

*Academia de la lengua*, Madrid, 1894; and see the essay on him by Flórez in Novo y Colsón's *Autores dramáticos contemporáneos*, Madrid, 1881, I, 169 ff.; Blanco García, I, 197 ff.

**Page 284.**—l. 9. Lines recited by the poet over the grave of Larra (*Figaro*), the essayist, at the burial of that unfortunate genius (1837).

JUAN EUGENIO HARTZENBUSCH. A romantic dramatist—author of the sentimental *Amantes de Teruel*—and a lyric poet of modest pretensions. His *Poesías* form vol. I of his *Obras* in the *Colección de escritores castellanos* (Madrid, 1887): cf. Blanco-García, I, 233 ff.

**Page 287.**—l. 21. *Sombra*, etc.: an allusion to Calderón's drama, *La vida es sueño*.

**Page 288.**—l. 1. *patrio Manzanares*: Calderón was born in Madrid, through which flows the river Manzanares.

MANUEL BRETÓN DE LOS HERREROS. The most eminent dramatist of the period following that of Romanticism. He was very prolific, producing over one hundred and seventy-five plays. The satiric element is the prevailing one in his lyrics, the earlier of which imitate the manner of Iglesias and Meléndez Valdés. Cf. his *Poesías*, etc., in vol. V of the edition of his works, Madrid, 1883-84; and see the Marqués de Molins' *Bretón de los Herreros, recuerdos de su vida y de sus obras*, Madrid, 1883; Blanco-García I, 272 ff.

**Page 288.**—l. 9. *Fábula al canto*, i.e., *Here's a fable at hand* (to prove the point).

**Page 289.**—l. 21. *Fraila mostense*: or *fraila premonstratense*, i.e., a member of an order of canons founded by St. Norbert in France in 1120.

JOSÉ MARÍA HEREDIA. The Cuban patriot and poet. Exiled from his beloved island, he spent several years in the United States and then went to Mexico, where he occupied several important judicial offices. His masterpiece is the beautiful ode on Niagara, visited by the poet during his residence in the United States. Cf. the edition of his *Obras*, New York, 1875; and see Menéndez y Pelayo, *Antología de poetas hispano-americanos*, vol. II, pp. 15 ff. (poems), pp. xiv ff. (an excellent essay on Heredia), and a biography by A. Bello, London, 1857.

PLÁCIDO (GABRIEL DE LA CONCEPCIÓN VALDÉS). Valdés, best known by his pseudonym of *Plácido*, was a Cuban mulatto of little training, but of true poetic instinct. He was tried and executed on a charge of conspiracy against the Spanish government of which he was entirely innocent. He is said to have composed in prison and recited on the way to his execution the mournful, resigned *Prayer* here published. Cf. the edition of his *Poesías*, Palma de Mallorca, 1847; and see Menéndez y Pelayo, *Poetas hispano-americanos*, II, xxxiii ff. and 69 ff.

**Page 294.**—l. 15. *tu*: note the combination of the possessive pronoun, second person singular, with verbs of the second person plural, a not infrequent combination in the spoken Spanish of America.—*Heliaca estrella*, the *heliacal star*, which rises and sets with the sun.

CAROLINÁ CORONADO. A poetess, recently residing in Portugal, whose verse revives the mystic strains of Luis de León and St. Theresa. Cf. her *Poesías*, Madrid, 1843 and 1852; and see Blanco-García, I, 193 ff.; E. Castelar, *Étude biographique* (French translation), Lisbon, 1887.

**Page 295.**—l. 5. *Gévora*: a river flowing through Portugal and through the province of Badajoz in Spain.

GERTRUDIS GÓMEZ DE AVELLANEDA. A Cuban who spent the greater part of her life in Spain in the society of the most eminent writers of the time, Avellaneda was the most distinguished Spanish poetess of the nineteenth century. In her earlier poems she is manifestly under the influence of the French romanticists (Hugo, Lamartine, Chateaubriand); in her later verse she is dominated rather by Quintana. Some of the mystic elevation of the poets of the sixteenth century is seen in her religious lyrics (*Á la Cruz*, *Á la Ascensión*, etc.) As a novelist and dramatist, Avellaneda likewise holds a high place in Spanish literature. Cf. her *Obras literarias*, Madrid, 1869; Menéndez y Pelayo, *Poetas hispano-americanos*, II, 87 ff., xxxix ff.; Blanco-García, I, 190 ff.

ADELARDO LÓPEZ DE AYALA. A writer of the post-Romantic period, most noted for his psychological dramas. Though few in number, his lyrics, particularly his sonnets, are of high poetic worth. The sonnet here printed has been set to music and is sung every year at Madrid during the services in commemoration of the

poet's death. Cf. his *Obras completas*, Madrid, 1885 (poems in vol. VII); Blanco-García, *Historia*, II, 175 ff.

JOSÉ SELGAS Y CARRASCO. Poet, novelist and journalist, the author of *La primavera* and *El estío*, two collections of verse pervaded by a gentle melancholy and innocuous pessimism. Cf. his *Poesías*, Madrid, 1882-83; Blanco-García, II, cap. II.

GUSTAVO ADOLFO BÉCQUER. Imbued with the spirit of Hoffmann in his prose legends and with that of Heine in his *Rimas*, but withal highly original, Bécquer is one of the most attractive figures in modern Spanish literature. To avoid bombast and verbosity, he discarded consonantal rhyme entirely, and made use of the simplest imagery possible. His strains have the mournful sentiment of the North and are more concerned with the inner workings of the poet's own spirit than with concrete objects of the outer world. His tone is seldom gay or lively and never naturally so; in general the note of sadness sounds through the *Rimas*. Cf. his *Obras*, 5<sup>a</sup> ed., Madrid, 1898 (with *Prólogo* by Correa; *Rimas* in vol. II); Blanco-García, II, 79 ff., 275 ff.

ANTONIO DE TRUEBA. A writer of charming novelettes of manners and a poet of the people, particularly of the people of his own Basque region. Unduly lauded and depreciated, he remains a pleasing poet of minor rank. Cf. his verse in the collections which he entitled *Libro de los cantares* (Madrid, 1852) and *Libro de las montañas*; Blanco-García, II, 26 ff.

Page 309.—l. 16. *Higuer*: a cape of the province of Guipúzcoa, running into the Cantabrian sea.

VENTURA DE LA VEGA. Dramatist and poet; born in the Argentine Republic, he was trained in Spain, where he passed the greater part of his life, becoming private secretary to Isabel II. His imitations of the Hebrew poetry of the Bible are praiseworthy. In most of his verse he displays an eclectic tendency, a desire to combine the best in romanticism with the best in classicism. Cf. his *Obras poéticas*, Paris, 1866; Menéndez y Pelayo, *Poetas hispano-americanos*, IV, 105 ff. (poems), cxlv. ff. (essay on Vega): J. Valera, *Personajes ilustres*:—*Ventura de la Vega*, etc., Madrid, 1891; Blanco-García, I, 315 ff.

ANDRÉS BELLO. A Venezuelan by birth, the most important author that South America has yet produced, being remarkable as a poet, grammarian, jurist and patriot. Cf. his *Obras completas*, Santiago de Chile, 1881-85; his poems in the *Colección de escritores castellanos* (1881), and in Menéndez y Pelayo, *Poetas hispano-americanos*, II, 285 ff.: and see *ibid.*, p. cxvii ff.; M. L. Amunátegui, Santiago de Chile, 1882.

RAMÓN DE CAMPOAMOR. The humoristic poet *par excellence* of the Spanish nineteenth century, with a pseudo-philosophical tendency which is not to be taken too seriously. Under the name of *doloras* he published a number of short poems humorous in tone, full of feeling and ever pointing some moral. Although he is said to have invented the *genre*, he has really but given a new name to an old *genre* and developed it more than any one else had done. Cf. his *Obras escogidas*, Leipzig, 1885-86. There are many editions of his separate works. See also J. Valera: *Obras poéticas de Campoamor* (in his *Estudios críticos sobre literatura*, etc., Seville, 1884, pp. 239 ff.); Pesoux-Richard in the *Revue hispanique*, I, 236 ff.; Blanco-García, II, cap. V.

Page 313.—l. 13. This delightful poetical dialogue is a favorite piece for recitation purposes in Spain.

Page 314.—l. 20. ¡Quién supiera escribir! *If I only knew how to write!*

Page 316.—l. 11. A sonnet on the Italian pessimistic poet, Leopardi, of the early nineteenth century.

JUAN VALERA Y ALCALÁ GALIANO. The most eminent Spanish man of letters now alive, justly famed as a novelist, poet and student of general culture. An extended diplomatic career has made him a most cosmopolitan spirit. Everywhere studying men and things, he has acquired an extreme catholicity of taste and has highly developed his powers of critical apperception. Menéndez y Pelayo deems *El fuego divino*, selections from which are given here, to be Valera's best poem. Cf. his *Canciones, romances y poemas*, with notes by Menéndez y Pelayo, in the *Colección de escritores castellanos*, Madrid, 1885 (containing translations, also, of poems of Lowell, Whittier and other American and English writers); Blanco-García, II, cap. XXVI.

Page 320.—l. 17. *inclinada fuente*: so says the edition of 1885. But Señor Valera states that *inclinada* is an error; he writes: "El

primer verso dice de la inclinada fuente, y debe decir de la increada fuente."

**GASPAR NÚÑEZ DE ARCE.** A popular Spanish poet of our times, widely read in both Spain and America. His most important volume of poems is the *Gritos del combate* (8th ed. 1891), in which, with patriotic fervor, he cries out against the political evils rampant in Spain and inveighs against the agitators responsible for them. Longer poems than those contained in the *Gritos del combate* are the *Vértigo* (a great favorite for declamation purposes), the *Última lamentación de Lord Byron*, *La selva oscura*, etc. All have been reprinted in many editions. Núñez de Arce is also a dramatist of considerable power. Cf. Menéndez y Pelayo's essay on him, published in vol. II of Novo y Colsón's *Autores dramáticos contemporáneos* (and in Menéndez y Pelayo's *Estudios de crítica literaria*, 1884); Blanco-García, II, 328 ff.

**Page 324.**—l. 1. This sonnet bears the date 6 de Enero de 1866. In his notes (8th ed. p. 328) the author says: "Escrita y publicada en circunstancias azarosas y difíciles, cuando el sentimiento revolucionario estaba más vivo en la opinión." All the poems here printed are from the *Gritos del combate*.

l. 15. el monasterio: i.e., the Escorial.

l. 25. viento del Guadarrama: a chill wind which sweeps over Madrid.

**Page 326.**—ll. 25-26. hijo . . . rey devoto: Philip III. († 1621).

l. 29. Aquel, etc.: Philip IV. († 1665).

l. 33. el monarca enfermizo: Charles III. († 1700).

**Page 330.**—**MARCELINO MENÉNDEZ Y PELAYO.** One of the most illustrious literary critics of our age, a scholar of rare erudition, a poet whose verse is ever harmonious and graceful. Several of his critical works have been mentioned in these notes. His best poems may be found in the volume *Odas, epístolas y tragedias*, Madrid, 1883. The humanistic bent of the man prevails even in his lyrics. Cf. Blanco-García, II, 601 ff.

**Page 331.**—l. 3. Clitumno: the Clitunno, an Umbrian river

l. 22. Menandro: Menander, a Greek comic poet of the fourth century B. C.

**Page 332.**—l. 4. Amador . . . nada: Leopardi, cf. note to p. 316, l. 11.

