

Luis Vélez de Guevara

THE LIMPING DEVIL
EL DIABLO COJUELO

Bilingual Edition

*Translated & Annotated by
Robert S. Rudder and Ignacio López-Calvo*

☉ - STOCKCERO - ☾

Translation, Foreword, bibliography & notes © Robert S. Rudder and Ignacio López-Calvo
of this edition © Stockcero 2018
1st. Stockcero edition: 2018

ISBN: 978-1-934768-92-1

Library of Congress Control Number: 2018937494

All rights reserved.

This book may not be reproduced, stored in a retrieval system, or transmitted, in whole or in part, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without written permission of Stockcero, Inc.

Set in Linotype Granjon font family typeface
Printed in the United States of America on acid-free paper.

Published by Stockcero, Inc.
3785 N.W. 82nd Avenue
Doral, FL 33166
USA
stockcero@stockcero.com

www.stockcero.com

Luis Vélez de Guevara

THE LIMPING DEVIL
EL DIABLO COJUELO

Bilingual Edition

CONTENT

Introduction.....	ix
Works Cited.....	xxi
Translators' Note	xxiii

THE LIMPING DEVIL

The First Leap.....	11
Leap II.....	17
Leap III.....	25
Leap IV.....	33
Leap V.....	41
Leap VI.....	51
Leap VII.....	59
Leap VIII.....	67
Leap IX.....	79
Leap X.....	89
Bibliography.....	99

EL DIABLO COJUELO

Nota preliminar.....	105
Tranco I.....	113
Tranco II.....	119
Tranco III.....	127
Tranco IV.....	135
Tranco V.....	143
Tranco VI.....	151
Tranco VII.....	159
Tranco VIII.....	167
Tranco IX.....	177
Tranco X.....	185

THE LIMPING DEVIL

INTRODUCTION

In 1641, the Spanish playwright, poet and novelist Luis Vélez de Guevara (born Luis Vélez de Santander) published the fantastical novel *El diablo cojuelo* (The Limping Devil). Although most Spanish literary masterpieces (*Don Quixote*, *The Trickster of Seville*, and the *Song of My Cid*) have been translated into English a number of times, this work, admired by Cervantes,¹ Lope de Vega and others, has remained unavailable in English translation. Vélez de Guevara, who was a Jewish *converso* (convert), was born to a well-to-do family in the town of Écija, Seville, in either 1578 or 1579. He studied art at the University of Osuna, graduating in 1596. George Peale sees *converso* allusions in *The Limping Devil* and Gareth A. Davis also points out that “in his plays Vélez sometimes casts his *gracioso*² in a *converso* guise. The purpose was humorous, but the humour can only have obtained a full response from that portion of the audience which was aware of Vélez’s social origins.” (25)

Vélez de Guevara served as a page to Rodrigo de Castro, the Archbishop of Seville, for four years, and then traveled as a soldier to Italy

1 As George Peale points out, Miguel de Cervantes, in *Viaje del Parnaso*, praises Vélez de Guevara as “Lustre y alegría y discreción del trato cortesano” (“Luster and joy and discretion of courtly behavior;” “Ingenio y cortesanía” 233). Peale also reminds us that Quevedo includes Vélez de Guevara, along with Lope de Vega and Calderón, as the best representatives of the Spanish comedy (“Prólogo” x).

2 As Kerry K. Wilks explains, “The *gracioso* often crosses generic lines, encapsulating both the comic and tragic moments in a *comedia*, creating a complexity inherent in this role. This dichotomy is even more pronounced in dramas (deliberate use of term) that are often anthologized or staged in the U.S. (for example, Lope’s *Fuente Ovejuna* or Calderón’s *La vida es sueño*). Nevertheless, even plays written in a largely comic vein such as the *comedia de capa y espada* (cape and sword plays), have *graciosos* that do not respond to a purely comic caricature. The *gracioso* represents more than humor, more the “schtick,” as he is both funny and heart rending. He encompasses a humor that often leads us to the pathos of the work” (n.p.).

and Algiers. After living for a brief period of time in Valladolid, where King Felipe III's (1598-1621) new court was located, he established himself in the Court in Madrid in 1607 at the service of the Count of Saldaña (Diego Gómez de Sandoval y Rojas; 1551-1608), changing his name at this time from Luis Vélez de Santander to "de Guevara," an attempt perhaps to conceal his Jewish lineage (a certain Luis de Santander was executed, as a Jew, in Écija in 1554). During this time, as his literary reputation grew, Vélez de Guevara wrote laudatory poetry and drama although he lived in constant debt. After leaving the service of the Count of Saldaña, his financial problems increased (he had a large family, having married three times, a possible cause of his poverty). In 1625, he entered the service of the Marquis of Peñafiel, and subsequently became an usher of the chamber of King Felipe IV.

During his lifetime, he was highly celebrated by his literary peers; although his fame as a writer increased with his participation in literary academies and poetry contests, his poor economic situation remained the same. He died on November 10, 1644, having penned almost two-hundred dramas, (eight of his comedies were written in collaboration with other playwrights), along with the work by which he is best known: *El diablo cojuelo*.

Among the many plays he wrote, some of the best known historical dramas are *Reinar después de morir* (*To Reign after Death*, 1652); *La luna de la sierra* (*Mountain Moon*); *El diablo está en Cantillana* (*The Devil Is in Cantillana*, 1622); *Más pesa el rey que la sangre* (*The King Outweighs Bloodline*, 1621-1622); *La serrana de la Vera* (*The Mountain Girl from La Vera*, 1603); and *A lo que obliga el ser rey* (*A King's Obligations*, 1625). He also wrote religious plays such as *La Magdalena* (*The Magdalene*) and *La hermosura de Raquel* (*Rachel's Beauty*; Part I [1602-1605] and Part II [1602-1608]), as well as *autos sacramentales* (one-act allegorical religious plays) like *La abadesa del cielo* (*The Abbess from Heaven*; 1700), *El nacimiento de Cristo* (*The Birth of Christ*), and *La mesa redonda* (*The Round Table*), as well as the interlude (*entremés*) *La burla más sazónada* (*The Most Seasoned Mockery*).³ As Germán Vega García-Luengos points

3 Other important titles are *El capitán prodigioso, príncipe de Transilvania* (1597-1598), *El espejo del mundo* (1602-1603), *La devoción de la misa* (1604-1610), *El rey don Sebastián* (1604-1608), *La obligación a las mujeres y duquesa de Sajonia* (1606-1610), *Los hijos de la Barbuda* (1608-1610), *Don Pedro Miago* (1613), *El conde don Pero Vélez* (1615), *El caballero del sol* (1617), *Virtudes vencen señales* (1617), *Amor es naturaleza* (1617-1618), *El lucero de Castilla* (1618-1619), *El rey en su imaginación* (1624-1625), *Las palabras a los reyes* (1625-1626), *El príncipe esclavo (primera y segunda partes)* (1628), *Correr por amor*

out, even though Vélez de Guevara is mostly remembered for his surviving prose work, he deserves a place in Spanish Baroque literary history primarily because of his plays, if we consider the number he wrote and how his contemporaries described his opus (n.p.). Indeed, Maria Grazia Profeti agrees by emphasizing that “Luis Vélez’s works were most successful in his time, unquestionably so.”

Perhaps part of this impressive accomplishment is because, like Lope de Vega, Vélez de Guevara seems to have tried to provide his audiences with the type of product they expected. Vega García-Luengos thus maintains that the peculiarities of Vélez de Guevara’s writing must be interpreted in light of his patrons’ preferences: “a theatrical opus not only modeled by his personal genius, but also shaped by his patrons’ preferences. Undoubtedly, this is an aspect that must be taken into account when explaining his literary choices at all levels: from style (his marked tendency toward the emphatic and solemn), to his stage treatment (attention to the spectacular), to his choice of themes (history as the main subject), or to the generic preference of his works (no other playwright’s repertoire contains such a high number of serious and historical comedies, and yet so few, almost none, cloak-and-dagger plays [*comedias de capa y espada*], so common during this period).”⁴

The case of *The Limping Devil*, however, is quite different. According to George Peale, Vélez de Guevara wrote this novel without being concerned about his readers’ reactions: “Since this work was the only case in which he moved away from his dramaturgy to express ‘with particular whim’ (4), as he says, the personal experience of his world without having to worry about the public’s reaction, one could deduce that *The Limping Devil* is a sort of personal manifesto, a self-exegesis of its author.”⁵ Consequently, toward the end of his life, Vélez

fortuna (1632), and *El águila del agua* (1632-1633).

- 4 “Un teatro acorde con su genio personal pero también a gusto de los patronos. Indudablemente, este es un aspecto que hay que tener muy en cuenta a la hora de explicar sus opciones literarias en todos los niveles: desde el estilo (así, esa notada tendencia a lo enfático y solemne), al tratamiento escénico (su atención a lo espectacular), la elección de temas (con la historia como materia principal) o la adscripción genérica de sus obras (ningún otro repertorio alcanza un porcentaje tan alto de comedias serias e historiales, y tan escaso, casi nulo, de las de capa y espada, tan habitual en otros dramaturgos)” (n.p.).
- 5 “Puesto que esta obra fue la única ocasión en que se apartó de su teatro para manifestar ‘con particular capricho’ (p. 4), como él mismo dice, la vivencia personal de su mundo notado sin tener que preocuparse de la reacción del público, podría decirse que *El Diablo Cojuelo* es una manera de manifiesto personal, una auto-exégesis de su autor” (“Ingenio y cortesanía” 234).

de Guevara seems to have created the work he always intended to write, one that bitterly criticizes most of Spanish society of the period. To its detriment, however, it shamelessly praises many court aristocrats, Vélez de Guevara's benefactors.

Written in a genre at times reminiscent of the picaresque tradition, *The Limping Devil* recounts the adventures of a lame devil and a rascally student who frees him from an astrologer's bottle, as the two travel through Spain, observing and commenting on all the foibles of its seventeenth-century society. These characters' names are of special interest. The student's first name is Cleofás (according to Luke 24:18, Cleopas was a follower of Jesus who did not acknowledge the latter's resurrection); his middle name, Leandro, (Leander was a legendary figure who swam the Hellespont to visit his lover, Hero); and his two last names: in the third "Tranco" (or leap as befits a handicapped character on crutches), Vélez de Guevara mocks those who change their humble surnames, such as Pérez (one of the student's surnames), López or Martínez, for more noble-sounding ones, such as Guzmán, Mendoza, Cerda, and Zambullo, which stems from the Spanish reflexive verb "zambullirse" (to immerse oneself). The devil does not go by Lucifer, Satan, Beelzebub, Barabbas, Belial or Astarot. Instead, he simply calls himself "The Limping Devil." Describing himself as "the naughtiest demon in hell,"⁶ he explains that his physical defect resulted from his fall from Heaven—the first angel to tumble after a rebellion against God—as the remaining fallen angels landed on him and forever crippled him. Dolores Azorín Fernández associates the fact that one of the protagonists is a student with the novel's pedagogical bent (n.p.), Gareth A. Davis sees in Cleofás not only Vélez's greatest *gracioso*, but also his depiction of a *converso*.

This persona likewise is a man of many surnames, whose lineage on all sides is as insubstantial as the wind: he is "Don Cleofás Leandro Pérez Zambullo, hidalgo a cuatro vientos, caballero huracán y encrucijada de apellidos" ["Don Cleofás Leandro Pérez Zambullo, hidalgo to four winds, hurricane knight and crossroads of last names."] That this disciple of the devil may be a cristiano nuevo is further suggested by the information that he is an "hombre con el privilegio del bautismo" [man with the privilege of baptism] if in this case the *gracioso* is not exactly a moralising judge of the folly he sees, he is at least the means of revealing it to the reader in

6 "El diablo más travieso del infierno."

all its confusion, hypocrisy, and lack of values. (26)

The story begins with the student Cleofás, as he dashes across rooftops, flees from the clutches of the law. He has been accused of rape by a young “maiden,” who is no maiden at all, having had eighty previous lovers. As he flings himself through the window of an attic, he comes upon a tiny devil with a pumpkin-shaped head and a big mouth with only two fangs for teeth. Two years earlier, the devil had been imprisoned in a bottle by an elderly astrologer/necromancer who was trying to use the demon’s supernatural powers for his own purposes. Even though Cleofás finds him disgusting, he still needs the little devil if he is to leave the attic and escape from law enforcement. When the student releases him from his confinement, the mischievous devil promises to repay him by revealing to him the true nature of Spanish society. The devil takes Cleofás to the highest tower in Madrid, removing the roofs to allow them to view the affairs and vices of the “rational creepy-crawlers”⁷ who dwell inside, a microcosm of the society of the time. Throughout the novel, from the observations about actors, poets, the nobility and society in general, we are presented with a striking parody and a dark overview of the grotesque Spanish life of the time. Upon his first look at the city, the student does not miss the opportunity to point out that he knows the faces of rich men, but not the contents of their purses, thus labeling them stingy. Later, in several other “trancos,” the student from the University of Alcalá and the little devil cease to be mere spectators of society and proceed to join the other characters in the novel’s plot.

We are then presented with an unflattering view of the aristocracy, along with that of lawyers, cuckolded husbands, fops, old crones in the business of repairing hymens, hypocrites, thieves, unscrupulous tavern keepers, alchemists, lotharios, cardsharps, matchmakers, misers, and others of the same ilk. In another “leap,” our protagonists observe people walking down a street lined with mirrors and watch them as, with exaggerated concern for their appearance, they try to primp themselves up. We encounter various groups of pretenders here as well, from lowly men and women contracted as footmen or squires by pretend-ladies, to those who take on false titles of nobility. We also see people who eat opulent dinners even though they have lost all their wealth to foreigners; a cantina owner diluting his wine with water; a

7 “Sabandijas racionales.”

marquis who makes empty marriage promises to seduce young women; a witch about to attend a Witches' Sabbath; two thieves who rob a foreigner; a restaurant owner who became wealthy by selling horse and cat meat and passing it off as goat and rabbit, and who is not only too fat to fit in her bed, but also in her house and even in the city of Madrid (the devil humorously adds that no one so heavy can be lifted to Heaven); and even Tomasa, Cleofás's accuser, allows yet another man into her home for sexual purposes. They next visit a "madhouse" where the inmates are only slightly less sane than those on the outside. This scene provides the novelist with an opportunity to mock another profession (earlier in the work, a physician had killed all his patients), scholars, namely a grammarian who loses his mind after he is unable to come up with the gerund of a Greek verb and a historian because he cannot account for three decades of Titus Livius's (Livy) life. Then, on another street, the student and the devil come upon clothiers, who sell garments they removed from the exhumed bodies of the recently deceased.

The next "tranco" allows the author to compose one of the most humorous episodes of the novel. Ensnared in an inn and temporarily abandoned by his devilish companion, the student is awakened by someone shouting, "Fire!" As the guests at the inn stream out of their rooms, they discover that the cause of the uproar is a playwright who is enacting a scene that he wrote. Vélez de Guevara is now enabled to satirize the styles of certain contemporary playwrights and their extravagantly absurd scenes. Another lurch and an inn later, the student and the gimp devil find themselves defending the Spanish king before travelers from France, England, Italy, and Germany. After they rid themselves of these foreigners, they are visited by a company of actors. In this episode, Veléz de Guevara, with all his theatrical experience, reveals certain petty jealousies and other antics among performers.

In succeeding chapters, Cleofás and the Limping Devil travel to Toledo and, while the student sleeps, the Devil visits Constantinople, Venice, Geneva, Milan, and Valencia, among other places. The novel then gives us glimpses of the types of swordsmanship practiced at the time as well as a scathing satire of physicians and pharmacists, while the protagonists travel through the Sierra Morena, Cordova, and Écija, the author's birthplace. This episode is followed by a dream-like scene that describes a parade of the followers of Fortune, which includes

WORKS CITED

- Azorín Fernández, Dolores. 2015. “Aspectos del discurso repetido en *El diablo cojuelo* de Luis Vélez de Guevara,” *Anales de la Literatura Española*. DOI: <https://doi.org/10.14198/ALEUA.1982.1.03>
- _____. *El Diablo Cojuelo: glosario e índices léxicos. Biblioteca Virtual Miguel de Cervantes*. Alicante: Biblioteca Virtual Miguel de Cervantes. 2000. Web. 29 Nov. 2017.
- Cervantes, Miguel de. 2013. Digital edition based on C. George Peale (ed.), *Antigüedad y actualidad de Luis Vélez de Guevara: estudios críticos* John Benjamins Publishing Company, 1983. 20-38.
- Davis, Gareth A. “Luis Vélez de Guevara and Court Life.” Alicante: Biblioteca Virtual
- Dickens, Charles. *The Old Curiosity Shop*. London: Champan & Hall, 1848.
- Levisi, Margarita. “Los aspectos teatrales de *El Diablo Cojuelo*.” Alicante: Biblioteca Virtual Miguel de Cervantes, 2013. Digital edition based on C. George Peale, ed., *Antigüedad y actualidad de Luis Vélez de Guevara: estudios críticos*. Amsterdam: John Benjamins Publishing Company, 1983. 207-18.
- Martín Ojeda, Marina and C. George Peale. 2017. “Historiografía, genealogía y onomástica: la cuestión del judaísmo de Luis Vélez de Guevara.” 7-22
- Peale, C. George. “Ingenio y cortesanía en *El Diablo Cojuelo*. Dos notas sobre el haz y el envés de Vélez de Guevara.” Alicante: Biblioteca Virtual Miguel de Cervantes, 2013. Digital edition based on C. George Peale (ed.), *Antigüedad y ac-*

tualidad de Luis Vélez de Guevara: estudios críticos Amsterdam: John Benjamins Publishing Company, 1983. 233-53.

- _____. “Prólogo.” Alicante: Biblioteca Virtual Miguel de Cervantes, 2013. Digital edition based on C. George Peale (ed.), *Antigüedad y actualidad de Luis Vélez de Guevara: estudios críticos*. Amsterdam: John Benjamins Publishing Company, 1983. IX-XII.
- Profeti, Maria Grazia. “Emisor y receptores: Luis Vélez de Guevara y el enfoque crítico.” Alicante: Biblioteca Virtual Miguel de Cervantes, 2013. Digital edition based on C. George Peale, ed., *Antigüedad y actualidad de Luis Vélez de Guevara: estudios críticos*. Amsterdam: John Benjamins Publishing Company, 1983. 1-19.
- Vega García-Luengos, Germán. “El autor: Perfil biográfico.” *Biblioteca Virtual Miguel de Cervantes*. http://www.cervantesvirtual.com/portales/velez_de_guevara/autor_biografia/?_ga=2.229084063.2064845874.1511885574-103728094.1500737946. 29 Nov. 2017.
- Vélez de Guevara, Luis. Bonilla *El Diablo Cojuelo*. Ed. A. Bonilla. Madrid: Bibliófilos Madrileños, 1910.
- Wilks, Kerry K. “Staging *Graciosos* in America.” <https://spanish-golden-age-plays.wikispaces.com/Staging+Graciosos+in+America+%28Wilks%29.2009>. Accessed 2 Dec. 2017.

TRANSLATORS' NOTE

Our translation of *El diablo cojuelo* is based primarily on the editions prepared by Rodríguez Marín (Espasa-Calpe: 1960) and Rodríguez Cepeda (Alcalá: 1968). We have attempted to make it into a very readable English version while at the same time adhering closely to the Spanish text. The major difficulties in preparing our manuscript stem from the author's complex style. The novel was written during Spain's Baroque period, whose iconic representatives were the poets Francisco de Quevedo (1580-1645) and Luis de Góngora (1561-1627). Baroque literature featured an abundance of metaphors, wordplay, and complicated syntax, all of which are evident in *The Limping Devil*, often making it a most difficult work to understand.

The translation of the title alone presents obstacles: should “diablo” be translated as “demon” or as “devil”? What is a more appropriate English translation of “cojuelo”: “lame,” “gimpy,” “limping,” or “cripple”? The author uses the word “trancos” to separate the chapters. Should it be translated as “leaps” or “lurches”? Scholars have puzzled over many of its phrases for years. Using the studies of others as guides, and at times working out certain references for ourselves, we have come up with what we hope will be a useful and entertaining English version of this classic work by Vélez de Guevara. One can guess the challenging nature of capturing the meaning of so many ludic puns and manipulated sayings in English translation in the following quotation by Bonilla, in his prologue to *El Diablo Cojuelo* (Madrid, Bibliófilos Madrileños, 1910):

Vélez de Guevara, like Quevedo, is a scholastic of the language. One cannot miss a single one of his words or trust the direct meaning of any of his sentences or the best part of the story may be

missed. One must always pay close attention in order to enjoy those daring metaphors as one should, those extravagant connotations, those amazing double meanings, those arbitrary licenses . . . only those familiar with the secrets of speech will understand the beauty of such a work.”¹³

Likewise, Dolores Azorín Fernández, in her essay “Aspectos del discurso repetido en *El diablo cojuelo* de Luis Vélez de Guevara,” points out that “Vélez, by resorting to the transformation of sayings and the manipulation of the idioms and clichés of religious speech, shares the same tendency to seek novelty, in this case, through the linguistic ‘recycling’ of platitudes.”¹⁴

To conclude, it is also important to keep in mind the Jewish descent of the author. As Marina Martín Ojeda and C. George Peale explain in “Historiografía, genealogía y onomástica: la cuestión del judaísmo de Luis Vélez de Guevara,” “All this leads us to conclude that Luis Vélez de Guevara had a well-documented Hebrew ancestry, and that he, together with his parents and grandparents, uncles and cousins, lived a fully Christian life, far from practicing Judaism. There was a religious assimilation, forgetting the law of Moses.”¹⁵ Perhaps this important aspect of his biography can provide clues for the meaning of some of his comical puns, innovating metaphors, and manipulated sayings.

13 “Vélez de Guevara como Quevedo es un escolástico del idioma. No hay que perder una sola de sus palabras, no hay que confiar en el valor directo de cualquiera de sus frases, porque lo mejor del cuento pasaría quizás inadvertido. Es preciso estar siempre ojo avizor para saborear como es debido aquellas atrevidas metáforas, aquellas extravagantes relaciones, aquellos estupendos equívocos, aquellas arbitrarias licencias con que se complace . . . sólo el muy familiarizado con los secretos del habla podría darse cabal cuenta de las bellezas de una obra semejante” (XXX).

14 “Vélez, en el recurso al refrán contrahecho y a la manipulación de las locuciones y de los clichés del lenguaje religioso, se inscribe dentro de esa misma tendencia de búsqueda de la novedad, en este caso, mediante el ‘reciclaje’ lingüístico del tópico” (n.p.).

15 “Todo ello nos lleva a concluir una documentada progenie hebraica en Luis Vélez de Guevara, y que tanto él como sus padres y abuelos, tíos y primos, vivían plenamente el cristianismo, alejados de prácticas judaizantes. Hubo asimilación religiosa y olvido de la Ley de Moisés” (n.p.).

THE LIMPING DEVIL

by

LUIS VÉLEZ DE GUEVARA

[TO THE MOST EXCELLENT SR. DON RODRIGO DE SANDOVAL, DE SILVA, DE MENDOZA Y DE LA CERDA, PRINCE OF MÉLITO, DUKE OF PASTRANA, OF ESTREMEIRA AND FRANCAVILA, ETC.]

Most Excellent Sir:

The generous nature of Your Excellency, Fatherland of creative genius, where all find a secure refuge, has given me pause by requesting the rescue of this work of mine, which I call *The Limping Devil*, from the oblivion of a desk drawer among other rough sketches. It is written with marked whimsicality so that, with the protection of such a great patron, it will be less cowardly in showing the ignorance of its possessor. In whose most excellent shadow, envy will look at me with indifference, emulation will be mute, competition will disregard me. With all these assurances, this novel will not founder, and will be able to make its way openly throughout the world. May God keep Your Excellency, as we your servants desire and stand in need.

Your Excellency's servant, who kneels to kiss your feet.

LUIS VÉLEZ DE GUEVARA

PROLOGUE TO THE LOW-BORN HOOTERS AND WHISTLERS OF THE THEATER IN MADRID

Thanks be to God, my grouchers¹⁶ (or yours), judges of theatrical applause by custom and by wicked abuse, for once I shall take up my pen without fearing your boos. For this discourse on the Limping Devil was conceived and given birth outside of any theater, and thus outside of your jurisdiction. And by your nature it is even free from the risk of censorship of reading it, for scarcely any of you know the alphabet. You were born to make fools of yourselves, and to be fish in the ponds of theaters' pits, waiting with open mouths for the smack of the conceit to fall on the ear, or through the actor's clap, and not by any astuteness on your part. Have it your way: You are Fortune's beadles, handing out prizes mainly to what doesn't even deserve to be heard, and shooting down what deserves to be above the stars. But I don't give two hoots for you. May God help me with my prose, while others bobble in the hurly-burly of your applause, from which God in his infinite mercy free us, Amen, Jesus.

16 "Mosqueteros" in Spanish. This was the motley crowd who attended the outdoor theater in Spain in the seventeenth century, standing in the patio and expressing their approval or disapproval of the play boisterously, either applauding the actors loudly, or pelting them with eggs and rotten fruit if they did not like their performance.

NOTE OF WARNING TO THE CANDID¹⁷ OR DARK READER

Dear Friend Reader: I have written this narrative (that I dare not call a book), passing from the swift canter of poetry to the bridled gait of prose, during the spare time given to me from the needs of my family and of theatrical impresarios with royal license. And since it is *The Limping Devil*, I have not divided it into chapters, but into leaps. I beg you to do likewise as you read it, for then you will have less cause to censure me, and I will have less to thank you for. And since there is no further reason to continue, I shall cease, but not from begging God to keep me in your graces.

From Madrid, until such a month and year as sees its publication, and so on and so forth.

THE AUTHOR AND THE TEXT

17 Candid: ingenuous, white.

From Don Juan Vélez de Guevara¹⁸ to His Father

SONNET

Light, in whom my life force was ignited,
From whose flame I came to be,
Though my life has only been in imitation of you,
Though soul in me were vain obstinacy.

If you are Helios of Poetry,
May your eternal applause outlive even Him,
And since living, alone, is limited,
Do not reduce yourself to the term of a day.

Today join in delight with instruction
Your genius, and let not time consume it,
For it also becomes its own applause.

And may modesty suffer this praise
From one who, to appear more a child of yours,
Would rather a flourish of your pen be.

18 Juan Vélez de Guevara (1611-1675), son of Luis Vélez de Guevara, was also a Spanish playwright.

THE FIRST LEAP

It was eleven o'clock sharp at night in Madrid, at the end of July, a terrible hour for the streets,¹⁹ with no moon, giving free reign to all night-owl courting and tomfoolery of death. The Prado was gasping out coaches on the final steps of their journey, and in the baths of the Manzanares River, the Adams and Eves²⁰ of the Court, scrubbed more by sand than cleansed by water, were saying the *Ite, río est*,²¹ when Don Cleofás Leandro Pérez Zambullo, a nobleman of the four winds, a tempestuous gentleman and an intersection of names,²² an apprentice ladies' man and student by profession, wielding a buckler and sword, was learning to be a cat on the peak of a roof as he fled from the arm of the law that was pursuing him for a rape of which he had neither tasted nor supped. For, in the lawsuits of a maiden of this type against creditors, he was number twenty-two on the list,²³ and here she was, claiming that the poor scholar alone should pay for what so many had snacked on. And as he was attempting to escape the "marriage bonds" (a definitive sentence of the parish priest and an act that can only be undone by the Funeral Vicar, judge of the after life²⁴) it was not difficult for him to fling himself from the wing of this roof (as though he had wings himself) to the attic of another that bordered it in a northeasterly direction, guided by a light that was barely visible, a star in the storm he was dashing through. And he

19 The time during which filth was to be thrown into the streets.

20 That is, they are naked.

21 A parody of the phrase *Ite missa est*, said at the end of the Catholic mass, signifying here that their bathing is finished.

22 Because he had so many names.

23 In other words, the "maiden" had already had relations with twenty-one men before him.

24 Death.

hurled himself, both feet and mouth together, into that garret, greeting it like a port of so many shipwrecks, and leaving behind the ministers' clutches and the upstanding thoughts of my lady, Doña Tomasa de Vitigudino, a damaged maiden who was spending the night like a counterfeit coin. Because to top off her skullduggery, she had committed another felonious act with the captain of those catlike riders who ran along the coasts of those roofs, pursuing him in that litigation. But they turned back, dismayed that the ship adorned with cloak and sword had escaped: the one who held captive the honor of that deceitful woman of vestal trickery. And she swore to herself that she would get even for this slight by finding some other innocent fellow, some greenhorn of maidens' tricks, trusting in a mother that she called her "auntie," a bond by which many another foreign goose had fallen victim.

At this moment, the Student, not believing his good luck and sweeping both his clothes and eyes across the small room, took in the space where he had landed, and was astonished at the strange curiosities that adorned this cavern. Its greedy lamp was a candle that revealed, on an ancient chain mesh table, a great number of papers, badly stacked and disordered, with mathematical figures written on them. There were also some books of astrological coordinates lying open, two globes and some compasses and quadrants—a certain sign that on the floor below there lived some astrologer, the proprietor of that disheveled office with its charlatan science. Don Cleofás went over to them out of curiosity, since he was a student of humanities and was somewhat inclined to that line of learning. And as he began to handle the astrological devices, he heard a sigh issuing from among them. Thinking that it was just his imagination or some illusion of the night, he continued to rummage through the notes of Euclid and the quackery of Copernicus. After he heard the sigh a second time, he began to think that it was not fantasy but a real sound that had reached his ears, and he said brazenly, with all the cheek of a brash student:

"Who the devil is doing all that sighing there?"

At that very moment a voice, part human and part otherworldly, answered:

"It's me, learned Bachelor. I'm here in this bottle, where the astrologer who lives downstairs has been holding me prisoner. Because he practices a bit of black magic too, and he's been my jailer for two years now."

“So, are you a familiar?”²⁵ asked the Student.

“I only wish,” came the voice from the bottle, “that one of the familiars of the Holy Inquisition would come in here, and put him in another bottle made of stone and mortar so that I could be let out of this brimstone parrot’s cage. But you’ve come just in time to rescue me. Because this fellow that I’m helping with his incantations has been leaving me idle, not using me for anything, and I’m the most mischievous spirit of hell.”

Don Cleofás, bursting with daring-do—the prerogative of a student of Alcalá—said to him:

“Are you a run-of-the-mill devil, or are you well known?”

“I’m extremely well known,” the bedeviled glass container replied. “The most famous one in both worlds.”

“Are you Lucifer?” repeated Don Cleofás.

“He’s a devil of duennas and squires,” replied the voice.

“Are you Satan?” continued the Student.

“He’s a devil of tailors and butchers,” the voice again responded.

“Are you Beelzebub?” Don Cleofás asked once more.

And the voice replied: “He’s a devil of gamblers, unmarried couples and carters.”

“Are you Barrabás, Belial, Astarot?”²⁶ finished the Student.

“Those are devils who have higher positions,” answered the voice. “I’m a lesser devil, although I stick my hand in everywhere. I’m the fleas in hell, gossip, entanglements, usury, trickery. I was the one who brought these dances to the world: the *saraband*, the *déligo*, the *chacóna*, the *bullicuzcuz*, the tickling of the *capona*, the *quiriguirigay*, the *zambapalo*, the *mariona*, the *avilipinti*, the *pollo*, the *carretería*, the *hermano Bartolo*, the *carcañal*, the *guineo*, the *colorín colorado*.²⁷ I invented these entertainments: the *pandorgas*, the *jácaras*, the *papalatas*, the *comos*, the *mortecinas*,²⁸ puppet shows, acrobatics, mountebanks, prestidigitators. In a word, I’m called the Limping Devil.”

“If you’d only told me that at the start,” said the Student, “we could

25 “Familiar”: a demon. Some of the ministers of the Spanish Inquisition were also called “familiars.”

26 According to popular tradition in Spain, Barrabás is one of the four great devils of hell, along with Lucifer, Satan and Beelzebub. Belial is mentioned in religious texts as a fallen angel. Astarot is an arch-demon in Kabbalistic texts.

27 Popular dances, many of them with very suggestive movements.

28 These are, apparently, games or tricks. The “pandorga” and the “como” are mentioned as such in the *Diccionario de la Real Academia Española*.

have saved a lot of time. Consider me your servant: I've been wanting to meet you for quite some time. But won't you tell me, Mr. Limping Devil, why you were given this name, so different from the others, when they've all fallen from such a great height that they could all have ended up the same way and with that same name?"

"Oh, Sr. Don Cleofás Leandro Pérez Zambullo, you see I know your name, or all your names," said the Limping One. "For we've been neighbors on account of that lady you've been courting, the one who made the law go chasing after you tonight –and I'll tell you all sorts of wonders about her later on. Anyway, I got this name because I was the first of those that rose up in the celestial rebellion, and I was also the one who fell first. And since the others fell on top of me, they made a hash of me. As a result, I was marked more than all of them by the hand of God and by the feet of all the devils, and so I was branded with this name. But that hasn't made me any less lively in all the actions taking place in the low countries. I've never been left behind in any of their enterprises; instead, I've outshone them all. For on the road to hell, the lame travel like the wind. Even so, I've never had less prestige than I do now, stuck in this vinegar, where my own companions treacherously put me. Because I was sending them all running helter-skelter, as they say in Castile, and from one minute to the next I was pulling the wool over the eyes of the sharpest ones. Now get me out of this glass Algiers²⁹ and I'll repay you with so many delights, on my word as a devil, because I hold myself a friend of my friend, with all my flaws, both good and bad."

"How do you think," said Don Cleofás, treating him more familiarly³⁰, "that I can do what you can't –you being such a clever devil?"

"I don't have the power," said the Spirit, "but you do. You're a man who has the benefit of baptism, and you are free of the power of magic spells, such as the pacts that the princes of hellish Guinea have made.³¹ Take one of those quadrants and break this bottle to pieces. When I've spilled out, you'll be able to see and touch me."

Don Cleofás was neither hesitant nor lazy, and doing what the Spirit

29 A reference to the notorious prison in Algiers.

30 Here Don Cleofás switches from the formal form of address (*vuestra merced* –*Your Grace* or *Sir*) to the familiar form (*tú*) used between friends.

31 An allusion to hell being a land of black inhabitants, like Guinea. [Rodríguez Marín, Francisco. Vélez de Guevara: *El Diablo Cojuelo*. Madrid: Espasa-Calpe, 1960. p. 25]. Further references to this work will be cited by page number and footnote number, e.g. (FRM 25, 18).

BIBLIOGRAPHY

- Bjornson, Richard. *The Picaresque Hero in European Fiction*.
Madison: U of Wisconsin Press, 1977.
- Castle, Egerton. *Schools and Masters of Fence: From the Middle Ages to the Eighteenth Century*. London: George Bell and Sons, 1885.
https://books.google.com/books?id=XgYHAAAQAAJ&printsec=frontcover&source=gbs_atb#v=onepage&q&f=false
- Cayetano Alberto de la Barrera y Leirado, Catálogo bibliográfico y biográfico del teatro antiguo español.
https://books.google.com/books?id=qZrkS3YVahcC&pg=PA344&lpg=PA344&dq=%22Diego+de+Rosas%22&source=bl&ots=oJ7N_Ykfux&sig=YtewmBtKa8d31gDx60N
- Feijóo, Benito Jerónimo. *Cartas eruditas y curiosas*.
<http://filosofia.org/bjf/bjfc125.htm>
- _____. *Obras escogidas*, Nabu Press, 2011.
- Ford , Richard. *A Handbook for Travellers in Spain*. London: J. Murray, 1855. <https://archive.org/stream/ahandbookfortra02fordgoog#page/n429/mode/2up/search/ladrones>
- Gibbon, Edward. *Decline and Fall of the Roman Empire*, Vol 3.
<https://books.google.com/books?id=UcAUvs6XDZQC&pg=PA412&lpg=PA412&dq=roman+empe>

ror+decius+fable&source=bl&ots=enY7ep91CT&sig=-efnA6ku0CmN8vlybgI_D8T8Q1g&hl=en&sa=X&ved=0CC0Q6AEwA2oVChMI34XsgZ71yAIVzTiICh1dKQIt#v=onepage&q=roman%20emperor%20decius%20fable&f=false]

- Green, Frederick C. *French Novelists, Manners, and Ideas from the Renaissance to the Revolution*. New York: Frederick Ungar, 1964. "Literary academy of Seville."
<http://www.historicalsoundscapes.com/evento/286/sevilla/en>
- Murray, Margaret Alice. *The Witch Hunt in Eastern Europe: A Study in Anthropology*. Oxford: Oxford University Press, 1921.
- Mylne, Vivienne. *The Eighteenth Century French Novel: Techniques of Illusion*. Manchester: Manchester University Press, 1965.
- Pérez y González, Felipe. *El diablo cojuelo: Notas y comentarios*, 1903. <https://archive.org/stream/eldiablocojuelo00goog#page/n47/mode/2up/search/verde>.
- Pliny, *The Natural History*:
<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3Abook%3D8%3Achapter%3D51#note4>.
- Vélez de Guevara, Luis. *El diablo cojuelo*. Edited by Francisco Rodríguez Marín. Madrid: Espasa Calpe, 1960.
- _____. *El diablo cojuelo*. Edited by Enrique Rodríguez Cepeda and Enrique Lull. Alcalá la Real: Ediciones Alcalá, 1968.

EL DIABLO COJUELO

por

LUIS VÉLEZ DE GUEVARA

[**Nota preliminar:** Esta edición de la novela de Luis Vélez de Guevara *El diablo cojuelo* (cuya primera edición, a cargo de Alonso Pérez, se conserva en la Biblioteca Nacional con la signatura R/31689, Madrid, Imprenta Real, 1641) es una versión modernizada de la edición de Francisco Rodríguez Marín (Madrid, La Lectura, 1918).]

AL EXCELENTÍSIMO SEÑOR DON RODRIGO DE SANDOVAL, DE SILVA, DE MENDOZA Y DE LA CERDA, PRÍNCIPE DE MÉLITO, DUQUE DE PASTRANA, DE ESTREMEIRA Y FRANCAVILA, ETC.

Excelentísimo señor:

La generosa condición de Vuestra Excelencia, patria general de los ingenios, donde todos hallan seguro asilo, ha solicitado mi desconfianza para rescatar del olvido de una naveta, en que estaba entre otros borradores míos, este volumen que llamo *El Diablo Cojuelo*, escrito con particular capricho, porque al amparo de tan gran Mecenaz salga menos cobarde a dar noticia de las ignorancias del dueño. A cuya sombra excelentísima la envidia me mirará ociosa, la emulación muda, y desairada la competencia; que con estas seguridades no naufragará esta novela y podrá andar con su cara descubierta por el mundo. Guarde Dios a Vuestra Excelencia, como sus criados deseamos y hemos menester.

Criado de Vuestra Excelencia, que sus pies besa,
LUIS VÉLEZ DE GUEVARA

PRÓLOGO A LOS MOSQUETEROS²⁰⁵ DE LA COMEDIA DE MADRID

Gracias a Dios, mosqueteros míos, o vuestros, jueces de los aplausos cómicos por la costumbre y mal abuso, que una vez tomaré la pluma sin el miedo de vuestros silbos, pues este discurso del Diablo Cojuelo nace a luz concebido sin teatro original, fuera de vuestra jurisdicción; que aun del riesgo de la censura del leerlo está privilegiado por vuestra naturaleza, pues casi ninguno de vosotros sabe deletrear; que naciste para número de los demás, y para pescados de los estanques de los corrales, esperando, las bocas abiertas, el golpe del concepto por el oído y por la manotada del cómico, y no por el ingenio. Allá os lo habed con vosotros mismos, que sois corchetes²⁰⁶ de la Fortuna, dando las más veces premio a lo que aun no merece oídos, y abatís lo que merece estar sobre las estrellas; pero no se me da de vosotros dos caracoles: hágame Dios bien con mi prosa, entretanto que otros fluctúan por las maretas de vuestros aplausos, de quien nos libre Dios por su infinita misericordia, Amén, Jesús.

205 *Mosqueteros*: En los corrales de comedia es el que las ve en pie en el patio. *Astans in atrio scaenarium* » DRAE 1780 . Frente al escenario había un *patio* en el que se situaban de pie el pueblo llano. Se conocía como el *patio de los mosqueteros* y era el sector que más jaleo armaba en el teatro y también el más temido, ya que si la obra gustaba aplaudían con estruendo pero si la obra decepcionaba prorrumpían en silbidos, pateos, arrojaban huevos y frutas en mal estado a los actores.

206 *Corchete*: por alusión se le daba este nombre antes a ciertos Ministros que tenían los Alguaciles para llevar agarrados a los presos y delincuentes; y hoy llaman así a los Porteros de los Alcaldes. (DRAE. 1729 ACADEMIA AUTORIDADES).

CARTA DE RECOMENDACIÓN AL CÁNDIDO O MORENO LECTOR

Lector amigo: yo he escrito este discurso, que no me he atrevido a llamarle libro, pasándome de la jineta²⁰⁷ de los consonantes a la brida²⁰⁸ de la prosa, en las vacantes que me han dado las despensas de mi familia y los autores de las comedias por Su Majestad; y como es *El Diablo Cojuelo*, no lo reparto en capítulos, sino en trancos. Suplícote que los des en su leyenda porque tendrás menos que censurarme y yo que agradecer. Y, por no ser para más, ceso, y no de rogar a Dios, que me conserve en tu gracia.

De Madrid, a los que fueren entonces del mes y del año, y tal y tal y tal.

EL AUTOR Y EL TEXTO

207 *Jineta*: estilo de cabalgar propio de la Península Ibérica, basado en velocidad y agilidad y que hoy pervive en el rejoneo y en la doma vaquera. Piruetas, cambios de pié, arrear y parar o pasos atrás y de costado, proceden de la jineta. En España, siempre se tuvo por más adecuada la jineta, e incluso se llegó a despreciar al que montaba a la brida. Don Quijote se lo explicaba así a Sancho: [...] *Cuando subieres a caballo no vayas echando el cuerpo sobre el arzón postrero, ni lleves las piernas tiesas y tiradas y desviadas de la barriga del caballo, ni tampoco vayas tan flojo, que parezca que vas sobre el rucio; que el andar a caballo a unos hace caballeros, a otros caballerizos.* [...]

208 *Brida*: montar a la brida. Estilo de montar propio del resto de Europa, también conocida como *estradiota*. El jinete, protegido con armadura completa, al igual que su caballo, encajado en una silla de altísimos arzones, con el estribo muy largo y la pierna completamente extendida, no pretendía movilidad sobre su montura, sino seguridad. Una caída del caballo lo dejaba fuera de combate pues necesitaba ayuda paravolver a montar.

DE DON JUAN VÉLEZ DE GUEVARA A SU PADRE

SONETO

Luz en quien se encendió la vital mía,
de cuya llama soy originado,
bien que la vida sólo te he imitado,
que el alma fuera en mí vana porfía,
 si eres el sol de nuestra Poesía,
viva más que él tu aplauso eternizado,
y pues un vivir sólo es limitado,
no te estreches al término de un día.

Hoy junta en el deleite la enseñanza
tu ingenio, a quien el tiempo no consuma,
pues también viene a ser aplauso suyo.

Y sufra la modestia esta alabanza
a quien, por parecer más hijo tuyo,
quisiera ser un rasgo de tu pluma.

TRANCO I

Daban en Madrid, por los fines de julio, las once de la noche en punto, hora menguada para las calles y, por faltar la luna, jurisdicción y término redondo de todo requiebro lechuzo y patarata de la muerte. El Prado boqueaba coches en la última jornada de su paseo, y en los baños de Manzanares²⁰⁹ los Adanes y las Evas de la Corte, fregados más de la arena que limpios del agua, decían el *Ite, rio es*²¹⁰, cuando don Cleofás Leandro Pérez Zambullo, hidalgo a cuatro vientos, caballero huracán y encrucijada de apellidos, galán de noviciado y estudiante de profesión, con un broquel y una espada, aprendía a gato por el caballete de un tejado, huyendo de la justicia, que le venía a los alcances por un estupro que no lo había comido ni bebido, que en el pleito de acreedores de una doncella al uso estaba graduado en el lugar veintidoseno, pretendiendo que el pobre licenciado escotase²¹¹ solo lo que tantos habían merendado; y como solicitaba escaparse del «para en uno son» (sentencia definitiva del cura de la parroquia y auto que no lo revoca si no es el vicario Responso, juez de la otra vida), no dificultó arrojar desde el ala del susodicho tejado, como si las tuviera, a la buharda de otro que estaba confinante, nordesteado de una luz que por ella escasamente se brujuleaba, estrella de la tormenta que corría, en cuyo desván puso los pies y la boca

209 *Baños de Manzanares*: en el siglo XVII, la carencia de baños era sustituida por los madrileños con los baños en el río Manzanares, quedando las mejores zonas y más cercanas a la villa reservadas a reyes y aristocracia, con fiestas más atrevidas que galantes, si ha de creerse lo escrito por algunos literatos del Siglo de Oro Español. Entre tanto el pueblo se reunía en las romerías a orillas del río, bien documentadas en tiempos de Felipe IV

210 *Ite rio est*: Ver nota 21 *The Limping Devil*, en este volumen.

211 *Escotase* (2 r., 2) 'Pagar la parte o cuota que toca a cada uno de todo el coste hecho en común por varias personas' (DRAE, s. v. escotar).

a un mismo tiempo, saludándolo como a puerto de tales naufragios y dejando burlados los ministros del agarro y los honrados pensamientos de mi señora doña Tomasa de Bitigudiño, doncella chanflona que se pasaba de noche como cuarto falso, que, para que surtiese efecto su bellaquería, había cometido otro estelionato²¹² más con el capitán de los jinetes a gatas que corrían las costas de aquellos tejados en su demanda y volvían corridos de que se les hubiese escapado aquel bajel de capa y espada que llevaba cautiva la honra de aquella señora mohatrer²¹³ de doncellazgos, que juraba entre sí tomar satisfacción de este desaire en otro inocente, chapetón²¹⁴ de embustes doncelliles, fiada en una madre que ella llamaba *tía*, liga donde había caído tanto pájaro forastero.

A estas horas, el Estudiante, no creyendo su buen suceso y desholliando con el vestido y los ojos el zaquizamí²¹⁵, admiraba la región donde había arribado por las extranjeras extravagancias de que estaba adornada la tal espelunca, cuyo avariento farol era un candil de garabato²¹⁶, que descubría sobre una mesa antigua de cadena papeles infinitos, mal compuestos y desordenados, escritos de caracteres matemáticos, unas efemérides abiertas, dos esferas y algunos compases y cuadrantes, ciertas señales de que vivía en el cuarto de más abajo algún astrólogo, dueño de aquella confusa oficina y embustera ciencia; y llegándose don Cleofás curiosamente, como quien profesaba letras y era algo inclinado a aquella profesión, a revolver los trastos astrológicos, oyó un suspiro entre ellos mismos que, pareciéndole imaginación o ilusión de la noche, pasó adelante con la atención papeleando los memoriales de Euclides y embelecó de Copérnico; escuchando segunda vez repetir el suspiro, entonces, pareciéndole que no era engaño de la fantasía, sino verdad que se había venido a los oídos, dijo con desgarro y ademán de estudiante valiente:

—¿Quién diablos suspira aquí?, —respondiéndole al mismo tiempo una voz entre humana y extranjera:

—Yo soy, señor Licenciado, que estoy en esta redoma, adonde me

212 *Estelionato* (2 v., 10) 'Fraude que comete el que encubre en el contrato la obligación que sobre la hacienda, la alhaja u otra cosa tiene hecha anteriormente' (DRAE).

213 *Mohatrer*: que hace «mohatras», compra fingida o simulada. Aquello que se de da a precio muy alto para volver a comprar a precio ínfimo.

214 *Chapetón*: 'Inexperto, bisoño, novicio' (DRAE).

215 *Zaquizamí*: 'Desván, sobrado o último cuarto de la casa, comúnmente a teja vana' (DRAE).

216 *Candil de garabato*: Utensilio para alumbrar, dotado de un recipiente de aceite y torcida y una varilla con gancho (garabato) para colgarlo.

tiene preso ese astrólogo que vive ahí abajo, porque también tiene su punta de la mágica negra, y es mi alcaide dos años habrá.

—Luego, ¿familiar²¹⁷ eres?—dijo el Estudiante.

—Harto me holgara yo —respondieron de la redoma— que entrara uno de la Santa Inquisición para que, metiéndole a él en otra de cal y canto, me sacara a mí de esta jaula de papagayos de piedra azufre. Pero tú has llegado a tiempo que me puedes rescatar, porque este a cuyos conjuros estoy asistiendo me tiene ocioso, sin emplearme en nada, siendo yo el espíritu más travieso del infierno.

Don Cleofás, espumando valor, prerrogativa de estudiante de Alcalá, le dijo:

—¿Eres demonio plebeyo, o de los de nombre?

—Y de gran nombre —le repitió el vidrio endemoniado—, y el más celebrado en entrambos mundos.

—¿Eres Lucifer? —le repitió don Cleofás.

—Ese es demonio de dueñas y escuderos —le respondió la voz.

—¿Eres Satanás? —prosiguió el Estudiante.

—Ese es demonio de sastres y carniceros —volvió la voz a repetirle.

—¿Eres Bercebú? —volvió a preguntarle don Cleofás.

Y la voz a responderle:

—Ese es demonio de tahúres, amancebados y carreteros.

—¿Eres Barrabás, Belial, Astarot? —finalmente le dijo el Estudiante.

—Esos son demonios de mayores ocupaciones —le respondió la voz— : demonio más por menudo soy, aunque me meto en todo: yo soy las pulgas del infierno, la chisme, el enredo, la usura, la mohatra; yo traje al mundo la zarabanda²¹⁸, el déligo, la chacona²¹⁹, el bullicuzcuz²²⁰, las

217 *Familiar*: Demonio con el que alguien tiene trato habitual. También Ministro de la Santa Inquisición, ambigüedad que aprovecha el Diablo Cojuelo para contestar evasivamente.

218 *Zarabanda*: Baile proveniente de América. «...me han certificado que cuando esta maldita gente hace este baile delante quien les pueda ir a la mano con el mismo son, mudan las palabras que suelen cantar, y templan los meneos y su deshonestidad; tan astutos y prudentes son estos hijos del demonio y las tinieblas». p Juan de Mariana (1536-1623), *Tratado contra los juegos públicos*, p. 434. (citado por José Luis Suárez García, *Los enemigos del teatro en el Siglo de oro*, p. 131). https://www.google.com.ar/url?sa=t&rct=j&q=&esrc=s&source=web&cd=3&ved=0ahUKEwiV-YyPjbrZAhVGjZAKHbw0DDAQQFghCMAI&url=http%3A%2F%2Fwww.cervantesvirtual.com%2FdescargaPdf%2Fenemigos-del-teatro-en-el-siglo-de-oro-el-padre-juan-de-mariana%2F&usg=AOvVaw19pZ62_qtRIHYrbBex2ee3

219 *Chacona*: Quevedo, en su *Genealogía de los Bailes*, la denomina «Chacona mulata» admitiendo un posible origen negro aunque proviniera de Indias. Citado por A. Carpentier, *Temas de la lira y el bongó*. FCE, México, 2012 p. 49.

220 *Bullicuzcuz*: Baile proveniente de América, emparentado con la Chacona.

cosquillas de la capona²²¹, el guiriguirigay, el zambapalo, la mariona, el avilipinti, el pollo, la carretería, el hermano Bartolo, el carcañal, el guineo, el colorín colorado; yo inventé las pandorgas, las jácaras, las papalatas, los comos²²², las mortecinas, los títeres, los volatines, los saltambancos, los maesecorales²²³ y, al fin, yo me llamo el Diablo Cojuelo.

—Con decir eso —dijo el Estudiante— hubiéramos ahorrado lo demás: vuesa merced me conozca por su servidor, que hay muchos días que le deseaba conocer. Pero ¿no me dirá, señor Diablo Cojuelo, por qué le pusieron este nombre, a diferencia de los demás, habiendo todos caído desde tan alto, que pudieran quedar todos de la misma suerte y con el mismo apellido?

—Yo, señor don Cleofás Leandro Pérez Zambullo, que ya le sé el suyo, o los suyos —dijo el Cojuelo—, porque hemos sido vecinos por esa dama que galanteaba y por quien le ha corrido la justicia esta noche, y de quien después le contaré maravillas, me llamo de esta manera porque fui el primero de los que se levantaron en la rebelión celestial, y de los que cayeron y todo; y como los demás dieron sobre mí, me estropearon, y así quedé más que todos señalado de la mano de Dios y de los pies de todos los diablos, y con este sobrenombre; mas no por eso menos ágil para todas las facciones que se ofrecen en los países bajos, en cuyas empresas nunca me he quedado atrás, antes me he adelantado a todos; que, camino del infierno, tanto anda el cojo como el viento; aunque nunca

221 *Capona*: Son o baile a modo de la *Mariona*; pero más rápido y bullicioso, con el cual y a cuyo tañido se cantan varias copillas. DRAE, 1729 ACADEMIA AUTORIDADES. Emilio Cotarelo y Mori (1857-1936) en su *Colección de entremeses: loas, bailes, jácaras y mojigangas desde fines del siglo XVI a mediados del XVIII*, da un listado de bailes: Antón Pintado, Avilipinti, ¡Ay-ay-ay!, Bailes del río, Bullicuzcuz, Cachupino, Capona, Capuchino, Carcañal, Carretería, Catalineta, Colorín colorado. *Conde claros*, Contrapás, *Chacona*, Chamberga, Deligo, Ejecutor de la vara, Encorvada, Endiablada, Escarramán, Fandango, Folión, Gambetas, Gatatumba, Gayumba, Baile del gorrón, Guineo, Guiriguiri- gay. Hermano Bartolo, Hu-hu, Baile de indios, Inés la Maldegollada, *Jácara*, Japona, Juan Redondo, Lanturulú, Baile de la malcontenta, Baile de la marina, Mariona, *Marizápalos*, Matachines, Montoya, No me los ame nadie. Pandorga, Paracumbé, *Pasacalle*, Perra-mora, Pésame-dello, Pipironda, Pironda, Baile de los polacos, Polvillo, Pollo, Rastreado, Rastro, Rastrojo, Rechazo, Saltarén, Santarén, Santurde, Seguidillas, Somonte, *Tarantela*, Taratero, Tárraga, *Vacas*, Valenciana, Vaquería, *Villano*, Zambapalo, Zangarilleja, Zapateado, *Zarabanda*, Zarabandilla, Zarambeque, Zarzuela. (Emilio Cotarelo y Mori, José Luis Suárez García, Abraham Madroñal Durán, Universidad de Granada, 2000).

222 *Como*: Chasco, zumba o cantaleta. Usase regularmente con el verbo *Dar*, diciendo *Dar como*, ú *dar un como*. Lat. *Irrisio*. *Scommma*. DRAE, 1729 ACADEMIA AUTORIDADES

223 *Mortecinas*, *títeres*, *volatines*, *saltambancos*, *maesecorales*: personajes que mostraban sus habilidades actorales entre canciones, farsas y otras actividades de muy variada naturaleza por plazas, palacios y otros escenarios improvisados, desde la Europa medieval.

he estado más sin reputación que ahora en poder de este vinagre, a quien por trato me entregaron mis propios compañeros, porque los traía al reortero a todos, como dice el refrán de Castilla, y cada momento a los más agudos les daba gato por demonio. Sácame de este Argel²²⁴ de vidrio; que yo te pagaré el rescate en muchos gustos, a fe de demonio, porque me precio de amigo de mi amigo, con mis tachas buenas y malas.

—¿Cómo quieres—dijo don Cleofás, mudando la cortesía con la familiaridad de la conversación— que yo haga lo que tú no puedes siendo demonio tan mañoso?

A mí no me es concedido—dijo el Espíritu—, y a ti sí, por ser hombre con el privilegio del bautismo y libre del poder de los conjuros, con quien han hecho pacto los príncipes de la Guinea infernal²²⁵. Toma un cuadrante de esos y haz pedazos esta redoma, que luego en derramándose me verás visible y palpable.

No fue escrupuloso ni perezoso don Cleofás, y ejecutando lo que el Espíritu le dijo, hizo con el instrumento astronómico gigote²²⁶ del vaso, inundando la mesa sobredicha de un licor turbio, escabeche²²⁷ en que se conservaba el tal Diablillo; y volviendo los ojos al suelo, vio en él un hombrecillo de pequeña estatura, afirmado en dos muletas, sembrado de chichones mayores de marca, calabacino de testa y badea²²⁸ de cogote, chato de narices, la boca formidable y apuntalada en dos colmillos solos, que no tenían más muela ni diente los desiertos de las encías, erizados los bigotes como si hubiera barbado en Hircania²²⁹; los pelos de su nacimiento, ralos, uno aquí y otro allí, a fuer de los espárragos, legumbre tan enemiga de la compañía, que si no es para venderlos en manojos no se juntan. Bien hayan los berros, que nacen unos entrepernados con otros, como vecindades de la Corte, perdone la malicia la comparación.

224 *Argel*: Ver nota 29, *The Limping Devil*, en este volumen.

225 *Guinea infernal*: Ver nota 31, *The Limping Devil*, en este volumen.

226 *Gigote*: o *jigote*, guisado a base de carne picada generalmente de ternera rehogada en manteca de cerdo. Es frecuente la preparación de este plato en cazuelas en las que se cuece en su propio jugo. Originario de la Edad Media en el siglo XVII se hace muy popular. De ahí «hacer gigote» una cosa: hacerla pedazos menudos.

227 *Escabeche*: Salsa o adobo que se hace con aceite frito, vino o vinagre, hojas de laurel y otros ingredientes, para conservar y hacer sabrosos los pescados y otros manjares. (DRAE).

228 *Badea*: o *vadea*, Sandía o melón de mala calidad || en algunas partes, pepino o cohombro insípido y amarillento. (DRAE).

229 *Hircania*: antigua región histórica del Asia central, una de las satrapías del antiguo Imperio persa situada a orillas meridionales del mar Caspio. Proviene del griego antiguo, Ἰρκανία, «país de lobos».

Asco le dio a don Cleofás la figura, aunque necesitaba de su favor para salir del desván, ratonera del Astrólogo en que había caído huyendo de los gatos que le siguieron (salvo el guante a la metáfora) y asiéndole por la mano el Cojuelo y diciéndole: «Vamos, don Cleofás, que quiero comenzar a pagarte en algo lo que te debo», salieron los dos por la buharda como si los dispararan de un tiro de artillería, no parando de volar hasta hacer pie en el capitel de la torre de San Salvador, mayor atalaya de Madrid²³⁰, a tiempo que su reloj daba la una, hora que tocaba a recoger el mundo poco a poco al descanso del sueño; treguas que dan los cuidados a la vida, siendo común el silencio a las fieras y a los hombres; medida que a todos hace iguales; habiendo una prisa notable a quitarse zapatos y medias, calzones y jubones, basquiñas, verdugados, guardainfantes, polleras, enaguas y guardapiés, para acostarse hombres y mujeres, quedando las humanidades menos mesuradas, y volviéndose a los primeros originales, que comenzaron el mundo horros de todas estas baratijas; y engestándose al camarada, el Cojuelo le dijo:

—Don Cleofás, desde esta picota de las nubes, que es el lugar más eminente de Madrid, mal año para Menipo en los diálogos de Luciano, te he de enseñar todo lo más notable que a estas horas pasa en esta Babilonia española, que en la confusión fue esa otra con ella segunda de este nombre.

Y levantando a los techos de los edificios, por arte diabólica, lo hojaldrado, se descubrió la carne del pastelón de Madrid como entonces estaba, patentemente, que por el mucho calor estuvo estaba con menos celosías, y tanta variedad de sabandijas racionales en esta arca del mundo, que la del diluvio, comparada con ella, fue de capas y gorras²³¹.

230 Ver nota 33, *The Limping Devil*, en este volumen.

231 *De capas y gorras: locución adverbial, coloquial* Simple, sin atavíos especiales. Proviene de los estudiantes pobres que llevaban una capa de tela barata y una gorra, a diferencia de los estudiantes ricos que portaban un manto (capa larga con cuello derecho y estrecho) y un bonete de cuatro picos.

