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978-0-521-14465-0 - La Fianza Satisfecha: Attributed to Lope de Vega, A Critical Edition

William M. Whitby and Robert Roland Anderson

Frontmatter

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LA FIANZA SATISFECHA

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ATTRIBUTED TO

Lope de Vega

A CRITICAL EDITION

WITH INTRODUCTION AND NOTES

BY

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AND

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For J. H. ARJONA

In memoriam

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PREFACE

If a literary work is to be an object of study or a source of interest or pleasure, it should be available in a good edition. Some partial defense of the aesthetic worth of *La fianza satisfecha* might be made with justification and impunity, and indeed we shall praise certain of its aspects in our introduction and notes. Its principal value, however, resides in the interest it borrows from and lends to contemporary plays of similar or comparable plot and theme: *comedias de santos*, *bandoleros* and *cautivos*, with which it shares an underlying concern about questions of sin and salvation. To take one instance, while neither the Don Juan of Tirso's *El burlador de Sevilla* nor the Enrico of *El condenado por desconfiado* bears close resemblance to Leonido (the protagonist of *La fianza satisfecha*), and we would deny that Leonido is the prototype of either, there is no doubt that *El condenado por desconfiado*, and very little doubt that *El burlador de Sevilla*, owe their genesis in some measure to *La fianza satisfecha*. Moreover, each of the three plays focusses the same problem (that of salvation) from a different angle (two in the case of *El condenado*) measured by the degree to which the protagonist's faith and works depart from the theological norm. Given such a relationship among the three plays, one's understanding and enjoyment of any one of them must be deepened by familiarity with the other two. Other instances could be cited, but the above is the most evident one and the most important. The value of *La fianza satisfecha* is almost entirely relative, but its relative value is substantial.

The text of *La fianza satisfecha* printed in Volume 187 of the *Biblioteca de Autores Españoles* is the same (except for the introduction of a number of errors) as the one published in Volume v of the Spanish Academy edition of Lope de Vega's *Obras*. The Academy edition, in turn, was based on a mutilated eighteenth-century *suelta*, and Marcelino Menéndez y Pelayo observed in a note that 'todos los ejemplares que hemos visto de esta rara comedia están horriblemente mutilados'. We do not know to which of the fourteen earlier versions of the play that we have found and consulted Don Marcelino may have been referring, or how many he may have been including in some imagined composite text when among his 'Observaciones preliminares' he described the play in its modern state as a 'refundición groseramente estropeada'. That description may still be applicable in some degree to the present edition, for since the earliest version we have found post-dates the play's composition by eighty or ninety years we must suppose that the text had by then suffered considerable change from its original state. Nevertheless, in view of what appears

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to be the fact that the basis of the Academy edition was one of an unspecified number of mutilated texts, whereas of the numerous texts that we have used to prepare the present edition all but one were in fair to excellent condition, the resulting text could not help but be much more complete and much more intelligible. Moreover, we have drawn heavily on the manuscript copy, which, though it is sheer nonsense in many lines, often provides readings obviously superior in sense and probably superior in authenticity to the corresponding passages in any of the printed editions. Since in all likelihood the MS copy is either earlier than the earliest of the known *sueñas* or is a copy of some text that antedates them, it deserves the serious attention we have given it. The text of the present edition, then, besides being more complete and more intelligible, is, though undoubtedly still very corrupt, closer to the original than any previous printed edition known to us.

In the course of editing *La fianza satisfecha*, we have received various kinds and degrees of assistance. We appreciate the courtesy and kindness of the directors, governing bodies and personnel of the libraries whose resources we have used, either directly or in copies: the Biblioteca Palatina (Parma), the Boston Public Library, the Library of the Hispanic Society of America, the Biblioteca Nacional and the Archive Histórico Nacional (Madrid), the British Museum, the Charles Patterson Van Pelt Library (University of Pennsylvania) and the University of Arizona Library. Edward M. Wilson and Arnold G. Reichenberger have gone out of their way to inform us of the existence of pertinent materials and to facilitate our access to them.

We wish to thank the Department of Romance Languages of the University of Arizona and the Department of Modern Languages of Purdue University for the clerical assistance they have provided. We acknowledge, too, the aid extended by the Graduate College Committee for Faculty Research of the University of Arizona which enabled us to lengthen a trip in order to consult directly a rare *suelta* edition in a copy too fragile to photograph. We are indebted, also, to the Purdue Research Foundation for their agreement to share in sponsoring the publication of the present work.

We shall not forget the kindness of the many persons whose willingness to advise us, criticise our work or share their special knowledge with us has enabled us to enhance the usefulness of this book. Because their interest, encouragement and help have been so continuous and substantial, we are particularly grateful to Agapito Rey, Edward M. Wilson and the late J. H. Arjona.

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ABBREVIATIONS

- ARM** Antonio R. Rodríguez-Moñino y María Brey Mariño, *Catálogo de los Manuscritos Poéticos Castellanos existentes en la Biblioteca de The Hispanic Society of America (Siglos XV, XVI y XVII)* (New York: The Hispanic Society of America, 1965–6), 3 vols.
- BAE** Biblioteca de Autores Españoles.
- BBMP** *Boletín de la Biblioteca Menéndez y Pelayo* (Santander).
- CSIC** Consejo Superior de Investigaciones Científicas.
- M.–B.** S. G. Morley and Courtney Bruerton, *The Chronology of Lope de Vega's 'Comedias'* (New York, 1940).
- NRAE** *Obras de Lope de Vega*, publicadas por la Real Academia Española (Nueva ed.) (Madrid, 1916–30), 13 vols.
- RAE** *Obras de Lope de Vega*, publicadas por la Real Academia Española (Madrid, 1890–1913), 15 vols.