriarchal system. Under this theory, female characters are one of the many elements that send the message of the need to perpetuate and reaffirm the established order. Therefore, even though women on stage may enjoy a freedom of action and speech unheard of for the real women of the time, at the end of each play they are relegated to their place in society. Those women who conformed to the norm are rewarded with a suitable marriage, while those who went too far by breaking the "natural" laws of honor, religion, or the social order, are punished and expelled from the community. This reading considers that the real message of a play is to be found in the conclusion, when order is reestablished. As Felipe Pedraza and Milagros Rodríguez Cáceres explain,

Las mujeres decididas, que rompen con las convenciones sociales (hasta cierto punto), abundan