

of Christina of Sweden, his whimsical contemporary, till it is not easy to recognize her,—a remark which may be extended to the character of Peter of Aragon in his "Tres Justicias en Uno," and to the personages in Portuguese history whom he has so strikingly idealized in his "Weal and Woe,"¹⁹ and in his "Firm-Hearted Prince." To an English reader, however, the "Cisma de Inglaterra," on the fortunes and fate of Anne Boleyn and Cardinal Wolsey, is probably the most obvious perversion of history; for the Cardinal, after his fall from power, comes on the stage begging his bread of Catherine of Aragon, while, at the same time, Henry, repenting of the religious schism he has countenanced, promises to marry his daughter Mary to Philip the Second of Spain.²⁰

* 402 * Nor is Calderon more careful in matters of morals than in matters of fact. Duels and homicides occur constantly in his plays, under the slightest pretences, as if there were no question about their propriety. The authority of a father or brother to put to death a daughter or sister who has been guilty of secreting her lover under her own roof is fully recognized.²¹ It is made a ground of glory for the king, Don Pedro, that he justified Gutierre in the atrocious murder of his wife; and even the lady Leonore, who is to succeed to the blood-stained bed, desires, as we have seen, that no other measure of justice should be applied

¹⁹ Good, but somewhat over-refined, remarks on the use Calderon made of Portuguese history in his "Weal and Woe" are to be found in the Preface to the second volume of Malsburg's German translation of Calderon, Leipzig, 1819, 12mo.

²⁰ Comedias, 1760, Tom. IV. See, also, Ueber die Kirchentrennung von England, von F. W. V. Schmidt, Berlin, 1819, 12mo;—a pamphlet full of curious matter, but too laudatory, so

far as Calderon's merit is concerned. Nothing will show the wide difference between Shakespeare and Calderon more strikingly, than a comparison of this play with the grand historical drama of "Henry the Eighth."

²¹ Of these duels, and his notions about female honor, half the plays of Calderon may be taken as specimens; but it is only necessary to refer to "Casa con Dos Puertas" and "El Escondido y la Tapada."

to herself than had been applied to the innocent and beautiful victim who lay dead before her. Indeed, it is impossible to read far in Calderon without perceiving that his object is mainly to excite a high and feverish interest by his plot and story; and that to do this he relies too constantly upon an exaggerated sense of honor, which, in its more refined attributes, certainly did not give its tone to the courts of Philip the Fourth and Charles the Second, and which, with the wide claims he makes for it, could never have been the rule of conduct and intercourse anywhere, without shaking all the foundations of society and poisoning the best and dearest relations of life.

Here, therefore, we find pressed upon us the question, What was the origin of these extravagant ideas of domestic honor and domestic rights, which are found in the old Spanish drama from the beginning of the full-length plays in Torres Naharro, and which are thus exhibited in all their excess in the plays of Calderon?

The question is certainly difficult to answer, as are all like it that depend on the origin and traditions of national character; but—setting aside as quite groundless the suggestion generally made, that the old Spanish ideas of domestic authority might be derived from the Arabs—we find that the ancient Gothic laws, which date back to a period long before the Moorish invasion, and which fully * represented the * 403 national character till they were supplanted by the "Partidas" in the fourteenth century, recognized the same fearfully cruel system that is found in the old drama. Everything relating to domestic honor was left by these laws, as it is by Calderon, to domestic authority. The father had power to put to death his wife or daughter who was dishonored under his roof;

and if the father were dead, the same terrible power was transferred to the brother in relation to his sister, or even to the lover, where the offending party had been betrothed to him.

No doubt, these wild laws, though formally renewed and re-enacted as late as the reign of Saint Ferdinand, had ceased in the time of Calderon to have any force; and the infliction of death under circumstances in which they fully justified it would then have been murder in Spain, as it would have been in any other civilized country of Christendom. But, on the other hand, no doubt these laws were in operation during many more centuries than had elapsed between their abrogation and the age of Calderon and Philip the Fourth. The tradition of their power, therefore, was not yet lost on the popular character, and poetry was permitted to preserve their fearful principles long after their enactments had ceased to be acknowledged anywhere else.²²

Similar remarks may be made concerning duels. That duels were of constant recurrence in Spain in the fourteenth and fifteenth centuries, as well as earlier, we have abundant proof. But we know, too, that the last which was countenanced by royal authority occurred in the youth of Charles the Fifth; and there is no reason to suppose that private encounters, except street brawls, were much more common among the cavaliers at Madrid in the time of Lope de Vega than they were at London and Paris.²³ But the tra-

²² Fuero Juzgo, ed. de la Academia, Madrid, 1815, folio, Lib. III. Tit. IV. Leyes 3-5 and 9. It should be remembered, that these laws were the old Gothic laws of Spain before A. D. 700; that they were the laws of the Christians who did not fall under the Arabic authority; and that they are published in the edition of the Academy as they were consolidated and re-enacted by St.

Ferdinand after the conquest of Córdoba in 1241.

²³ Howell, in 1623, when he had been a year in Madrid, under circumstances to give him familiar knowledge of its gay society, and at a time when the drama of Lope was at the height of its favor, says, "One shall not hear of a duel here in an age." Letters, eleventh edition, London, 1754, 8vo, Book I.

ditions that had come down from *the times* 404 when they prevailed were quite sufficient warrant for a drama which sought to excite a strong and anxious interest more than anything else. In one of the plays of Barrios there are eight, and in another twelve duels;²⁴ an exhibition that, on any other supposition, would have been absurd.

Perhaps the very extravagance of such representations made them comparatively harmless. It was, in the days of the Austrian dynasty, so incredible that a brother should put his sister to death merely because she had been found under his roof with her lover, or that one cavalier should fight another in the street simply because a lady did not wish to be followed, that there was no great danger of contagion from the theatrical example. Still, the immoral tendency of the Spanish drama was not overlooked, even at the time when Calderon's fame was at the highest. Manuel de Guerra y Ribera, one of his great admirers, in an *Aprobación* prefixed to Calderon's plays in 1683, praised, not only his friend, but the great body of the dramas to whose brilliancy that friend had so much contributed; and the war against the theatre broke out in consequence, as it had twice in the time of Lope. Four anonymous attacks were made on the injudicious remarks of Guerra, and two more by persons who gave their names, — Puente de Mendoza and Navarro; — the last, oddly enough, replying in print to a defence of himself by Guerra, which had then been seen

Sect. 3, Letter 32. Figueroa (Plaza Universal, 1615, f. 270) says the same thing, speaking of the duel: "Pues casi en ninguna provincia o ciudad es admitido, ni tiene lugar." A generation later, however, duels were more frequent, judging by the discussion of the laws of "the Duello" in "Solo

Madrid es Corte, por Alonso Nuñez de Castro," 1658, where it is said they are "not less common than rocks in the Mediterranean and storms on the ocean." f. 100, b. Street brawls.

²⁴ In "El Canto Junto al Encanto," and in "Pedir Favor."

only in manuscript. But the whole of this discussion proceeded on the authority of the Church and the Fathers, rather than upon the grounds of public morality and social order; and therefore it ended, as previous attacks of the same kind had done, by the * 405 triumph of the theatre; ²⁵ — * Calderon's plays and those of his school being performed and admired quite as much after it as before.

Calderon, however, not only relied on the interest he could thus excite by an extravagant story full of domestic violence and duels, but often introduced flattering allusions to living persons and passing events, which he thought would be welcome to his audience, whether of the court or the city. Thus, in "The Scarf and the Flower," the hero, just returned from Madrid, gives his master, the Duke of Florence, a glowing description, extending through above two hundred lines, of the ceremony of swearing fealty, in 1632, to Prince Balthasar, as Prince of Asturias; a passage which, from its spirit, as well as its compliments to the king and the royal family, must have produced no small effect on the stage.²⁶ Again, in "El Escondido y la Tapada," we

²⁵ Things had not been in an easy state, at any time, since the troubles already noticed (Chap. XXI.) in the reigns of Philip II. and Philip III., as we may see from the Approbation of Thomas de Avellaneda to Tom. XXII., 1665, of the *Comedias Escogidas*, where that personage, a grave and distinguished ecclesiastic, thought it needful to step aside from his proper object, and defend the theatre against attacks, which were evidently then common, though they have not reached us. But the quarrel of 1682-1685, which was a violent and open rupture, can be best found in the "Apelacion al Tribunal de los Doctos," Madrid, 1752, 4to, (which is, in fact, Guerra's defence of himself written in 1683, but not before published,) and in "Discursos contra los que defienden el Uso de las Comedias,

por Gonzalo Navarro," Madrid, 1684, 4to, which is a reply to the last and to other works of the same kind. Indeed, the number of tracts published on this occasion was very large. A real attempt was made to put down the theatre, relying, perhaps, on the weakness of Charles II., and it was near to being successful.

²⁶ The description of Philip IV. on horseback, as he passed through the streets of Madrid, suggests a comparison with Shakespeare's Bolingbroke in the streets of London, but it is wholly against the Spanish poet. (Jorn. I.) That Calderon meant to be accurate in the descriptions contained in this play can be seen by reading the official account of the "Juramento del Principe Baltasar," 1632, prepared by Antonio Hurtado de Mendoza, of which the sec-

have a stirring intimation of the siege of Valencia on the Po, in 1635;²⁷ and in "Nothing like Silence," repeated allusions to the victory over the Prince of Condé at Fontarabia, in 1639.²⁸ In "Beware of Smooth Water," there is a dazzling account of the public reception of the second wife of Philip the Fourth at Madrid, in 1649, for a part of * whose pageant, * 406 it will be recollected, Calderon was employed to furnish inscriptions.²⁹ In "The Blood-Stain of the Rose" — founded on the fable of Venus and Adonis, and written in honor of the Peace of the Pyrenees and the marriage of the Infanta with Louis the Fourteenth, in 1660 — we have whatever was thought proper to be said on such subjects by a favorite poet, both in the *loa*, which is fortunately preserved, and in the play itself.³⁰ But there is no need of multiplying examples.

ond edition was printed by order of the government, in its printing-office, 1665, 4to; or perhaps better, in a similar but less formal account of the same ceremony by Juan Gomez de Mora, 1632, 4to.

²⁷ It is genuine Spanish. The hero says: —

En Italia estaba,
Quando la *loca arrogancia*
Del Frances, sobre Valencia
Del Po, ec.

Jorn. I.

²⁸ He makes the victory more important than it really was, but his allusions to it show that it was not thought worth while to irritate the French interest; so cautious and courtly is Calderon's whole tone. It is in Tom. X. of the *Comedias*.

²⁹ The account, in "Guárdate de la Agua Mansa," of the triumphal arch, for which Calderon furnished the allegorical ideas and figures, as well as the inscriptions, (both Latin and Castilian, the play says,) is very ample. (Jornada III.) To celebrate this marriage of Philip IV. with Marianna of Austria, a strange book of above a hundred pages of ephrastic flattery, by the pedantic scholar Joseph Pellicer de Tovar, was printed in 1650, and entitled "Alma

de la Gloria de España, ec., Epitalamio D. O. C. al Rey Nuestro Señor"; — the only epithalamium I ever heard of filling a volume, and all in prose. For the marriage itself, the entrance into Madrid, etc., see Florez, *Reynas Catolicas*, Tom. II., 2d ed. 1770, pp. 953, sqq.

³⁰ Here, again, we have the courtly spirit in Calderon. He insists most carefully, that the Peace of the Pyrenees and the marriage of the Infanta are *not* connected with each other; and that the marriage is to be regarded "as a *separate* affair, treated at the same time, but quite independently." But his audience knew better. Indeed, the very suggestion of the peace and the match as a joint arrangement to settle everything between the two countries came from Philip IV. Mad. de Motteville, *Mémoires d'Anne d'Autriche*, 1750, Tom. V. pp. 295, 296, 301, 418.

From the "Viage del Rey Nuestro Señor D. Felipe IV. el Grande á la Frontera de Francia, por Leonardo del Castillo," Madrid, 1667, 4to, — a work of official pretensions, describing the ceremonies attending both the marriage of the Infanta and the conclusion of the peace, — it appears that, wherever Cal-

Calderon nowhere fails to consult the fashionable and courtly, as well as the truly national, feeling of his time; and in "The Second Scipio" he stoops even to gross flattery of the poor and imbecile Charles the Second, declaring him equal to that great patriot whom Milton pronounces to have been "the height of Rome."³¹

* 407 * In style and versification, Calderon has high merits, though they are occasionally mingled with the defects of his age. Brilliancy is one of his great objects, and he easily attains it. But, especially in his earlier dramas, he falls, and with apparent will- ingness, into the showy folly of his time, the absurd

deron has alluded to either, he has been true to the facts of history. A similar remark may be made of the "Tetis y Peleo," evidently written for the same occasion, and printed, *Comedias Escogidas*, Tom. XXIX., 1668; — a poor drama by an obscure author, Josef de Bolea, and probably one of the several that we know, from Castillo, were represented to amuse the king and court on their journey. A strange consequence of the Peace of the Pyrenees and the marriage of Louis XIV. with the Infanta is said, in a contemporary account, to have followed the next year; — I mean the canonization of that noble-hearted Spaniard, Tomas de Villanueva, who was selected for that honor by Alexander VI. because he was "a saint fitted to be a mediator to intercede with God for the peace of these two mighty crowns." See "Relacion de las Fiestas que el real Convento de San Augustin de la Ciudad de Cordoba a celebrado á la Canonizacion de Sto. Tomas de Villanueva," 4to, s. a. p. 2.

³¹ This flattery of Charles II. is the more disagreeable, because it was offered in the poet's old age; for Charles did not come to the throne till Calderon was seventy-five years old. But it is, after all, not so shocking as the sort of blasphemous compliments to Philip IV. and his queen in the strange *auto* called "El Buen Retiro," acted on the first Corpus Christi day after that luxurious

palace was finished, contrasting, too, as it does, with the becoming account of the burning of the *old Buen Retiro* in 1641, which is found in the "Manos Blancas no Ofenden."

One of the most marked instances of an adroit solicitation of popular applause on the Spanish stage is in the "Monstruo de la Fortuna," written jointly by Calderon, Montalvan, and Roxas. It is on the story of Felipa Catanea, the washerwoman, who rose to great political authority, for a time, at Naples, in the early part of the fourteenth century, and was then put to death, with all her family, in the most cruel and savage manner. The play in question is taken from a sort of romance made out of her history and fate by Pierre Matthieu, which was printed in French in 1618, and translated by Juan Pablo Martyr Rizo into Spanish, in 1625; — the object being, by constant allusions, to exasperate public feeling against the adventurer Concini, Maréchal d'Ancre, and his wife, in the time of Louis XIII. Owing to the troubles between France and Spain, every word of Calderon's play must have told on his Spanish audiences. There is a rich old English translation of Matthieu's book by Sir Thomas Hawkins, of which the second edition was published in 1639, under the title "Unhappy Prosperity expressed in the History of Elius Sejanus and Philippa the Catanian."

sort of euphuism which Góngora and his followers called "the cultivated style." This is the case, for instance, in his "Love and Fortune," and in his "Conflicts of Love and Loyalty." But in "April and May Mornings," on the contrary, and in "No Jesting with Love," he ridicules the same style with great severity; and in such charming plays as "The Lady and the Maid," and "The Loud Secret," he wholly avoids it, — thus adding another to the many instances of distinguished men who have sometimes accommodated themselves to their age and its fashions, which at others they have rebuked or controlled.³² Everywhere, however, his verses charm us by their delicious melody; everywhere he indulges himself in the rich variety of measures which Spanish or Italian poetry offered him, — octave stanzas, *terza rima*, sonnets, *silvas*, *liras*, and the different forms of the *redondilla*, with the ballad *asonantes* and *consonantes*; — showing a mastery over his language extraordinary in itself, and one which, while it sometimes enables him to rise to the loftiest tones of the national drama, seduces him at others to seek popular favor by fantastic tricks that were wholly unworthy of his genius.³³

* But we are not to measure Calderon as his * 408 contemporaries did. We stand at a distance

³² Some of the best of Calderon's plays are occasionally disfigured with the *estilo culto*; such as the "Príncipe Constante," "La Vida es Sueño," "El Mayor Monstruo," and "El Médico de su Honra"; and precisely these plays we know were the works of his youth, for they all appear in the two volumes printed by his brother in 1635 and 1637.

³³ I think Calderon never uses blank verse, though Lope does. The narrative portions of his *Comedias*, like those of other dramatists, have sometimes been printed separately, and sold as

popular ballads; of which the Tetrarch's address in "El Mayor Monstruo," *Jorn. II.*, beginning "Si todas quantas desdichas," is an example. (Tom. V. p. 497.) Calderon, also, besides the forms of verse noted in the text, occasionally inserts *glosas*; — a happy specimen of which may be found in "Amar despues de la Muerte," *Jorn. II.*, beginning, "No es menester que digais," which I select because, like other similar refinements of verse in Calderon, it is not so printed as to inform the eye what it is. Tom. V. p. 370.

too remote and impartial for such indulgence; and must neither pass over his failures nor exaggerate his merits. We must look on the whole mass of his efforts for the theatre, and inquire what he really effected for its advancement,—or rather what changes it underwent in his hands, both in its more gay and its more serious portions.

Certainly Calderon appeared as a writer for the Spanish stage under peculiarly favorable circumstances; and, by the preservation of his faculties to an age beyond that commonly allotted to man, was enabled long to maintain the ascendancy he had early established. His genius took its direction from the very first, and preserved it to the last. When he was fourteen years old he had written a piece for the stage, which, sixty years later, he thought worthy to be put into the list of dramas that he furnished to the Admiral of Castile.³⁴ When he was thirty-five, the death of Lope de Vega left him without a rival. The next year, he was called to court by Philip the Fourth, the most munificent patron the Spanish theatre ever knew; and from this time till his death, the destinies of the drama were in his hands nearly as much as they had been before in those of Lope. Forty-five of his longer pieces, and probably more, were acted in magnificent theatres in the different royal palaces of Madrid and its neighborhood. Some must have been exhibited with great pomp and at great expense, like "The Three Greatest Wonders," each of whose three acts was represented in the open air on a separate stage by a different company of performers;³⁵

³⁴ "El Carro del Cielo," which Vera Tassis says he wrote at fourteen, and which we should be not a little pleased to see.

³⁵ The audience remained in the same

seats, but there were three stages before them. It must have been a very brilliant exhibition, and is quaintly explained in the *loc* prefixed to it.

*and "Love the Greatest Enchantment," brought *409 out upon a floating theatre which the wasteful extravagance of the Count Duke Olivares had erected on the artificial waters in the gardens of the Buen Retiro.³⁶ Indeed, everything shows that the patronage, both of the court and capital, placed Calderon forward, as the favored dramatic poet of his time. This rank he maintained for nearly half a century, and wrote his last drama, "Hado y Devisa," founded on the brilliant fictions of Boiardo and Ariosto, when he was eighty-one years of age.³⁷ He therefore was not only the successor of Lope de Vega, but enjoyed the same kind of popular influence. Between them, they held the empire of the Spanish drama for ninety years; during which, partly by the number of their imitators and disciples, but chiefly by their own personal resources, they gave to it all the extent and consideration it ever possessed.

Calderon, however, neither effected nor attempted any great changes in its forms. Two or three times, indeed, he prepared dramas that were either wholly sung, or partly sung and partly spoken; but even these, in their structure, were no more operas than his other plays, and were only a courtly luxury, which it was attempted to introduce, in imitation of the genuine opera just brought into France from Italy

³⁶ This is stated in the title, and gracefully alluded to at the end of the piece:—

Fué el agua tan dichosa,
En esta noche felice,
Que merecia ser Teatro.

The water, however, was not very happy or gracious the first night; for a storm of wind scattered the vessels, the royal party, and a supper that was also among the floating arrangements of the occasion, prepared by Cosme Lotti, the Florentine architect. This was June 12, 1639; but the play was success-

fully acted several times during the month.

The extravagance of some of these exhibitions was monstrous. The Marquis of Heliche for one royal entertainment paid sixteen thousand ducats; and for another, thirty thousand. Olivares exceeded both; and to the cost of the drama in the palaces of Philip IV. there was no apparent limit.

³⁷ Vera Tassis makes this statement. See also F. W. V. Schmidt, Ueber die italienischen Heldengedichte, Berlin, 1820, 12mo, pp. 269–280.

by Louis the Fourteenth, with whose court that of Spain was now intimately connected.³⁸ But this was all. Calderon has added to the stage no new * 410 form of dramatic composition. Nor has * he much modified those forms which had been already arranged and settled by Lope de Vega. But he has shown more technical exactness in combining his incidents, and adjusted everything more skilfully for stage effect.³⁹ He has given to the whole a new coloring, and, in some respects, a new physiognomy. His drama is more poetical in its tone and tendencies, and has less the air of truth and reality, than that of his great predecessor. In its more successful portions, — which are rarely objectionable from their moral tone, — it seems almost as if we were transported to another and more gorgeous world, where the scenery is lighted up with unknown and preternatural splendor, and where the motives and passions of the personages that pass before us are so highly wrought, that we must have our own feelings not a little stirred and excited before we can take an earnest interest in what we witness, or sympathize in its results. But even in this he is successful. The buoyancy of life and spirit that he has infused into the gayer divisions of his drama, and the moving tenderness that pervades its graver and more tragical portions, lift us unconsciously to the height where alone his brilliant exhibitions can prevail with our imaginations, — where alone we can be interested and deluded, when we find ourselves in

³⁸ The two decided attempts of Calderon in the opera style have already been noticed. The "Laurel de Apolo" (Comedias, Tom. VI.) is called a *Fiesta de Zarzuela*, in which it is said (Jorn. I.), "Se canta y se representa"; — so that it was probably partly sung and partly acted. Of the *Zarzuelas* we must speak when we come to Candamo.

³⁹ Goethe had this quality of Calderon's drama in his mind when he said to Eckermann, (Gespräche mit Goethe, Leipzig, 1837, Band I. p. 151.) "Seine Stücke sind durchaus breiterrecht, es ist in ihnen kein Zug, der nicht für die beabsichtigte Wirkung calculirt wird. Calderon ist dasjenige Genie, was zugleich den grössten Verstand hatte."

the midst, not only of such a confusion of the different forms of the drama, but of such a confusion of the proper limits of dramatic and lyrical poetry.

To this elevated tone, and to the constant effort necessary in order to sustain it, we owe much of what distinguishes Calderon from his predecessors, and nearly all that is most individual and characteristic in his separate merits and defects. It makes him less easy, graceful, and natural than Lope. It imparts to his style a mannerism, which, notwithstanding the marvelous richness and fluency of his versification, sometimes wearies and sometimes offends us. It leads him to repeat from himself * till many of his person- * 411 ages become standing characters, and his heroes and their servants, his ladies and their confidants, his old men and his buffoons,⁴⁰ seem to be produced, like the masked figures of the ancient theatre, to represent, with the same attributes and in the same costume, the different intrigues of his various plots. It leads him, in short, to regard the whole of the Spanish drama as a mere form, within whose limits his imagination may be indulged without restraint; and in which Greeks and Romans, heathen divinities, and the supernatural fictions of Christian tradition, may be all brought out in Spanish fashions and with Spanish feelings, and led, through a succession of ingenious and interesting adventures, to the catastrophes their stories happen to require.

In carrying out this theory of the Spanish drama, Calderon, as we have seen, often succeeds, and often fails. But when he succeeds, his success is of no common character. He then sets before us only models

⁴⁰ A good many of Calderon's *graciosos*, or buffoons, are excellent, as, for instance, those in "La Vida es Sueño," "El Alcaide de sí mismo," "Casa con Dos Puertas," "La Gran Zenobia," "La Dama Duende," etc.

of ideal beauty, perfection, and splendor;— a world, he would have it, into which nothing should enter but the highest elements of the national genius. There, the fervid, yet grave, enthusiasm of the old Castilian heroism; the chivalrous adventures of modern, courtly honor; the generous self-devotion of individual loyalty; and that reserved, but passionate love, which, in a state of society where it was so rigorously withdrawn from notice, became a kind of unacknowledged religion of the heart;— all seem to find their appropriate home. And when he has once brought us into this land of enchantment, whose glowing impossibilities his own genius has created, and has called around him forms of such grace and loveliness as those of Clara and Doña Angela, or heroic forms like those of Tuzani, Mariamne, and Don Ferdinand, then he has reached the highest point he ever attained, or ever proposed to himself;— he has set before us the grand show of an idealized drama, resting on the purest and

* 412 * noblest elements of the Spanish national character, and one which, with all its unquestionable defects, is to be placed among the extraordinary phenomena of modern poetry.⁴¹

⁴¹ Calderon, like many other authors of the Spanish theatre, has, as we have seen, been a magazine of plots for the dramatists of other nations. Among those who have borrowed the most from him are the younger Corneille and Gozzi. Thus, Corneille's "Engagements du Hasard" is from "Los Empeños de un Acaso"; "Le Feint Astrologue," from "El Astrólogo Fingido"; "Le Géolier de soi même," from "El Alcaide de sí mismo"; besides which, his "Circe" and "L'Inconnu" prove that he had well studied Calderon's show pieces. Gozzi took his "Publico Secreto" from the "Secreto á Voces"; his "Eco e Narciso" from the play of the same name; and his "Due Notti

Affanose" from "Gustos y Disgustos." And so of others.

I have had occasion to speak of several of the translations of Calderon, and perhaps should add here a few words on the principal of them, with their dates. A. W. Schlegel, 1803-1809, enlarged 1845, 2 vols.;— Gries, 1815-1842, 8 vols.;— Malsburg, 1819-1825, 6 vols.;— Martin, 1844, 2 vols.;— Eichendorff, Geistliche Schauspiele, (ten Autos,) 1846-1853, 2 vols.;— two plays by a Lady, 1851;— a single one by Cardinal Diepenbrock, 1852;— and an Auto by Franz Lorinser, 1855;— all in *German*, and almost uniformly in the measures and manner of their originals. In *Italian*, fifteen plays, se-

lected with care, are translated by Pietro Monti, all but the "Principe Constante" in prose, in his Teatro Scelto, 4 vols., 1855. In *French*, Damas-Hi-nard, 3 vols., 1841-1844, in prose. In *English*, six dramas by Edward Fitzgerald, 1853, and six more, the same year, by Denis Florence McCarthy, 2 vols., whose version, often made in the measures of the original, will, I think, give an English reader a nearer idea of Calderon's versification than he will readily obtain elsewhere, and whose Preface will direct him to the other sources in our own language. But those of Fitzgerald are good, although they are in blank verse; so choice and charming is his poetical language. Indeed, I doubt whether the short Spanish measures can be made effective in English dramatic composition. The best attempt known to me is in Trench's translation of "La Vida es Sueño," at the end of a little volume on Calderon's Life and Genius, printed both in London and New York, in 1856.

Since the preceding note was published, Mr. McCarthy has given to the world translations of two plays and an auto of Calderon, under the title of "Love, the greatest Enchantment; the Sorceries of Sin; the Devotion of the Cross; from the Spanish of Calderon, attempted strictly in the Spanish Aso-

nante and other imitative Verse," 1861; printing, at the same time, a carefully corrected text of the Spanish originals, page by page, opposite to his translations. It is, I think, one of the boldest attempts ever made in English verse. It is, too, as it seems to me, remarkably successful. Not that *asonantes* can be made fluent and graceful in English verse, or easily perceptible to an English ear, but that the Spanish air and character of Calderon are so happily and strikingly preserved. Previous to the two volumes noted above, the "Sorceries of Sin" had appeared in the "Atlantis," 1859; but in the present volume Mr. McCarthy has far surpassed all he had previously done; for Calderon is a poet who, whenever he is translated, should have his very excesses and extravagances, both in thought and manner, fully produced in order to give a faithful idea of what is grandest and most distinctive in his genius. Mr. McCarthy has done this, I conceive, to a degree which I had previously supposed impossible. Nothing, I think, in the English language will give us so true an impression of what is most characteristic of the Spanish drama, perhaps I ought to say of what is most characteristic of Spanish poetry generally.