

side, intercede for mercy in vain. The king is inflexible, and Don Ferdinand dies, at length, of mortification, misery, and want; but with a mind unshaken, and with an heroic constancy that sustains our interest in his fate to the last extremity. Just after his death, a Portuguese army, destined to rescue him, arrives. In a night scene of great dramatic effect, he appears at their head, clad in the habiliments of the religious and military order in which he had desired to be buried, and, with a torch in his hand, beckons them on to victory. They obey the supernatural summons, entire success follows, and the marvellous conclusion of the whole, by which his consecrated remains are saved from Moorish contamination, is in full keeping with the romantic pathos and high-wrought enthusiasm of the scenes that lead to it.

* CHAPTER XXIV.

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CALDERON, CONTINUED.—COMEDIAS DE CAPA Y ESPADA.—FIRST OF ALL MY LADY.—FAIRY LADY.—THE SCARF AND THE FLOWER, AND OTHERS.—HIS DISREGARD OF HISTORY.—ORIGIN OF THE EXTRAVAGANT IDEAS OF HONOR AND DOMESTIC RIGHTS IN THE SPANISH DRAMA.—ATTACKS ON CALDERON.—HIS ALLUSIONS TO PASSING EVENTS.—HIS BRILLIANT STYLE.—HIS LONG AUTHORITY ON THE STAGE.—AND THE CHARACTER OF HIS POETICAL AND IDEALIZED DRAMA.

WE must now turn to some of Calderon's plays which are more characteristic of his times, if not of his peculiar genius,—his *comedias de capa y espada*. He has left us many of this class, and not a few of them seem to have been the work of his early, but ripe manhood, when his faculties were in all their strength, as well as in all their freshness. Nearly or quite thirty can be enumerated, and still more may be added, if we take into the account those which, with varying characteristics, yet belong to this particular division rather than to any other. Among the more prominent are two, entitled "It is Worse than it was" and "It is Better than it was," which, probably, were translated by Lord Bristol in his lost plays, "Worse and Worse" and "Better and Better";¹—"The Pretended Astrologer," which Dryden used in his "Mock Astrologer";²—"Beware of

¹ "It is Better than it was" and "Worse and Worse." "These two comedies," says Downes, (Roscius Anglicanus, London, 1789, 8vo, p. 36.) "were made out of Spanish by the Earl of Bristol." There can be little doubt that Calderon was the source here referred to, and that the plays used were "Mejor esta que Estaba,"

and "Peor esta que Estaba." "Elvira, or the Worse not always True," also by Lord Bristol, printed in 1677, and in the twelfth volume of Dodsley's collection, is from Calderon's "No Siempre lo Peor es Cierto." But such instances are rare in the old English drama, compared with the French.

² Dryden took, as he admits, "An

* 393 Smooth Water";— and "It is ill *keeping a House with Two Doors";— which all indicate by their names something of the spirit of the entire class to which they belong, and of which they are favorable examples.

Another of the same division of the drama is entitled "First of all my Lady." A young cavalier from Granada arrives at Madrid, and immediately falls in love with a lady, whose father mistakes him for another person, who, though intended for his daughter, is already enamored elsewhere. Strange confusions are ingeniously multiplied out of this mistake, and strange jealousies naturally follow. The two gentlemen are found in the houses of their respective ladies,— a mortal offence to Spanish dramatic honor,— and things are pushed to the most dangerous and confounding extremities. The principle on which so many Spanish dramas turn, that

A sword-thrust heals more quickly than a wound
Inflicted by a word,³

is abundantly exemplified. More than once the lady's

Evening's Love, or the Mock Astrologer," from the "Feint Astrologue" of Thomas Corneille. (Scott's Dryden, London, 1808, 8vo, Vol. III, p. 229.) Corneille had it from Calderon's "Astrologo Fingido." The "Adventures of Five Hours" compared with which Pepys thought Shakespeare's Othello "a mean thing," is, substantially, a translation from the "Empeños de Seis Horas" (Comedias, Escogidas, Tom. VIII. 1657) attributed to Calderon; but, in fact, first on the list of plays declared to be none of his by his friend Vera Tassis. It is, however, a pretty good imitation of Calderon's manner, and Pepys was not far out of the way when, speaking of the version by Colonel, afterwards Sir Samuel, Tuke, he said that it was "the best for the variety and most excellent continuance of the plot to the very end, that he ever saw." (Memoirs, 1828, Vol. III. p. 11, Vol.

I. p. 364). The play is reprinted in Dodsley's collection, Vol. XII.

³ Mas facil sana una herida
Que no una palabra.

And again, in "Amar despues de la Muerte,"—

Una herida mejor
Se sana que una palabra.
Comedias, 1760, Tom. II. p. 352.

This embodies the national feeling in a proverb as old as the time of the Marquis of Santillana, in the fifteenth century. (Mayans, Origenes, Tom. II. p. 207.)

Sanan las enchilladas
Y no las malas palabras.

Cure for a knife-thrust art affords,
But nothing cures insulting words.

In a Spanish challenge, the offended party invited his adversary to meet him "Sin mas armas que una espada, para ver si la de vm. corta como su lengua." Varias Fortunas de Don Ant. Hurtado de Mendoza, f. 3.

secret is protected rather than the friend of the lover, though the friend is in mortal danger at the moment;— the circumstance which gives its name to the drama. At last, the confusion is cleared up by a simple explanation of the original mistakes of all the parties, and a double marriage brings a happy ending to the troubled scene, which frequently seemed quite incapable of it.⁴

"The Fairy Lady"⁵ is another of Calderon's dramas * that is full of life, spirit, and ingenuity. * 394 Its scene is laid on the day of the baptism of Prince Balthasar, heir-apparent of Philip the Fourth, which, as we know, occurred on the 4th of November, 1629; and the piece itself was, therefore, probably written and acted soon afterwards.⁶ It was printed in 1635. If we may judge by the number of times Calderon complacently refers to it, we cannot doubt that it was a favorite with him; and if we judge by its intrinsic merits, we may be sure it was a favorite with the public.⁷

⁴ "Antes que todo es mi Dama."

⁵ "La Dama Duende," Comedias, Tom. III. The *Duende*, often called in Castilian *Trasgo*, was a spirit of a somewhat more mischievous sort than the proper *fairy*, and is described pleasantly by Lope de Vega in the adventures of his "Peregrino," who is molested one night by the frolics of some of the gay tribe." (Lib. V.) From Torquemada (Jardin de Flores Curiosas, Discurso III.) I suppose the *Trasgo* was a sort of Robin Goodfellow.

A translation of the "Dama Duende" is the first in a collection entitled "Three Comedies, translated from the Spanish," (London, 1807, 8vo.) which has been attributed by Watt, in his *Bibliotheca*,— erroneously, I suppose,— to the third Lord Holland. All three of the plays are too freely rendered, and have the further disadvantage of being done into prose; but the English of the translator is eminently

pure, and often happily adapted to the Spanish idiom.

⁶ Oy el bautismo celebra
Del primero Baltasar.

Jorn. I.

The Prince Balthasar Carlos, who died, I believe, at the age of seventeen, is chiefly known to us by the many fine portraits Velasquez painted of him. His birth was matter of great rejoicing all over the Spanish dominions, as, during the nine previous years of her married life, Isabel of France had borne only daughters. I have a tract of Latin, Spanish, and Italian verses, written on the occasion by Jacobus Valerius of Milan, very characteristic of the age. My copy of it was presented by the author with an autograph Latin inscription to Alfonso Carreras, one of the Royal Spanish Council in Italy.

⁷ I should think he refers to it eight times, perhaps more, in the course of his plays: e. g. in "Mañanas de Avril

Doña Angela, the heroine of the intrigue, a widow, young, beautiful, and rich, lives at Madrid, in the house of her two brothers; but, from circumstances connected with her affairs, her life there is so retired, that nothing is known of it abroad. Don Manuel, a friend, arrives in the city to visit one of these brothers; and, as he approaches the house, a lady strictly veiled stops him in the street, and conjures him, if he be a cavalier of honor, to prevent her from being further pursued by a gentleman already close behind.⁸ This lady is Doña

Angela, and the gentleman is her brother, Don * 395 Luis, who is pursuing her only * because he observes that she carefully conceals herself from him. The two cavaliers not being acquainted with each other, — for Don Manuel had come to visit the other brother, — a dispute is easily excited, and a duel follows, which is interrupted by the arrival of this other brother, and an explanation of his friendship for Don Manuel.

Don Manuel is now brought home, and established in the house of the two cavaliers, with all the courtesy due to a distinguished guest. His apartments, however, are connected with those of Doña Angela by a secret door, known only to herself and her confidential

y Mayo"; "Agradecer y no Amar"; "El Joseph de las Mugerres," etc. I notice it, because he rarely alludes to his own works, and never, I think, in the way he does to this one. The *Dama Duende* is well known in the French "Répertoire" as the "Esprit Follet" of Hauteroche. There is, however, an older "Esprit Follet," taken from Calderon, to which, probably, Hauteroche resorted rather than to the Spanish original. It is by Antoine le Metel, Sieur d'Ouille, (Paris, Quinet, 1642, 4to.) and an account of it may be found in the *Parfaits' Hist. du Théâtre François*, (Tom. VI., 1745, p. 159.) but they are wrong in attributing the mate-

rials of D'Ouille to an old "Canevas Italien." He plainly took them from Calderon, and if there was anything on the popular Italian Theatre of the same sort, it was, no doubt, from the same source. These Italians in Paris stole very freely.

⁸ The wearing of veils by ladies in the streets of Madrid led to so much trouble, that no less than four laws were made to forbid their use; — the first in 1586, and the last in 1639. But it was all in vain. See a curious treatise on the subject, "Velos Antiguos y Modernos en los Rostros de las Mugerres," ec., por Antonio de Leon Pinelo, Madrid, 1641, 4to, ff. 137.

maid; and finding she is thus unexpectedly brought near a person who has risked his life to serve her, she determines to put herself into mysterious communication with him.

But Doña Angela is young and thoughtless. When she enters the stranger's apartment, she is tempted to be mischievous, and leaves behind marks of her wild humor that are not to be mistaken. The servant of Don Manuel thinks it is an evil spirit, or at best a fairy, — *Duende*, — that plays such fantastic tricks; disturbing the private papers of his master, leaving notes on his table, throwing the furniture of the room into confusion, and — from an accident — once jostling its occupants in the dark. At last, the master himself is confounded; and though he once catches a glimpse of the mischievous lady, as she escapes to her own part of the house, he knows not what to make of the apparition. He says: —

She glided like a spirit, and her light
Did all fantastic seem. But still her form
Was human; I touched and felt its substance,
And she had mortal fears, and, woman-like,
Shrunk back again with dainty modesty.
At last, like an illusion, all dissolved,
And, like a phantasm, melted quite away.
If, then, to my conjectures I give rein,
By heaven above, I neither know nor guess
What I must doubt or what I may believe.⁹

* But the tricky lady, who has fairly frolicked * 396 herself in love with the handsome young cavalier, is tempted too far by her brilliant successes, and being at last detected in the presence of her astonished

⁹ Como sombra se mostró;
Fantástica su luz fué.
Pero como cosa humana,
Se dexó tocar y ver;
Como mortal se temí,
Rezeló como muger,
Como ilusion se deshizó,

Como fantasma se fué:
Si doy la rienda al discurso,
No sé, vive Dios, no sé,
Ni que tengo de dudar,
Ni que tengo de creer.

Jorn. II.

brothers, the intrigue, which is one of the most complicated and gay to be found on any theatre, ends with an explanation of her fairy humors, and her marriage with Don Manuel.

"The Scarf and the Flower,"¹⁰ which, from internal evidence, is to be placed in the year 1632, is another of the happy specimens of Calderon's manner in this class of dramas; but, unlike the last, love-jealousies constitute the chief complication of its intrigue.¹¹ The scene is laid at the court of the Duke of Florence. Two ladies give the hero of the piece, one a scarf and the other a flower; but they are both so completely veiled when they do it, that he is unable to distinguish one of them from the other. The mistakes which arise from attributing each of these marks of favor to the wrong lady constitute the first series of troubles and suspicions. These are further aggravated by the conduct of the Grand Duke, who, for his own princely convenience, requires the hero to show marked attentions to a third lady; so that the relations of the lover are thrown into the greatest possible confusion, until a sudden danger to his life brings out an involuntary expression of the true lady's attachment, which is answered with a delight so sincere on his part as to leave no doubt of his affection. This restores the confidence of the parties, and the *dénouement* is of course happy.

There are in this, as in most of the dramas of Calderon belonging to the same class, great freshness and life, and a tone truly Castilian, courtly, and grace-

¹⁰ "La Vanda y la Flor," Comedias, Tom. V. It is admirably translated into German, by A. W. Schlegel.

¹¹ In Jornada I. there is a full-length description of the *Jura de Baltasar*, — the act of swearing homage to Prince

Baltasar, as Prince of Asturias, which took place in 1632, and which Calderon would hardly have introduced on the stage much later, because the interest in such a ceremony is so short-lived.

ful. Lisida, who loves Henry, the hero, and gave him the flower, finds him wearing her rival's scarf, and, from this and other circumstances, naturally accuses him of being devoted to that *rival; — * 397 an accusation which he denies, and explains the delusive appearance on the ground that he approached one lady as the only way to reach the other. The dialogue in which he defends himself is extremely characteristic of the gallant style of the Spanish drama, especially in that ingenious turn and repetition of the same idea in different figures of speech, which becomes more and more condensed, — and so, as Nick Bottom says, grows to a point, — the nearer it approaches its conclusion.

Lisida. But how can you deny the very thing
Which, with my very eyes, I now behold?

Henry. By full denial that you see such thing.

Lisida. Were you not, like the shadow of her house,
Still ever in the street before it?

Henry. I was.

Lisida. At each returning dawn, were you not found
A statue on her terrace?

Henry. I do confess it.

Lisida. Did you not write to her?

Henry. I can't deny

I wrote.

Lisida. Served not the murky cloak of night
To hide your stolen loves?

Henry. That, under cover
Of the friendly night, I sometimes spoke to her,
I do confess.

Lisida. And is not this her scarf?

Henry. It was hers once, I think.

Lisida. Then what means this?

If seeing, talking, writing, be not making love, —

If wearing on your neck her very scarf,

If following her and watching, be not love, —

Pray tell me, sir, what 't is you call it?

And let me not in longer doubt be left

Of what can be with so much ease explained.

Henry. A timely illustration will make clear

What seems so difficult. The cunning fowler,

As the bird glances by him, watches for
The feathery form he aims at, not where it is,
But on one side; for well he knows that he
Shall fail to reach his fleeting mark, unless
He cheat the wind to give its helpful tribute
To his shot. The careful, hardy sailor, —
He who hath laid a yoke and placed a rein
Upon the fierce and furious sea, curbing
Its wild and monstrous nature, — even he

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* Steers not right onward to the port he seeks,
But bears away, deludes the opposing waves,
And wins the wished-for haven by his skill.
The warrior, who a fortress would besiege,
First sounds the alarm before a neighbor fort,
Deceives, with military art, the place
He seeks to win, and takes it unawares,
Force yielding up its vantage-ground to craft.
The mine that works its central, winding way
Volcanic, and, built deep by artifice,
Like Mongibello, shows not its effect
In those abysses where its pregnant powers
Lie hid, concealing all their horrors dark
E'en from the fire itself; but *there* begins
The task which *here* in ruin ends and woe, —
Lightning beneath and thunderbolts above. —
Now, if my love, amidst the realms of air,
Aim, like the fowler, at its proper quarry;
Or sail a mariner upon the sea,
Tempting a doubtful fortune as it goes;
Or chieftain-like contends in arms,
Nor fails to conquer even baseless jealousy;
Or, like a mine sunk in the bosom's depths,
Bursts forth above with fury uncontrolled; —
Can it seem strange that *I* should still conceal
My many loving feelings with false shows?
Let, then, this scarf bear witness to the truth,
That *I*, a hidden mine, a mariner,
A chieftain, fowler, still in fire and water,
Earth and air, would hit, would reach, would conquer,
And would crush, my game, my port, my fortress,
And my foe. [Gives her the scarf.]

Lisida.

You deem, perchance, that, flattered
By such shallow compliment, my injuries
May be forgotten with your open folly.
But no, sir, no! — you do mistake me quite.
I am a woman; I am proud, — so proud,
That *I* will neither have a love that comes
From pique, from fear of being first cast off,
Nor from contempt that galls the secret heart.

He who wins *me* must love me for myself,
And seek no other guerdon for his love
But what that love itself will give.¹²

* As may be gathered, perhaps, from what * 399
has been said concerning the few dramas we
have examined, the plots of Calderon are almost
always marked with great ingenuity. Extraordinary
adventures and unexpected turns of fortune, disguises,
duels, and mistakes of all kinds, are put in constant
requisition, and keep up an eager interest in the con-
cerns of the personages whom he brings to the fore-
ground of the scene. Yet many of his stories are not
wholly invented by him. Several are taken from the
books of the Old Testament, as is that on the rebellion
of Absalom,¹³ which ends with an exhibition of the

¹² *Lisid.* Pues como podeis negarme
Lo mismo que yo esto viendo?
Enriq. Negando que vos lo veis.
Lisid. No fuisteis en el passeio
Sombra de su casa? *Enriq.* Si.
Lisid. Estatua de su terrero
No os halla el Alva?
Enriq. Es verdad.
Lisid. No la escrivisteis?
Enriq. No niego,
Que escrivi. *Lis.* No fué la noche
De amantes delitos vuestros
Capa obscura? *Enriq.* Que la hablé
Alguna noche os confieso.
Lisid. No es suya esa vanda?
Enriq. Suya
Pienso que es fué.
Lisid. Pues que es esto?
Si ver, si hablar, si escribir,
Si traer su vanda al cuello,
Si seguir, si desvelar,
No es amar, yo, Enrique, os ruego
Me digais como se llama,
Y no ignore yo mas tiempo
Una cosa que es tan facil.
Enriq. Respondios un argumento:
El astuto cazador,
Que en lo rapido del buelo
Hice á un atomo de pluma
Blanco veloz del acierto,
No adonde la caz está
Pone la mira, advirtiendo,
Que para que el viento p che,
Le importa enganar el viento.
El mariner ingenioso,
Que al mar desbocado y fiero,
Monstruo de naturaleza,
Halló yugo, y puso freno,
No al puerto que solicita
Pone la proa, que haciendo
Puntas al agua, desmiente
Sus iras, y toma puerto.
El capitán que esta fuerza
Intenta ganar, primero
En aquella toca al arma,
Y con marciales estruendos

Engaña á la tierra, que
Mal prevenida del riesgo
La esperaba; assi la fuerza
Le da á partido al ingenio.
La mina, que en las entrañas
De la tierra estremo el centro,
Artificioso volcan,
Inventado Mongibelo,
No donde prenado oculta
Abismos de horror inmensos
Hace el efecto, porque,
Engañando al mismo fuego,
Aqui concibe, allí aborta;
Allí es rayo, y aquí trueno.
Pues si es cazador mi amor
En las campañas del viento;
Si en el mar de sus fortunas
Inconstante marinerero;
Si es caudillo victorioso
En las guerras de sus celos:
Si fuego mal resistido
En mina de tantos pechos,
Que mucho engañase en mí
Tantos amantes afectos?
Sea esta vanda testigo;
Porque, volcan, marinerero,
Capitan, y cazador;
En fuego, agua, tierra, y viento;
Logre, tenga, alcance, y tome
Ruina, caza, triunfo, y puerto.

[Dale la vanda.]

Lisid. Bien pensareis que mis queixas,
Mal lisonjeadas con esso,
Os remitan de mi agravo
Las sinrazones del vuestro.
No, Enrique, yo soy muger
Tan soberbia, que no quiero
Ser querida por venganza,
Por tema, ni por desprecio.
El que á mí me ha de querer,
Por mí ha de ser; no teniendo
Conveniencias en quererme
Mas que quererme.

Jorn. II.

¹³ This is a drama, in many parts, of

unhappy prince hanging by his hair and dying amidst reproaches on his personal beauty. A few are from Greek and Roman history, like "The Second Scipio" and "Contests of Love and Loyalty," — the last being on the story of Alexander the Great. Still more are from Ovid's "Metamorphoses,"¹⁴ like "Apollo * 400 and Climene" and "The * Fortunes of Andromeda." And occasionally, but rarely, he seems to have sought, with painstaking care, in obscure sources for his materials, as in "Zenobia the Great," where he has used Trebellius Pollio and Flavius Vopiscus.¹⁵

But, as we have already noticed, Calderon makes everything bend to his ideas of dramatic effect; so that what he has borrowed from history comes forth upon the stage with the brilliant attributes of a masque, almost as much as what is drawn from the rich resources of his own imagination. If the subject he has chosen falls naturally into the only forms he recognizes, he indeed takes the facts much as he finds

great brilliancy and power, but one in which Calderon owed too much to Tirso.

¹⁴ I think there are six, at least, of Calderon's plays taken from the *Metamorphoses*; a circumstance worth noting, because it shows the direction of his taste. He seems to have used no ancient author, and perhaps no author at all, in his plays, so much as Ovid, who was a favorite classic in Spain, six translations of the *Metamorphoses* having been made there before the time of Calderon. Don Quixote, ed. Clemencin, Tom. IV., 1835, p. 407.

¹⁵ It is possible Calderon may not have gone to the originals, but found his materials nearer at hand; and yet, on a comparison of the triumphal entry of Aurelian into Rome, in the third *jornada*, with the corresponding passages in Trebellius, "De Triginta Tyrannis" (c. xxix.) and Vopiscus, "Aurelianus" (c. xxxiii., xxxiv., etc.), it seems most likely that he had read them.

Once he went to a singular source,

or, at least, singularly indicated it. He took the story of the Sultan Saladin from the "Conde Lucanor" of Don John Manuel, (cap. 6,) and called the play he founded on it "El Conde Lucanor," making a Count Lucanor its hero, though, of course, not the Count who gives its title to the original. The play of Calderon has beautiful passages. One with the same title, and printed as his, appears in Vol. XV. of the *Comedias Escogidas*, 1661; but he protests against the outrage in the Preface to the Fourth Part of his Plays, which was published at Madrid in 1672, and in which he required the friend who published it to insert the true "Conde Lucanor," that justice might be done him by a comparison of it with the false one. Of this rare Fourth Part, I found a copy in St. Mark's Library, Venice, which had belonged to Apostolo Zeno, who was familiar with the old Spanish dramatists, and borrowed from them.

them. This is the case with "The Siege of Breda," which he has set forth with an approach to statistical accuracy, as it happened in 1624 – 1625; — all in honor of the commanding general, Spinola, who may well have furnished some of the curious details of the piece,¹⁶ and who, no doubt, witnessed its representation. This is the case, too, with "The Last Duel in Spain," founded on the last single combat held there under royal * authority, which was fought * 401 at Valladolid, in the presence of Charles the Fifth, in 1522; and which, by its showy ceremonies and chivalrous spirit, was admirably adapted to Calderon's purposes.¹⁷

But where the subject he selected was not thus fully fitted, by its own incidents, to his theory of the drama, he accommodated it to his end as freely as if it were of imagination all compact. "The Weapons of Beauty" and "Love the Most Powerful of Enchantments" are abundant proofs of this;¹⁸ and so is "Hate and Love," where he has altered the facts in the life

¹⁶ For instance, the exact enumeration of the troops at the opening of the play. *Comedias*, Tom. III. pp. 142, 149. The Protestants in this play are treated with a dignity and consideration very rare in Spanish poetry, and very honorable to Calderon. Velasquez, who had travelled to Italy with the Marquis of Spinola, painted one of his grandest pictures on the same subject with this play of Calderon (*Stirling's Artists*, Vol. II. p. 634); — Head (*Hand-Book*, p. 152) reckons it the very best of his historical pictures.

¹⁷ It ends with a voluntary anachronism, — the resolution of the Emperor to apply to Pope Paul III. and to have such duels abolished by the Council of Trent. By its very last words, it shows that it was acted before the king, a fact that does not appear on its title-page. The duel is the one Sandoval describes with so much minuteness. *Hist. de Carlos V.*, Anvers, 1681, folio, Lib. XI. §§ 8, 9.

I ought, perhaps, to add, that above a century later — in 1641 — the Duke of Medina Sidonia, on behalf of Philip IV., challenged the Duke of Braganza, then king of Portugal, to a trial by duel of his rights to the crown he had just won back from Spain; and — what is more — this challenge was defended by ecclesiastical authority in a tract of great learning and some acuteness, entitled "Justificacion moral en el Fuero de la Conciencia de la particular Batalla que el Excmo. Duque de Medina Sidonia ofreció al que fué de Bragança, por el Padre M. Thomas Hurtado." (*Antequera*, 1641, 4to.) The duel was, of course, declined by the king of Portugal.

¹⁸ "Las Armas de la Hermosura," Tom. I., and "El Mayor Encanto Amor," Tom. V., are the plays on Coriolanus and Ulysses. They have been mentioned before.