

o d'un text. Aquest essent un text prou extens, hom ha pogut així fixar tot un estat de llengua representatiu de l'època. La llengua del *fuero* castellà és estudiada pel Sr. Alvar seguint la metodologia tradicional de la gramàtica històrica: fonètica (grafia, vocalisme, consonantisme), morfologia (nom, pronom, verb, partícules), sintaxi (substantiu, pronom, article, possessiu, verb, preposicions, adverbis, ordre de mots i de les oracions). Es fa difícil de subratllar en pocs mots el més notable d'aquest estudi gramatical: assenyalarem només que la fonètica ens fa veure l'evolució dels sons castellans més laboriosa que no acostumem a pensar, i que les trenta pàgines de sintaxi constitueixen una de les aportacions més sòlides a l'estudi de la frase castellana primitiva. El vocabulari és molt important, i, referit a uns aspectes concrets de la vida social (els jurídics), resulta d'una profunditat remarcable i amb pocs paral·lels en la lexicografia medieval castellana; precises indicacions etimològiques i oportunes referències bibliogràfiques el converteixen en corpus indispensable per a la investigació lèxica romànica.

Clou aquesta edició dels *fueros* de Sepúlveda l'estudi del Sr. Atilano G. Ruiz-Zorrilla sobre els termes antics de Sepúlveda (pàgs. 875-913), del qual forma part l'índex toponímic, recull de totes les referències topogràfiques dels *fueros*, en llur majoria identificades amb topònims encara conservats avui. Aquest índex és ben útil des del punt de vista lingüístic.

No sabem acabar aquest ràpid comentari sense felicitar el Sr. Marín i els col·laboradors de l'edició per l'esforç, tan reeixit, que representa.

A.-M. BADIA i MARGARIT

«*Propalladia*» and Other Works of BARTOLOMÉ DE TORRES NAHARRO. Edited by JOSEPH E. GILLET. Volume I: *Bibliography, Collected Poems, Diálogo del Nacimiento*. Volume II: *Collected Plays*. Menasha (Wisconsin), G. Banta Publ. Co., 1943-1946. XII + 292 pp. + 58 pl.; VI + 566 pp. — Volume III: *Notes*. Philadelphia, University of Pennsylvania, 1951. XII + 892 pp.

Torres Naharro first published his work at Naples in 1517, in a volume containing the seven plays, *Comedia Seraphina*, *Comedia Trophea*, *Comedia Soldadesca*, *Comedia Tinellaria*, *Comedia Ymenea*, *Comedia Jacinta*, and *Dialogo del Nacimiento*, as well as the preliminaries which include the famous *Prohemio* and a variety of poems. The title *Propalladia* and Torres Naharro's explanation «id es prime res Palladis» suggest that these were only the first fruits, and that even at this date more were in view. The new edition of the *Propalladia* at Seville in 1520 did in fact contain the additional *Comedia Calamita*, and a further reprinting at Naples in 1524 brought a second addition, the *Comedia Aquilana*. Even so, it is improbable that these two new plays were the only works the author had in mind in 1517, and though the two poems *Psalmos en la gloriosa victoria que los Españoles ouieron contra Venecianos* and *Concilio de los galanes y cortesanias de Roma* which the author seems purposely to have excluded from the first edition have survived, for various reasons it would seem that the extant works of Torres Naharro do not by any means include everything that he wrote. The *Propalladia* was immediately popular, and was reprinted eight times within the space of some fifty years. The first

modern edition was undertaken in 1880, but its editor, Manuel Cañete, died before being able to carry through his plan of a critical text, or even supervise more than a part of the reprinting. The first volume and the first section of the second contain a more or less satisfactory text, though uncritical, but thereafter the task was left to amanuenses whose work is wholly unreliable. The only redeeming feature of this abortive enterprise was the study of Torres Naharro with which Menéndez y Pelayo introduced the second volume.¹ In any case, since the edition was limited to four hundred copies, it is not available to most readers. Despite the promise of a popular edition, the only other modern contribution was the Spanish Academy's facsimile reproduction of the 1517 Naples text in 1936. Valuable though this is, it does not of course contain the two plays *Calamita* and *Aquilana*, and apart from the inevitable difficulties which a facsimile presents to the scholar, it is for many reasons unsatisfactory: a defective copy of the *princeps* in the Biblioteca Nacional was used for the reproduction, missing pages have been supplied from another copy without explanation, and worst of all the plates have been retouched in such a way that manuscript notes and sometimes parts of the text have been obliterated.

In 1943 the work of Torres Naharro, one of the three or four who nursed and nurtured modern Spanish drama through its infancy and childhood in the early sixteenth century, and *qua* dramatist undoubtedly the most important, was inaccessible and unstudied. Within a decade this position has been reversed thanks to the single-handed achievements of one man, and to day Torres Naharro is better served than Lope de Vega, Tirso de Molina or Calderón can even expect to be for many years to come. The editor, Professor Joseph E. Gillet of the University of Pennsylvania, U.S.A., brought to the task the experience of a life time's study of the early Spanish drama; his publications on Torres Naharro alone stretch over some thirty to forty years. One recalls *Une édition inconnue de la «Propalladia» de B. de Torres Naharro*, RR, XI (1920), 26-36; *The original version of Torres Naharro's «Tinellaria»*, RR, XIV (1923), 265-75; *Torres Naharro and the Spanish Drama of the sixteenth century*, «Homenaje a Bonilla y San Martín», II (1930), 437-68 and HR, V (1937), 193-207; and *The date of Torres Naharro's death*, HR, IV (1936), 41-46. Gillet's edition, published in three volumes is definitive, and will, I suspect, rank as the greatest editorial achievement in Hispanic studies of the twentieth century.

Volume I opens with nine important chapters of introduction, devoted exclusively to bibliography. Here is no personal assessment of the life and work of Torres Naharro (for which we greedily await another volume from Gillet) but the objective presentation of facts, gleaned with that extraordinary attention to detail which we have come to associate with the best American scholarship, and stacked and arranged with unfailing lucidity. In the first chapter, taking the editions of the *Propalladia* in turn, Gillet gives as complete a description as possible of every detail: title-page, colophon and printer's mark, collation, typography including woodcut capitals, and watermarks. He records the principal contents of each edition, and deals individually with all the known extant copies. Thus, one by one, he reviews first the sixteenth century editions of Naples (1517), Seville (1520), Naples (1524), Seville (1526?),

1. B. DE TORRES NAHARRO, *Propalladia*, Ed. M. CAÑETE and M. MENÉNDEZ Y Pelayo (Madrid 1880-1900). 2 vols.

Seville (1533-34), Toledo (1535), Seville (1545), Antwerp (s. a.); [Madrid (1563)], Madrid (1573), [Antwerp (1573)], [Madrid (1590)], then those of Madrid (1880-1900), the Facsimile reproduction of Madrid (1936) and lastly the several complete and fragmentary manuscript copies. In the six following chapters, Gillet considers the editions of single plays, the early reprints of fragments and lyrics from plays, modern reprints with the translations and adaptations of plays, and finally the longer and shorter poems both in sixteenth-century editions and in modern anthologies. The final chapters of the introduction are concerned with the textual characteristics of the various editions and, most important, their interrelation. If and when a lost edition of the *Propalladia* is recovered — as for example, the imperfect copy of that of Toledo (1535) which was found recently in the Biblioteca Nazionale at Naples —, or a new *suelta*, this introduction can be supplemented; it is difficult to see how it can ever be superseded.

The volume contains at this point no less than fifty-seven plates with admirable clear reproductions of representative pages from the most important printings. They include the title-pages and colophons of the editions of the *Propalladia* of Naples (1517), Naples (1524), Seville Variants A and B (1533-34), Seville (1545), and of the *suellas* of the *Comedia Tinellaria* of Toledo (1524) and *Comedia Aquilana* of Burgos (1552), and many other title-pages with interesting woodcuts. Gillet has wisely admitted also plates of the four pages which were missing from the Biblioteca Nacional copy of the *Propalladia*, used for the Academy's facsimile of 1936, so that there is now available to scholars a complete reproduction, however unsatisfactory in quality, of the *princeps*.

What remains of volume I, and the whole of volume II, are taken up with the text of the complete works. The 1517 Naples edition of the *Propalladia* serves naturally as the basic text for all those pieces which it contained. For the *Comedia Aquilana* it is the *princeps* of Naples (1524). The *Comedia Calamita* presents a problem of its own since the Seville edition of 1520 has been lost, and the date of that attributed to Seville 1526 is uncertain; Gillet, for all that he is himself satisfied with the date, has chosen the earliest text whose date is definite, namely that of Seville, 1533-34, though he lists the variants of 1526 (?). *The Psalmo en la victoria* and the *Concilio de los galanes* were available only in the unique copies found in Portugal, in the Public Library of Oporto. The *Coplas en loor de la Santissima Virgen* are taken from the *Cancionero general* of Seville, 1546. Volume I contains the preliminaries, collected poems and the half-poem and half-play *Dialogo del Nacimiento*, and volume II the full plays.

Gillet's aim has been to preserve intact the orthography of the basic text, except to print the modern *s* and only one *r*, and for the Valencian passages to conform to the Catalan norms specified in *Normes ortogràfiques de l'Institut d'Estudis Catalans* (1913). He has modernised the punctuation, capitalization and accentuation, and has resolved abbreviations, though careful always to italicize what he has supplied. He has made other changes in the body of the text only in the case of incontrovertible errors, and again has recorded the original readings in his notes. Those variants which he regards as 'significant', namely those of the earliest editions, are listed at the foot of the page, but he has drawn upon all the variants available for the elucidation of doubtful passages. In every respect, as far as my own reading goes, Gillet has through-

out remained faithful to his aim, and has accomplished his task with exemplary vigilance and circumspection.

Volume III runs to nine hundred pages of closely-packed type, and is devoted almost in its entirety to Gillet's notes, the harvest of a life-time's labour in this particular field, and a lasting monument to his catholicity of interest and sound scholarship. Its variety and richness cannot be adequately measured by one reviewer. Certainly for years to come it will serve as a storehouse of information for students of language and literature alike. It may be regretted by some that these notes were not distributed through the edition at the end of each individual work. But, bound together under a single cover, with excellent indices, they will serve as a lexicon of sixteenth-century Spanish and a self-contained commentary both on linguistics and stylistics. No Spanish scholar, whether he is interested in the drama or not, will be able to ignore this volume.

We must of course thank Torres Naharro himself, the richness, diversity and difficulty of whose language have drawn from Gillet so vast a commentary. This is particularly the case with the *introitos* or prologues to his plays, recited by a rustic whose language teems with colloquialisms and dialectal forms. So it is, for example, that the two hundred lines or so which preface the *Comedia Ymeneá* are given nearly ten thousand words of notes. They include a discussion of such words as *recalcar*, *reuellada*, *çapaleta*, *alcamonia*, *abondar*, *rabiseco*, *querencia*, *viñal*, *perducencia*, *aburrir*, *xostrado*, *cabeçón*, *deuision*, *festejar*; features of phonology such as the *a* of *antonar*, the *e* of *cález*, the *c* of *acrás*; of morphology such as the augmentative form *ventrijón*, *her* for *hacer*, the apocopated *haz* for *haze*; of syntax such as *el mozo* for *yo*, *la* before feminine nouns beginning with *há*, the indefinite article before a noun in apposition with a modifier, the imperfect of 'modesty', ellipsis; and colloquial and proverbial expressions ranging from «más recio que una saeta», «echar el agraz en el ojo», «Gran debota, de la pasión de una bota» to «El plazer más engorda que el comer». And, in the process, the editor has touched on such diverse topics as the dress of shepherds, philandering clerics, love, the pride of Spaniards, salivation, the somersaults of a rustic and the habits of a brooding hen.

Here, then, are the works of Torres Naharro in an edition which will stand as a model for all future editors. What still remains to be accomplished, of course, is the critical study of these works, which Gillet's edition makes possible, to assess Torres Naharro's position in the history of the Spanish and European drama. Gillet addressed himself to certain aspects of this problem in his two essays, referred to earlier, on Torres Naharro and the Spanish drama of the sixteenth century, and it was with this end in view that he began his Herculean task. He wrote in 1942: «It would appear worthwhile to prepare a new and, as far as possible, definitive edition of Torres Naharro's works, offering a reliable text, all necessary critical apparatus, and a full commentary». He goes on: «It will be followed eventually by a study of the author himself, as a man and as an artist of the Renaissance». It is the earnest hope of everyone interested in the drama that this ambitious project will be crowned by a fourth volume, devoted to an appreciation and assessment of Torres Naharro's stature as a dramatist and his position in the drama's history, by one who is so peculiarly and rarely qualified.

Albert E. SLOMAN