

says their number had risen to four hundred * 204 and eighty-three;²² * in 1618, he says it was eight hundred;²³ in 1619, again, in round numbers, he states it at nine hundred;²⁴ and in 1624, at one thousand and seventy.²⁵ After his death, in 1635, Perez de Montalvan, his intimate friend and eulogist, who three years before had declared the number to be fifteen hundred, without reckoning the shorter pieces,²⁶ puts it at eighteen hundred plays and four hundred *autos*;²⁷ numbers which are confidently repeated by Antonio in his notice of Lope,²⁸ and by Franchi, an

In the year 1860 — that is, since the preceding paragraph was published — there appeared in the fifty-second volume of Rivadeneyra's *Biblioteca* an extraordinary contribution to the bibliography of Lope's *comedias* and *autos*. Its author is Mr. J. R. Chorley of London, and it is said to be "corregido y adicionado por el Señor Don Cayetano de Barrera," whose Catalogue of Spanish plays and their authors is elsewhere noticed. How far the additions and corrections of Señor Barrera extend does not appear, but that the immense and careful labor of the bibliography in question is substantially to be credited to Mr. Chorley, and that the alterations are few and unimportant, is hardly doubtful. The grand result, however, as reached in the final summary of Barrera, though I suspect this is not to be accepted as absolutely accurate, is, that of printed *comedias* known to be by Lope there are 403, besides which there are 63 probably his; 106 cited in the "Peregrino," but not found; inedited, 11; and doubtful, (por varios conceptos,) 25, making, in all, 608, but reducing the "repertorio conocido" of Lope to 439 *comedias*. In relation to the *loas* and *entremeses* no careful reckoning was made, so uncertain is the authorship of those attributed to him. The whole catalogue fills twenty-two large pages in double columns, and is extremely curious and satisfactory, except that it gives us so small a number of titles compared with the recognized number of Lope's dramatic works in the two great classes to which the reckoning relates.

²² In his "New Art of Writing Plays," he says, "I have now written, including one that I have finished this week, four hundred and eighty-three plays." He printed this for the first time in 1609; and though it was probably written four or five years earlier, yet these lines near the end may have been added at the moment the whole poem went to the press. *Obras Seltas*, Tom. IV. p. 417.

²³ In the Prólogo to *Comedias*, Tom. XI., Barcelona, 1618; — a witty address of the theatre to the readers.

²⁴ *Comedias*, Tom. XIV., Madrid, 1620, Dedication of "El Verdadero Amante" to his son.

²⁵ *Comedias*, Tom. XX., Madrid, 1629, Preface, where he says, "Candid minds will hope, that, as I have lived long enough to write a thousand and seventy dramas, I may live long enough to print them." The certificates of this volume are dated 1624–25.

²⁶ In the Índice de los "Ingenios de Madrid," appended to the "Para Todos" of Montalvan, printed in 1632, he says, Lope had then published twenty volumes of plays, and that the number of those that had been acted, without reckoning *autos*, was fifteen hundred. Lope also himself puts it at fifteen hundred in the *Elogio* á Claudio," which, though not published till after his death, must have been written as early as 1632, since it speaks of the "Dorotea," first published in that year, as still waiting for the light.

²⁷ *Fama Póstuma*, *Obras Seltas*, Tom. XX. p. 49.

²⁸ *Art. Lupus Felix de Vega*.

Italian, who had been much with Lope at Madrid, and who wrote one of the multitudinous eulogies on him after his death.²⁹ The prodigious facility implied by this is further confirmed by the fact stated by himself in one of his plays, that it was written and acted in five days,³⁰ and by the anecdotes of Montalvan, that he wrote five full-length dramas at Toledo in fifteen days, and one act of another in a few hours of the early morning, without seeming to make any effort in either case.³¹

Of this enormous mass about five hundred dramas appear to have been published at different times, — * most of them in the twenty-five, or, * 205 as is sometimes reckoned, twenty-eight, volumes which were printed in various places between 1604 and 1647, but of which it is now nearly impossible to form a complete collection.³² In these volumes, so far as any rules of the dramatic art are concerned, it is apparent that Lope took the theatre in the state in which he found it; and instead of attempting to adapt it to any previous theory, or to any existing models, whether ancient or recent, made it his great object to satisfy the popular audiences of his age;³³ —

²⁹ *Obras Seltas*, Tom. XXI. pp. 3, 19.

³⁰ "All studied out and written in five days." *Comedias*, Tom. XXI., Madrid, 1635, f. 72, b.

³¹ *Obras Seltas*, Tom. XX. pp. 51, 52. How eagerly his plays were sought by the actors and received by the audiences of Madrid may be understood from the fact Lope mentions in the poem to his friend Claudio, that above a hundred were acted within twenty-four hours of the time when their composition was completed. *Obras Seltas*, Tom. IX. p. 368. Pacheco, in the notice of Lope prefixed to his "Jerusalén," 1609, says that some of his most admired plays were written in two days. *Obras Seltas*, Tom. XIV. p. xxxii.

³² By far the finest copy of Lope de Vega's *Comedias* that I have ever seen is in the possession of Lord Taunton (formerly the Rt. Hon. Henry Labouchere) at Stoke Park, near London. Including the Vega del Parnaso, 1647, and the various editions of the different volumes, where such exist, it makes forty-four volumes in all.

The selection made by Hartzensbusch for the *Biblioteca de Autores Españoles*, and found in Vols. XXIV., XXXIV., and XLI. of that collection, to which one more is promised, is well made, but it is not edited with the care shown in the edition of Calderon by the same hand. I do not know why the "Dorotea" is inserted.

³³ As early as 1603, Lope maintains

an object which he avows so distinctly in his "Art of Writing Plays," and in the Preface to the twentieth volume of his Dramas, that there is no doubt it was the prevailing purpose with which he labored for the theatre. For such a purpose, he certainly appeared at a fortunate moment; and possessing a genius no less fortunate, was enabled to become the founder of the national Spanish theatre, which, since his time, has rested substantially on the basis where he placed and left it.

But this very system — if that may be called a system which was rather an instinct — almost necessarily supposes that he indulged his audiences in a great variety of dramatic forms; and accordingly we find, among his plays, a diversity, alike in spirit, tone, and structure, which was evidently intended to humor the uncertain cravings of the popular taste, and which we know was successful. Whether he himself ever took the trouble to consider what were the different classes into which his dramas might be divided, does not appear. Certainly no attempt at any technical arrangement of them is made in the collection as originally printed, except that, in the first and third volumes, a few *entremeses*, or farces, generally in prose, are thrown in at the end of each, as a sort of appendix. All the rest of the plays contained in them are in verse, and are called *comedias*, — a word which is by no means to be translated "comedies," but "dramas," since no other name is comprehensive enough to include their manifold varieties, — and all of them are divided into three *jornadas*, or acts.

this doctrine in the Preface to his "Peregrino"; it occurs frequently afterwards in different parts of his works, as, for instance, in the Prólogo to his "Castigo sin Venganza"; and he left it as a legacy in the "Egloga á Claudio," printed after his death. The

"Nueva Arte de Hacer Comedias," however, is abundantly explicit on the subject in 1609, and no doubt expressed the deliberate purpose of its author, from which he seems never to have swerved during his whole dramatic career.

But in everything else there seems no end to their diversities, — whether we regard their subjects, running from the deepest tragedy to the broadest farce, and from the most solemn mysteries of religion down to the loosest frolics of common life, or their style, which embraces every change of tone and measure known to the poetical language of the country. And all these different masses of Lope's drama, it should be further noted, run insensibly into each other, — the sacred and the secular, the tragic and the comic, the heroic action and that from vulgar life, — until sometimes it seems as if there were neither separate form nor distinctive attribute to any of them.

This, however, is less the case than it at first appears to be. Lope, no doubt, did not always know or care into what peculiar form the story of his drama was cast; but still there were certain forms and attributes invented by his own genius, or indicated to him by the success of his predecessors or the demands of his time, to which each of his dramas more or less tended. A few, indeed, may be found, so nearly on the limits that separate the different classes, that it is difficult to assign them strictly to either; but in all — even in those that are the freest and wildest — the distinctive elements of some class are apparent, while all, by the peculiarly national spirit that animates them, show the source from which they come, and the direction they are destined to follow.

The *first* class of plays that Lope seems to have invented — the one in which his own genius seemed most to delight, and which still remains more popular in Spain * than any other — consists of *207 those called "Comedias de Capa y Espada," or Dramas with Cloak and Sword. They took their name

from the circumstance, that their principal personages belong to the genteel portion of society, accustomed, in Lope's time, to the picturesque national dress of cloaks and swords,—excluding, on the one hand, those dramas in which royal personages appear, and, on the other, those which are devoted to common life and the humbler classes. Their main and moving principle is gallantry,—such gallantry as existed in the time of their author. The story is almost always involved and intriguing, and almost always accompanied with an underplot and parody on the characters and adventures of the principal parties, formed out of those of the servants and other inferior personages.

Their titles are intended to be attractive, and are not infrequently taken from among the old rhymed proverbs, that were always popular, and that sometimes seem to have suggested the subject of the drama itself.³⁴ They uniformly extend to the length of regular pieces for the theatre, now settled at three *jornadas*, or acts, each of which, Lope advises, should have its action compressed within the limits of a single day, though he himself is rarely scrupulous enough to follow his own recommendation. They are not properly comedies, for nothing is more frequent in them than duels, murders, and assassinations; and they are not tragedies, for, besides that they end happily, they are generally composed of humorous and sentimental dialogue, and their action is carried on chiefly by lovers full of romance, or by low characters whose wit is mingled with buffoonery. All this, it should be under-

³⁴ These titles were often in the old ballad measure, and inserted as a line in the play, generally at the end; ex. gr. "El Amete de Toledo":—

Que con este se da fin
Al Amete de Toledo.

And in the very next play, "El ausente en el Lugar":—

El ausente en el Lugar
Se queda en el y contento.

Comedias, Tom. II., 1618.

Calderon and other dramatists did the same.

stood, was new on the Spanish stage; or if hints might have been furnished for individual portions of it as far back as Torres Naharro, the combination at least was new, as well as the manners, tone, and costume.

* Of such plays Lope wrote a very large * 208 number,—several hundreds, at least. His genius—rich, free, and eminently inventive—was well fitted for their composition, and in many of them he shows much dramatic tact and talent. Among the best are "The Ugly Beauty";³⁵ "Money makes the Man";³⁶ "The Pruderies of Belisa,"³⁷ which has the accidental merit of being all but strictly within the rules; "The Slave of her Lover,"³⁸ in which he has sounded the depths of a woman's tenderness; and "The Dog in the Manger," in which he has almost equally well sounded the depths of her selfish vanity.³⁹ But perhaps there are some others which, even better than these, will show the peculiar character of this class of Lope's dramas, and his peculiar position in relation to them. To two or three such we will, therefore, now turn.

"El Azero de Madrid," or The Madrid Steel, is one of them, and is among his earlier works for the stage.⁴⁰

³⁵ Comedias, Tom. XXIV., Zaragoza, 1641, 4to, f. 22, etc.

³⁶ I know this play, "Dineros son Calidad," only among the Comedias Sueltas of Lope; but it is no doubt his, as it is in Tom. XXIV. printed at Zaragoza in 1632, which contains different plays from a Tom. XXIV. printed at Zaragoza in 1641, which I have.

There is yet a third Tom. XXIV., printed at Madrid in 1638. The internal evidence would, perhaps, be enough to prove its authorship.

³⁷ Comedias, Tom. IX., Barcelona, 1618, f. 277, etc., but often reprinted since under the title of "La Melindrosa." When mentioning the conformity of this play to the rules, it

may be well to remember that it was written only a year and a half before Lope died. See note at the end of this chapter.

³⁸ Comedias, Tom. XXV., Zaragoza, 1647, f. 1, etc.

³⁹ Comedias, Tom. XI., Barcelona, 1618, f. 1, etc. The Preface to this volume is curious, on account of Lope's complaints of the booksellers. He calls it "Prólogo del Teatro," and makes the surreptitious publication of his plays an offence against the drama itself. He intimates that it was not very uncommon for one of his plays to be acted seventy times.

⁴⁰ The "Azero de Madrid," which was written as early as 1603, has often

It takes its name from the preparations of steel for medicinal purposes, which, in Lope's time, had just come into fashionable use; but the main story is that of a light-hearted girl, who deceives her father, and especially her hypocritical old aunt, by pretending to be ill and taking steel medicaments from a seeming doctor, who is a friend of her lover, and who prescribes walking abroad, and such other free modes of life as may best afford opportunities for her admirer's attentions.

* 209 * There can be little doubt that in this play we find some of the materials for the "Médecin Malgré Lui"; and though the full success of Molière's original wit is not to be questioned, still the happiest portions of his comedy can do no more than come into fair competition with some passages in that of Lope. The character of the heroine, for instance, is drawn with more spirit in the Spanish than it is in the French play; and that of the devotee aunt, who acts as her duenna, and whose hypocrisy is exposed when she herself falls in love, is one which Molière might well have envied, though it was too exclusively Spanish to be brought within the courtly conventions by which he was restrained.

The whole drama is full of life and gayety, and has a truth and reality about it rare on any stage. Its opening is both a proof of this and a characteristic specimen of its author's mode of placing his audience at once, by a decisive movement, in the midst of the scene and the personages he means to represent. Lisardo, the hero, and Riselo, his friend, appear watching the door of a fashionable church in Madrid, at the con-

been printed separately, and is found in the regular collection, Tom. XI., Barcelona, 1618, f. 27, etc. Lope has another hit at the fashionable drug in his "Dorotea," Act V. Sc. 1.

clusion of the service, to see a lady with whom Lisardo is in love. They are wearied with waiting, while the crowds pass out, and Riselo at last declares he will wait for his friend's fancy no longer. At this moment appears Belisa, the lady in question, attended by her aunt, Theodora, who wears an affectedly religious dress and is lecturing her:—

Theodora. Show more of gentleness and modesty;—
Of gentleness in walking quietly,
Of modesty in looking only down
Upon the earth you tread.

Belisa. 'T is what I do.

Theodora. What? When you're looking straight towards that man?

Belisa. Did you not bid me look upon the earth?
And what is he but just a bit of it?

Theodora. I said the earth whereon you tread, my niece.

Belisa. But that whereon I tread is hidden quite
With my own petticoat and walking-dress.

Theodora. Words such as these become no well-bred maid.
But, by your mother's blessed memory,
I'll put an end to all your pretty tricks;—
What? You look back at him again?

* *Belisa.* Who? I? * 210

Theodora. Yes, you;—and make him secret signs besides.

Belisa. Not I. 'T is only that you troubled me
With teasing questions and perverse replies,
So that I stumbled and looked round to see
Who would prevent my fall.

Riselo (to Lisardo). She falls again.
Be quick and help her.

Lisardo (to Belisa.) Pardon me, lady,
And forgive my glove.

Theodora. Who ever saw the like?

Belisa. I thank you, sir; you saved me from a fall.

Lisardo. An angel, lady, might have fallen so;
Or stars that shine with heaven's own blessed light

Theodora. I, too, can fall; but 't is upon your trick.
Good gentleman, farewell to you!

Lisardo. Madam,
Your servant. (Heaven save us from such spleen!)

Theodora. A pretty fall you made of it; and now I hope
You'll be content, since they assisted you.

Belisa. And you no less content, since now you have
The means to tease me for a week to come.

Theodora. But why again do you turn back your head?

Belisa. Why, sure you think it wise and wary
To notice well the place I stumbled at,
Lest I should stumble there when next I pass.

Theodora. Mischief befall you! But I know your ways!
You'll not deny this time you looked upon the youth?

Belisa. Deny it? No!

Theodora. You dare confess it, then?

Belisa. Be sure I dare. You saw him help me,—
And would you have me fail to thank him for it?

Theodora. Go to! Come home! come home!

Belisa. Now we shall have
A pretty scolding cooked up out of this.⁴¹

* 211 * Other passages are equally spirited and no less Castilian. The scene, at the beginning of the second act, between Octavio, another lover of the lady, and his servant, who jests at his master's passion, as well as the scene with the mock doctor, that follows, are both admirable in their way, and must have produced a great effect on the audiences of Madrid, who felt how true they were to the manners of the time.

But all Lope's dramas were not written for the public theatres of the capital. He was the courtly, no less

⁴¹ *Teo.* Lleua cordura y modestia; —
Cordura en andar de espacio;
Modestia en que solo veas
La mi'ma tierra que pisas.

Bel. Ya hago lo que me enseñas.

Teo. Como miraste aquel hombre?

Bel. No me dixiste que viera
S'ca tierra? pues, dime,
Aquel hombre no es de tierra?

Teo. Yo la que pisas te digo.

Bel. La que piso va cubierta
De la saya y los chapines.

Teo. Que palabras de donzella!
Por el siglo de tu madre,
Que yo te quite essas tretas!
Otra vez le miras? *Bel.* Yo?

Teo. Luego no le hiziste señas?

Bel. Fuy á caer, como me turbas
Con demandas y respuestas,
Y miré quien me tuiesse.

Ris. Cay! llegad á tenerla!

Lis. Perdona, vuessa merced,
El guante *Teo.* Ay cosa como esta?

Bel. Beso os las manos, Señor;
Que, si no es por vos, cayera.

Lis. Cayera un ángel, Señora,
Y cayeran las estrellas,
A quien da mas lumbre el sol.

Teo. Y yo cayera en la cuenta.
Yd, cauallero, con Dios!

Lis. El os guarde, y me defienda
De condicion tan estraña!

Teo. Ya cayste, yr's contenta,
De que te dieron la mano.

Bel. Y tú lo irás de que tengas

Con que pudirme seys dias.
Teo. A que buelvas la cabeça?
Bel. Pues no te parece que es
Advertencia muy discreta
Mirar adonde cahi,
Para que otra vez no buelva
A tropezar en lo mismo?

Teo. Ay, mala pascua te venga,
Y como entiendo tus mañas.
Otra vez, y dirás que esta
No miraste el mancebito?

Bel. Es verdad. *Teo.* Y lo confiesas?

Bel. Si me dió la mano allí,
No quieres que lo agradezca?

Teo. Anda, que entraras en casa.

Bel. O lo que harás de quimeras!

Comedias de Lope de Vega, Tom. XI.,
Barcelona, 1618, f. 27.

The sort of decorum required in the first lines of this extract is the same that was observed by the charming Dorothea of Cervantes, and was, no doubt, looked upon at the time as no more than a gentle modesty. "Las dias que iba á misa era de mañana y tan acompañada de mi madre y de otras criadas y yo tan cubierta y recatada, que apenas vian mis ojos mas tierra de aquella donde ponía los pies." Don Quixote, Parte I. c. 28.

than the national poet of his age; and as we have already noticed a play full of the spirit of his youth, and of the popular character, to which it was addressed, we will now turn to one no less buoyant and free, which was written in his old age and prepared expressly for a royal entertainment. It is "The Saint John's Eve," and shows that his manner was the same, whether he was to be judged by the unruly crowds gathered in one of the court-yards of the capital, or by a few persons selected from whatever was most exclusive and elevated in the kingdom.

The occasion for which it was prepared and the arrangements for its exhibition mark, at once the luxury of the royal theatres in the reign of Philip the Fourth, and the consideration enjoyed by their favorite poet.⁴² The * drama itself was ordered * 212 expressly by the Count Duke Olivares, for a magnificent entertainment which he wished to give his sovereign in one of the gardens of Madrid, on Saint John's Eve, in June, 1631. No expense was spared by the profligate favorite to please his indulgent master. The Marquis Juan Bautista Crescencio — the same artist to whom we owe the sombre Pantheon of the Escorial — arranged the architectural construc-

⁴² The facts relating to this play are taken partly from the play itself, (Comedias, Tom. XXI., Madrid, 1635, f. 68, b.) and partly from Casiano Pellicer, Origen y Progresos de la Comedia, Madrid, 1804, 12mo, Tom. I. pp. 174-191. The *Entremes* of "Las Dueñas," by Benevente, (Joco-Seria, 1653, ff. 168-172,) was a part of this brilliant festival. A similar entertainment had been given by his queen to Philip IV., on his birthday, in 1622, at the beautiful country-seat of Aranjuez, for which the unfortunate Count of Villamediana furnished the poetry, and Fontana, the distinguished Italian architect, erected

a theatre of great magnificence. The drama, which was much like a masque of the English theatre, and was performed by the queen and her ladies, is in the Works of Count Villamediana (Çaragoça, 1629, 4to, pp. 1-55); and an account of the entertainment itself is given in Antonio de Mendoça (Obras, Lisboa, 1690, 4to, pp. 426-464); — all indicating the most wasteful luxury and extravagance. A curious English version of Mendoça's account may be found at the end of Sir R. Fanshawe's translation of Mendoça's "Querer por solo querer," 1670. See *post*, note to Chap. XXI.

tions, which consisted of luxurious bowers for the king and his courtiers, and a gorgeous theatre in front of them, where, amidst a blaze of torchlight, the two most famous companies of actors of the time performed successively two plays: one written by the united talent of Francisco de Quevedo and Antonio de Mendoza; and the other, the crowning grace of the festival, by Lope de Vega.

The subject of the play of Lope is happily taken from the frolics of the very night on which it was represented;—a night frequently alluded to in the old Spanish stories and ballads, as one devoted, both by Moors and Christians, to gayer superstitions, and adventures more various, than belonged to any other of the old national holidays.⁴³ What was represented, therefore, had a peculiar interest, from its appropriateness both as to time and place.

Leonora, the heroine, first comes on the stage, and confesses her attachment to Don Juan de Hurtado, a gentleman who has recently returned rich from the Indies. She gives a lively sketch of the way in which he had made love to her in all the forms of national admiration, at church by day, and before her grated balcony in the evenings. Don Luis, her brother, ignorant of all this, gladly becomes acquainted with the lover, whom he interests in a match of his own with Doña Blanca, sister of Bernardo, who is the cherished friend of Don Juan. Eager to oblige the brother of

the lady he loves, Don Juan seeks Bernardo, * 213 and, in the course of their conversation, * inge-

⁴³ Lope himself, in 1624, published a poem on the same subject, which fills thirty pages in the third volume of his Works; but a description of the frolics of St. John's Eve, better suited to illustrate this play of Lope, and much else

on St. John's Eve in Spanish poetry, is in "Doblado's Letters," (1822, p. 369,)—a work full of the most faithful sketches of Spanish character and manners.

nously describes to him a visit he has just made to see all the arrangements for the evening's entertainment now in progress before the court, including this identical play of Lope; thus whimsically claiming from the audience a belief that the action they are witnessing on the stage in the garden is, at the very same moment, going on in real life in the streets of Madrid, just behind their backs;—a passage which, involving, as it does, compliments to the king and the Count Duke, to Quevedo and Mendoza, must have been one of the most brilliant in its effect that can be imagined. But when Don Juan comes to explain his mission about the Lady Blanca, although he finds a most willing consent on the part of her brother, Bernardo, he is thunderstruck at the suggestion, that this brother, his most intimate friend, wishes to make the alliance double, and marry Leonora himself.

Now, of course, begin the involutions and difficulties. Don Juan's sense of what he owes to his friend forbids him from setting up his own claim to Leonora, and he at once decides that nothing remains for him but flight. At the same time, it is discovered that the Lady Blanca is already attached to another person, a noble cavalier, named Don Pedro, and will, therefore, never marry Don Luis, if she can avoid it. The course of true love, therefore, runs smooth in neither case. But both the ladies avow their determination to remain steadfastly faithful to their lovers, though Leonora, from some fancied symptoms of coldness in Don Juan, arising out of his over-nice sense of honor, is in despair at the thought that he may, after all, prove false to her.

So ends the first act. The second opens with the Lady Blanca's account of her own lover, his condition, and the way in which he had made his love known to

her in a public garden;—all most faithful to the national costume. But just as she is ready to escape and be privately married to him, her brother, Don Bernardo, comes in, and proposes to her to make her first visit to Leonora, in order to promote his own suit. Meantime, the poor Leonora, quite desperate, rushes into the street with her attendant, and meets * 214 her lover's servant, the clown and * harlequin of the piece, who tells her that his master, unable any longer to endure his sufferings, is just about escaping from Madrid. The master, Don Juan, follows in hot haste, booted for his journey. The lady faints. When she revives, they come to an understanding, and determine to be married on the instant; so that we have now two private marriages, beset with difficulties, on the carpet at once. But the streets are full of frolicsome crowds, who are indulged in a sort of carnival freedom during this popular festival. Don Juan's rattling servant gets into a quarrel with some gay young men, who are impertinent to his master, and to the terrified Leonora. Swords are drawn, and Don Juan is arrested by the officers of justice and carried off,—the lady, in her fright, taking refuge in a house, which accidentally turns out to be that of Don Pedro. But Don Pedro is abroad, seeking for his own lady, Doña Blanca. When he returns, however, making his way with difficulty through the rioting populace, he promises, as in Castilian honor bound, to protect the helpless and unknown Leonora, whom he finds in his balcony timidly watching the movements of the crowd in the street, among whom she is hoping to catch a glimpse of her own lover.

In the last act we learn that Don Juan has at once, by bribes, easily rid himself of the officers of justice,

impression at the time, and was brought out by the company of Figueroa, the most successful of the period,—Arias, whose acting Montalvan praises highly, taking the part of the son.¹² In 1634, Lope printed it, with more than common care, at Barcelona, dedicating it to his great patron, the Duke of Sessa, among "the servants of whose house," he says, "he was inscribed"; and the next year, immediately after his death, it appeared again, without the Dedication, in the twenty-first volume of his plays, prepared anew by himself for the press, but published by his daughter Feliciana.¹³

* Like "Punishment, not Vengeance," several * 229 other dramas of its class are imbued with the deepest spirit of tragedy. "The Knights Command-

¹² Gayangos says, that the reason the representation was stopped was from a supposed allusion in the story to the case of Don Carlos. I do not know on what ground he says it, and it does not seem probable.

¹³ I possess the original MS., entirely in Lope's handwriting, with many alterations, corrections, and interlineations by himself. It is prepared for the actors, and has the license for representing it by Pedro de Vargas Machuca, a poet himself, and Lope's friend, who was much employed to license plays for the theatre. He also figured at the "Justas Poéticas" of San Isidro, published by Lope in 1620 and 1622; and in the "Justa" in honor of the Virgen del Pilar, published by Caceres in 1629; in neither of which, however, do his poems give proof of much talent, though there is no doubt of his popularity with his contemporaries. (Alvarez y Baena, Hijos de Madrid, Tom. IV. p. 199.) He claimed to be descended from the Diego Perez de Vargas of the Ballads and Chronicles, who, having lost his arms of offence at the battle of Xerez in the time of St. Ferdinand, tore off the branch of an olive-tree, and so belabored the Moors with it that he received the sobriquet of "Machuca," or *the Pounder*. (Almela Valerio de las

Hystorias Escolasticas, Toledo, 1541, f. 15, a. — Lope de Vega, Laurel de Apolo, 1630, f. 75.) At the top of each page in the MS. of Lope de Vega is a cross with the names or ciphers of "Jesus, Maria, Josephus, Christus"; and at the end, "Laus Deo et Mariæ Virgini," with the date of its completion and the signature of the author. Whether Lope thought it possible to consecrate the gross immoralities of such a drama by religious symbols, I do not know; but if he did, it would not be inconsistent with his character or the spirit of his time. A cross was commonly put at the top of Spanish letters, — a practice alluded to in Lope's "Perro del Hortelano," (Jornada II.,) and one that must have led often to similar incongruities. But this seems to have been discontinued at the end of the eighteenth century. At least, in a drama acted then, where reforms in the beginning of MSS. are proposed, one asks, whether anything is to be done with the cross. To which the other answers:—

Essa está ja reformada;
Porque si uno escribe al diablo
No se espante de la carta

Juzgado Casero, 1786, p. 152.

Nay, this has been reformed already,
Lest, when we send the Devil a letter,
He should be frightened when he opens it.