

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

GARCÍA DEL CASTAÑAR

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

ROJAS ZORRILLA

GARCÍA DEL CASTAÑAR

Edited with Introduction

by

J. W. BARKER, M.A., Ph.D.

*Lecturer in Spanish and Portuguese
in the University of Cambridge*

CAMBRIDGE

AT THE UNIVERSITY PRESS

1935

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Published in the United States of America by Cambridge University Press, New York

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781107629431

© Cambridge University Press 1935

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1935

First paperback edition 2014

A catalogue record for this publication is available from the British Library

ISBN 978-1-107-62943-1 Paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

CONTENTS

PREFACE	<i>page vii</i>
INTRODUCTION	ix
ANALYSIS OF METRES	xx
NOTES	xxi
TEXT	I

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

PREFACE

GARCÍA DEL CASTAÑAR is a play that may fitly be republished during the celebration of the tercentenary of the death of Lope de Vega. Lope, like most great men, lived on in the minds and works of his disciples. Francisco de Rojas Zorrilla, a follower of Lope in the chronological sense, shows in his masterpiece, *García del Castañar*, that he had assimilated his master's practice and precept.

Spanish dramatists in the seventeenth century tend to be grouped (by historians) round the two figures, Lope de Vega and Calderón. The earlier group is distinguished by freshness, vigour and growth, while the second group, having come into an inheritance of formed types and methods, shows polish, maturity and the seeds of decline. Rojas appears to blend both styles, but more particularly he imitated the early works of Calderón, in diction, argument, motive and situation.

The Introduction treats some of the salient points raised by *García del Castañar*, which is an epitome of contemporary dramatic practice. The following subjects are recommended for the consideration of University students: *Pundonor*, construction and technique, reasons for the extensive use of the soliloquy, dramatic irony, the use of metre, *culteranismo* in drama.

A collation of the present edition with others will reveal something of the critical care that has been bestowed on the restoration of the metre and stanza forms.

J. W. BARKER

Downing College, Cambridge

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

INTRODUCTION

FRANCISCO DE ROJAS ZORRILLA (1607–1648), born at Toledo, student at Salamanca, popular courtier in Madrid, collaborator with many playwrights, and possessed of all the gifts of the successful dramatist, was overshadowed by giants. Careful in the construction of the outline of his plots he was impetuously imaginative within the framework. Exaggeration marks language, character and incident. Rojas attempted all classes of drama developed in his period, but he is more especially distinguished for his *Comedias de Figurón*, where the principal character is a needy adventurer. The best example is *Entre bobos anda el juego*. Rojas' distinction lies in the fact that he wrote *Del Rey abajo, ninguno, García del Castañar*¹. It is the representative Spanish play of *fundonor*, and is free from many of his usual exaggerations.

SOURCES AND TECHNIQUE

García del Castañar, the tragic, pseudo-historical story of the time of Alfonso XI, *circa* 1342, has a significant ancestry. Two prevailing characteristics of contemporary drama were Personal Honour and Loyalty to the king, and Lope had exploited them in various plays. Round the central theme of these two principles in uncompromising conflict Rojas wove other elements from Lope, *El villano en su rincón*; Tirso, *El celoso prudente*; and Vélez de Guevara, *La luna de la sierra*. The result is a play almost perfect of its kind. The exposition is clear and adequate.

¹ *García del Castañar* seems to have been written 1646–1647. It was first printed in 1650, but not included in 1^a *Parte de las comedias*, 1640, or in 2^a *Parte*, 1645. Form, finish and metre suggest a mature mind and a practised hand. Rojas died on 20 Jan. 1648. It would be pleasing to think that the play reflects the happiness of Rojas' married life (he was married in 1640), and his knighthood, Aug. 1643.

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

x

INTRODUCTION

Mendo craves of the king, Alfonso XI, the sash of a Caballero de la Banda. El Conde de Orgaz outlining the plans of the Moorish campaign mentions a generous offer of services and supplies from a man unknown to the king—*García del Castañar*. Mendo is contemptuous of the rustic *Castañar*. Alfonso, disguised, sets out with three friends to investigate, and Mendo (wearing the sash, and mistaken for the king) falls in love with Blanca, García's wife. The development is well contrived without episodic matter, and despite passages of continued metaphor which tend to retard the action, suspense is maintained to the end. The *desenlace* is ingenious¹: an apparent dilemma is resolved in a perfectly natural way.

VERSIFICATION

By the employment of a striking variety of metres and stanzas, Spanish dramatists of the seventeenth century were able to express every shade of meaning and emotion. In the *Arte Nuevo de Hacer Comedias* Lope recommended the consistent use of definite metres in given circumstances. Perhaps the most striking example of this precise use of applied metres was that of the *Octava real con rima aguda*. As it was usually associated with scenes of terror, the audience perceived the meaning and could begin to shudder at the first two lines. Calderón used this device in *La Cena de Baltasar*, "Yo divino profeta Daniel." Rojas, too, like that master technician Moreto, employs with skill a rich variety of Italian and Spanish metres for special purposes. In *García del Castañar* the most noteworthy feature of the metre is that the lines in *Silva pareada* and *Décima* comprise more than a quarter of the whole. There is abundant use of *Redondillas*, *Romance* lines and *Sextillas*, as well as a few other short Spanish types. *Tercetos* and *esdrújula* rhymes are absent. This choice of metres seems to be deliberate. Lope had tended to use Italian metres for courtly scenes and themes, and Spanish metres for ordinary scenes and themes.

¹ Compare in this and other respects, Lope de Vega, *La Carbonera*.

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

INTRODUCTION

xi

Dr E. M. Wilson of Cambridge, in his careful reading of the dramatists with an eye to Gongorine influence, noted the three planes of speech or diction in Lope's peasant plays: (1) an aristocratic language, (2) a plebeian language, and (3) a language above the ordinary for men who are finally to be ennobled, either because of their gallantry, or because of their high birth when discovered. The language of "disguised rank" is best seen in the characters of Peribáñez and García. This heightened tone, accentuated as ennoblement approaches, is achieved in various ways. One notable means is the employment of *Culteranismo*. In these cases, *Culteranismo* seems to be justified as a dramatic device.

*CULTERANISMO AND GONGORISMO IN
GARCÍA DEL CASTAÑAR*

It is necessary to distinguish between (1) quotations from Góngora's poems and paraphrases, (2) general characteristics of *culto* style, (3) personal characteristics of Góngora's style, and (4) Góngora's subjects. Traces of all four will be found here. *Culto* language may not easily be differentiated from the poetical language of the period, but it is clear that *culto* vocabulary pervades the play and is accompanied by *culto* characteristics such as chiasmus and oxymoron.

Lines 1487-9 are a quotation adapted from *Soledad Primera*:

Mi bienaventurado
Albergue, de delicias coronado.

Polifemo (140-5) inspired lines 125-8. In a more diffuse form many Gongorine reminiscences are found in lines 1212-30. The following are the most striking:

Verá el Argos de la noche (i.e. the Moon),
Y el Polifemo del día (i.e. the Sun).

In general the language of the play is reminiscent of the *Polifemo* (Góngora), *La Vida es Sueño*, and the early *Autos* of

b-2

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

xii

INTRODUCTION

Calderón. Calderón had used in a highly characteristic manner general stylistic devices of the age which came to be regarded as *culto*: *esdrújula* and trisyllabic adjectives, Latinized vocabulary, antithesis, resonant vocabulary, chiasmus, oxymoron, repetition, parallelism, words *felt* to be neologisms, and continued metaphor. Two of these are especially noteworthy and become fused into one—continued metaphor in Latinized vocabulary. When the metre employed had been used by Góngora in a *culto* poem (e.g. *Silva pareada* or *Décima*) the effect of cultism is heightened. García's development may now be traced in metre and language. *Culteranismo* will play the rôle of discoverer of rank.

GARCÍA. Fábrica hermosa mía,
 Habitación de un infeliz dichoso,
 Ocullo desde el día
 Que el castellano pueblo victorioso,
 Con lealtad oportuna,
 Al niño Alfonso coronó en la cuna. (ll. 221–6.)

This begins no rustic speech, but introduces that high tone which is developed in the course of the play. As in *Peribáñez* it is associated with a popular kind of music, which produces the effect of idyllic happiness in rural surroundings.

GARCÍA. *Esta es blanca como el sol,*
Que la nieve no, etc.

An analysis of this artistic presentation of popular music and thought beside more recondite forms would reveal the appeal of many Spanish dramatic masterpieces. The tone of "Fábrica hermosa mía" and "Esta es blanca" are the twin bases for the discovery and worthy ennoblement of García. But Rojas is an artist and (in this play) does not overemphasize tricks of style or overstress the clue. It is in lines 1063–1148 that the high character of García is made manifest. García is hunting on the *sierra*. His speech gives him character, stamps him as a man above the ordinary, and prepares the hearer unconsciously for

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

INTRODUCTION

xiii

the revelation of his noble birth. He is felt to be worthy of a higher station.

Bosques míos, frondosos,
De día alegres, cuanto tenebrosos,
Mientras baña Morfeo
La noche con las aguas de Leteo,
Hasta que sale de Faetón la esposa
Coronada de plumas y de rosa....

The *culto* methods employed are: vocabulary, *bosques*, *frondosos*, *alegres*, *tenebrosos*, *coronada*, etc.; antitheses, *día*, *noche*, *alegres*, *tenebrosos*; mythological names, *Morfeo*, *Leteo*, *Faetón*; the juxtaposition of *plumas* and *rosa*. The details are relatively unimportant, but the total effect of the passage is decisive. In brief, the place of the more usual secondary plot is taken by the discovery of García's noble birth, and this noble birth is dimly revealed by the heightened style.

Blanca's use of *estilo semi-culto*, more especially on two occasions, shows Rojas' right feeling founded on sound psychology. In times of stress and anxiety meaner minds tend towards mean ways of speech and taunts. Anxiety becomes weakness and despair. A higher type of mind reacts differently: the ingratitude and pain may be felt, but consolation is sought in higher things. Passion and sorrow lend high thought and poetic mode to expression, and new thought is generated. Blanca is of this higher type. Distracted, she cannot understand her kind husband's murderous intent. As she flees into the waste her undying love for him is tortured. When, therefore, she meets the Conde, her pain and her love speak out together (ll. 1730-1884). Verse could be the only medium: *culto* verse, at this period, the only adequate medium. Two lines have been characterized as "mauvais gongorisme,"

Ver aquel mundo breve,
Que en fuego comenzó y acabó nieve. (ll. 1825-6.)

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

This judgment seems to show a lack of appreciation of the circumstances, and of the use of verse in drama. Blanca also speaks in *semi-culto* language in lines 1231–40:

Corre veloz, noche fría,
Porque venga con la aurora
Del campo, donde está ahora....

The heightened diction is apposite, dramatically and psychologically. Not only does it follow a *culto* passage on the stage, but the anxious Blanca, a good wife, troubled at the unwelcome attentions of Mendo, is praying for her husband's most desired return from the cold, inhospitable mountain.

THE *GRACIOSO* AND *CULTERANISMO*

The functions of the *gracioso*, Bras, are interesting. In an earlier volume¹, the early seventeenth-century *gracioso* was shown to be a rudimentary figure with conventional characteristics. The greedy, low-born coward, comically full of horse-sense, throws into relief a bold, generous, noble, and romantic master. Out of the dramatic irony of his awkward remarks and adventures there developed a more complete *gracioso* in the works of Lope and his successors. In Tirso (cf. Catalinón) the *gracioso* is crafty, as also in Calderón. In the works of Moreto the *gracioso* had lost his appearance of shadow and foil, and plays an independent part (cf. *El desdén con el desdén* and *Trampa adelante*). Rojas, too, gives an important place to the *gracioso*, who may resolve the principal or subsidiary action, or even be jealous of his master. But there is one chief exception among Rojas' *graciosos*—Bras in *García del Castañar*. The dramatist's good sense led him to disregard the traditional omnipresence of the stock figure or even to distribute his functions as in Lope's *Peribáñez*. In this play on a high subject the constant intervention of the figure of fun was not required. Bras appears as a mercenary messenger, adds some rustic quips

¹ Lope de Vega, *El remedio en la desdicha*, Camb. Univ. Press.

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

INTRODUCTION

xv

for relief, acts as a foil to his master, and disappears from the scene. He illustrates, however, another aspect of the elaboration of the *gracioso*. Though Lope's *gracioso* was always rudimentary and foolish he became a critic, and traditional practice turned him into a kind of Greek chorus. Implicitly and explicitly he satirized political evils, social customs¹ and literary fashions². *Culteranismo* was a fit subject for satire, parody, comic effect or travesty. More than one of these may be present in the same passage, though the comic effect may be lost to readers in a less *culto* period. Bras provides one good example which appeals alike to admirers of Góngora and his detractors:

De cuatro rayos con crines,
Generación española,
De unos cometas con cola,
O aves, y al fin rocines... (ll. 391-4.)

To parody of words and order of words, comic effect, satire perhaps, travesty is added in the last word *rocines* (nags). The result is intentional bathos.

EL DIALECTO SAYAGUÉS

The village of Sayago, which lies between Zamora and Salamanca, has given its name to a conventional language called *Sayagués* used by rustics in the Spanish drama during the sixteenth and seventeenth centuries. The original dialect is a variety of the Salamanca dialect, *charruno*³. Careful investigation of the modern dialect and comparison with the literary presentation have convinced me that the term *sayagués* as applied to the drama of the *Siglo de Oro* is a conventional term which represents the actual dialect only for a few early dramatists; in general it is

¹ Alarcón, *La verdad sospechosa* (high collars).

² Lope, *Castigo sin venganza* (los cenáculos de Madrid). Moreto, *El desdén con el desdén* (Polilla satirizes Lope's *Arcadia*).

³ Menéndez Pidal, *El dialecto leonés* (*Rev. de Archivos*, 1916). Lamano y Beneito, *El dialecto vulgar salmantino*, Salamanca, 1915.

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

used to designate rustic speech with a background of true *saya-gués* overworked with the peasant speech west of Toledo, the common speech of Extremadura, archaisms, occasional *voces de germanía*, and any other vulgarisms. The actual composition usually depends on the birthplace and experience of the author.

As no attempt has yet been made to trace in detail the introduction, development and importance of this conventional language, the main outlines are set out here for the fuller comprehension of *García del Castañar* as a representative drama of the period.

The anonymous *Coplas de Mingo Revulgo* (circa 1564), a clever and popular satire, were couched in “un lenguaje rústico y pastoril, algo convencional, ... cuyos elementos parecen tomados del habla popular de la Extremadura alta, y de ciertas comarcas de las provincias de Salamanca y Zamora¹.” Of the two characters, one, Mingo Revulgo, speaking *saya-gués* represented the lower classes, while the other, Gil Arribato, represented the upper classes. Juan del Encina, “the father of the Spanish drama,” introduced the dialect into his *Églogas* on account of the evident success of the *Coplas*, but he used it naturally for, like Lucas Fernández, he was born near Sayago. Encina’s contemporary imitator, Gil Vicente, was an artist in linguistic effects. A poet of contrast, he used a mixture of languages to please an international Court, to produce comic effect, and to differentiate grades of society. Hence the developing drama received a second impulse towards the employment of a rustic speech. Torres Naharro, who spent much time in Italy and published his first plays there, not only enlivened his works with the humour resulting from the mutual malcomprehension of Spaniards and Italians, but also tended to continue the rustic tradition in the *Introitos*. “Escribía bien aquellas cosas bajas i plebeyas que pasaban entre gentes con quienes él más ordinariamente trataba.”

After Lope de Rueda, and because of his successful practice, *saya-gués* became the conventional peasant language of the drama.

¹ Menéndez y Pelayo, *Antol. poetas lír.* t. VI, p. xv.

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

INTRODUCTION

xvii

The contemporary bookseller dramatist, Juan de Timoneda, who published the *Pasos* of Rueda described him as “espejo y guía de dichos sayagos y estilo cabañero.” The outstanding characteristics of the *parvos* of Gil Vicente and the *bobos* of Lope de Rueda tend to reappear in the later *gracioso*: their eccentricities of pronunciation, malapropisms, and constant preoccupation with material comforts, do persist.

A third stage of the hardening of the convention is clear and explicable. The *gracioso* of Lope de Vega became the more vulgar counterpart and foil of his nobler master. Hence his speech was boorish, rustic and often connected with food. A good example will be found in Pelayo in Lope's *El Mejor Alcalde, El Rey*. These characteristics of language became a stock device of the greater and lesser dramatists, and they are dramatically effective in *García del Castañar*. *Sayagués* disappeared from the drama due to the incisive criticisms and satires of Quevedo and others, and has been succeeded by *gallego*, *chulo* and *andaluz*.

The conventional *sayagués* of *García del Castañar* is restricted in amount.

1. Initial *ll* is used for *l*, 402.
2. *r* is used for *l*, 328, 461, 928, 951, 1342.
3. *l* is used for *r*, 2488.
4. Popular verb forms, 412, 964, 977.
5. Slang and popular word formations, 323, 781, 881, 889, 1295.
6. Metathesis, 790.
7. Confusion, 422, 883, 923, 1278, 1327.
8. Play on words, 886, 1460.
9. Contracted past participles, 1780, 2458, 2460.
10. Archaic forms, 322, 332.

These conventional forms are used for comic effect, for differentiation of character, and because they are suitable to the character of a herdsman.

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

xviii

INTRODUCTION

THE POINT OF HONOUR¹

No other Spanish play has presented so concisely, so dramatically, and with so little exaggeration, the *punto de honor* in conflict with Loyalty to the king. The theme is made more poignant than in Lope, Calderón and other writers, for the conflict is accompanied by a real and tender love. The main tenets (of one aspect) of the ruthless conventional code of honour form the basis of the play². “Dos distintas concepciones del honor: el de Lope y Vélez, es el honor *villanesco*, humano; el de Rojas, es el honor *caballeresco*, artificioso.” (A. Bonilla y San Martín.) The king must be the object of loyalty, respect and service.

GARCÍA. El Rey es, de un hombre honrado,
En necesidad sabida,
De la hacienda y de la vida
Acreeador privilegiado. (ll. 559–62.)

By the accepted literary tradition of the social structure only nobles could have *honor*, and the peasant is destitute of it.

MENDO. Si fueras diosa en la tonante esfera,
No montañesa ruda
Sin honor.... (ll. 1158–60.)

Innocence must suffer if Honour is impugned by mere suspicion or fortuitous circumstance.

GARCÍA. Bien sé que inocente estás. (l. 2277.)

¹ The theme was also treated by Rojas in *Cada cual lo que le toca* (ed. Américo Castro, Madrid, 1917) and *Progne y Filomena*.

² Américo Castro, *Algunas observaciones acerca del concepto del honor* (*Rev. Fil. Esp.* III, 1916). Fichter (W. L.), *A Study of Conjugal Honour in Lope de Vega*, “*El castigo del discreto*,” New York, 1925. Herdler (A. W.), *Sentiment of honour in Calderón's Theatre* (*Mod. Lang. Notes*, VIII, 1893). Rubió y Lluch (A.), *El sentimiento del honor en el teatro de Calderón*, Barcelona, 1882. Stuart (D. C.), *Honor in the Spanish drama* (*Romanic Review*, I, 1910).

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

INTRODUCTION

xix

GARCÍA. Sólo por razón de estado,
A la muerte te condeno. (ll. 1659–60.)

Outraged honour justifies murder.

GARCÍA. ¡Este es honor, caballero! (l. 2363.)

The interest of the play lay in the problem of Loyalty versus Honour. But dramatic intensity is added, for Honour here is no external quality as in Calderón. Domestic felicity is in disharmony with this egoistic perversion and distortion of chivalresque ideals: love softens the heart and increases the mental conflict: dramatized emotion enhances dramatic convention.

GARCÍA. Honor y lealtad, ¿qué haremos?
¡Qué contradicción implica
La lealtad con el remedio! (ll. 1528–30.)

GARCÍA.forzosa
Obligación de la ley
Ser piadoso con el Rey
Y tirano con mi esposa. (ll. 1931–4.)

Enlightened opinion¹ shares García's questioning:

... ¿Es bien que conveniencias
De estado en un caballero,
Contra una inocente vida
Puedan más que no el derecho?
(ll. 1661–4.)

But the answer is a sad, laconic and confirming *Sí*.

The final effect, however, of this delightful play, and the one which lends it abiding charm, is the strain of tender and idyllic love of country lovers.

Pues están Blanca y García
Como palomos de bien.

¹ The exaggerated "honor cortesano" of *García del Castañar* hardly reflects Rojas Zorrilla's personal point of view. See A. Valbuena, *Lit. Dram. Esp.* Barcelona, 1930, pp. 249–55.

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

xx

ANALYSIS OF METRES

Act I

Lines

- 1- 92 Redondillas.
 93-176 Romance.
 177-220 Redondillas.
 221-262 Sextillas.
 263-274 Cantar octosílabo con estribillo.
 275-290 Redondillas.
 291-318 Dos Sonetos.
 319-838 Redondillas.

Act II

Lines

- 839-1062 Redondillas.
 1063-1168 Silva pareada.
 1169-1230 Romance.
 1231-1240 Décima.
 1241-1268 Redondillas.
 1269-1272 Seguidilla.
 1273-1276 Redondilla.
 1277-1278 Octosílabos pareados.
 1279-1282 Redondilla.
 1283-1286 Seguidilla.
 1287-1366 Redondillas.
 1367-1456 Décimas.
 1457-1484 Redondillas.
 1485-1496 Sextillas dobles.
 1497-1690 Romance.

Act III

Lines

- 1691-1904 Silva pareada.
 1905-1944 Décimas.
 1945-2090 Romance.
 2091-2126 Redondillas.
 2127-2316 Décimas.
 2317-2364 Redondillas.
 2365-2562 Romance.
 2563-2582 Redondillas.

Three stanzas are incomplete. The following lines or parts of lines are lacking: 383, 384, 1494, 1792.

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

xxi

NOTES

LINE 2. *Querella*: *quererla*.

4. **Caballero de la Banda.** The Order of *La Banda* was founded at Vitoria, 2 August 1332, by Alfonso XI (Mariana).
19. **Está en opinión:** to be called in question or to be in danger. Cf. Lope, *El caballero de Olmedo*.
28. **Información.** Candidates for admission into a Military Order were subjected to an *enquiry* into the nobility of their birth.
61. **Don Gil de Albornoz.** Gil Álvarez Carrillo de Albornoz (1310 Cuenca–1367 Viterbo, Italy), statesman, court chaplain, warrior, became Archbishop of Toledo, 1337, and imprisoned Juan Ruiz. In 1340 he was present at Salado with Alfonso XI (Poema de Alfonso Onceno, *circa* 1513). Having reproved Pedro el Cruel he fled to Avignon, where Clement VI made him a Cardinal. He served Pope Innocent III as a successful regent in his defaulting states in Italy, and later took Urban V to Rome. The College of St Clement in Bologna, founded by him in 1364, influenced Spanish studies for two centuries. As a canonist he published “Constituciones Egidianas.” His body was conveyed to Spain and buried in the beautiful capilla in Toledo Cathedral. (See Mariana, *Historia de España*, lib. XVI, cap. IX.)
68. **Hermandades.** The three *brotherhoods* seem to be the Knightly Orders of Santiago (founded 1160), Calatrava (1158), and Alcántara (1218).
97. **El Castañar:** a village near Toledo.
139. **San Pablo:** a village near Toledo.
181. **Eternamente:** never. Cf. Lope, *El Abanillo*,
“andan
buscando escudos prestados
y eternamente los hallan.”
309. **Índice de piedra:** *piedra imán*, lodestone.
323. **Engarruchar** (from *garrucha*, a pulley): to torment.
328. **Pracer** (coll.), *placer*.

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

xxii

NOTES

- LINE 338. **Juro**: annuity, pension, oath.
 402. **Llocida** (coll.), *lucida*.
 412. **Só** (coll.), *soy*.
 521. **Perdigar**: broil slightly.
 535. **Presa**: piece, bit, morsel.
 545. **Hacer la razón**: *beber*.
 666. **Arrope**: must, mead, syrup, honey syrup.
 681. **Vino aloque** (Arabic *jalokf*: light red): light red wine from purple grapes; also clear, light red mixture of red and white wine.
 703. **Almodrote de vaca**: sauce, stew.
 750. **Calainos**: a Moor in a Spanish *romance* (in *Cancionero de Romances de Amberes, circa 1550*), who entered France, killed Baldwin, and was killed by Roland; *un cuento de Calainos* is an unlikely or strange story.
 781. **Mamar** (coll.): suck, devour.
 781. **Arrugar** (coll.): steal.
 790. **Petrina**: *pretina*, belt.
 802. **Hacer semana**: to be on duty.
 825. **Diamante**: hardest steel.
 883. **Sonsería**: *Señoría*.
 888. **Abondar** (coll.): please, satisfy.
 893. **Estafeta**: courier, post.
 923. **Desempachar**: disgorge. Here (coll.), deliberately used for *despachar*. Cf. 1051, where Bras uses the word correctly.
 969. **Mondar nísperos**: prune medlars, a foolish operation.
 969. **Peto**: breastplate, chest.
 980. **Parillo**: *parirlo*.
 1277. **Albahaca**: sweet basil.
 1278. **Calivaca**: *Caravaca*, a Murcian village where crosses were sold on *romerías*. *La Cruz de Caravaca* (a Greek cross) has four arms of equal length. The term is applied to marks on the palate of those fortunate ones born on Maundy Thursday or Good Friday.
 1302. **Burujón**: heap, lump, conglomeration.
 1327. **Galleruza**: *gallarusa*, hooded cloak.
 1460. **Chantar**. A play of words on *cantar*, sing, chant, and *chantar*, speak plainly.
 1590. **Bajárades**. Archaic form of *bajárais*.

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

NOTES

xxiii

- LINE 1757. **Faldellín**: underskirt.
1758. **Ruedo**: binding, skirt lining, binding of a skirt.
1780. **Impulso**: *impulsado*.
1801. **Vía**. Seventeenth-century form of *veta*.
2066. **Acudille, amparalle**: *acudirle, ampararle*.
2203. **Albricias**: reward for good news.
2458. **Inundo**: *inundado*.
2460. **Infurto**: p.p. of *enfurtir*, to full cloth. Here “disordered.”
2468. **Coluros**: Colures. In astronomy, two imaginary circles which intersect at the Pole.
2488. **Sulco** (coll.): *surco*, furrow.

Cambridge University Press

978-1-107-62943-1 - Rojas Zorrilla: García Del Castañar

Edited with Introduction by J. W. Barker

Frontmatter

[More information](#)

PERSONAS

DON GARCÍA, *labrador.*

DOÑA BLANCA, *labradora.*

TERESA, *labradora.*

BELARDO, *viejo.*

EL REY.

LA REINA.

DON MENDO.

BRAS.

EL CONDE DE ORGAZ, *viejo.*

TELLO, *criado.*

DOS CABALLEROS.

MÚSICOS y LABRADORES.