

BENITO ÁRIAS MONTANO. A theologian of note and the friend of Luis de León. Cf. vol. II, p. 502 of the *Líricos del siglo XVI* in the *Biblioteca de autores españoles*.

ROMANCES. In *romances* or ballads, Spain is the richest of all lands. During the sixteenth and seventeenth centuries particularly, there appeared many collections (*romanceros*) of these short lyric-narrative poems, dealing with subjects drawn from the history—more or less legendary—of Spain and of France, and with subjects purely chivalrous and erotic in nature. The oldest and most typical of the Spanish ballads have been edited by Wolf and Hoffman in their *Primavera y flor de romances*, Berlin, 1856 (reprinted by Menéndez y Pelayo in his *Antología*, vols. 8 and 9), and practically the whole of them are to be found in A. Durán's *Romancero General*, Madrid, 1849, 1851 (vols. 10 and 16 of the *Biblioteca de autores españoles*). The great majority of the *romances* are in octosyllabic lines bearing the stress on the seventh syllable and having assonance—that is, vowel rhyme only, as distinguished from vowel and consonant rhyme—in the alternate lines. At one time it was believed that the *romances* were of very ancient origin, although written down only at the end of the fifteenth and in the sixteenth and seventeenth centuries. As a matter of fact, most of them are rather artificial in nature, and in composition belong to the period when they were written. Gaston Paris maintains, however, that a number of them deal with detached episodes from old epic poems, and there seems to be ample evidence to prove his assertion. Cf. G. Paris in the *Journal des savants*, mai et juin, 1898 (a review of Menéndez-Pidal's *Leyenda de los Infantes de Lara*); Milá y Fontanals *De la poesía heroico-popular castellana* (in his *Obras completas*, vol. 7, Barcelona, 1896); Ticknor, I, 95 ff.; F. Wolf, *Ueber die Romanzenpoesie der Spanier* (in his *Studien*, etc., Berlin, 1859, pp. 304 ff.); R. Menéndez-Pidal, *La leyenda de los Infantes de Lara*, Madrid, 1896; Baist in Gröber's *Grundriss*, II, 2, pp. 430 ff. Many of the ballads have been translated into English by J. G. Lockhart and others.

Page 112.—l. 11. For the subject, cf. the note to p. 100, l. 26. See the English poetical version of J. G. Lockhart in his *Ancient Spanish Ballads*, New York, 1856, pp. 4 f.

l. 19. *de cansado*, from weariness.

l. 26. *velle*, i.e., *verle*.—*mancilla*, *pity*.

Page 114.—l. 10. Bernardo del Carpio: Largely a fictitious figure invented in Spain to take the place of the Roland of French

epic poetry, when the latter became known in the Spanish peninsula. Bernardo is represented as the illegitimate son of a Conde de Saldaña and the sister of Alfonso el Casto, king of Asturias. Now grown up and a doughty warrior who has triumphed over the king's French enemies, Bernardo demands the release of his father, imprisoned all these years by the king. The king requires certain concessions of Bernardo, and then orders the release of the count. The latter has died in the meantime, and Alfonso delivers over only the dead body. Cf. Milá y Fontanals, *De la poesía heroico-popular*, pp. 130 ff.

Page 115.—l. 25. Note the change from *asonantes* to rhymed octaves, indicating a certainly late origin for this part of the ballad.

Page 116.—l. 6. Lockhart, *l. c.*, has a version of this *romance*.

l. 7. A ballad dealing with an episode of the second part of the tragic history of the seven Infantes (nobles) of Lara (cf. Menéndez-Pidal, *La leyenda de los Infantes de Lara*). At the instance of their aunt, Doña Lambra, and through the treachery of their uncle, Don Rodrigo, the Infantes are delivered into the hands of the Saracens, who slay them. Their father Gonzalo Gustioz (Gustos) had previously been betrayed into the hands of the Moors by the same Don Rodrigo. After some years, Gonzalo is released and returns to Lara, whither he is later followed by his illegitimate half-Moorish son, Mudarra, who is to take vengeance for the death of his half-brothers and the injury done to his father. There is a modern poetical version of the story of Mudarra (*El Moro expósito*) by the Duke of Rivas (cf. p. 258). Cf. Lockhart's translation: "To the chase goes Rodrigo with hound and with hawk."

Page 117.—l. 22. A considerable number of the ballads deal with the story of the greatest of the old Spanish heroes, Rodrigo Diaz de Bivar, El Cid († 1099). The present one is interesting as giving a picture of a wedding in high life in the fifteenth or the sixteenth century. Cf. the translation of Lockhart, *l. c.*, p. 48.

l. 25. *afijados*, i.e., *ahijados*.

l. 27. *Lain Calvo*: the Cid's father.

Page 118.—l. 3. *polido*, i.e., *pulido*.

l. 16. *Fuyendo*, i.e., *huyendo*.—*mochachos*, i.e., *múchachos*.

l. 19. *fembras*, i.e., *hembras*.

l. 29. *homildosa*, i.e., *humildosa*.

l. 31. *marquesota*, a high collar of linen.

Page 119.—l. 7. *Fablándole*, i.e., *Hablándole*.

l. 8. *fabla*, i.e., *habla*.

l. 10. *faz*, i.e., *hace*.

l. 15. The story of the Cid's pilgrimage to Santiago de Compostella, after his marriage to Jimena (the *Chimène* of Corneille), and of his meeting with the leper who proves to be Lazarus, is told in the *Crónica rimada del Cid*, a document which in its present form belongs to the second half of the thirteenth century. Our ballad has the essentials of the story there told. Cf. Milá y Fontanals, *De la poesía heroico-popular*, pp. 219 ff., and see Lockhart's version.

**Page 120.**—l. 3. fidalgos, i.e., hidalgos.

l. 14. d'ello se serviría, i.e., he would requite it.

l. 21. ficiera, i.e., hiciera.

**Page 122.**—l. 9. Martín González: the champion of the king of Aragon, whom the Cid, as representative of the king of Castile, was to meet in battle upon his return from his pilgrimage.

l. 11. This *romance* deals with the sad history of Blanche of Bourbon, the French wife of Pedro el Cruel, whom he deserted for his mistress, María de Padilla. Blanche was poisoned in 1366. Cf. Lockhart's version and the accompanying note.

**Page 124.**—l. 1. sospiros, i.e., suspiros.

l. 2. terné, i.e., tendré.

l. 8. The *Moorish ballads* are more romantic and lyric, as a rule, than those dealing with the purely Christian side of Spanish history. This one on the conquest of Alhama—a city of the province of Granada, taken from the Moors by the marquis of Cadiz, Feb. 28, 1482—has been done into English verse by Byron (Oxford edition, 1896, p. 97), who wrongly translated the refrain as "Woe is me, Alhama."—el rey moro: Muley Hassan, the father of Boabdil.

**Page 124.**—l. 20. el Zacatín: a street of Granada now leading to the Plaza Nueva.

**Page 125.**—l. 7. batalla, *battalion*.

l. 10. hablara: as numerous instances have already shown the verbal form in -ara, -iera is regularly used in the ballad as an aorist or preterite of the indicative. This use is a living one.

l. 24. Abencerrajes: one of the two leading tribes among the Moors. They were dominant until the fifteenth century, when, assembled in one of the courts of the Alhambra, they were there murdered by their rivals, the Cegries. Cf. *Le dernier des Abencerrages* of Chateaubriand and the modern Spanish poem *Granada* of Zorrilla.

l. 33. Byron adds stanzas from another ballad.

**Page 126.**—l. 1. The French epic poems dealing with Charlemagne and his peers early became favorites in Spain, and before

long received a peculiarly Spanish treatment. Thus the original French Roland was elaborated into a Spanish hero, Bernardo del Carpio. The present romantic ballad, however, shows no Spanish modification of this kind. The vision of Lady Alda (the *Aude* of later French epic verse) reminds one of Kriemhild's vision in the *Nibelungenlied*. Cf. the English version of Lockhart, *l. c.*, p. 124, and that in Ticknor, I, 121; and the German poem of Uhland, *Roland und Aude*.

l. 4. Para la acompañar: the older order of pronouns.

**Page 127.**—l. 2. vide, i.e., vi.

l. 6. There may be an allusion here to the old Spanish custom according to which a refugee had sanctuary under the cloak or skirt of a lady.

l. 17. sedes, i.e., sois.

**Page 128.**—l. 1. A ballad from the *Cancionero* of Antwerp, 1555, printed in the *Romancero General*, I, 161. Cf. Lockhart's version, *l. c.*, p. 147.

l. 15. The *Rosa fresca* and the *Fonte-frida* are the most beautiful of the erotic ballads. They are found in various *Romanceros* and *Cancioneros*. Cf. Wolf and Hoffman, *Primavera y flor*, etc., II, pp. 18 ff. and the *Romancero general*, II; and see Ticknor, I, 110 ff. (with translations) and Baist in Groeber's *Grundriss*, II, 2, p. 433.

See the translations of these ballads by J. Y. Gibson, *The Cid Ballads*, etc., London, 1887, II, 81 ff.

l. 23. Enviastes, i.e., Enviasteis.

**Page 129.**—l. 2. érades, i.e., erais.

l. 12. Fonte-frida, i.e., Fuente-fría.

**Page 130.**—l. 8. From the *Romancero general* of 1604.

BALTASAR DE ALCÁZAR. A Sevilian poet with strongly marked epigrammatic tendencies, natural in tone and witty. Cf. ed. of his *Poesías*, Seville, 1878.

**Page 131.**—l. 4. dalle, i.e., darle.

l. 28. efeto, i.e., efecto.

MIGUEL DE CERVANTES SAAVEDRA. The author of the famous *Don Quijote* and a dramatist of considerable power, Cervantes does not occupy a high rank as a lyric poet. His *Poesías sueltas*—largely sonnets and occasional in their nature—may be found in vol. I of the *Biblioteca de autores españoles*, pp. 705 ff. Cf. Ticknor, I, 90 ff.; the biography by Fernández de Navarrete; and

his *Obras completas* (1863-64). The poems here printed occur in the *Don Quijote*.

**Page 133.**—l. 5. This poem is found in the *Don Quijote*, I, chapter XXVII.

l. 17. repuna, i.e., repugna.

**Page 134.**—l. 9. A *canción* from the *Don Quijote*, I, chapter XLIII.

l. 16. **Palinuro**: Palinurus, the Trojan pilot; cf. *Aeneid*, Book II.

l. 27. **Al punto que**: equivalent to **El punto á que**.

**Page 135.**—l. 1. From the *Don Quijote*, I, chapter XL.

l. 15. From the *Don Quijote*, II, chapter XVIII. A good example of the artificiality of the *Glosa*.

**THE ARGENSOLAS.** Aragonese of Italian descent, Lupercio and Bartolomeo Argensola occupy a high rank among the lyric poets of the beginning of the seventeenth century. Lupercio also essayed the drama, but with little success. The *Rimas* of the brothers, first published by the son of Lupercio in 1634, show in them an influence of the literature of their ancestral land, both modern and ancient, and above all the influence of Horace. They opposed the Gongoristic movement and adopted only sane and natural methods. Lupercio's translation of the *Beatus ille* and Bartolomeo's sonnet to *Providence* (p. 140) are among their very best productions. Cf. vol. II of *Líricos del siglo XVI*, in the *Biblioteca de autores españoles*; Ticknor, III, 31 ff.

**Page 137.**—l. 14. **Lo demás**, etc., *As for the rest, let it kill the hunger of the mastiffs*; i.e., *to the deuce with it*.

l. 15. Cf. Horace, *Epodon*, *Carmen* II.

**Page 138.**—l. 11. **propria**, i.e., **propia**.

l. 22. **Mormurios**: i.e., **Murmurios**.

**Page 139.**—l. 4. **Pullés**, *Apulian*.

l. 15. **Carpacio**, *the Carpathian mountains*.

**Page 141.**—l. 2. **sepultura**, i.e., **sepultura**.

**LUIS DE ARGOTE Y GÓNGORA.** Góngora is chiefly remembered as the founder of *culteranismo*, that bombastic and obscure style which invaded Spanish literature at the end of the sixteenth century and which is marked by traits similar to those of Marinism in Italy, of Euphuism in England and of *préciosité* in France. In his earlier period, Góngora imitated Herrera and wrote poems free from affectation. It is in his later manner that he

reaches the height of extravagance in metaphor and that general obscurity of expression which is exemplified by the selection here given from his *Soledades*. See his verse in vol. XXXII (*Poesías líricas del siglo XVI*) of the *Biblioteca de autores españoles*, which is supplemented by unedited poems published by H. Rennert in the *Revue hispanique*, vol. IV. Cf. also Archdeacon Churton's *Góngora, an Historical and Critical Essay*, etc., and the English verse translations there given.

**Page 141.**—l. 16. **sus ojos**, i.e., *her beloved*.

**Page 143.**—l. 1. This first of the *Solitudes*, although a mass of verbal absurdities, was rendered into English verse by Thomas Stanley; cf. the ed. of the latter's poems by Brydger (1814).

**Page 144.**—l. 6. **Quien**, etc.: possibly an attack upon Quevedo, at first a vigorous enemy of Gongorism. It may rather apply to Pedro de Valencia, a contemporary scholar, who was one of the first to arraign Góngora for his methods in the *Solitudes*.

**CONDE DE VILLAMEDIANA.** A noble of the court of Philip IV., and a disciple of Góngora. He is said to have loved the queen—a daughter of Henry IV. of France—and on that account to have been assassinated by order of Philip. The sonnet on p. 144 may contain an allusion to this love. His verse is printed in vol. II of *Líricos del siglo XVI* (in the *Biblioteca de autores españoles*). Cf. Ticknor, III, 23 ff.

**Page 145.**—l. 12. **Calderón** was a courtier constantly attacked by Villamediana.

**VICENTE ESPINEL.** Noted as the author of the picaresque novel *Marcos de Obregón*, Espinel was also a lyric poet with clear Italian tendencies, as his *Diversas rimas*, Madrid, 1591, show. He is said to have invented, or at least to have revived the use of the *décimas*, a form utilized in the *tetrilla* on p. 146. Cf. Ticknor, III, 5.

**LOPE FÉLIZ DE VEGA CARPIO.** One of the marvels of the modern literary world and one of the greatest writers that Spain has produced. Renowned chiefly as a dramatist of the *siglo de oro* period, he composed more than two thousand plays of various kinds. As a lyric poet, he possessed talents of the highest order, a fact amply attested by the poems scattered through his dramas and other productions and by those brought together in the volume

*Obras no dramáticas de Lope de Vega* of the *Biblioteca de autores españoles*. His works are in process of publication by the Spanish Academy, under the editorship of Menéndez y Pelayo. A considerable number of them may be found in four volumes of the *Biblioteca de autores españoles*. Cf. Barrera's *Nueva biografía de Lope de Vega* prefixed to vol. I of the Academy edition; and Ticknor, II, 152 ff.; Fitzmaurice-Kelly, *Spanish Literature* (New York, 1898), pp. 241 ff.

**Page 147.**—l. 26. A lullaby sung by Mary in the pastoral *Los pastores de Belén*. Cf. the translation in Ticknor, II, 177.

**Page 151.**—l. 9. Dom Sebastian, king of Portugal, was slain and his army destroyed while engaged on an expedition in Morocco (1578).

l. 20. *asillo*, i.e., *asirlo*.

**Page 152.**—l. 1. Translated by Longfellow (Riverside ed., 1886, VI, 204).

l. 4. *escuras*, i.e., *oscuras*.

l. 10. *agora*, i.e., *ahora*.

l. 15. Translated by Longfellow, *l. c.*, p. 203.

**Page 153.**—l. 1. A satire on the affected vocabulary of some of the writers of the *siglo de oro*, which is imitated in the nonsense uttered by the maid. Throughout his works Garcilaso's diction is eminently Castilian.

l. 12. *habemos*: older and fuller form of *hemos*.

l. 14. *Vizcaya*: where, of course, Basque and not Spanish is the popular speech.

l. 15. There is an English poetical version of this sonnet by J. Y. Gibson. Voiture's French *Rondeau*: *Ma foy, c'est fait de moy, car Isabeau*, is of the same class of literature. Cf. Iriarte's sonnet, p. 227.

**JOSÉ DE VALDIVIELSO** (or **VALDIVIESO**). The author of some *autos sacramentales* and of a long poetical *Vida de San José*, but chiefly noteworthy as a writer of melodious religious lyrics. Cf. his *Romancero espiritual*, Madrid, 1880.

**PEDRO DE ESPINOSA**. The editor of an anthology of lyrics, — *Flores de poetas ilustres de España*, 1605 (see the reprint in the *Biblioteca de autores españoles*, vol. 42)—and himself a lyric and narrative poet of some merit. He includes some of his own lyrics in the *Flores*, along with selected poems of some thirty-five other

writers. The idyll, *La fábrica del Genil*, is printed in full in vol. 29 of the *Biblioteca de autores españoles*.

**RODRIGO CARO**. An antiquarian and the probable author of the ode on *Itálica*—a Roman city near Seville—which was long attributed to Rioja (cf. p. 170). Cf. Sismondi, *Historia de la literatura española* (Spanish translation), Seville, 1842, vol. II, p. 173; R. Caro, *Obras inéditas*, Seville, 1885.

**JUAN DE JÁUREGUI**. Noted for his excellent Spanish version of Tasso's *Aminta*, Jáuregui was at first a bitter opponent of Gongorism, as appears in the preface to his *Rimas* (1618). In his later narrative poem *Orfeo*, and in his translation of Lucan's *Pharsalia*, he succumbed to the influence of that very style. The *silva* from which a selection is given here is his best lyric. Cf. vol. II, pp. 18 ff. of the *Líricos del siglo XVI* in the *Biblioteca de autores españoles*; Ticknor, III, 33 ff.

**FRANCISCO GÓMEZ DE QUEVEDO**. Quevedo played an important part in the public life of his time, but is famous mainly for his picaresque novel, *El gran tacaño*, and for his mordant satirical poems. At first he sought to stem the tide of Gongorism, but in his later works he let himself float with the current. See his poems in the *Biblioteca de autores españoles*, vol. 69, and cf. Ticknor II, 274 ff.; E. Mérimée, *Essai sur la vie et les œuvres de Francisco de Quevedo*, Paris, 1886. His collected works are now being published by the *Sociedad de bibliófilos andaluces*.

**Page 159.**—l. 18. Cf. a similar poem by Hita in the *Biblioteca de autores españoles*, vol. 57, p. 241.

**Page 160.**—l. 28. *Doña Blanca de Castilla*: daughter of Alfonso IX. of Castille, wife of Louis XIII. of France, mother of St. Louis; died in 1252. She wielded much influence in state affairs.

l. 33. This stanza illustrates Quevedo's tendency toward cultism and conceits.

**Page 162.**—l. 12. *Ovidio Nasón*: a pun on Ovid's name, due to its resemblance to Latin *nasus*.

l. 16. *naricismo*, *nosiness*.

l. 18. *Anás*: cf. St. Luke iii. 2, etc.

**Page 163.**—l. 1. This epistle was addressed to Olivares, († 1645) the favorite and minister of Philip IV.

**Page 164.**—l. 21. *mal hablada*, *rude-tongued*.

l. 22. This sonnet contains a prophecy which recent events have consummated. **Un godo:** Pelayo, who, after the defeat of Roderick the Goth, gathered about him in the cave of Covadonga in Asturias the remnants of the Spanish army, and began the work of reconquest.

l. 24. **Betis:** the Guadalquivir. — **Genil:** a river of the province of Granada.

**Page 165.**—l. 1. **Navarra:** Navarre was annexed by Ferdinand the Catholic in 1512.

l. 2. **casamiento:** i.e., the marriage of Ferdinand of Aragon with Isabella of Castile and Leon. Sicily belonged to the crown of Aragon at the time of the marriage; Naples was formally annexed to it in 1504; Milan was acquired during the struggle between France and Spain in northern Italy.

l. 5. **Muerte infeliz:** upon the death of Dom Sebastian, king of Portugal, who was slain in Morocco in 1578, the Portuguese crown was assumed by his uncle Enrique. The latter died without an heir in 1580, and Philip II. annexed Portugal to Spain.

l. 6. **Godos:** i.e., the Spaniards as descendants of the Visigoths.

ll. 8-10. An imitation of Seneca in the *Epistolae ad Lucilium*: "*Quod unus populus eripuerit omnibus, facilius uni ab omnibus eripi posse.*"

**L BACHILLER DE LA TORRE.** In 1631 Quevedo published a small volume of poems, declaring them to be the work of a Bachiller Francisco de la Torre. L. J. Velázquez, who reprinted the poems at Madrid, 1753, maintained that they were Quevedo's own. An Italian influence is clear in them, and it is probable that they were composed by the Francisco de la Torre to whom Quevedo ascribed them. Cf. Fernández-Guerra in vol. II, pp. 79-104 of the *Discursos* of the Real Academia Española (Madrid, 1861); Ticknor, II, 282 ff.; Fitzmaurice-Kelly, *History of Spanish Literature*, 184 ff.

**FRANCISCO DE BORJA, PRÍNCIPE DE ESQUILACHE.** Esquilache was of the Borgia family and partly Italian in origin. Most of his verse is natural, simple and in a light vein. Occasionally he lapses into Gongorism. See vol. II of the *Poetas líricos del siglo XVI* in the *Biblioteca de autores españoles*; and cf. Ticknor, III, 40 ff., where the *Fuentecillas que veis* is translated.

**Page 169.**—l. 26. **el aurora:** the older more general use of *el* before feminine words beginning with *a*.

l. 28. An attraction of the verb by the predicate.

**FRANCISCO DE RIOJA.** A cleric, protégé of Olivares, and disciple of Herrera, he has left us a few poems characterized by perfection of form and a generally melancholy and resigned tone. Cf. his *Poesías* published by Barrera for the *Sociedad de bibliófilos españoles*, Madrid, 1867, and the *Adiciones* of the same editor, Seville, 1872; see also vol. I of the *Líricos del siglo XVI*.

**Page 171.**—l. 13. **asconde,** i.e., **esconde.**

l. 14. **Paro:** i.e., *Paros*, an island in the Ægean sea, famous for its marble.

**PEDRO SOTO DE ROJAS.** A friend of Lope de Vega, and the author of lyrics and eclogues in the Italian manner, published under the title of *Desengaños de amor*, Madrid, 1623. Cf. the *Parnaso* of Sedano, Madrid, 1768, etc., vol. IV; and see Ticknor, III, 56.

**ESTEBAN MANUEL DE VILLEGAS.** An opponent of Gongorism and well trained in the humanities, Villegas shows a decided influence of the classics in his erotic verse published under the title of *Eróticas ó Amatorias* (1617). He has happily imitated Horace, Catullus and Anacreon. Cf. the ed. of his poems, Madrid, 1774; Sedano, *Parnaso*, vol. IX; vol. II of the *Líricos del siglo XVI*; and see Ticknor III, 36 ff.

**Page 177.**—l. 9. A good example of Sapphic verse in Spanish.

**SALVADOR JACINTO POLO DE MEDINA.** A satirist and imitator of Quevedo. Cf. his *Obras*, Saragossa, 1670; and see vol. II of the *Líricos del siglo XVI*, in the *Biblioteca de autores españoles*. According to Ticknor, III, 38, *note*, the *Apolo y Dafne* "is partly in ridicule of the *culto* style."

**Page 178.**—l. 16. **con mil sales,** *with a thousand graces.*

**Page 179.**—l. 10. **¡Vive Chipre!** a disguised oath.

**PEDRO CALDERÓN DE LA BARCA.** The compeer of Lope de Vega in the history of the Spanish drama, Calderón is certainly Lope's equal, if not his superior, in lyricism. Less inventive and less prolific than the earlier poet, Calderón surpasses him in all that relates to perfection of form. His lyrics have been collected in part in the volumes entitled *Poesías*, Cadiz, 1845, and *Poesías inéditas* (*Biblioteca universal*), Madrid, 1881. Cf. Ticknor, II, 346 ff.; Günther, *Calderón und seine Werke*, Freiburg, 1888; Menéndez y Pelayo, *Estudios*, II; R. C. French, *Calderón, his life and genius* (New York, 1856 and since).

**Page 181.**—l. 11. A selection from the drama *El mágico prodigioso*, Jornada tercera, Escena V.

**Page 183.**—l. 13. This famous passage containing the counsel of the alcalde to his son occurs in Jornada segunda, Escena XXII of the play *El alcalde de Zalamea*. It must remind one of the advice of Polonius to his son in *Hamlet*, Act I, Scene III.

**Page 184.**—l. 26. *entres, vuestro*. The combination is ungrammatical, but the refrain is thus given by Ticknor, II, 353, *note* (5). A correction to *entréis* seems permissible.

AGUSTÍN DE SALAZAR TORRES. Salazar's lyrics, published posthumously (1677) as *La cithara de Apolo*, evince in him a Gongoristic strain as well as some imitation of the manner of Villamediana. Cf. vol. II of the *Líricos del siglo XVI* in the *Biblioteca de autores españoles*; Ticknor, III, 27; Menéndez y Pelayo, *Poetas hispano-americanos*, I, p. lxiv.

SOR JUANA INÉS DE LA CRUZ. A Mexican nun who has left us secular poems—written doubtless before her profession—full of force and the genuine fervor of love, and religious poems of a mystic and ascetic tendency. She was a humanist by temperament and, as the *Redondillas* in defense of women show, a vigorous champion of her sex's rights. Cf. Menéndez y Pelayo, *Antología de poetas hispano-americanos*, vol. I (Madrid, 1893; published by the Academy), pp. 5 ff., with an excellent sketch of her life and work on pp. lxvi ff.; *Líricos del siglo XVI*, vol. II; Ticknor, III, 51 *note*.

**Page 186.**—ll. 11-12. *Para... Lucrecia, a Lais*—with allusion to the celebrated courtesan of Corinth—*when courted, a Lucretia*—i.e., a model of virtue—*when won*.

#### POESÍAS DEL SIGLO XVIII

IGNACIO DE LUZÁN. The founder of the so-called French school of writers of the eighteenth century, who by subordinating literary production in Spain to the rigid rules that obtained in French literature sought to correct the license that prevailed in Spanish letters of the time. Luzán declared the aims and tenets of the new school in his *Poética* (1737). He was stronger as a critic than as a creative spirit. Cf. vol. I of the *Poetas líricos del siglo XVIII* in the *Biblioteca de autores españoles*; Ticknor III, 263 ff.

See, in general, on the eighteenth century, Cueto's *Bosquejo histórico-crítico de la poesía castellana en el siglo XVIII*, prefixed to vol. 61 (tome I) of the *Biblioteca de autores españoles*.

**Page 191.**—l. 2. *Sármata*: the Sarmatian, regarded as the ancestor of the Russian and Pole.

l. 6. *rifeos montes*: the Rhyphcan mountains, said to be to the north of Scythia and sometimes identified with the Carpathians.

l. 12. *Ceto*, i.e., *the whale*.

GARCÍA DE LA HUERTA. A fierce opponent of the French school inaugurated by Luzán. He published at Madrid in 1778, a volume of poems in the old Spanish manner, without obtaining any degree of success. Cf. vol. I of the *Poetas líricos del siglo XVIII* in the *Biblioteca de autores españoles*.

JORGE PITILLAS. A pseudonym for José Gerardo de Hervás. The famous satire in which he attacked the bad writers of his time argues for the doctrines of the French law-giver Boileau, and in form strongly suggests Quevedo's *Epistle to Olivares* (cf. p. 163). Attributed to Isla, it was published in the *Robusco de las obras literarias de J. F. de Isla*, Madrid, 1790. Cf. E. Brinckmeier, *Floresta de sátiras*, etc., Leipzig, 1882; Fitzmaurice-Kelly, p. 348.

**Page 193.**—l. 13. *Las piedras*, etc.: cf. the idiom, *Quien calla, piedras apaña*, said of one who picks up remarks, intending to use them later.

**Page 194.**—l. 18. *Marin*, etc.: publishers.

l. 25. *voces de pie y medio*: cf. Horace's *sesquipedalia verba*.

**Page 195.**—l. 11. *Derelinques*: cf. the Latin *derelinquere*, *to abandon*.

l. 16. *boquilobo*: cf. *boca de lobo*, *dense darkness*.

l. 17. *Cienpuzuelos*: i.e., any plain individual.

l. 26. *la irascible*: supply *lengua*.

**Page 196.**—l. 1. *Pero*, etc.: i.e., *the die is cast*.

l. 8. *cata y cala*: cf. *hacer cala y cata*, *to examine a thing to ascertain its quantity and quality*.

NICOLÁS FERNÁNDEZ DE MORATÍN. A prominent member of the French school, Moratín the elder wrote a drama, *Hormesinda*, according to the French classic rules, and an epic poem, *Las naves de Cortés*, celebrating the burning of his ships by the Conquistador. He is best remembered for his popular *quintillas*

on *The Bullfight*, conceived entirely according to the old Spanish manner. Cf. his poems published with the works of his son Leandro in vol. II of the *Biblioteca de autores españoles*.

**Page 197.**—l. 17. *moraicel*: a Moorish officer.

l. 27. *alcadí*: i.e., *cadí* with the Arabic article prefixed.

**Page 198.**—l. 9. *Jarama*: a river flowing into the Tagus near Aranjuez.

l. 34. *zambreiro*: cf. *zambra*, a rout, a revel.

**Page 199.**—l. 17. *entablado*, close to the *tableros* or barrier.

l. 23. *emplazándose*: cf. v. 31.

**Page 200.**—l. 1. *alazano*: the more usual form is *alazán*.

**Page 202.**—l. 17. *Rodrigo de Bivar*: cf. note p. 117, l. 22.

l. 25. *Fernando*: Ferdinand I. (1037-1067) king of Castile. In the stories about the Cid he is sometimes confounded with his son Alfonso.

**Page 204.**—l. 4. *Se engalla*, stands rigid and haughty.

**JOSÉ DE CADALSO.** An army officer and a man of catholic tastes, having lived and travelled much abroad. He was killed at the siege of Gibraltar. As a writer, he belonged to the French school, for his tragedy *Don Sancho García* was composed according to the French rules. He made verse translations of portions of the *Paradise Lost*, and imitated Young's *Night Thoughts* in his *Noches lúgubres*. Cf. his *Obras*, Madrid, 1818; Ticknor, III, 302; vol. I of the *Poetas líricos del siglo XVIII* in the *Biblioteca de autores españoles*.

**GASPAR MELCHOR DE JOVELLANOS** (or **JOVE LLANOS**). A statesman and littérateur. For a while he was Minister of Justice at the court of Carlos IV. He was a bitter opponent of the French invader, yet in his drama *El delincuente honrado* he conformed to the French literary canons. The present song shows clearly his patriotic feelings. See his works in the *Biblioteca de autores españoles*, vols. 46 and 50; Ceán Bermúdez, *Memorias de Jovellanos*, Madrid, 1814; Ticknor, III, 322 ff.; E. Mérimée in the *Revue hispanique* I, 34 ff.

**Page 208.**—l. 21. *el tirano*: i.e., Napoleon.

l. 22. *Pelayo*: cf. note to p. 164, l. 22.

l. 24. *Sella*: this name and the others mentioned in this stanza are those of places and rivers in Asturias.

**Page 209.**—l. 5. Reference to the Roman campaigns in Spain

from the beginning of the Second Punic War down to the time of Octavian.

ll. 12-13. The barbarian invasion of 409 A.D.

l. 16. *Leovigildo*: king of the Visigoths († 589).

l. 18. *Arvas* (or *Arbas*): a village of Oviedo.

l. 21. *Lete*, i.e., *Guadalete*, a river flowing into the Bay of Cadiz, near which the Arabs defeated Roderick. — *Piles*: a river of Oviedo in Asturias. — *Tarique*: Tarik, commander of the invading Arabs.

l. 28. *Auseva*, *Auseba*, the mountain of Asturias containing the cave of *Cavadonga* in which Pelayo and his followers took refuge from the Arabs.

l. 31. *Ildefonso*: San Ildefonso, bishop of Toledo († 667).

**Page 210.**—l. 18. *Bailén*: a city of the province of Jaén. Here, on July 19, 1808, the Spaniards defeated the French under General Dupont. Cf. Galdós' story of *Bailén*.

l. 20. *Valencia*: the French evacuated this city July 5, 1813.

l. 21. *Zaragoza*: allusion to the heroic defense of Saragossa against the French. It was taken by them, on February 26, 1809, only when most of the defenders had perished. Cf. Galdós's *Zaragoza*.

l. 23. *Alcañiz*: a city of Teruel. The French General Suchet was defeated here, May 23, 1809.

l. 24. *Alberche*: river of Toledo, flowing into the Tagus.

l. 25. *Tormes*: a tributary of the Duero.

l. 26. *Aranjuez*: town of province of Madrid. The French were defeated there, August 5, 1809.

l. 27. *Gerona*: capital of province of Gerona. The town was captured by the French after a desperate siege of seven months.

l. 28. *Llobregat*: a river of the province of Barcelona.

l. 29. *Gades*: i.e., Cadiz. In 1812, the year after the death of Jovellanos, the Cortes met there and proclaimed the Constitution.

ll. 32-34. *Lena*, etc.: places in Oviedo.

**JUAN MELÉNDEZ VALDÉS.** Appointed a Professor at the University of Salamanca by Jovellanos, Meléndez Valdés there became head of a school of writers — called the Salamanca school — who adopted French methods in the composition of Spanish lyric poetry. In politics, Meléndez was also a French sympathizer, and as such he was made a counsellor and Minister of Public Education under Joseph Bonaparte. With the fall of the Napoleonic power he had to leave Spain in 1813, and in 1817 he died in France.

Melody, lucidity and plasticity are the chief characteristics of his verse, which is somewhat marred, however, by an excess of Gallicisms. Cf. his *Poesías*, Madrid, 1785 (and 1820); vol. II of *Poetas líricos del siglo XVIII* in the *Biblioteca de autores españoles*, vol. 63; the *Life* by Quintana in the edition of the *Poesías*, Madrid, 1820, and in vol. 19 of the *Biblioteca de autores españoles*; E. Mérimée in the *Revue hispanique*, I, 217 ff.; Ticknor, III, 311 ff.

**Page 211.**—l. 20. Cf. this ode in *arte menor* with Lamartine's poem, *Au rossignol*; Lamartine's lyric strongly resembles this.

**Page 214.**—l. 19. Not infrequently, as here, Meléndez adhered to the native Spanish measures.

FRAY DIEGO GONZÁLEZ.—An Augustinian monk, and a member of the Salamanca school headed by Meléndez. But his sympathies were divided between a respect for French methods and a fondness for the older Spanish manner, and to some degree he was a disciple of Luis de León, as may be seen by his translations of the Psalms. He was very successful in lighter verse, producing a genuine classic in his *Murciélago atecoso*. Cf. his *Poesías*, Madrid, 1812; Ticknor, III, 318 ff.

**Page 218.**—l. 7. Note that *suave* is generally trissyllabic.

JOSÉ IGLESIAS DE LA CASA. A cleric and a member of the Salamanca school. His verse is now in the lighter vein, and again satirical after the manner of Quevedo. Cf. his *Poesías*, Paris, 1821; vol. I of the *Líricos del siglo XVIII* in the *Biblioteca de autores españoles*; Ticknor, III, 320.

**Page 222.**—l. 28. *Londra*, i. e., *alondra*.

NICASIO ÁLVAREZ DE CIENFUEGOS. Among the members of the Salamanca coterie, the most important disciple of Meléndez. His poems show much real sentiment, but are not entirely free from affectation. He was a stout patriot and quite free from the French political sympathies of his master. Cf. his *Obras poéticas*, Madrid, 1816; vol. III of the *Líricos del siglo XVIII*; Ticknor, III, 320 f.

**Page 223.**—l. 18. *el favonio coro*, the *Zephyr chorus*.

l. 25. *la piramidal*: a kind of campanula or bell-flower.

**Page 224.**—l. 15. ¡Evohé! the cry of the Bacchantes when acclaiming Bacchus.

l. 17. *vacante*, empty, hollow.

FÉLIX MARÍA DE SAMANIEGO. One of the two great fabulists of modern Spanish literature. Mainly French in his tendencies, he imitated La Fontaine with much success, deriving inspiration also from Gay, the Æsopic fables, Phædrus and the Eastern apologues. Cf. his *Fábulas*, Madrid, 1832; vol. 61 of the *Biblioteca de autores españoles*; F. Wolf, *Floresta de rimas*, I; Ticknor, III, 307 ff.

TOMÁS DE IRIARTE. The peer, and perhaps even the superior, of Samaniego as a fabulist. He won commendation for his didactic poem *La música*, but secured no lasting renown by his dramatic attempts. His fame is based upon his *Fábulas literarias*, remarkable for their artistic finish and ingenuity of thought. Cf. his *Obras*, Madrid, 1805; the *Biblioteca de autores españoles*, vol. 63; E. Cotarelo y Mori, *Iriarte y su época* (1897); Ticknor, III, 304 ff.

**Page 227.**—l. 13. *Echó . . . Sus cuentas*, etc.: *Communed with himself*.

l. 25. Cf. the whimsical sonnet of Lope de Vega on p. 153.

l. 29. ¡Hay tal porfía! *Did you ever see such obstinacy!*

LEANDRO FERNÁNDEZ DE MORATÍN. Son of Nicolás Fernández de Moratín (cf. p. 196). With his dramas, the most important since the days of the great masters of the *siglo de oro*, he won complete success for the French school started by Luzán. His lyrics, of far less merit than his plays, are nevertheless pleasing in form and upon occasion sprightly in tone. Cf. his *Obras*, Madrid, 1830-31; the edition of his own and his father's works in vol. II of the *Biblioteca de autores españoles*; Ticknor, III, 330 ff.

MANUEL MARÍA DE ARJONA. A figure partly of the eighteenth and partly of the nineteenth century, Arjona was a member of the so-called School of Seville (*Academia de letras humanas*, founded at Seville in 1793), a body of writers who still advocated the application of French classic rules, while they also harked back to the lyric traditions of Seville in the sixteenth century. In this latter respect Herrera was their model, but Luis de León also commanded their respect. Both tendencies of the school are illustrated in Arjona. In his religious and pastoral verse, he is a conventional writer of the time, adhering chiefly to the doctrines of Luzán and the Salamanca school. As a poet of patriotic and republican sentiments he is much more virile and suc-



cessful, displaying these sentiments in his two best productions, the ode *España restaurada en Cádiz* (celebrating the proclamation of the Constitution of 1812, cf. note to p. 210, l. 29), and the longer poem *Las ruínas de Roma*. From now on, the struggle with the French brought forth much patriotic verse. Cf. vol. II of the *Líricos del siglo XVIII*; F. Wolf, *Floresta de rimas*, etc. (Paris, 1837), vol. II; Blanco-García, *La literatura española en el siglo XIX*, 2ª edición, Madrid, 1899, I, 20 ff.

**Page 230.**—l. 9. **Padilla:** Juan de Padilla, leader of a party of *Comuneros*, who, rising against the exactions of Charles V., were successful for a while. Their fortunes declined, however, and Padilla was finally captured and executed (1522).

**Page 231.**—l. 9. **Columnas de Hércules:** i.e., the promontories of Calpe and Ábila at the Strait of Gibraltar.

l. 15. **Mucio:** Mucius Scævola; captured after his attempt to kill Lars Porsena, the enemy of Rome, he plunged his hand into the fire to show his contempt for pain: cf. p. 232, l. 4.

**Page 232.**—l. 5. Allusion to the invasion of Rome by the Gallic chief Brennus in 390 B.C. The Romans bought peace with 1,000 pounds of gold.

l. 7. **Camilo:** after the capture of Rome by Brennus, Camillus was appointed dictator, and is said to have defeated the Gauls.

### POESÍAS DEL SIGLO XIX

MANUEL JOSÉ QUINTANA. A Tyrtæan poet whose lyrics, together with those of his friend Gallego (cf. p. 244), voice the sentiments of a party sprung up to combat the French invader. As patriots, both Quintana and Gallego were bitterly opposed to French domination; as poets they meekly submitted to the French classic rules and carried on the traditions of Luzán and Meléndez Valdés. The heroic odes of Quintana are the best that he has given us. Plastic in form and full of patriotic ardor, they reveal him at the same time as the advocate of liberalism, and of political and social advancement. His other odes (*Á la mar*, *Á la imprenta*, *Á la hermosura*, etc.), are admirable, too, but somewhat artificial in tone. Quintana's dramatic attempts were infelicitous; as an historian (*Vidas de los españoles célebres*) he attained a moderate success. Cf. his *Poesías* in vol. 19 of the *Biblioteca de autores españoles*; and see Menéndez y Pelayo, *D. Manuel José Quintana, La poesía lírica al principiar el siglo XIX*, Madrid, 1887; E. Piñeyro, *M. J. Quin-*

*tana*. Chartres, 1892; Blanco-García, *La literatura española*, etc., I, 1 ff.; Ticknor, III, 332 ff.

**Page 235.**—l. 1. In March, 1808, a rising of the people and the guards swept away the intriguing minister Godoy, and forced the inept Carlos IV. to abdicate in favor of his son Fernando VII., then an adversary of the French.

**Page 238.**—l. 2. **Desenterrad**, etc.: the most powerful passage of the poem.—**Tirteo:** Tyrtæus, a Greek lyric poet of the seventh century B.C., who is said to have roused the Lacedæmonians to heroic fury in battle by his songs.

l. 5. **Fuenfria:** a pass in the Guadarrama mountains in the province of Segovia.

l. 13. **Atila:** the Hunnish leader († 453).

l. 15. **Tercer Fernando:** Ferdinand III. of Castile (St. Ferdinand) rapidly drove the Moors southward († 1252).

l. 17. **Gonzalo:** Gonzalo de Córdoba (1453–1515), known as *El Gran Capitán*, played a prominent part in the Moorish war of 1481–92.

l. 18. **el Cid:** cf. note to p. 117, l. 22.

l. 20. **hijo de Jimena:** i.e., Bernardo del Carpio, according to the legend, the son of Jimena, sister of Alfonso el Casto; cf. note to p. 114, l. 10.

l. 22. **torbo**, i.e., **torvo**.

**Page 239.**—l. 25. An ode in praise of Alonso Pérez de Guzmán (1258–1320), known as Guzmán el Bueno. He was in charge of the fortress of Tarifa, as lieutenant of Sancho IV. of Castile, when the place was attacked by Don Juan, the King's rebellious brother. Unless the fortress were delivered over to him, Don Juan threatened to slay Guzmán's son, then in his power, before the eyes of the father. Honor and fealty prevailed in Guzmán and he witnessed the murder of his son rather than surrender his trust.

**Page 240.**—l. 6. **Mavorte**, i.e., **Mavors:** a fuller form of *Mars*.

l. 15. **vías**, i.e., **veías:** a poetical form. Cf. *vía*, p. 241, l. 24.

l. 17. **Alfonso:** Alfonso VI. of Castile and his successors.

l. 18. **Rodrigo:** i.e., Rodrigo de Bivar, the Cid.

l. 31. **Agar:** Hagar, regarded as ancestress of the Saracens.

**Page 241.**—l. 7. **Tarifa:** on the Strait of Gibraltar. Here the Arabs landed in 711 (cf. note to p. 100, l. 26), and, according to the legend, the place was betrayed into their hands by Count Julian.

l. 16. **pueblo numantino:** a reference to Numantia in Hispania Citerior, taken by Scipio Africanus, after a bloody siege, in 133 B.C.

JUAN NICASIO GALLEGO. A cleric who spent much time at Madrid and was a close friend of Quintana. Like the latter, he is renowned for his heroic odes. The bulk of his verse is small. It is marked throughout by excellence of style and sincerity of feeling. In particular, his elegy on *The death of the Duchess of Frías*, — an event which called forth much verse — shows how capable he was of real emotion. Cf. the ed. of his poems by the Academia de la Lengua, Madrid, 1854; and vol. III of the *Poetas líricos del siglo XVIII* in the *Biblioteca*; see also Blanco-García, *Historia*, 2<sup>a</sup> ed., I, 13 ff.

**Page 244.** — l. 1. On May 2, 1808, occurred the first rising of the Spaniards against the arms of the French invader. This date marks the beginning of the *Guerra de la Independencia*, known in English as the Peninsular War.

l. 29. **Mantua**: the Italian town of this name was taken by Napoleon in 1797, after a famous siege.

**Page 246.** — l. 19. **Daoiz, Velarde**: leaders in the rising of May 2, 1808; slain by the French.

**Page 247.** — l. 5. **gonces**, i.e., **goznes**.

**Page 248.** — l. 7. **hijos de Pelayo**, i.e., the Spaniards: cf. note to p. 164, l. 22.

l. 10. **Moncayo**: a mountain of Saragossa.

l. 12. **Turia**: the river Guadalaviar.

l. 15. **Patrón**: Santiago, i.e., St. James, the patron saint of Spain. In the heroic legends he often figures in the battlefields, fighting for the Spaniards.

JOSÉ MARÍA BLANCO. Blanco, known in English literature as Blanco White, was a member of the school of Seville, with Arjona and Lista. Assailed by religious doubts, he abandoned his ecclesiastical post in Seville and went to England, where he associated himself with nearly every religious communion in turn. In English literature his *Mysterious light* takes high rank as an exquisite sonnet. His verse in Spanish is equally beautiful. Cf. vol. III of the *Poetas líricos del siglo XVIII*; and see Menéndez y Pelayo, *Historia de los heterodoxos en España*, tom. III, lib. VII, cap. IV; W. E. Gladstone, *Gleanings of past years*, II, 1 ff.; *Life of Rev. J. B. White written by himself*, London, 1845.

**Page 249.** — l. 1. A mystic element in Blanco's nature is made clear by this poem.

ALBERTO LISTA Y ARAGÓN. The leader of the Sevillian school. A poet of decided ability, he was still more remarkable as a teacher and critic. It is in his religious lyrics that he best shows his poetical powers. Deserving of mention is his Castilian version of Pope's *Dunciad*. Cf. his *Poesías*, Paris, 1834; Wolf, *Floresta de rimas*, vol. II; *Líricos del siglo XVIII*, vol. III; and see Blanco-García, *Historia*, 2<sup>a</sup> ed., I, 26 ff.

**Page 251.** — l. 3. **Siná**: cf. Exodus xix. 20 ff.

**Page 252.** — l. 21. On Bailén, cf. note to p. 210, l. 18.

l. 28. **Mariano monte**: the range called the *Cordillera Mariánica*, of which the *Sierra Morena* is part.

**Page 253.** — l. 6. Allusion to the campaigns of Napoleon along the Rhine and in Egypt.

l. 13. **Castaños**: the Spanish commander who won the victory over Dupont at Bailén; later made Duque de Bailén.

l. 21. **Mengíbar**: a town near Bailén.

**Page 254.** — l. 14. **Vandalia**: a name sometimes given to Andalusia, through a supposed connection between that term and the name of the invading *Vandals*.

JUAN ARRIAZA Y SUPERIRELA. Most successful as a satirist, Arriaza also deserves some praise for his patriotic songs. These lack, however, the well-sustained inspiration of the odes of Quintana and Gallego. The song here published was written to revive the spirits of his countrymen after the reverses of 1809. Cf. vol. III of the *Poetas líricos del siglo XVIII*; Blanco-García, I, 47.

**Page 256.** — l. 15. **Fernando**: Arriaza was an *absolutist* courtier and partisan of Ferdinand VII.

FRANCISCO MARTÍNEZ DE LA ROSA. The statesman and dramatist. As a dramatist he marks the transition from Frenchified classicism to romanticism in Spanish literature. He is of but minor rank as a lyric poet, yet the *Epistle* to the Duke of Frías on the death of his wife contains real pathos. A second edition of his *Poesías líricas* appeared at Paris, 1847. Cf. Menéndez y Pelayo, *Estudios de crítica literaria*, Madrid, 1884, pp. 223 ff.; Blanco-García, I, 120 ff.

**Page 257.** — l. 1. Like other liberals, Martínez de la Rosa was banished by the despotic Ferdinand VII. He spent much of his exile at Paris.

ÁNGEL DE SAAVEDRA, DUQUE DE RIVAS. Romanticism triumphed in Spain through the efforts of the Duke of Rivas, who won the day for its doctrines in the drama with his *Don Álvaro*, in narrative poetry with his *Moro expósito*, and in lyric poetry with his *Floro de Malta*. Exiled during the reign of Ferdinand, because of his liberal sentiments, he visited England, France and Italy, and came into direct contact with the Romantic movements in those countries. When allowed to return to Spain, he straightway extended the movement into that land. As an epico-lyric or narrative poet, he has revived many legends found in the romantic history of Spain. A well-known episode is related in the poem on p. 258. Cf. the *Obras completas* of Rivas, published by the *Real Academia Española*, Madrid, 1854-55; the unfinished edition in the *Colección de escritores castellanos*; Wolf, *Floresta de rimas*, vol. II; and see the essays by Cañete and Pastor Díaz prefixed to vol. I of the *Obras completas*; Blanco-García, 2<sup>a</sup> ed., I, 129 ff.

**Page 259.**—l. 10. *duque de Borbón*: Charles, duc de Bourbon and Constable of France, being ill treated by his monarch Francis I., renounced allegiance to him, and entered the Spanish service. He played a large part in the defeat of Francis by Charles V., at Pavia, in 1525.

**Page 260.**—ll. 17-18. Velasco, Constable of Spain, defeated Padilla at Villalar, April 23, 1521, thus ending the *comunero* troubles: cf. note to p. 230, l. 9.

**Page 267.**—l. 9. *Desque*, i.e., *Desde que*.

l. 33. *Lacio*, *Latium*, i.e., Italy. In 1825, Rivas left London for Italy, intending to settle in Rome; but the Italian government expelled him and he then sought refuge in Malta.

**Page 268.**—l. 18. *Córdoba*: Rivas was a native of Cordova.

JOSÉ DE ESPRONCEDA. Considered by many as the most illustrious lyric poet of Spain in the nineteenth century. In Espronceda, the author of the *Estudiante de Salamanca*, of the fragmentary lyric-dramatic poem *El diablo mundo*, and of various short lyrics, are represented both that romantic element of revolt against social and literary conventions which in England is so strongly marked in Byron, and the element of Bohemianism which characterizes many of the French romanticists. Exiled by reason of his liberal opinions, he spent some time in England—where he became deeply imbued with Byronism—and eloped thence to Paris with Teresa, another man's wife, and the subject of the pathetic and

wonderfully harmonious *Canto á Teresa*. Scepticism, despair and the note of cloyed sensual satiety are everywhere present in the poetry of this ill-starred singer. Back in Spain again, he died at the early age of thirty-two years, after a short and stormy career in politics and journalism. For his poetical methods he owes much to Byron, but he is no servile imitator: his loudest note—that of revolt against the conventional—emanates from his own inner nature. Cf. his *Obras poéticas*, etc., Madrid, 1884, with an essay by Escosura prefixed; and see E. Rodríguez Solís, *Espronceda, su tiempo, su vida y sus obras*, Madrid, 1883; E. Piñeyro, *Un imitador español de Byron* (in his *Poetas famosos*, etc., Madrid, 1883); Blanco-García, I, 154 ff.

**Page 270.**—l. 27. This poem in *octavas reales* forms the second canto of the *Diablo mundo*.

**Page 272.**—l. 16. *orador de Atenas*: i.e., Demosthenes.

**Page 273.**—l. 29. *florece*: seems to be used here as an active verb, *covers with flowers*.

**Page 275.**—l. 13. *por banda*, *on each side*.

l. 28. *Stambul*: the Turkish name of Constantinople.

MANUEL DE CABANYES. A Catalanian who wrote in Spanish. A pupil of Horace, he disdained the modern verse forms (cf. p. 279, ll. 22-23) and sought to domesticate the classic metres in Spanish prosody. He was unaffected by the literary movement of his time, probably because he died young. Cf. the collection of his lyrics entitled *Preludios de mi lira* (1833); Menéndez y Pelayo, *Odas de Q. Horacio Flaco, traducidas é imitadas*, etc., Barcelona, 1882, pp. 372 ff.; and see Torres Amat, *Diccionario de escritores catalanes*; Blanco-García, I, 103 ff.

**Page 280.**—l. 1. *cisne de Ofanto*: Horace. *Cisne* is a term regularly applied to poets in Spanish.

l. 3. *opresor*: Augustus.

JOSÉ ZORRILLA. A dramatist and poet who takes rank with the most eminent literary figures of the Spanish nineteenth century. He is less remarkable for pure lyricism than for his epico-lyric or narrative strains. Like Rivas, he has done much to revive the ancient legends of Spain, giving them a modern poetical garb. His romantic dramas, and especially the *Don Juan Tenorio*, are among the most successful of the period. Cf. his *Obras dramáticas y líricas*, Madrid, 1895; the edition of his *Poesías escogidas*, published by the