

THE RESTORATION
OF MONARCHY
«HADOS Y LADOS HACEN
DICHOSOS Y DESDICHADOS»

Edition, Notes and
Introduction by
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I. A. Authorship

Of the three extant manuscripts of the dramatic work *Hados y lados hacen dichosos y desdichados*, MS 16.891 attributes the play to Lorenzo García, as we see in the colophon ("Finis Lorenço Garcia / la escriuio" [v. ms p.118 of this edition]). Little is known about this *autor*. Shergold and Varey's edition of the *Genealogía, origen y noticias de los comediantes de España* (Fuentes 2) informs us of several actors, musicians, prompters, and other helpers who belonged to the company of a Lorenzo García in Valencia in 1667. These are the following: Antonio de Acuña (I. 7), who played the role of *barba* in the companies of Lorenzo García and Francisco Garzía, *El Pupilo*, who seems to have succeeded Lorenzo García as *autor de comedias*. Acuña died in Madrid in 1710. In 1667, Francisco Garzía, *El Pupilo*, apart from his sundry marriages, seems to have played several roles: he was a *galán*, an "autor a medias con Lorenzo Garzia," and, by 1672, "autor de la compañía [Lorenzo García's?]" (I. 524)." Another actor, Alonso Zambrana (I. 352), was in Valencia in 1667 as a *gracioso* in the company of Lorenzo García and *El Pupilo's*. Another *gracioso*, Domingo Matheo (I. 1274), was also in Valencia in 1667, in the same company. Moreover, Andrés de Cos (I. 350) played a *segunda barba* in Valencia in 1667, 1672, 1674, 1676, 1682, and 1683. There are at least four *damas* associated with this company: Vrsula Sánchez (I. 583), who played the role of 5^a *dama* in Valencia in 1667; Manuela de Acuña (II. 502), who played 2^a *dama* in Valencia in 1667; Mariana de Borja (II. 479), who played 3^a *dama* in Valencia in 1667 and was an accomplished *música*; and Antonia Manuela (II. 256), *La Paxarita*, who played 4^a *dama* in Valencia in 1667. There are at least two *músicos*: Francisco Garrupegui (I. 542), musician in Valencia in 1667 and 2^o *músico* in the company of Lorenzo García and Francisco Garzía; and Phelipe Arteta (I. 343), who was a musician in the same company of Lorenzo García and *El Pupilo's* in Valencia in 1667. There was an *apuntador*, Juan Garzía (I. 662), who was in Valencia in 1667 in the company of Lorenzo García and Francisco Garzía. Likewise there was a *cofrador*, Joseph de Ayuso (I. 613), who was in Valencia in 1662

and 1663, and in the company of Lorenzo García and Francisco Garzía in 1667.

All of these commentaries note that Lorenzo García was an *autor de comedias* in 1667. That much is known about him. In addition, Dr. Pilar Sarrió Rubio informs me that according to the accounting books at the Hospital General de Valencia, Lorenzo García, as *autor*, staged 31 dramatic performances at the Corral de la Olivera from 18 June 1667 until 26 July 1667 (*Contrallibre Major* 64). The *Genealogía*, moreover, makes mention of another Lorenzo García (1.739) who played the roles of *galán* and *gracioso*, who was deaf, who was married to a Josepha de Guzmán, and who dies in 1682. Josepha de Guzmán (II.313), his wife, played the role of *dama* and *2^a dama*, was in Valencia in the company of her husband and *El Pupilo* in 1667, and died in 1681. The coincidences of the date (1667), the place (Valencia), and the mention of *El Pupilo* in conjunction with that of Lorenzo García, lead one to assume that Lorenzo García, the *autor de comedias*, was in all likelihood the husband of Josepha de Guzmán and, as such, an actor as well. In the absence of another Lorenzo García *poeta*, one is tempted to assume either that the same Lorenzo García, actor-*autor*, transcribed the text of *Hados* from a now lost source, in which case, the note "Finis Lorenço Garcia / la escriuio" [s. ms p. 118, this edition] refers to his transcription; or, what is more likely, that the transcription belongs to someone else not named who wishes to attribute the credit to the person responsible for the drama, namely, to a Lorenzo García who, besides being an actor and an *autor*, is also a *poeta*. This would seem to be a reasonable assumption, considering that MS 16.891 is incomplete (at the end of the first act, the scribe leaves two pages blank, apparently meaning to finish the transcription at a later date). Moreover, after l. 646 two pages are left blank and whoever resumed the transcription wrote using a smaller script and with lighter ink. The use of lighter and darker inks suggests at least two scribes who either are using different ink (light brown and almost light yellow) or seem to be adding different pressure on the paper. Errors of homoteleuton are also in evidence, suggesting that we are in front of a transcription from a transcription. Finally, the colophon is in the same ink and hand than the last sections of the play. Assuming that there are at least two transcribers, one would be tempted to assume that the transcriber who ends the

play attributes the work to Lorenzo García. To attribute it to the transcriber would be absurd since there seem to be at least two of them. It would also be immodest to call that much attention to a mere redactor of a text. Hence, the actor-*autor* Lorenzo García would seem to be, in addition, the author of *Hados y lados hacen dichosos y desdichados*.

Another name connected with this play is Bernabé Alvarez, an actor who, on section 45 of this edition declares: "Bernabe alvarez / residente en la billa / de madrid propone y diçe / que no a de ensayar por este / año mas la comedia de ados / y lados y por berdad lo / firmo de su nombre en 17 / de febrero del año de 1678 / y la del poder de la amistad / Bernabe / alvarez / quixano." Bernabé Alvarez, according to the *Genealogía* (I. 469) was a *barba* in the company of Juan Bautista Chauarría. He had several children, among them, Antonia, who married the actor Pedro Vázquez (I. 173), with whom he had a child named Manuel; María, and Francisco. Bernabé Alvarez was in Valencia, in the company of Bernardo de la Vega, in 1675. According to a document at the Archivo Municipal of Madrid (2-200-6), he was also the *barba* of the company of Juan de Cárdenas in 1697. He died in Madrid on 21 October 1704 (Varey, *Fuentes* II, I, 469).

In modern times, Jack Weiner ("Episodio" 198, 200), following Balaschow (292, 294), has connected the names of Antonio Haedo with *Hados y lados hacen dichosos y desdichados* and Antonio Alvarez de Toledo with *El parecido de Rusia*, a subsequent recasting. To his credit, Balaschow mentions that the name of the second author ought not to be accepted unconditionally (295). It might have been more accurate if such a statement had also applied to the first "author." Balaschow's "connections" had been noted earlier; by Heaton, to be precise, as Brody informs us (140). On p. 313 of his article, Heaton lists a section III of "títulos de comedias" (sent to him by M. Foulché-Delbosc in the spring of 1929), among which one finds the two plays in question alongside the "sugetos a quienes se aplican," namely Haedo and Alvarez de Toledo (p. 315). The document seems to be a case of "poesía política en títulos de comedias," examples of which are listed by Pilar Escofet in her article as "sencillas composiciones escritas generalmente en verso, y cuyo asunto ligero, y casi siempre de interés político, se convierte en una simple excusa para intercalar en el texto títulos de comedias más o menos cono-

cidas" (155). The connections, therefore, are political and not necessarily authorial. Consequently, unless future scholarship proves otherwise, Lorenzo García should be considered the sole author of *Hados*.

I. B. Transmission of the Text

As A. Paz y Melia informs us, there are three manuscript copies of *Hados y lados hacen dichosos y desdichados* at the Biblioteca Nacional of Madrid, namely: 16.891, 16.405 (with the title *Lados y hados hacen dichosos y desdichados*), and 17.449 (14) (I: 241). MS 16.891 attributes the work to Lorenzo García. Of the three, only the first (16.891) is from the seventeenth century, as indicated on ms p. 45 of my edition, wherein the date of representation, 17 February 1678, is given. The other manuscripts are clearly from the eighteenth century, as Paz notes (*ibid.*), and as one may surmise from an analysis of the handwriting. The number of pages they contain varies: 56, *holandesa* binding in 4° for 16.891; 46, *holandesa* binding in 4° for 16.405; and 24, in 4° for 17.449. MS 16.891 (henceforth called A), herein used as the copy-text, is incomplete, for it clearly lacks the equivalent of 302 lines (lines 647-948 in my edition, supplied by MS 16.405 [MS B from this point onward]). MS 17.449(14) [MS C for our purposes], is merely a collection of pages, at times without sequence, but which provides additional lines present but crossed out in the other MSS (hence these lines have served to reconstruct illegible but nevertheless authorial portions of the original). For all practical purposes, then, it would seem that from the lost archetype (X) we have MSS A, B, and C, which constitute three branches which may either derive from the original or from a series of unknown intermediaries (Y). An analysis of variants shows that A and C agree 79% of the time while A and B agree 68% (see Appendix A).

The printed history of the play is complex. I have found and collated eight *suelta* versions having three different titles with the aforementioned MSS. They are: D: [N. 24. Comedia famosa] *Hados y lados hacen dichosos y desdichados* [Valencia: Viuda de Joseph de Orga, 1762 [copy made from the Ohio State University Claude E. Aníbal collection in Columbus, Ohio, with the call number PQ 6523 G 263 H 3 1762, provided by Mr. Robert Tibbets].