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## \* CHAPTER XI.

CERVANTES NEGLECTED. — AT SEVILLE. — HIS FAILURE. — ASKS EMPLOYMENT IN AMERICA. — AT VALLADOLID. — HIS TROUBLES. — PUBLISHES THE FIRST PART OF DON QUIXOTE. — HE REMOVES TO MADRID. — HIS LIFE THERE. — HIS RELATIONS WITH LOPE DE VEGA. — HIS TALES AND THEIR CHARACTER. — HIS JOURNEY TO PARNASSUS, AND DEFENCE OF HIS DRAMAS. — PUBLISHES HIS PLAYS AND ENTREMESES. — THEIR CHARACTER. — SECOND PART OF DON QUIXOTE. — HIS DEATH.

THE low condition of the theatre in his time was a serious misfortune to Cervantes. It prevented him from obtaining, as a dramatic author, a suitable remuneration for his efforts, even though they were, as he tells us, successful in winning public favor. If we add to this that he was now married, that one of his sisters was dependent on him, and that he was maimed in his person and a neglected man, it will not seem remarkable that, after struggling on for three years at Esquivias and Madrid, he found himself obliged to seek elsewhere the means of subsistence. In 1588, therefore, he went to Seville, then the great mart for the vast wealth coming in from America, and, as he afterwards called it, "a shelter for the poor and a refuge for the unfortunate."<sup>1</sup> There he acted for some time as one of the agents of Antonio de Guevara, a royal commissary for the American fleets, and afterwards as a collector of moneys due to the government

<sup>1</sup> "Volvíme á Sevilla," says Berganza, in the "Coloquio de los Perros," "que es amparo de pobres y refugio de desdichados." *Novelas*, Madrid, 1783, 8vo, Tom. II. p. 362. That Cervantes was at Seville in the years 1588, 1589,

1590, 1592, and 1593 is proved beyond all peradventure by documents published at Seville in 1864, by Don José Maria Asensio y Toledo, referred to in note 44 of the last chapter.

and to private individuals; an humble condition, certainly, and full of cares, but still one that gave him the bread he had vainly sought in other pursuits.

The chief advantage, perhaps, of these employments to a genius like that of Cervantes was, that they led him to \* travel much for ten years \* 113 in different parts of Andalusia and Granada, and made him familiar with life and manners in these picturesque parts of his native country. During the latter portion of the time, indeed, partly owing to the failure of a person to whose care he had intrusted some of the moneys he had received, and partly, it is to be feared, owing to his own negligence, he became indebted to the government, and was imprisoned at Seville, as a defaulter, for a sum so small that it seems to mark a more severe degree of poverty than he had yet suffered. After a strong application to the government, he was released from prison under an order of December 1, 1597, when he had been confined, apparently, about three months; but the claims of the public treasury on him were not adjusted in 1608, nor do we know what was the final result of his improvidence in relation to them, except that he does not seem to have been molested on the subject after that date.

During his residence at Seville, which, with some interruptions, extended from 1588 to 1598, or perhaps somewhat longer, Cervantes made an ineffectual application to the king for an appointment in America; setting forth by exact documents — which now constitute the most valuable materials for his biography — a general account of his adventures, services, and sufferings, while a soldier in the Levant, and of the



miseries of his life while he was a slave in Algiers.<sup>2</sup> This was in 1590. But no other than a formal answer seems ever to have been returned to the application; and the whole affair only leaves us to infer the severity of that distress which should induce him to \* 114 seek relief in exile to a colony \* of which he has elsewhere spoken as the great resort of rogues.<sup>3</sup>

As an author, his residence at Seville has left few distinct traces of him. In 1595, he sent some trifling verses to Saragossa, which gained one of the prizes offered at the canonization of San Jacinto;<sup>4</sup> in 1596, he wrote a sonnet in ridicule of a great display of courage made in Andalusia after all danger was over and the English had evacuated Cadiz, which, under Essex, Elizabeth's favorite, they had for a short time occupied;<sup>5</sup> and in 1598 he wrote another sonnet, in ridicule of an unseemly uproar that took place in the cathedral at Seville, from a pitiful jealousy between the municipality and the Inquisition, on occasion of the religious ceremonies observed there after the death of Philip the Second.<sup>6</sup> But, except these trifles, we

<sup>2</sup> This extraordinary mass of documents is preserved in the "Archivos de las Indias," which are admirably arranged in the old and beautiful Exchange built by Herrera in Seville, when Seville was the great *entrepôt* between Spain and her colonies. The papers referred to may be found in *Estante II. Cajon 5, Legajo 1*, and were discovered by the venerable Cean Bermudez in 1808, who showed them to me in 1818. The most important of them are published entire, and the rest are well abridged, in the *Life of Cervantes* by Navarrete (pp. 311-388). Cervantes petitioned in them for one of four offices, — the Auditorship of New Granada; that of the galleys of Carthagena; the Governorship of the Province of Soconusco; or the place of Corregidor of the city of Paz.

<sup>3</sup> "Viéndose pues tan falto de dineros y aun no con muchos amigos, se acogió al remedio á que otros muchos perdidos en aquella ciudad [Sevilla] se acogen; que es, el pasarse á las Indias, refugio y amparo de los desesperados de España, iglesia de los alzados, salvo conducto de los homicidas, pala y cubierta de los jugadores, añagaza general de mugeres libres, engaño comun de muchos y remedio particular de pocos." *El Zeloso Estremeño*, *Novelas*, Tom. II. p. 1.

<sup>4</sup> These verses may be found in Navarrete, *Vida*, pp. 444, 445.

<sup>5</sup> Pellicer, *Vida*, ed. Don Quixote, (Madrid, 1797, 8vo, Tom. I. p. lxxxv,) gives the sonnet.

<sup>6</sup> Sedano, *Parnaso Español*, Tom. IX. p. 193. In the "Viage al Parnaso," c. 4, he calls it "Honra principal de

know of nothing that he wrote, during this active period of his life, unless we are to assign to it some of his tales, which, like the "Española Inglesa," are connected with known contemporary events, or, like "Rinconete y Cortadillo," savor so much of the manners of Seville, that it seems as if they could have been written nowhere else.

\* Of the next period of his life, — and it is \* 115 the important one immediately preceding the publication of the First Part of Don Quixote, — we know even less than of the last. A uniform tradition, however, declares that he was employed by the Grand Prior of the Order of Saint John in La Mancha to collect rents due to his monastery in the village of Argamasilla; that he went there on this humble agency and made the attempt, but that the debtors refused payment, and, after persecuting him in different ways, ended by throwing him into prison, where, in a spirit of indignation, he began to write the Don Quixote, making his hero a native of the village that treated him so ill, and laying the scene of most of the knight's earlier adventures in La Mancha. But, though this is possible, and even probable, we have no direct proof of it. Cervantes says, indeed,

mis escritos." But he was mistaken, or he jested, — I rather think the last. For an account of the indecent uproar Cervantes ridiculed, and needful to explain this sonnet, see *Semanario Pintoresco*, Madrid, 1842, p. 177, and *Espinosa*, *Hist. de Sevilla*, 1627, *Segunda Parte*, ff. 112-117. The principal artists of the city were employed on the *catafalque* sacrificed in this unseemly riot, and they made it as magnificent as possible. (*Stirling's Artists of Spain*, 1848, Vol. I. pp. 351, 403, 463.) The sermon delivered on the occasion by Maestro Fray Juan Bernal, and printed at Seville, 1599, 4to, ff. 18, is not without a sort of rude familiar elo-

quence, comparing Philip II. to Hezekiah, who drove out heresy, and boasting that, "like a Phoenix, as he was, he died in the nest he had himself built up," — the famous Escorial. Bernal died in 1601, and a popular life of him was printed at Seville in about sixty doggerel *quintillas*, full of puns, and very characteristic of a period in which buffoonery was often one of the means by which religion was made palatable to the rabble. The following is a specimen of it: —

Y que el varon soberano  
Fuese Padre Santo es llano,  
Pues, quando le amortajaron,  
Mil cardenales le hallaron  
Hechos de su propia mano.



in his Preface to the First Part, that his Don Quixote was begun in a prison;<sup>7</sup> but this may refer to his earlier imprisonment at Seville, or his subsequent one at Valladolid. All that is certain, therefore, is, that he had friends and relations in La Mancha; that, at some period of his life, he must have enjoyed an opportunity of acquiring the intimate knowledge of its people, antiquities, and topography, which the Don Quixote shows; and that this could hardly have happened except between the end of 1598, when we lose all trace of him at Seville, and the beginning of 1603, when we find him established at Valladolid.

To Valladolid he went, apparently because the court had been removed thither by the caprice of Philip the Third and the interests of his favorite, the Duke of Lerma; \* but, as everywhere else, there, too, he was overlooked and left in poverty. Indeed, we should hardly know he was in Valladolid at all before the publication of the First Part of his Don Quixote, but for two painful circumstances. The first is an account, in his own handwriting, for sewing done by his sister, who, having sacrificed everything for his redemption from captivity, became dependent on him during her widowhood, and died in his family. The other is, that in

<sup>7</sup> "Se engendró en una cárcel." Avellaneda says the same thing in his Preface, but says it contemptuously: "Pero disculpan los yerros de su Primera Parte en esta materia, el haberse escrito entre los de una cárcel," etc. I once thought that the article *los* in this passage was an intimation that the residence of Cervantes in a jail was a matter of reproach to him. But Sir Edmund Head — so familiar with everything Spanish, and so acute in applying his knowledge — pointed out to me the pun on the word "yerros," (*faults*),

which is commonly sounded much like "hierros" (*irons*); and, on referring to the original edition of Avellaneda, (1614,) I found the word actually spelt "hierros," (*irons, chains*), while the large Dictionary of the Academy, (1739, in verb "yerro,") admitting that "yerros" (*faults*) is sometimes spelt "hierros," settles the question. In its mildest form, it is a poor quibble, intended to insult Cervantes with his misfortunes. There is a similar pun on the word in Lope's "Dorotea," Acto III. Esc. 7.

one of those night-brawls common among the gallants of the Spanish court, a stranger was killed near the house where Cervantes lived; in consequence of which, and of some suspicions that fell on the family, he was, according to the hard provisions of the Spanish law, confined with the other principal witnesses until an investigation could take place.<sup>8</sup>

But, in the midst of poverty and embarrassments, and while acting in the humble capacity of general agent and amanuensis for those who needed his services,<sup>9</sup> Cervantes had prepared for the press the First Part of his Don Quixote, which was licensed in 1604, at Valladolid, and printed in 1605, at Madrid. It was received with such decided favor, that, before the year was out, another edition was called for at Madrid, and two more elsewhere; circumstances which, after so many discouragements in other attempts to procure a subsistence, naturally turned his thoughts more towards letters than they had been at any previous period of his life.

In 1606, the court having gone back to Madrid, Cervantes followed it, and there passed the remainder of his life; changing his residence to \* different parts of the city at least seven \* 117 times in the course of ten years, apparently as he was driven hither and thither by his neces-

<sup>8</sup> Pellicer's Life, pp. cxvi-cxxxi. It has been suggested, on the authority of a satirical sonnet attributed to Gongora, that Cervantes was employed by the Duke of Lerma to write an account of the festivities with which Howard, the English Ambassador, was welcomed in 1605. But the genuineness of the sonnet is doubtful, and it does not seem to me to bear the interpretation put upon it. (Navarrete, Vida, p. 456. D. Quixote, ed. Pellicer, 1797, Tom. I. p. cxv.) It has also been suggested that Cervantes, in the same year, 1605,

wrote at Valladolid an account, in fifty leaves quarto, of the festivities in that city on occasion of the birth of Philip IV. But, I think, he was then a person of too little note to have been employed for such a work. See the Spanish translation of this History, Tom. II. p. 550.

<sup>9</sup> One of the witnesses in the preceding criminal inquiry says that Cervantes was visited by different persons, "por ser hombre que escribe y trata negocios."



sities. In 1609, he joined the brotherhood of the Holy Sacrament, — one of those religious associations which were then fashionable, and the same of which Quevedo, Lope de Vega, and other distinguished men of letters of the time, were members. About the same period, too, he seems to have become known to most of these persons, as well as to others of the favored poets round the court, among whom were Espinel and the two Argensolas; though what were his relations with them, beyond those implied in the commendatory verses they prefixed to each other's works, we do not know.

Concerning his relations with Lope de Vega there has been much discussion to little purpose. Certain it is that Cervantes often praises this great literary idol of his age, and that four or five times Lope stoops from his pride of place and compliments Cervantes, though never beyond the measure of praise he bestows on many whose claims were greatly inferior. But in his stately flight it is plain that he soared much above the author of *Don Quixote*, to whose highest merits he seemed carefully to avoid all homage;<sup>10</sup> and though I find no sufficient reason to suppose their relation to each other was marked by any personal jealousy or ill-will, as has been sometimes supposed, yet I can find no proof that it was either intimate or kindly. On the contrary, when we consider the good-nature of Cervantes, which made him praise to excess nearly all his other literary contemporaries, as well as the greatest of them all, and when we allow for the frequency of hyperbole in such praises at that time, which prevented them from being what they would now be, we may perceive an occasional coolness in his manner,

<sup>10</sup> Laurel de Apolo, Silva 8, where he is praised *only* as a poet.

when he speaks of Lope, which shows that, without overrating his own merits and claims, he was not insensible to the difference in their respective positions, or to the injustice towards himself implied by it. Indeed, his whole tone, whenever he notices Lope, \* seems to be marked with much personal dignity, and to be singularly honorable to him.<sup>11</sup>

<sup>11</sup> Most of the materials for forming a judgment on this point in Cervantes's character are to be found in Navarrete (*Vida*, 457-475), who maintains that Cervantes and Lope were sincere friends, and in Huerta (*Leccion Critica*, Madrid, 1785, 18mo, p. 43 to the end), who maintains that Cervantes was an envious rival of Lope. As I cannot adopt either of these results, and think the last particularly unjust, I will venture to add one or two considerations.

Lope was fifteen years younger than Cervantes, and was forty-three years old when the First Part of the *Don Quixote* was published; but from that time till the death of Cervantes, a period of eleven years, he does not, that I am aware, once allude to him. The five passages in the immense mass of Lope's works, in which alone, so far as I know, he speaks of Cervantes, are, — 1. In the "Dorothea," 1598, twice slightly and without praise. 2. In the Preface to his own *Tales*, 1621, still more slightly, and even, I think, coldly. 3. In the "Laurel de Apolo," 1630, where there are twelve lines of cold punning eulogy of him, fourteen years after his death. 4. In his play, "El Premio del Bien Hablar," printed in Madrid, 1635, where Cervantes is barely mentioned (*Comedias*, 4to, Tom. XXI. f. 162). And 5. In "Amar sin Saber á Quien" (*Comedias*, Madrid, Tom. XXII., 1635), where (Jornada primera) Leonarda, one of the principal ladies, says to her maid, who had just cited a ballad of Audalla and Xarifa to her, —

*Inez*, take care: your common reading is, I know, the Ballad-book; and, after all, Your case may prove, like that of the poor knight —

to which *Inez* replies, interrupting her mistress, —

*Don Quixote* of La Mancha, if you please, — May God Cervantes pardon! — was a knight

Of that wild, erring sort the Chronicle  
So magnifies. For me, I only read  
The Ballad-book, and find myself from day  
To day the better for it.

All this looks very reserved; but, when we add to it that there were numberless occasions on which Lope could have gracefully noticed the merit to which he could never have been insensible, — especially when he makes so free and unjustifiable a use of Cervantes's "Trato de Argel" in his own "Esclavos de Argel," absolutely introducing him by name on the stage, and giving him a prominent part in the action (*Comedias*, Caragoça, 1647, 4to, Tom. XXV. pp. 245, 251, 257, 262, 277), without showing any of those kindly or respectful feelings which it was easy and common to show to friends on the Spanish stage, and which Calderon, for instance, so frequently shows to Cervantes (e. g. *Casa con Dos Puertas*, *Jorn. 1.*, etc.), — we can hardly doubt that Lope willingly overlooked and neglected Cervantes, at least from the time of the appearance of the First Part of *Don Quixote*, in 1605, till after its author's death, in 1616.

On the other hand, Cervantes, from the date of the "Canto de Caliope" in the "Galatea," 1584, when Lope was only twenty-two years old, to the date of the Preface to the Second Part of *Don Quixote*, 1615, only a year before his own death, was constantly giving Lope the praises due to one who, beyond all contemporary doubt or rivalry, was at the head of Spanish literature; and, among other proofs of such elevated and generous feelings, prefixed, in 1598, a laudatory sonnet to Lope's "Dragontea." But, at the same time that he did this, and did it freely and fully, there is a dignified reserve and caution in some parts of his remarks about Lope that show he was not impelled by any warm, personal regard;



\*119 \*In 1613 he published his "Novelas Exemplares," Instructive or Moral Tales,<sup>12</sup> twelve in number, and making one volume. Some of them were written several years before, as was "The Impertinent

a caution which is so obvious, that Avellaneda, in the Preface to his Don Quixote, maliciously interpreted it into envy.

It therefore seems to me difficult to avoid the conclusion, that the relations between the two great Spanish authors of this period were such as might be expected, where one was, to an extraordinary degree, the idol of his time, and the other a suffering and neglected man. What is most agreeable about the whole matter is the generous justice Cervantes never fails to render to Lope's merits.

But, since the preceding account, both in the text and note, was published, (1849,) more evidence has been discovered on the subject of the personal relations of Cervantes and Lope; — unhappily, such as leaves no doubt of Lope's ungenerous feelings towards his great contemporary. It is published in the "Nachträge zur Geschichte der dramatischen Literatur und Kunst in Spanien von A. F. von Schack," (Frankfurt am Main, 1854, 8vo, pp. 31–34,) and consists of extracts, made by Duran, from *autograph* letters of Lope, found among the papers of Lope's great patron and friend, the Duke de Sessa, who paid the expenses of his funeral, and inherited his manuscripts. The principal one, for the present purpose, is dated August 4, 1604, while the Don Quixote was in the press; and when reading it we must bear in mind that Cervantes did not much regard the fashion of his time in prefixing laudatory sonnets, etc., of his friends, to his other works, and has ridiculed it outright in the jesting and satirical verses he has prefixed to his Don Quixote, in the names of Amadis de Gaula, Orlando Furioso, etc. Lope, under these circumstances, writes to his friend the Duke: "Of poets I speak not. Many are in the bud for next year; but there is none so bad as Cervantes, or so foolish as to praise Don Quixote." — *pero ninguno hay tan malo como Cervantes, ni tan necio que alabe á Don Quixote.* And

further on, speaking of satire, he says, "It is a thing as hateful to me as my little books are to Almendares, and *my plays to Cervantes.*" Of course there can be no mistake about the feelings with which such bitter words were written. They are the more cruel, as Cervantes was then a suffering man, living in severe poverty at Valladolid, and Lope knew it.

I do not know who is hit under the name of Almendares, but suspect it is a misspelling or misprint of that of *Almendariz*, who published poor religious poetry in the popular style — *populari carmine* — in 1603 and 1613, and is praised by Cervantes in his *Viage al Parnaso*.

I have said nothing here of the sonnets first published by Pellicer in his "Biblioteca de Traductores" (Tom. I., 1778, pp. 170, etc.). I mean two attributed to Cervantes and one to Lope, in which those great men are made to ridicule each other in very bad taste; — I have, I say, not mentioned these sonnets, partly because, even as set forth by Pellicer, they have a very suspicious look, but chiefly because the matter at the time was sifted by Huerta, Forner, etc., and no doubt was left that they are spurious. See "Leccion Critica," *ut supra*; — "Tentativa de aprovechar el merito de la Leccion Critica, en defensa de Cervantes por Don Placido Guerrero," (Madrid, 1785, 18mo, pp. 30, etc.) and finally, "Reflexiones sobre la Leccion Critica por Tome Cecial, ec. las publica Don J. P. Forner." Madrid, 1786, 18mo, pp. 107–123.

<sup>12</sup> He explains in his Preface the meaning he wishes to give the word *exemplares*, saying, "Heles dado nombre de *exemplares*, y si bien lo miras, no hay ninguna de quien no se puede sacar algun exemplo provechoso." The word *exemplo*, from the time of the Archpriest of Hita and Don Juan Manuel, has had the meaning of *instruction* or *instructive story*. The *novelas* have been the most successful of Cervantes's works, except his *D. Quixote*.

Curiosity," inserted in the First Part of Don Quixote,<sup>13</sup> and "Rinconete y Cortadillo," which is mentioned there, so that both must be dated as early as 1604; while others contain internal evidence of the time of their composition, \* as the "Española Inglesa" does, \*120 which seems to have been written in 1611.

All of these stories are, as he intimates in their Preface, original, and most of them have the air of being drawn from his personal experience and observation.<sup>14</sup>

Their value is different, for they are written with different views, and in a variety of style and manner greater than he has elsewhere shown; but most of them contain touches of what is peculiar in his talent, and are full of that rich eloquence, and of those pleasing descriptions of natural scenery, which always flow so easily from his pen. They have little in common with the graceful story-telling spirit of Boccaccio and his followers, and still less with the strictly practical

<sup>13</sup> The "Curioso Impertinente," first printed in 1605, in the First Part of Don Quixote, was printed in Paris in 1608, — five years before the collected *Novelas* appeared in Madrid, — by Cesar Oudin, a teacher of Spanish at the French court, who caused several other Spanish books to be printed in Paris, where the Castilian was in much favor from the intermarriages between the crowns of France and Spain. Oudin printed the Curioso Impertinente, without its author's name, at the end of a volume entitled *Silva curiosa de Julian de Medrano, cavallero Navarro, ec., corregida en esta nueva edicion, ec., por Cesar Oudin.* Paris, 1608, 8vo, pp. 328. Many other proofs could be given of the fashionable prevalence of Spanish in France. Cervantes says, somewhat extravagantly, "En Francia ni muger ni varon dexa de aprender la Lengua Castellana." (Persiles, Lib. III. c. 13.) But the Spanish theatre established in Paris twelve years is proof enough. See *post*, Chap. XXVI. note 12.

<sup>14</sup> In the prologue, Cervantes says

these tales are the oldest in the language, — "Yo soy el primero que he novelado en lengua Castellana"; — but he explains this by saying that those who had preceded him in this style of composition had borrowed their fictions from other languages. This is true of Timoneda, but it is not true of the Conde Lucanor. I suppose, however, that he referred to the "Novelas," then coming in fashion, which were taken from the Italian. Those of Cervantes have been, undoubtedly, after the Don Quixote, the most favored of all his works, and the most deserving of favor. One separate testimony to their power should, however, not be forgotten. In Lockhart's Life of Scott (ed. London, 1839, Vol. X. p. 187) we are told that Scott "expressed the most unbounded admiration for Cervantes, and said that the 'Novelas' of that author had inspired him with the ambition of excelling in fiction, and that, until disabled by illness, he had been a constant reader of them."



tone of Don Juan Manuel's tales; nor, on the other hand, do they approach, except in the case of the Impertinent Curiosity, the class of short novels which have been frequent in other countries within the last century. The more, therefore, we examine them, the more we shall find that they are original in their composition and general tone, and that they are strongly marked with the individual genius of their author, as well as with the more peculiar traits of the national character,—the ground, no doubt, on which they have always been favorites at home, and less valued than they deserve to be abroad. As works of invention they rank, among their author's productions, next after Don Quixote; in correctness and grace of style, they stand before it.

The first in the series, "The Little Gypsy Girl," is the story of a beautiful creature, Preciosa, who had been stolen, when an infant, from a noble family, and educated in the wild community of the Gypsies,—that mysterious and degraded race which, until within the last fifty years, has always thriven in Spain since it first appeared there in the fifteenth century. There is a truth, as well as a spirit, in parts of this \* 121 little story, that \* cannot be overlooked. The description of Preciosa's first appearance in Madrid during a great religious festival; the effect produced by her dancing and singing in the streets; her visits to the houses to which she was called for the amusement of the rich; and the conversations, compliments, and style of entertainment, are all admirable, and leave no doubt of their truth and reality. But there are other passages which, mistaking in some respects the true Gypsy character, seem as if they were rather drawn from some such

imitations of it as the "Life of Bampfylde Moore Carew" than from a familiarity with Gypsy life as it then existed in Spain.<sup>15</sup>

The next of the tales is very different, and yet no less within the personal experience of Cervantes himself. It is called "The Generous Lover," and is nearly the same in its incidents with an episode found in his own "Trato de Argel." The scene is laid in Cyprus, two years after the capture of that island by the Turks, in 1570; but here it is his own adventures in Algiers upon which he draws for the materials and coloring of what is Turkish in his story, and the vivacity of his descriptions shows how much of reality there is in both.

The third story, "Rinconete y Cortadillo," is again quite unlike any of the others. It is an account, partly in the *picaresque* style, of two young vagabonds, not without ingenuity and spirit, who join at Seville, in 1569, one of those organized communities of robbers and beggars which often recur in the history of Spanish society and manners during the last three centuries. The realm of Monipodio, their chief, reminds us at once of Alsatia in Sir Walter Scott's "Nigel," and the resemblance is made still more obvious afterwards, when, in "The Colloquy of the Dogs," we find the same Monipodio in secret league with the officers of justice.<sup>154</sup> A single trait, however, will show with what fidelity Cervantes has copied from nature. The members of this confederacy, who lead the most

<sup>15</sup> This story has been dramatized more than once in Spain, and freely used elsewhere,—among the rest, as an opera, by Carl Maria Weber. See note on the "Gitanilla" of Solís, *post*, Chap. XXV.

<sup>154</sup> The name of "Monipodio" was no more taken by accident than that of Jonathan Oldenbuck, Mr. Allworthy,

or a hundred others of the same sort. The large dictionary of the Spanish Academy makes *Monipodio* a popular corruption of *Monipolio*; and Antonio Perez, in one of his letters to Gil de Mesa, extends it to frauds in contracts, forged testaments, etc.; in short, to general roguery.