

period since. It has more of the proper arrangement and proportions of an epic than any other of the serious poems of its class in the language; and in the richness and finish of its versification, it is not surpassed, if it is equalled, by any of those of its age. The difficulties Virues had to encounter lay in the nature of his subject and the low character of his hero; but in the course of twenty cantos, interspersed with occasional episodes, like those on the battle of Lepanto, and the glories of Monserrate, these disadvantages are not always felt as blemishes, and, as we know, have not prevented the "Monserrate" from being read and admired in an age little inclined to believe the legend on which it is founded.²³

The "Benedictina," by Nicholas Bravo, was published in 1604, and seems to have been intended to give the lives of Saint Benedict and his principal followers, in the way in which Castellanos had given the lives of Columbus and the early American adventurers, but was probably regarded rather as a book of devotion for the monks of the brotherhood, in which the author held a high place, than as a book of poetry. Certainly, to the worldly, that is its true character. Nor can any other than a similar merit be assigned to two poems for which the social position of their author, Valdivielso, insured a wider temporary reputation.

²³ Of Virues a notice has been already given, (*ante*, p. 64,) to which it is only necessary to add here that there are editions of the Monserrate of 1588, 1601, 1602, 1609, and 1805; the last (Madrid, 8vo) with a Preface written, I think, by Mayans y Siscar. A poem by Francisco de Ortega, on the same subject, appeared about the middle of the eighteenth century, in small quarto, without date, entitled "Origen, Antigüedad é Invençion de nuestra Señora de Monserrate." It is entirely worth-

less. Not so the "Azucena Silvestre" of Zorrilla, 1845, which is a graceful version of the same legend.

In the "Jahrbuch für Romanische und Englische Literatur," (Berlin, 1860, pp. 139-163,) is an excellent life of Virues, and a judicious and tasteful criticism of his works, by the Baron von Münch-Bellinghausen, which I should have been glad to have received earlier, — before I had printed my account of the dramas of Virues, in Chap. VIII. of this Period.

The first is on the history of Joseph, the husband of Mary, written, apparently, * because * 476 Valdivielso himself had received in baptism the name of that saint. The other is on the peculiarly sacred image of the Madonna, preserved by a series of miracles from contamination during the subjugation of Spain by the Moors, and ever since venerated in the cathedral of Toledo, to whose princely archbishop Valdivielso was attached as a chaplain. Both of these poems are full of learning and of dulness, enormously long, and comprehend together a large part of the history, not only of the Spanish Church, but of the kingdom of Spain.²⁴

Lope's religious epic or narrative poems, of which we have already spoken, appeared at about the same time with those of Valdivielso, and enjoyed the success that attended whatever bore the name of the great popular author of his age. But better than anything of this class produced by him was the "Christiada" of Diego de Hojeda, printed in 1611, and taken in a slight degree from the Latin poem with the same title by Vida, but not enough indebted to it to impair the author's claims to originality. Its subject is very simple. It opens with the Last Supper, and it closes with the

²⁴ "La Benedictina de F. Nicolas Bravo," Salamanca, 1604, 4to. Bravo was a professor at Salamanca and Madrid, and died in 1648, the head of a rich monastery of his order in Navarre (Antonio, Bib. Nov., Tom. II. p. 151). Of Valdivielso I have spoken, *ante*, Chap. XXI. His "Vida, etc. de San Josef," printed 1607 and 1647, makes above seven hundred pages in the edition of Lisbon, 1615, 12mo; and his "Sagrario de Toledo," Barcelona, 1618, 12mo, fills nearly a thousand; — both in octave stanzas, as are nearly all the poems of their class. The San Josef is reprinted in the Biblioteca of Rivadeneyra, Tom. XXIX., 1854. The

"Exposicion parafrastica del Psalterio" exists, I think, only in the edition of Madrid, 1623, 4to.

Before the Benedictina, I might have noticed the "Historia de San Ramon de Peñafort," ec., "en coplas Castellanas," by Vicente Miguel de Moradell, Barcelona, 1603, of which I found a copy in the Bibliothèque de l' Arsenal at Paris, but it is among the poorest of the devout poems of the period, though the language is not wanting in purity. I might, also, notice "La Divina Semana," — a poem on the Creation, divided into seven days, by Joan Dossi, (Barcelona, 1610, 12mo, ff. 248,) — but it is too poor.

Crucifixion. The episodes are few and appropriate, except one, — that in which the dress of the Saviour in the garden is made an occasion for describing all human sins, whose allegorical history is represented as if woven with curses into the seven ample folds of the mantle laid on the shoulders of the expiatory *477 victim, who thus * bears them for our sake.

The vision of the future glories of his Church granted to the sufferer is, on the contrary, happily conceived and well suited to its place; and still better are the gentle and touching consolations offered him in prophecy. Indeed, not a little skill is shown in the general structure of the poem, and its verse is uncommonly sweet and graceful. If the characters were drawn with a firmer hand, and if the language were always sustained with the dignity its subject demands, the "Christiada" would stand deservedly at the side of the "Monserrate" of Virues. Even after making this deduction from its merits, no other religious poem in the language is to be placed before it.²⁵

In the same year, Alonso Diaz, of Seville, published a pious poem on another of the consecrated images of the Madonna; and afterwards, in rapid succession, we have heroic poems, as they are called, on Loyola, and on the Madonna, both by Antonio de Escobar; — one on the creation of the world, by Azevedo, but no more an epic than the "Week" of Du Bartas, from which it is imitated; — one on the story of Tobias, by Caudi-

²⁵ "La Christiada de Diego de Hojedada," Sevilla, 1611, 4to, reprinted in Rivadeneyra's "Biblioteca," Tom. XVII., 1851. It has the merit of having only twelve cantos, and, if this were the proper place, it might well be compared with Milton's "Paradise Regained" for its scenes with the devils, and with Klopstock's "Messiah" for the scene of the crucifixion. Of the author we

know only that he was a native of Seville, but went young to Lima, in Peru, where he wrote this poem, and where he died at the head of a Dominican convent founded by himself. (Antonio, Bib. Nov., Tom. I. p. 289.) There is a *refundamento* of the "Christiada," by Juan Manuel de Berriozabal, printed Madrid, 1841, 18mo, in a small volume; not, however, an improvement on the original.

villa Santaren; — and one on "The Brotherhood of the Five Martyrs of Arabia," by Rodriguez de Vargas; the last being the result of a vow to two of their number, through whose intercession the author believed himself to have been cured of a mortal disease. But all these, and all of the same class that followed them, — the "David" of Uziel, — Calvo's poem on "The Virgin," — Salgado's on St. Nicolas de Tolentino, — Vivas's "Life of Christ," — Juan Dávila's "Passion of the Man-God," — the "Samson" of Enriquez Gomez, — the "St. Thomas" of Diego Saenz, — another heroic poem on Loyola, by Camargo, — and another "Christiad," by Encisso, — which, taken * to- * 478 gether, bring the list down to the end of the century, — add nothing to the claims or character of Spanish religious narrative poetry, though they add much to its cumbersome amount.²⁶

²⁶ "Poema Castellano de nuestra Señora de Agnas Santas, por Alonso Diaz," Seville, 1611, cited by Antonio (Bib. Nov., Tom. I. p. 21). — "San Ignacio de Loyola, Poema Heroico," Valladolid, 1613, 8vo; and "Historia de la Virgen Madre de Dios," 1608, afterwards published with the title of "Nueva Jerusalem Maria," Valladolid, 1625, 18mo; both by Antonio de Escobar y Mendoza, and both the work of his youth, since he lived to 1668. (Ibid., p. 115.) The last of these poems, my copy of which is of the fourth edition, absurdly divides the life of the Madonna according to the twelve precious stones that form the foundations of the New Jerusalem in the twenty-first chapter of the Revelation; each *fundamento*, as the separate portions or books are called, being subdivided into three cantos; and the whole filling above twelve thousand lines of octave stanzas, which are not always without merit, though they generally have very little. — "Creacion del Mundo de Alonso de Azevedo," Roma, 1615, 12mo, pp. 270, praised by Rosell in the Preface to Rivadeneyra's collection, Vol. XXIX., where it is reprinted. — "Historia de Tobias, Poema por el

Licenciado Caudivilla Santaren de Astorga," Barcelona, 1615, 12mo. It makes about twelve hundred octave stanzas, of very pure Castilian (the author boasting that he was of Toledo, which he calls "patria mia," c. xi.); but still I find no notice of it, and know no copy of it except my own. — "La Verdadera Hermandad de los Cinco Martires de Arabia, por Damian Rodriguez de Vargas," Toledo, 1621, 4to. It is very short for the class to which it belongs, containing only about three thousand lines, but it is hardly possible that any of them should be worse. — "David, Poema Heroico del Doctor Jacobo Uziel," Venetia, 1624, pp. 440; a poem in twelve cantos, on the story of the Hebrew monarch whose name it bears, written in a plain and simple style, evidently imitating the flow of Tasso's stanzas, but without poetical spirit, and in the ninth canto absurdly bringing a Spanish navigator to the court of Jerusalem. — "La Mejor Muger Madre y Virgen, Poema Sacro, por Sebastian de Nieva Calvo," Madrid, 1625, 4to. It ends in the fourteenth book with the victory of Lepanto, which is attributed to the intercession of the Madonna and the

* 479 * Of an opposite character to these religious poems are the purely, or almost purely, imaginative and romantic poems of the same period, whose form yet brings them into the same class. Their number is not large, and nearly all of them are connected more or less with the fictions which Ariosto, in the beginning of the sixteenth century, had thrown up like brilliant fireworks into the Italian sky, and which had drawn to them the admiration of all Europe, and especially of all Spain. There a translation of the "Orlando Furioso," poor indeed, but popular, had been published by Urrea before 1550. An imitation soon followed, — the one already alluded to as made by Es-

virtue of the rosary. — "El Santo Milagroso Augustiniano San Nicolas de Tolentino," Madrid, 1628, 4to, by Fr. Fernando Camargo y Salgado, praised by Gayangos. — "Grandezas Divinas, Vida y Muerte de nuestro Salvador, etc., por Fr. Duran Vivas," found in scattered papers after his death, and arranged and modernized in its language by his grandson, who published it (Madrid, 1643, 4to); a worthless poem, more than half of which is thrown into the form of a speech from Joseph to Pontius Pilate. — "Pasion del Hombre Dios, por el Maestro Juan Dávila," Leon de Francia, 1661, folio, written in the Spanish *décimas* of Espinel, and filling about three-and-twenty thousand lines, divided into six books, which are subdivided into *estancias*, or resting-places, and these again into cantos. — "Sansón Nazareno, Poema Erótico, por Ant. Enriquez Gomez," Ruan, 1656, 4to, thoroughly infected with Gongorism, as is another poem by the same author, half narrative, half lyrical, called "La Culpa del Primer Peregrino," Ruan, 1644, 4to. — "San Ignacio de Loyola, Poema Heroico, escrivialo Hernando Dominguez Camargo," 1666, 4to, a native of Santa Fé de Bogotá, whose poem, filling nearly four hundred pages of octave rhymes, is a fragment published after his death. — "La Thomasiada al Sol de la Iglesia y su Doctor Santo Thomas de Aquino, ec., por El Padre Fray Diego Saenz," Guatemala,

1667, 4to, ff. 161; a life of Thomas of Aquinas, in various verse, but, as one of the *aprovaciones* says, "it is composed of solid and massive theology." — "La Christiada, Poema Sacro y Vida de Jesu Christo, que escrivio Juan Francisco de Encisso y Monçon," Cadiz, 1694, 4to; deformed, like almost everything of the period when it appeared, with the worst taste. — To these might be added two poems by Alonso Martin Braones; — one called "Epitome de los Triunfos de Jesus," Sevilla, 1686, 4to, and the other "Epitome de las Glorias de Maria," Sevilla, 1689, 4to. Each consists of exactly five hundred octave stanzas, very dull, but not in a style so obscure as was then common. The first repeats two hundred and fifty times the name of Jesus, and the last repeats as often the name of Mary; facts which their author announces as the chief merits of his poems.

But if any one desires to know how numerous are the narrative poems of Spain, he needs only to read over the "Catalogo de Poemas Castellanos heroicos, religiosos, historicos, fabulosos y satiricos," prefixed by Don Cayetano Rosell to Vol. XXIX. of Rivadeneyra's Biblioteca, 1854. There are nearly three hundred of them, and although, after the Italian masters, and especially Tasso, became known in Spain, there were many attempts made to imitate them, yet not one strictly epic poem was produced, except Prince Esquilache's.

pinosa in 1555. It is called "The Second Part of the Orlando, with the True Event of the Famous Battle of Roncesvalles, and the End and Death of the Twelve Peers of France." But at the very outset its author tells us that "he sings the great glory of Spaniards, and the overthrow of Charlemagne and his followers," adding significantly, "This history will relate the truth, and not give the story as it is told by that Frenchman, Turpin." Of course, we have, instead of the fictions to which we are accustomed in Ariosto, the Spanish fictions of Bernardo del Carpio and the rout of the Twelve Peers at Roncesvalles, — all very little to the credit of Charlemagne, who, at the end, retreats, disgraced, to Germany. But still, the whole is ingeniously connected with the stories of the "Orlando Furioso," and carries on, to a considerable extent, the adventures of the personages who are its heroes and heroines.

Some of the fictions of Espinosa, however, are very extravagant and absurd. Thus, in the twenty-second * canto, Bernardo goes to Paris and over- * 480 throws several of the paladins; and in the thirty-third, whose scene is laid in Ireland, he disenchants Olympia and becomes king of the island; — both of them needless and worthless innovations on the story of Bernardo, as it comes to us in the old Spanish ballads and chronicles. But in general, though it is certainly not wanting in giants and enchantments, Espinosa's continuation of the Orlando is less encumbered with impossibilities and absurdities than the similar poem of Lope de Vega; and, in some parts, is very easy and graceful in its story-telling spirit. It ends with the thirty-fifth canto, after going through above fourteen thousand lines in *ottava rima*; and yet,

after all, the conclusion is abrupt, and we have an intimation that more may follow.²⁷

²⁷ "Segunda Parte de Orlando," etc., por Nicolas Espinosa, Zaragoza, 1555, 4to, Anveres, 1556, 4to, etc. The Orlando of Ariosto, translated by Urrea, was published at Lyons in 1550, folio, (the same edition, no doubt, which Antonio gives to 1556,) and is treated with due severity by the curate in the scrutiny of Don Quixote's library, and by Clemencin in his commentary on that passage (Tom. I. p. 120). Among the other faults of this translation it omits several passages in the original; adds others; and deals much too freely with the whole. Ex. gr. in Canto III. forty-five stanzas are cut down to two, and the canto itself made part of the second, so that there is a change in the numbering of the cantos after this to the last, which Urrea makes the forty-fifth, while Ariosto has forty-six. In Canto XXIV. he does not translate Ariosto's disparagement of the famous gift of Constantine to the Pope, out of fear, I suppose, of the Inquisition. In Canto XXXV. he adds seventy stanzas in honor of Spain. And so on.

Gayangos notes two other translations of the Orlando, one in prose by Diego Vazquez de Contreras in 1585, and the other in verse, indeed, but in verse which, from his account of it, is much like prose, by Hernando de Alcozer, and which was published in 1550, probably, I think, after Urrea's.

Not connected with the preceding poems by their subjects, but, from their general style of versification, belonging to the same class, are several serious rhymed books of chivalry, three of which should be slightly noticed.

Of the first I have seen only a single copy. I found it in the Imperial Library at Vienna, which is uncommonly rich in old Spanish books, chiefly in consequence of an acquisition made between 1670 and 1675 of a curious and valuable collection which seemed to have been made in Madrid by an amateur—the Marques de Cábrega—who lived in the period preceding. The poem to which I refer is entitled "Libro primero de los famosos hechos del Príncipe Celidon de Iberia por Gonçalo Gomez de Luque, natural de la Ciudad de Cordoba." (Alcalá, 1583, 4to.) It is a wild tale of chivalry in verse, be-

ginning with the marriage of Altello, Prince of Spain, to Aurelia, daughter of Aurelius the Emperor of Constantinople, and extends through forty books and above four thousand five hundred octave stanzas of extravagant and uninteresting adventures. In the Prólogo the author calls it "*pequeñuela obra*," and at the end promises a continuation, which, happily, never appeared. The language is good,—almost as good as he boasts it to be, when he says:—

Canto blandos versos que corriendo
Van con pie delicado e sonoro.

The next is the "Florando de Castilla, Lauro de Cavalleros," ec., (Alcalá, 1588, 4to, ff. 168,) in ottava rima. It is by the Licentiate Hieronymo de Huerta, afterwards physician to Philip IV., and author of several works noted by Antonio. The Florando is an account of a Spanish cavalier descended from Hercules, who, after giving himself up to an effeminate and luxurious life, is roused by his great ancestor, in a dream, to become a wandering knight so fair; and after travelling through many countries and encountering the usual number of adventures with discourteous adversaries, giants, and enchanters, achieves his destiny, and the whole ends as might have been foreseen, though somewhat abruptly. Gayangos praises it for its poetry, and pronounces it "*obra no vulgar*." Antonio says it was translated into Latin, but does not say the Latin version was printed. (N. Ant., Bib. Nov., Tom. I. p. 587, and Mayans y Siscar, Cartas de Varios Autores, Tom. II., 1773, p. 36.) It is reprinted in the Biblioteca de Autores Españoles, (Tom. XXXVI., 1855,) and is in thirteen cantos, making about four hundred octave stanzas. It seems to me to be a poor romance, in imitation of Ariosto. In the Preface to the reprint of 1855, Huerta is said to have been born in 1573; but as the *aprobacion* of Ercilla to the Florando is dated June 27, 1587, making him only fourteen years old when his *privilegio* was granted, I suppose there is some mistake in the matter. Huerta wrote several other works, but the one to which his name may best be trusted is, I think, a translation of Pliny's Natural History, of which parts were published

* But no more came from the pen of Espinosa. * 481 Others, however, continued the same series of fictions, if they did not take up the thread where he left it. An Aragonese nobleman, Martin de Bolea, wrote an "Orlando Enamorado";—and Garrido de Villena of Alcalá, who, in 1577, had made known to his countrymen the "Orlando Innamorato" of Boiardo, in a Spanish dress, published, six years afterwards, his "Battle of Roncesvalles"; * a poem which * 482 was followed, in 1585, by one of Agustin Alonso, on substantially the same subject. But all of them are now neglected or forgotten.²⁸

in 1599 and 1603; but I have a copy of the whole printed in 1624 and 1629, in two volumes, folio. It is written in vigorous Spanish, and was no doubt an important contribution to the intellectual resources of his country; but the illustrations that accompany it in the form of miserable woodcuts show how imperfect was the state of science at that time in Spain, and how much it needed more than Pliny or Huerta could do for it.

The third of these poetical Romances is not unlike the two others. At any rate it is quite as grave and quite as extravagant. It is entitled "Genealogía de la Toledana discreta," (Alcalá, 1604,) and is only the First Part, as announced by its author, Eugenio Martinez, who dedicates it to his native city, Toledo. It begins in England, which, he says, is "poblada de Española y Griega gente," and his purpose, announced in his Prólogo, is "to give an account of all the illustrious houses in Spain." But he fills thirty-four books and about three thousand octave stanzas with a congeries and confusion of stories and adventures, which concern only imaginary personages, and have no relation to any known families either in Spain or in any other country of the world. The poem gets its name from a Toledan princess, Sacridea, who is found in England in the third canto, calling for help from all true cavaliers against her cousin, who seeks to usurp her royal rights; but she is not more prominent afterwards than several of the other figures, who appear and dis-

appear, it is not easy to tell why. The style is better, I think, than that of the "Celidon de Iberia,"—the verse flowing and the language pure,—and it seems to have enjoyed some success, for I find editions noted as of 1599 and 1608. But I have never seen any copy of it, except my own, which is of 1604. How long the "Toledana discreta" would have been, if the author had continued it as he begins, it is impossible to conjecture, for, as he does not reach his subject in this First Part, he might have gone on in the same way forever, and found no end in wandering mazes lost. He, however, may have stopped, as Antonio intimates, from taking a religious turn; for he printed a poem entitled "Vida y Martirio de Santa Inez," Alcalá, 1592, written after the Toledana.

²⁸ "Orlando Enamorado de Don Martin de Bolea y Castro," Lerida, 1578;—"Orlando Determinado, en Octava Rima," Zaragoza, 1578. (Latassa, Bib. Nov., Tom. II. p. 54, and Gayangos *ad loc.*)—The "Orlando Enamorado" of Boiardo is by Francisco Garrido de Villena, 1577, and the "Verdadero Successo de la Batalla de Roncesvalles" is by the same, 1583. (Antonio, Bib. Nov., Tom. I. p. 428.)—"Historia de las Hazañas y Hechos del Invencible Cavallero Bernardo del Carpio, por Agustin Alonso," Toledo, 1585. Pellicer (Don Quixote, Tom. I. p. 58, note) says he had seen one copy of this book, and Clemencin says he never saw any.—I have never met with either of those referred to in this note.

Not so the "Angélica" of Luis Barahona de Soto, or, as it is commonly called, "The Tears of Angelica." The first twelve cantos were published in 1586, and received by the men of letters of that age with an extraordinary applause, which has continued to be echoed and re-echoed down to our own times. Its author was a physician in an obscure village near Seville, but he was known as a poet throughout Spain, and praised alike by Diego de Mendoza, Silvestre, Herrera, Cetina, Mesa, Lope de Vega, and Cervantes, — the last of whom makes the curate hasten to save "The Tears of Angelica" from the flames, when Don Quixote's library was carried to the court-yard, crying out, "Truly, I should shed tears myself, if such a book had been burnt; for its author was one of the most famous poets, not only of Spain, but of the whole world." All this admiration, however, was extravagant; and in Cervantes, who more than once steps aside from the subject on which he happens to be engaged to praise Soto, it seems to have been the result of a sincere personal friendship.

The truth is, that the Angelica, although so much praised, was never finished or reprinted, and is now rarely seen and more rarely read. It is a continuation of the "Orlando Furioso," and relates the story of the heroine after her marriage, down to the time when she recovers her kingdom of Cathay, which had been violently wrested from her by a rival queen. It is extravagant in its adventures, and awkward in its machinery, especially in whatever relates to Demogorgon and the agencies under his control. But its chief *483 fault is its dulness. Its * whole movement is as far as possible unlike the brilliant life and gaiety of its great prototype; and, as if to add to the

wearisomeness of its uninteresting characters and languid style, one of De Soto's friends has added to each canto a prose explanation of its imagined moral meanings and tendency, which, in a great majority of cases, it seems impossible should have been in the author's mind when he wrote the poem.²⁹

Of the still more extravagant continuation of the "Orlando" by Lope de Vega, we have already spoken; and of the fragment on the same subject by Quevedo, it is not necessary to speak at all. But the "Bernardo" of Balbuena, which belongs to the same period, must not be overlooked. It is one of the two or three favored poems of its class in the language; written in the fervor of the author's youth, and published in 1624, when his age and ecclesiastical honors made him doubt whether his dignity would permit him any longer to claim it as his own.

It is on the constantly recurring subject of Bernardo del Carpio; but it takes from the old traditions only the slight outline of that hero's history, and then fills up the space between his first presentation at the court of his uncle, Alfonso the Chaste, and the death of Roland at Roncesvalles, with enchantments and giants, travels through the air and over the sea, in countries known and in countries impossible, amidst adventures as wild as the fancies of Ariosto, and more akin to his free and joyous spirit than anything else of the sort in the language. Many of the descriptions are rich and

²⁹ "Primera Parte de la Angélica de Luis Barahona de Soto," Granada, 1586, 4to. My copy contains a MS. license to reprint from it, dated July 15, 1805; but, like many other projects of the sort in relation to old Spanish literature, this one was not carried through. A notice of De Soto is to be found in Sedano (Parnaso, Tom. II. p. xxxi); but the pleasantest idea of him and of his agreeable social relations is to be gathered from a poetical epistle to him by Christóval de Mesa (Rimas, 1611, f. 200); — from several poems in Silvestre (ed. 1599, ff. 325, 333, 334); — and from the notices of him by Cervantes in his "Galatea," and in the Don Quixote, (Parte I. c. 6, and Parte II. c. 1,) together with the facts collected in the two last places by the commentators.

beautiful; worthy of the author of "The Age of Gold" and "The Grandeur of Mexico." Some of the * 484 episodes are * full of interest in themselves, and happy in their position. Its general structure is suited to the rules of its class,—if rules there be for such a poem as the "Orlando Furioso." And the versification is almost always good;—easy where facility is required, and grave or solemn, as the subject changes and becomes more lofty. But it has one capital defect. It is fatally long,—thrice as long as the Iliad. There seems, in truth, as we read on, no end to its episodes, which are involved in each other till we entirely lose the thread that connects them; and as for its crowds of characters, they come like shadows, and so depart, leaving often no trace behind them, except a most indistinct recollection of their wild adventures.³⁰

³⁰ "El Bernardo, Poema Heróico del Doctor Don Bernardo de Balbuena," Madrid, 1624, 4to, and 1808, 3 tom. 8vo, containing about forty-five thousand lines, but abridged by Quintana, in the second volume of his "Poesías Selectas, Musa Epica," with skill and judgment, to less than one third of that length.

* CHAPTER XXVIII.

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NARRATIVE POEMS ON SUBJECTS FROM CLASSICAL ANTIQUITY.—BOSCAN, MENDOZA, SILVESTRE, MONTEMAYOR, VILLEGAS, PEREZ, CEPEDA, GÓNGORA, VILAMEDIANA, PANTALEON, AND OTHERS.—NARRATIVE POEMS ON MISCELLANEOUS SUBJECTS.—SALAS, SILVEIRA, ZARATE.—MOCK-HEROIC NARRATIVE POEMS.—ALDANA, CHRESPO, VILLAVICIOSA AND HIS MOSQUEA.—SERIOUS HISTORICAL POEMS.—CORTEREAL, RUFO, VEZILLA CASTELLANOS AND OTHERS, MESA, CUEVA, EL PINCIANO, MOSQUERA, VASCONCELLOS, FERREIRA, FIGUEROA, ESQUILACHE.—FAILURE OF NARRATIVE AND HEROIC POETRY ON NATIONAL SUBJECTS.

THERE was little tendency in Spain, during the sixteenth and seventeenth centuries, to take subjects for the long narrative and heroic poems that were so characteristic of the country from ancient history or fable. Shorter and in general more interesting tales, imbued with the old national spirit, were, however, early attempted out of classical materials. The "Leander" of Boscan, a gentle and pleasing poem, in about three thousand lines of blank verse, is to be dated as early as 1540, and is one of them. Diego de Mendoza, Boscan's friend, followed, with his "Adonis, Hippomenes, and Atalanta," but in the Italian octave stanza, and with less success. Silvestre's "Daphne and Apollo" and his "Pyramus and Thisbe," both of them written in the old Castilian verse, are of the same period and more attractive, but they were unfortunate in their effects, if they provoked the poems on "Pyramus and Thisbe" by Montemayor and by Antonio Villegas, or that on "Daphne" by Perez, in the second book of his continuation of the "Diana."¹

¹ The story of "Leander" fills a large part of the third book of Boscan and Garcilasso's Works in the original edition of 1543.—Diego de Mendoza's