

test that continues through the whole of the play, and constitutes its chief interest. She comes, indeed, at once to the king, full of a passionate grief, that struggles with success, for a moment, against the dictates of her heart, and claims the punishment of her lover according to the ancient laws of the realm. He escapes, however, in consequence of the prodigious victories he gains over the Moors, who, at the moment when these events occurred, were assaulting the city. Subsequently, by the contrivance of false news of the Cid's death, a confession of her love is extorted from her; and at last her full consent to marry him is obtained, partly by Divine intimations, and partly by the natural progress of her admiration and attachment during a series of exploits achieved in her honor and in defence of her king and country.

This drama of Guillen de Castro has become better known throughout Europe than any other of his works; not only because it is the best of them all, but because Corneille, who was his contemporary, made it the basis of his own brilliant tragedy of "The Cid"; which did more than any other single drama to determine for two centuries the character of the theatre all over the continent of Europe. But though Corneille — not unmindful of the angry discussions carried on about the unities, under the influence of Cardinal Richelieu — has made alterations in the action of his play, which are fortunate and judicious, still he has relied, for its main interest, on that contest between the duties and the affections of the heroine which was first imagined by Guillen de Castro.

\* 306 \* Nor has he shown in this exhibition more spirit or power than his Spanish predecessor. Indeed, sometimes he has fallen into considerable

errors, which are wholly his own. By compressing the time of the action within twenty-four hours, instead of suffering it to extend through many months, as it does in the original, he is guilty of the absurdity of overcoming Ximena's natural feelings in relation to the person who had killed her father, while her father's dead body is still before her eyes. By changing the scene of the quarrel, which in Guillen occurs in presence of the king, he has made it less grave and natural. By a mistake in chronology, he establishes the Spanish court at Seville two centuries before that city was wrested from the Moors. And by a general straitening of the action within the conventional limits which were then beginning to bind down the French stage, he has, it is true, avoided the extravagance of introducing, as Guillen does, so incongruous an episode out of the old ballads as the miracle of Saint Lazarus; but he has hindered the free and easy movement of the incidents, and diminished their general effect.

Guillen, on the contrary, by taking the traditions of his country just as he found them, instantly conciliated the good-will of his audience, and at the same time imparted the freshness of the old ballad spirit to his action, and gave to it throughout a strong national air and coloring. Thus, the scene in the royal council, where the father of the Cid is struck by the haughty Count Lozano, several of the scenes between the Cid and Ximena, and several between both of them and the king, are managed with great dramatic skill and a genuine poetical fervor.

The following passage, where the Cid's father is waiting for him in the evening twilight at the place appointed for their meeting after the duel, is as characteristic, if not as striking, as any in the drama, and is



superior to the corresponding passage in the French play, which occurs in the fifth and sixth scenes of the third act.

The timid ewe bleats not so mournfully  
Its shepherd lost, nor cries the angry lion  
\* 307 \* With such a fierceness for its stolen young,  
As I for Roderic. — My son! my son!  
Each shade I pass, amid the closing night,  
Seems still to wear thy form and mock my arms!  
O, why, why comes he not? I gave the sign, —  
I marked the spot, — and yet he is not here!  
Has he neglected? Can he disobey?  
It may not be! A thousand terrors seize me.  
Perhaps some injury or accident  
Has made him turn aside his hastening step; —  
Perhaps he may be slain, or hurt, or seized.  
The very thought freezes my breaking heart.  
O holy Heaven, how many ways for fear  
Can grief find out! — But hark! What do I hear?  
Is it his footstep? Can it be? O, no!  
I am not worthy such a happiness!  
'T is but the echo of my grief I hear. —  
But hark again! Methinks there comes a gallop  
On the flinty stones. He springs from off his steed!  
Is there such happiness vouchsafed to me?  
Is it my son?

*The Cid.*  
*The Father.*

My father?  
May I truly  
Trust myself, my child? O, am I, am I, then,  
Once more within thine arms! Then let me thus  
Compose myself, that I may honor thee  
As greatly as thou hast deserved. But why  
Hast thou delayed? And yet, since thou art here,  
Why should I weary thee with questioning? —  
O, bravely hast thou borne thyself, my son;  
Hast bravely stood the proof; hast vindicated well  
Mine ancient name and strength; and well hast paid  
The debt of life which thou receivedst from me.  
Come near to me, my son. Touch the white hairs  
Whose honor thou hast saved from infamy,  
And kiss, in love, the cheek whose stain thy valor  
Hath in blood washed out. — My son! my son!  
The pride within my soul is humbled now,  
And bows before the power that has preserved  
From shame the race so many kings have owned  
And honored.<sup>15</sup>

<sup>15</sup> *Diego* No la ovejuela su pastor perldo,  
Ni el leon que sus hijos le han quitado,  
*Balo* quejosa, ni bramo ofendido,  
Como yo por Rodrigo. Ay, hijo amado!

\* The Second Part, which gives the adventures \* 308  
of the siege of Zamora, the assassination of King  
Sancho beneath its walls, and the defiance and duels  
that were the consequence, is not equal in merit to the  
First Part. Portions of it, such as some of the circum-  
stances attending the death of the king, are quite in-  
capable of dramatic representation, so gross and revolt-  
ing are they; but even here, as well as in the more  
fortunate passages, Guillen has faithfully followed the  
popular belief concerning the heroic age he represents,  
just as it had come down to him, and has thus given  
to his scenes a life and reality that could hardly have  
been given by anything else.

Indeed, it is a great charm of this drama, that the  
popular traditions everywhere break through so con-  
stantly, imparting to it their peculiar tone and char-  
acter. Thus, the insult offered to old Laynez in the  
council; the complaints of Ximena to the king on the  
death of her father, and the conduct of the Cid to  
herself; the story of the Leper; the base treason of  
Bellido Dolfos; the reproaches of Queen Urraca from  
the walls of the beleaguered city, and the defiance and  
duels that follow,<sup>16</sup> — all are taken from the old bal-

Voy abrazando sombras descompuesto  
Entre la oscura noche que ha cerrado.  
Díle la seña, y señálele el puesto,  
Donde acudiese, en sucediendo el caso  
Si me habrá sido inobediente en esto?  
Pero no puede ser; mil penas paso!  
Algún inconveniente le habrá hecho,  
Mudando la opinion, torcer el paso  
Que helada sangre me rebienta el pecho!  
Si es muerto, herido, ó preso? Ay, Cielo santo!  
Y quantas cosas de pesar sospecho!  
Que siento? es él? mas no meresco tanto.  
Será que corresponden á mis males  
Los ecos de mi voz y de mi llanto.  
Pero entre aquellos secos pedregales  
Vuelvo á oír el galope de un caballo.  
De él se apea Rodrigo! hay dichas tales?

*Sale Rodrigo.*

Hijo? Cid Padre?  
*Diego.* Es posible que me hallo  
Entre tus brazos? Hijo, aliento tomo  
Para en tus alabanzas empleallo.  
Como tardaste tanto? pues de plomo

Te puso mi deseo; y pues veniste,  
No he de cansarte pregando el como.  
Bravamente probaste! bien lo hiciste!  
Bien mis pasados brios imitaste!  
Bien me pagaste el ser que me debiste!  
Toca las blancas canas que me honraste,  
Llega la tierna boca á la mexilla  
Donde la mancha de mi honor quitaste!  
Soberbia el alma á tu valor se humilla,  
Como conservador de la nobleza,  
Que ha honrado tantos Reyes en Castilla.

*Mocedades del Cid, Primera Parte, Jorn. II.*

<sup>16</sup> This impeachment of the honor of  
the whole city of Zamora, for having  
harbored the murderer of King Sancho,  
fills a large place in the "Crónica Ge-  
neral," (Parte IV.,) in the "Crónica del  
Cid," and in the old ballads, and is  
called *El Reto de Zamora*, — a form of  
challenge preserved in this play of Guil-



lads; often in their very words, and generally in their fresh spirit and with their picture-like details. The effect must have been great on a Castilian audience, always sensible to the power of the old popular poetry, and always stirred as with a battle-cry when the achievements of their earlier national heroes were recalled to them.<sup>17</sup>

\* 309 \* In his other dramas we find traces of the same principles and the same habits of theatrical composition that we have seen in those already noticed. The "Impertinent Curiosity" is taken from the tale which Cervantes originally printed in the First Part of his Don Quixote. The "Count Alarcos," and the "Count d'Irlos," are founded on the fine old ballads that bear these names. And the "Wonders of Babylon" is a religious play, in which the story of Sussanna and the Elders fills a space somewhat too large, and in which King Nebuchadnezzar is unhappily introduced eating grass, like the beasts of the field.<sup>18</sup> But everywhere there is shown a desire to satisfy the demands of the national taste; and everywhere it is plain that Guillen is a follower of Lope de Vega, and is distinguished from his rivals rather by the sweetness of his versification than by any more prominent or original attribute.

Another of the early followers of Lope de Vega, and one recognized as such at the time by Cervantes, is Luis Velez de Guevara. He was born at Ecija in

len, and recognized as a legal form so far back as the Partida VII., Tit. III., "De los Rieptos."

<sup>17</sup> The plays of Guillen on the Cid have often been reprinted, though hardly one of his other dramas has been. Voltaire, in his Preface to Corneille's Cid, says Corneille took his hints from Diamante. But the reverse is the case. Diamante wrote after Corneille, and was

indebted to him largely, as we shall see hereafter. Lord Holland's Life of Guillen, already referred to, *ante*, p. 152, note, is interesting, though imperfect.

<sup>18</sup> "Las Maravillas de Babilonia" is not in Guillen's collected dramas, and is not mentioned by Rodriguez or Fuster. But it is in a volume entitled "Flor de las Mejores Doce Comedias," Madrid, 1652, 4to.

Andalusia, according to some authorities in 1570, and according to others in 1572 or 1574, but seems to have lived almost entirely at Madrid, where he died in 1644, leaving the Conde de Lemos and the Duque de Veraguas, a descendant of Columbus, for his executors, by whose care he was buried with ceremonies and honors becoming their rank rather than his own. Twelve years before his death he is said, on good authority, to have already written four hundred pieces for the theatre; and as neither the public favor nor that of the court seems to have deserted him during the rest of his long life, we may feel assured that he was one of the most successful authors of his time.<sup>19</sup>

His plays, however, were never collected for publication, and few of them have come down to us. One of \* those that have been preserved is fortunately one of the best, if we are to judge of its relative rank by the sensation it produced on its first appearance, or by the hold it has since maintained on the national regard. Its subject is taken from a well-known passage in the history of Sancho the Brave, when, in 1293, the city of Tarifa, near Gibraltar, was besieged by that king's rebellious brother, Don John, at the head of a Moorish army, and defended by Alonso Perez, chief of the great house of the Guzmans. "And," says the old Chronicle, "right well did he defend it. But the Infante Don John had with him a young son of Alonso Perez, and sent and warned him that he must either surrender that city, or else he would put to death this child whom he had with him. And Don Alonso Perez answered, that

<sup>19</sup> Antonio, Bib. Nov., Tom. II. p. 68, and Montalvan, Para Todos, in his catalogue of authors who wrote for the stage when (in 1632) that catalogue was

made out. Guevara will be noticed again as the author of the "Diablo Cojuelo." He had a son who wrote plays, full of *cultismo*, and who died in 1675.



he held that city for the king, and that he could not give it up; but that as for the death of his child, he would give him a dagger wherewith to slay him; and so saying, he cast down a dagger from the rampart in defiance, and added, that it would be better he should kill this son, and yet five others if he had them, than that he should himself basely yield up a city of the king, his lord, for which he had done homage. And the Infante Don John, in great fury, caused that child to be put to death before him. But neither with all this could he take the city."<sup>20</sup>

Other accounts add to this atrocious story, that, after casting down his dagger, Alonso Perez, smothering his grief, sat down to his noonday meal with his wife, and that, his people on the walls of the city witnessing the death of the innocent child, and bursting forth into cries of horror and indignation, he rushed out, but, having heard what was the cause of the disturbance, returned quietly again to the table, saying only, "I thought, from their outcry, that the Moors had made their way into the city."<sup>21</sup>

\* 311 \* For thus sacrificing his other duties to his loyalty, in a way so well fitted to excite the imagination of the age in which he lived, Guzman received an appropriate addition to his armorial bearings, still seen in the escutcheon of his family, and the surname of "El Bueno," — The Good, or The Faithful, — a title rarely forgotten in Spanish history, whenever he is mentioned.

This is the subject, and, in fact, the substance, of

<sup>20</sup> Crónica de D. Sancho el Bravo, Valladolid, 1554, folio, f. 76.

<sup>21</sup> Quintana, *Vidas de Españoles Célebres*, Tom. I., Madrid, 1807, 12mo, p. 51, and the corresponding passage in the play. Martinez de la Rosa, in his

"Isabel de Solís," describing a real or an imaginary picture of the death of the young Guzman, gives a tender turn to the father's conduct; but the hard old chronicle is more likely to tell the truth, and the play follows it.

Guevara's play, "Mas pesa el Rey que la Sangre," or King before Kin. A good deal of skill, however, is shown in putting it into a dramatic form. Thus, King Sancho, at the opening, is represented as treating his great vassal, Perez de Guzman, with harshness and injustice, in order that the faithful devotion of the vassal, at the end of the drama, may be brought out with so much the more brilliant effect. And again, the scene in which Guzman goes from the king in anger, but with perfect submission to the royal authority; the scene between the father and the son, in which they mutually sustain each other, by the persuasions of duty and honor, to submit to anything rather than give up the city; and the closing scene, in which, after the siege has been abandoned, Guzman offers the dead body of his child as a proof of his fidelity and obedience to an unjust sovereign, — are worthy of a place in the best of the earlier English tragedies, and not unlike some passages in Greene and Webster. But it was as an expression of boundless loyalty — that great virtue of the heroic times of Spain — that this drama won universal admiration, and so became of consequence, not only in the history of the national stage, but as an illustration of the national character. Regarded in each of these points of view, it is one of the most striking and solemn exhibitions of the modern theatre.<sup>22</sup>

In most of his other plays, Guevara deviated less from the beaten track than he did in this deep tragedy. "The \* Diana of the Mountains," for \* 312 instance, is a poetical picture of the loyalty,

<sup>22</sup> The copy I use of this play was printed in 1745. Like most of the other published dramas of Guevara, it has a good deal of bombast, and some

*Gongorism*. But a lofty tone runs through it, that always found an echo in the Spanish character.



dignity, and passionate force of character of the lower classes of the Spanish people, set forth in the person of a bold and independent peasant, who marries the beauty of his mountain region, but has the misfortune immediately afterwards to find her pursued by the love of a man of rank, from whose designs she is rescued by the frank and manly appeal of her husband to Queen Isabella, the royal mistress of the offender.<sup>23</sup> "The Potter of Ocaña," too, which, like the last, is an intriguing drama, is quite within the limits of its class;—and so is "Empire after Death," a tragedy full of a melancholy, idyl-like softness, which well harmonizes with the fate of Inez de Castro, on whose sad story it is founded.

In Guevara's religious dramas we have, as usual, the disturbing element of love adventures, mingled with what ought to be most spiritual and most separate from the dross of human passion. Thus, in his "Three Divine Prodigies," we have the whole history of Saint Paul, who yet first appears on the stage as a lover of Mary Magdalen; and in his "Satan's Court" we have a similar history of Jonah, who is announced as a son of the widow of Sarepta, and lives at the court of Nineveh, during the reign of Ninus and Semiramis, in the midst of atrocities which it seems impossible could have been hinted at before any respectable audience in Christendom.

Once, indeed, Guevara stepped beyond the wide privileges granted to the Spanish theatre; but his offence was not against the rules of the drama, but against the authority of the Inquisition. In "The Lawsuit of the Devil against the Curate of Madrile-

<sup>23</sup> The "Luna de la Sierra" is the first play in the "Flor de las Mejores Doce Comedias," 1652.

jos," which he wrote with Roxas and Mira de Mescua, he gives an account of the case of a poor mad girl who was treated as a witch, and escaped death only by confessing that she was full of demons, who are driven out of her on the stage, before the audience, by conjurations and exorcisms. The story has every appearance of being founded in fact, and is \*cu- \* 313 rious on account of the strange details it involves. But the whole subject of witchcraft, its exhibition and punishment, belonged exclusively to the Holy Office. The drama of Guevara was, therefore, forbidden to be represented or read, and soon disappeared quietly from public notice. Such cases, however, are rare in the history of the Spanish theatre, at any period of its existence.<sup>24</sup>

The most strict, perhaps, of the followers of Lope de Vega was his biographer and eulogist, Juan Perez de Montalvan. He was a son of the king's bookseller at Madrid, and was born in 1602.<sup>25</sup> At the age of seventeen he was already a licentiate in theology and a successful writer for the public stage, and at eighteen he contended with the principal poets of the time at the festival of San Isidro at Madrid, and gained, with Lope's assent, one of the prizes that were there offered.<sup>26</sup> Soon after this, he took the degree of Doctor in Divinity, and, like his friend and master, joined a fraternity of priests in Madrid, and received an office in the In-

<sup>24</sup> The plays last mentioned are found scattered in different collections,— "The Devil's Lawsuit" being in the volume just cited, and "The Devil's Court" in the twenty-eighth volume of the *Comedias Escogidas*. My copy of the "Tres Portentos" is a pamphlet without date. Fifteen of the plays of Guevara are in the collection of *Comedias Escogidas*, to be noticed hereafter, and it is supposed many more can be collected.

<sup>25</sup> Alvarez y Baena, *Hijos de Madrid*, Tom. III. p. 157;—a good life of Montalvan. But his father must, before Lope de Vega's death, have become a priest, for he was Lope's confessor. *Obras de Lope*, Tom. XX. pp. 16 and 41. Such changes were not uncommon.

<sup>26</sup> Lope de Vega, *Obras Sueltas*, Tom. XI. pp. 501, 537, etc., and Tom. XII. p. 424.



quisition. In 1626, a princely merchant of Peru, with whom he was in no way connected, and who had never even seen him, sent him, from the opposite side of the world, a pension as his private chaplain to pray for him in Madrid; all out of admiration for his genius and writings.<sup>27</sup>

In 1627, he published a small work on "The Life and Purgatory of Saint Patrick"; a subject popular in his Church, and on which he now wrote, probably, to satisfy the demands of his ecclesiastical position. But his nature breaks forth, as it were, in spite of himself, and he has added to the common \* 314 \* legends of Saint Patrick a wild tale, almost wholly of his own invention, and yet so interwoven with his principal subject as to seem to be a part of it, and even to make equal claims on the faith of the reader.<sup>28</sup>

In 1632, he says he had composed thirty-six dramas and twelve sacramental *autos*; <sup>29</sup> and in 1636, soon after Lope's death, he published the extravagant panegyric on him which has been already noticed. This was probably the last work he gave to the press; for, not long after it appeared, he became hopelessly deranged, from the excess of his labors, and died on the 25th of June, 1638, when only thirty-six years old. One of his friends showed the same pious care for his memory which he had shown for that of his master; and, gathering together short poems and other eulogies on him by above a hundred and fifty of the known and unknown authors of his time, published them

<sup>27</sup> Para Todos, Alcalá, 1661, 4to, p. 428.

<sup>28</sup> It went through several editions as a book of devotion, — the last I have seen being of 1739, 18mo. See *post*, Chap. XXII., note.

<sup>29</sup> Para Todos, 1661, p. 529, (pre-

pared in 1632,) where he speaks also of a picaresque *novela*, "Vida de Malhajas," and other works, as ready for the press, but they have never been printed. The number of dramatic works of all kinds attributed to him is about sixty.

under the title of "Panegyric Tears on the Death of Doctor Juan Perez de Montalvan"; — a poor collection, in which, though we meet the names of Antonio de Solís, Gaspar de Ávila, Tirso de Molina, Calderon, and others of note, we find very few lines worthy either of their authors or of their subject.<sup>30</sup>

Montalvan's life was short, but it was brilliant. He early attached himself to Lope de Vega with sincere affection, and continued to the last the most devoted of his admirers; deserving in many ways the title given him by Valdivielso, — "the first-born of Lope de Vega's genius." Lope, on his side, was sensible to the homage thus frankly offered him; and not only assisted and encouraged his youthful follower, but received him almost as a member of his household and family. It has even been said, that the "Orfeo" — a poem on the subject of Orpheus \* and Eurydice, which \* 315 Montalvan published in August, 1624, in rivalry with one under the same title published by Jauregui in the June preceding — was in fact the work of Lope himself, who was willing thus to give his disciple an advantage over a formidable competitor. But this is probably only the scandal of the next succeeding generation. The poem itself, which fills about two hundred and thirty octave stanzas, though as easy and spirited as if it were from Lope's hand, bears the marks rather of a young writer than of an old one; besides which, the verses prefixed to it by Lope, and especially his extravagant praise of it when afterwards speaking of his own drama on the same subject, render the suggestion that he wrote the work too great an imputa-

<sup>30</sup> "Lagrimas Panegiricas á la Temprana Muerte del Gran Poeta, etc., J. Perez de Montalvan," por Pedro Grande de Tena, Madrid, 1639, 4to, ff. 164. Quevedo, Montalvan's foe, is the only

poet of note whom I miss. From the "Decimas" of Calderon in this volume, (f. 12,) I infer that Montalvan had two attacks of paralysis, and died a very gentle death.



tion on his character.<sup>31</sup> But however this may be, Montalvan and Lope were, as we know from different passages in their works, constantly together; and the faithful admiration of the disciple was well returned by the kindness and patronage of the master.

Montalvan's chief success was on the stage, where his popularity was so considerable, that the booksellers found it for their interest to print under his name many plays that were none of his.<sup>32</sup> He himself prepared for publication two complete volumes of his dramatic works, which appeared in 1638 and 1639, and were reprinted in 1652; but besides this, he had earlier inserted several plays in one of his works of fiction, and printed many more in other ways, making in all above sixty; the whole of which seem to have been published, as far as they were published by himself, during the last seven years of his life.<sup>33</sup>

\* 316 \* If we take the first volume of his collection, which is more likely to have received his careful revision than the last, since all the certificates are dated 1635, and examine it, as an illustration of his theories and style, we shall easily understand the character of his drama. Six of the plays contained in it, or one half of the whole number, are of the class of *capa y espada*, and rely for their interest on some exhibition of jealousy, or some intrigue involving the point

<sup>31</sup> "Orfeo en Lengua Castellana," por J. P. de Montalvan, Madrid, 1624, 4to. N. Ant., Bib. Nov., Tom. I. p. 757, and Lope de Vega, Comedias, Tom. XX., Madrid, 1629, in the Preface to which he says the Orfeo of Montalvan "contains whatever can contribute to its perfection."

<sup>32</sup> His complaints are as loud as Lope's or Calderon's, and are to be found in the Preface to the first volume of his plays, Alcalá, 1638, 4to, and in his "Para Todos," 1661, p. 169.

<sup>33</sup> The date of the first volume is 1639 on the title-page, but 1638 at the end. A MS. of one of his plays, "La Deshonra Honrosa," in the Duke of Ossuna's Library, is dated 1622, when Montalvan of course was only twenty years old. Schack, Nachträge, 1854, p. 61. He says himself, in the dedication of "Cumplir con su Obligacion," that it was the second play that he wrote. In a similar way he pronounces his "Doncella de Labor" to be his best.

of honor. They are generally, like the one entitled "Fulfilment of Duty," unskilfully put together, though never uninteresting; and they all contain passages of poetical feeling, injured in their effect by other passages, in which taste seems to be set at defiance,—a remark particularly applicable to the play called "What 's done can't be helped." Four of the remaining six are historical. One of them is on the suppression of the Templars, which Raynouard, referring to Montalvan, took as a subject for one of the few successful French tragedies of the first half of the nineteenth century. Another is on Sejanus, not as he is represented in Tacitus, but as he appears in the "General Chronicle of Spain." And yet another is on Don John of Austria, which has no *dénouement*, except a sketch of Don John's life given by himself, and making out above three hundred lines. A single play of the twelve is an extravagant specimen of the dramas written to satisfy the requisitions of the Church, and is founded on the legends relating to San Pedro de Alcántara.<sup>34</sup>

The last drama in the volume, and the only one that has enjoyed a permanent popularity and been acted and printed ever since it first appeared, is the one called "The Lovers of Teruel." It is founded on a tradition, that, early in the thirteenth century, in the city of Teruel, in Aragon,—half-way between Saragossa and Valencia,—there lived two lovers, whose union was prevented by the lady's family, on the ground that the fortune of the cavalier was not so considerable as they ought to claim for her.

<sup>34</sup> It should perhaps be added, that another religious play of Montalvan, "El Divino Nazareno Sanson," containing the history of Samson from the

contest with the lion to the pulling down of the Philistine temple, is less offensive.