

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.<sup>30</sup>

<sup>30</sup> "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."<sup>1</sup>

<sup>1</sup> 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



\* 486 \* The more formal effort of Romero de Cepeda on "The Destruction of Troy," published in 1582, is not better than the rest. It has, however, the merit of being written more in the old national tone than almost anything of the kind; for it is in the ancient stanza of ten short lines, and has a fluency and facility that make it sound sometimes like the elder ballad poetry. But it extends to ten cantos, and is, after all, the story to which we have always been accustomed, except that it makes Æneas — against whom the Spanish poets and chroniclers seem to have entertained a thorough ill-will — a traitor to his country and an accomplice in its ruin.<sup>2</sup>

"Adonis," which is about half as long, and on which the old statesman is said to have valued himself very much, is in his Works, 1610, pp. 48-65. — Silvestre's poems, mentioned in the text, with two others, something like them, make up the whole of the second book of his Works, 1599. — Montemayor's "Pyramus," in the short ten-line stanzas, is at the end of the "Diana," in the edition of 1614. — The "Pyramus" of Ant. de Villegas is in his "Inventario," 1577, and is in *terza rima*, which, like the other Italian measures attempted by him, he manages awkwardly. — The "Daphne" of Perez is in various measures, and better deserves reading in old Bart. Yong's version of it than it does in the original. — I might have added to the foregoing the "Pyramus and Thisbe" of Castillejo, (Obras, 1598, ff. 68, etc.,) pleasantly written in the old Castilian short verse, when he was twenty-eight years old, and living in Germany; but it is so much a translation from Ovid, that it hardly belongs here.

<sup>2</sup> Obras de Romero de Cepeda, Sevilla, 1582, 4to. The poem alluded to is entitled "El Infelice Robo de Elena Reyna de Esparta por Paris, Infante Troyano, del qual sucedió la Sangrienta Destruycion de Troya." It begins *ab ovo Leda*, and, going through about two thousand lines, ends with the death of six hundred thousand Trojans. The shorter poems in the volume

are sometimes agreeable. The next year, 1583, he published, partly in prose and partly in ballad verse, which is not always bad, a small popular book entitled "La antigua, memorable y sangrienta destruycion de Troya, recopilada de diversos autores," (Toledo, 1583, 12mo, 150 ff.,) but Lucas Gracian certified to its harmlessness in 1581, and the colophon is dated 1584; — so that it was probably written before his "Infelice Robo de Helena," and published after it. It is poor enough. From some of the descriptions of Helen, Ajax, etc., one might suppose that Cepeda was their personal acquaintance, and was drawing from the life. But this is not worse than Berosus and Dares Phrygius, in whom he confides implicitly, relying on them as sufficient authorities to contradict Homer.

The poem of Manuel de Gallegos, entitled "Gigantomachia," and published at Lisbon, 1628, 4to, is also, like that of Cepeda, on a classical subject, being devoted to the war of the Giants against the Gods. Its author was a Portuguese, who lived many years at Madrid in intimacy with Lope de Vega, and wrote occasionally for the Spanish stage, but returned at last to his native country, and died there in 1665. His "Gigantomachia," in about three hundred and forty octave stanzas, divided into five short books, is written, for the period when it appeared, in a pure style, but is a very dull poem.

\* But with the appearance of Góngora, simplicity such as Cepeda's ceased in this class of poems almost entirely. Nothing, indeed, was more characteristic of the extravagance in which this great poetical heresiarch indulged himself than his monstrous narrative poem, — half jesting, half serious, and wholly absurd, — which he called "The Fable of Polyphemus"; and nothing became more characteristic of his school than the similar poems in imitation of the Polyphemus which commonly passed under the designation he gave them, — that of *Fábulas*. Such were the "Phaeton," the "Daphne," and the "Europa" of his great admirer, Count Villamediana. Such were several poems by Pantaleon, and, among them, his "Fábula de Eco," which he dedicated to Góngora. Such were Moncayo's "Atalanta," a long heroic poem in twelve cantos, published as a separate work; and his "Venus and Adonis," found among his miscellanies. And such, too, were Villalpando's "Love Enamored, or Cupid and Psyche"; and several more of the same class and with the same name; — all worthless, and all published between the time when Góngora appeared and the end of the century.<sup>3</sup>

Gayangos mentions an earlier "Gigantomachia" by Francisco de Sandoval, (Zaragoza, 1630,) and adds, that he published a volume of poems, entitled "Rasgos de Ocio," 8vo, without date.

A narrative poem in a hundred and thirty-four octave stanzas, by Doctor Antonio Gual, was published at Naples, apparently in 1637, to win the favor of the Duchess of Medina de las Torres, wife of the Viceroy. I have a copy of it, but can find no notice of it or of its author. It is an extravagant and incredible love-story, sometimes gracefully told, — sometimes with such affectations as were common during the reign of Gongorism; — but, on the whole, it is better than the average of its class.

<sup>3</sup> These poems are all to be found in the works of their respective authors, elsewhere referred to, except two. The first is the "Atalanta y Hipomenes," by Moncayo, Marques de San Felice, (Zaragoza, 1656, 4to,) in octave stanzas, about eight thousand lines long, in which he manages to introduce much of the history of Aragon, his native country; a general account of its men of letters, who were his contemporaries; and, in canto fifth, all the Aragonese ladies he admired, whose number is not small. The other poem is the "Amor Enamorado," which Jacinto de Villalpando published (Zaragoza, 1655, 12mo) under the name of "Fabio Clymente"; and which, like the last, is in octave stanzas, but only about half as long.



\* 488 \* Of heroic poems on miscellaneous subjects, a few were produced during the same period, but none of value. The first that needs to be mentioned is that of Yague de Salas, on "The Lovers of Teruel," published in 1616, and preceded by an extraordinary array of laudatory verses, among which are sonnets by Lope de Vega and Cervantes. It is on the tragical fate of two young and faithful lovers, who, after the most cruel trials, died at almost the same moment, victims of their passion for each other,—the story on which, as we have already noticed, Montalvan founded one of his best dramas. Salas calls his poem a tragic epic, and it consists of twenty-six long cantos, comprehending not only the sad tale of the lovers themselves, which really ends in the seventeenth canto, but a large part of the history of the kingdom of Aragon and the whole history of the little town of Teruel. He declares his story to be absolutely authentic; and in the Preface he appeals for the truth of his assertion to the traditions of Teruel, of whose municipality he had formerly been syndic and was then secretary.

But his statements were early called in question,

See, also, Latassa, Bib. Nueva, Tom. III. p. 272. To these should be added the "*Fábula de Cupido y Psyche*," by Don Gabriel de Henao Monxazaz, (Zaragoza, 1620, 12mo, pp. 102,) not better than its fellows; and the "*Fábulas of Theseus and Ariadne*, and of Hippomenes and Atalanta, by Miguel Colodrero de Villalobos, a young man of Baena, who published at Cordoba, in 1629, a small volume of poems, chiefly sonnets, epigrams, etc., which was succeeded in 1642 by another, called affectedly "*Golosinas de Ingenios*," or Sweetmeats for Wits.—He admired and followed Góngora, and addressed one of his poems to him.

Gayangos mentions several other po-

ems of the same sort, such as "*La Luna y Endimion*," by Marcelo Díaz Cacerreda, "*La Atalanta*," by Cespedes, "*Jupiter y Europa*," by Jusepe Laporta, etc.; but none seems to be worth more than a passing notice. An attempt was made in the eighteenth century to revive something like this style of narrative poetry, or a parody on it, in "*El Fabulero por Francisco Nieto Molina*," (Madrid, 1764, 4to,) where we have jesting versions of the stories of Polyphemus, Arethusia, Leander, etc., often written in a better style than was common in his time; but like his "*Perromaquia*," published in 1765, they are of small value.

and, to sustain them, he produced, in 1619, the copy of a paper which he professed to have found in the archives of Teruel, and which contains, under the date of 1217, a full account of the two lovers, with a notice of the discovery and reinterment of their unchanged bodies in the church of San Pedro, in 1555. This seems to have quieted the doubts that had been raised; and for a long time afterwards, poets and tragic writers resorted freely to a story so truly Spanish in its union of love and religion, as if its authenticity were no longer questionable. But since 1806, when the facts and documents in relation to it were collected and published, there seems no reasonable doubt that the whole is a fiction, founded on a tradition already used by Artieda in a dull drama, and still floating about at the time when Salas lived, to \* which, \* 489 when urged by his sceptical neighbors, he gave a distinct form. But the popular faith was too well settled to be disturbed by antiquarian investigations, and the remains of the lovers of Teruel in the cloisters of Saint Peter are still visited by faithful and devout hearts, who look upon them with sincere awe, as mysterious witnesses left there by Heaven, that they may testify, through all generations, to the truth and beauty of a love stronger than the grave.<sup>4</sup>

<sup>4</sup> "*Los Amantes de Teruel, Epopeya Trágica, con la Restauracion de España por la Parte de Sobrarbe y Conquista del Reino de Valencia, por Juan Yague de Salas*," Valencia, 1616, 12mo. The latter part of it is much occupied with a certain Friar John and a certain Friar Peter, who were great saints in Teruel, and with the conquest of Valencia by Don Jaime of Aragon. The poetry of the whole, it is not necessary to add, is naught. The antiquarian investigation of the truth of the story of the lovers is in a modest pamphlet entitled "*Noticias Históricas sobre los Amantes de Teruel,*

por Don Isidro de Antillon" (Madrid, 1806, 18mo);—a respectable Professor of History in the College of the Nobles at Madrid. (Latassa, Bib. Nueva, Tom. VI. p. 123.) It leaves no reasonable doubt about the forgery of Salas, which, moreover, is done very clumsily. Ford, in his admirable "*Hand-Book of Spain*," (London, 1845, 8vo, p. 874,) implies that the tomb of the lovers is still much visited. It stands now in the cloisters of St. Peter, whither, in 1709, in consequence of alterations in the church, their bodies were removed;—much decayed, says Antillon, not-



The attempt of Lope de Vega, in his "Jerusalem Conquered," to rival Tasso, turned the thoughts of other ambitious poets in the same direction, and the quick result was two so-called epics that are not quite forgotten. The first is the "Macabeo" of Silveira, a Portuguese, who, after living long at the court of Spain, accompanied the head of the great house of the Guzmans when that nobleman was made viceroy of Naples, and published there, in 1638, this poem, to the composition of which he had given twenty-two years. The subject is the restoration of Jerusalem by Judas Maccabæus, — the same which Tasso had at one time chosen for his own epic. But Silveira had not the genius of Tasso. He has, it is true, succeeded in filling twenty cantos with octave stanzas, as Tasso did; but there the resemblance stops. The "Macabeo," \* 490 besides being \* written in the affected style of Góngora, is wanting in spirit, interest, and poetry throughout.<sup>5</sup>

The other contemporary poem of the same class is better, but does not rise to the dignity of success. It is by Zarate, a poet long attached to Rodrigo Calderon, the adventurer who, under the title of Marques de Siete Iglesias, rose to the first places in the state in the time of Philip the Third, and employed Zarate as one of his secretaries. Zarate, however, was gentle and wise, and, having occupied himself much with poetry in the days

withstanding the claim set up that they are imperishable. The story of the lovers of Teruel has often been resorted to, and, among others in our own time, by Juan Eugenio Harzenbusch, in his drama, "Los Amantes de Teruel," and by an anonymous author in a tale with the same title, that appeared at Valencia, 1838, 2 tom. 18mo. In the Preface to the last, another of the certificates of Yague de Salas to the truth of the story is produced for the first

time, but adds nothing to its probability. See *ante*, pp. 316-319.

<sup>5</sup> "El Macabeo, Poema Heróico de Miguel de Silveira," Nápoles, 1638, 4to. Castro (Biblioteca, Tom. I. p. 626) makes Silveira a converted Jew, and Barbosa places his death in 1636; but the dedication of his "Sol Vencido," a short, worthless poem, written to flatter the Vice-Queen of Naples, is dated 20th April, 1639, and was printed there that year.

of his prosperity, found it a pleasant resource in the days of adversity. In 1648, he published "The Discovery of the Cross," which, if we may trust an intimation in the "Persiles and Sigismunda" of Cervantes, he must have begun thirty years before, and which had undoubtedly been finished and licensed twenty years when it appeared in print. But Zarate mistook the nature of his subject. Instead of confining himself to the pious traditions of the Empress Helena and the ascertained achievements of Constantine against Maxentius, he has filled up his canvas with an impossible and uninteresting contest between Constantine and an imaginary king of Persia on the banks of the Euphrates, and so made out a long poem, little connected in its different parts, and, though dry and monotonous in its general tone, unequal in its execution; some portions of it being simple and dignified, while others show a taste almost as bad as that which disfigures the "Macabeo" of Silveira, and of quite the same sort.<sup>6</sup>

But there was always a tendency to a spirit of caricature \* in Spanish literature, — perhaps \* 491 owing to its inherent stateliness and dignity; for these are qualities which, when carried to excess, almost surely provoke ridicule. At least, as we know, parody appeared early among the ballads, and was always prominent in the theatres; to say nothing of romantic fiction, where Don Quixote is the great

<sup>6</sup> "Poema Heróico de la Invencion de la Cruz, por Fr. Lopez de Zarate," Madrid, 1648, 4to; twenty-two cantos and four hundred pages of octave stanzas. The infernal councils and many other parts show it to be an imitation of Tasso. The notice of his life by Sedano (Parnaso, Tom. VIII. p. xxiv)

is sufficient; but that by Antonio is more touching, and reads like a tribute of personal regard. Zarate died in 1658, above seventy years old. Sernario Pintoresco, 1845, p. 82. Cervantes praises him beyond all reason in his *Persiles y Sigismunda*, Lib. IV. cap. 6, and elsewhere.



monument of its glory for all countries and for all ages.<sup>7</sup>

That the long and multitudinous narrative poems of Spain should call forth mock-heroics was, therefore, in keeping with the rest of the national character; and though the number of such caricatures is not large, they have a merit quite equal to that of their serious prototypes. The first in the order of time seems to be lost. It was written by Cósme de Aldana, who, in the latter part of the sixteenth century, was attached to the Grand Constable Velasco, when he was sent to govern Milan. In his capacity of poet, Aldana unhappily plied his master with flattery and sonnets, till one day the Constable fairly besought him to desist, and called him "an ass." The cavalier could not draw his sword on his friend and patron, but the poet determined to avenge the affront offered to his genius. He did so in a long poem, entitled the "Asneida," which, on every page, seemed to cry out to the governor, "You are a greater ass than I am." But it was hardly finished when the unhappy Aldana died, and the copies of his poem were so diligently sought for and so faithfully destroyed, that it seems to be one of the few books we should be curious to see, which, after having been once printed, have entirely disappeared from the world.<sup>8</sup>

<sup>7</sup> The continual parody of the *gracioso* on the hero shows what was the tendency of the Spanish stage in this particular. But there are also plays that are entirely burlesque, such as "The Death of Baldovinos," at the end of Cæsar's Works, 1651, which is a parody on the old ballads and traditions respecting that paladin; and the "Cavallero de Olmedo," a favorite play, by Francisco Felix de Monteses, which is in the volume entitled "Mejor Libro de las Mejores Comedias," Madrid, 1653, and

which is a parody of a play with the same title in the Comedias de Lope de Vega, Vol. XXIV., Zaragoza, 1641.

<sup>8</sup> Cósme was editor of the poems of his brother, Francisco de Aldana, in 1593. (Antonio, Bib. Nov., Tom. I. p. 256.) He wrote in Italian and printed at Florence as early as 1578; but Velasco did not go as governor to Milan till after 1586. (Salazar, Dignidades, f. 131.) The only account I have seen of the "Asneida" is in Figueroa's "Pasagero," 1617, f.

\* The next mock-heroic has also something \* 492 mysterious about it. It is called "The Death, Burial, and Honors of Chrespina Marauzmaná, the Cat of Juan Chrespo," and was published at Paris in 1604, under what seems to be the pseudonyme of "Cintio Mercetisso." The first canto gives an account of Chrespina's death; the second, of the *pésames* or condolences offered to her children; and the third and last, of the public tributes to her memory, including the sermon preached at her interment. The whole is done in the true spirit of such a poem, — grave in form, and quaint and amusing in its details. Thus, when the children are gathered round the death-bed of their venerable mother, among other directions and commands, she tells them very solemnly: —

Up in the concave of the tiles, and near  
That firm-set wall the north wind whistles by,  
Close to the spot the cricket chose last year,  
In a blind corner, far from every eye,  
Beneath a brick that hides the treasure dear,  
Five choice sardines in secret darkness lie; —  
These, brethren-like, I charge you, take by shares,  
And also all the rest, to which you may be heirs.

Moreover, you will find, in heaps piled fair, —  
Proofs of successful toil to build a name, —  
A thousand wings and legs of birds picked bare,  
And cloaks of quadrupeds, both wild and tame,  
All which your father had collected there,  
To serve as trophies of an honest fame; —  
These keep, and count them better than all prey;  
Nor give them, e'en for ease, or sleep, or life, away.<sup>9</sup>

127. Its loss is probably not a great one, says Gayangos, if we are to judge by a volume of poems which he published at Madrid in 1591, entitled "Invectiva contra el Vulgo y su Maldiciencia"; which is full of bad taste. It may be found reprinted in the Biblioteca de Autores Españoles, Tom. XXXVI., 1855. I have a copy of the unhappy collection of poems that provoked the Constable's ire. It is in

thirteen leaves, printed in Milan without date, and is entitled "Versos de Cósme de Aldana a su Capitan General y Señor, el ilustriss. y excellentiss. Señor Juan Fernandez Velasco, Condestable de Castilla. The flattery, no doubt, outweighs the poetry. — It is not in the Biblioteca of Rivadeneyra.

<sup>9</sup> En la concavidad del tejadillo,  
Hacia los paredones del gallego,  
Junto adonde morava antaño el grillo,



\* 493 \* It is probably a satire on some event notorious at the time and long since forgotten; but however its origin may be explained, it is one of the best imitations extant of the Italian mock-heroics. It has, too, the rare merit of being short.<sup>10</sup>

Much better known than the Chrespina is the "Mosquea," by Villaviciosa;— a rich and fortunate ecclesiastic, who was born at Sigüenza in 1589, and died at Cuenca in 1658. The Mosquea, which is the war of the flies and the ants, was printed in 1615; but though the author lived so long afterwards, he left nothing else to mark the genius of which this poem gives unquestionable proof. It is, as may be imagined, an imitation of the "Batrachomyomachia," attributed to Homer, and the storm in the third canto is taken, with some minuteness in the spirit of its parody, from the storm in the first book of the *Æneid*. Still the Mosquea is as original as the nature of such a poem requires it to be. It has, besides, a simple and well-constructed fable; and notwithstanding it is protracted to twelve cantos, the curiosity of the reader is sustained to the last.

A war breaks out in the midst of the festivities of a tournament in the capital city of the flies, which the false ants had chosen as a moment when they could advantageously interrupt the peace that had long subsisted between them and their ancient enemies. The

En un rincón secreto, oscuro y ciego,  
Escondidas debaxo de un ladrillo,  
Están cinco sardinas, lo que os ruego  
Como hermanos partays, y seays hermanos  
En quanto más viniere á vuestras manos.

Hallareys, ítem más, amontonadas,  
De gloria y fama prosperos deseos,  
Alas y patas de mil aves tragadas,  
De quadrupedes pieles y manteos,  
Que vuestro padre allí dexo allegadas  
Por victoriosas señas y tropheos;  
Estas tened en más que la comida,  
Qu' el descanso, qu' el sueño, y que la vida.

p. 14.

<sup>10</sup> "La Muerte, Entierro y Honras

de Chrespina Marauzmana, Gata de Juan Chrespo, en tres cantos de octava rima, intitulados la Gaticida, compuesta por Cintio Meretisso, Español, Paris, por Nicolo Molinero," 1604, 12mo, pp. 52. I know nothing of the poem or its author, except what is to be found in this volume, of which I have never met even with a bibliographical notice, and of which I have seen only one copy,— that belonging to my friend Don Pascual de Gayangos, of Madrid.

heathen gods are introduced, as they are in the *Iliad*,— the other insects become allies in the great quarrel, after the manner of all heroic poems,— the neighboring chiefs come in,— there is an Achilles on one side, and an *Æneas* on the other,— the characters of the principal personages are skilfully drawn and sharply distinguished,— and the catastrophe is a tremendous battle, filling the last two \*cantos, in \* 494 which the flies are defeated and their brilliant leader made the victim of his own rashness. The faults of the poem are its pedantry and length. Its merits are the richness and variety of its poetical conceptions, the ingenious delicacy with which the minutest circumstances in the condition of its insect heroes are described, and the air of reality, which, notwithstanding the secret satire that is never entirely absent, is given to the whole by the seeming earnestness of its tone. It ends, precisely where it should, with the expiring breath of the principal hero.<sup>11</sup>

No other mock-heroic poem followed that of Villaviciosa during this period, except "The War of the Cats," by Lope de Vega, who, in his ambition for universal conquest, seized on this, as he did on every other department of the national literature. But the "Gatomachia," which is one of the very best of his efforts, has already been noticed. We turn, therefore, again to the true heroic poems, devoted to national subjects, whose current flows no less amply and gravely, down to the middle of the seventeenth century, than it did when it first began, and continues through its whole

<sup>11</sup> The first edition of the "Mosquea" was printed in small 12mo at Cuenca, when its author was twenty-six years old;— the third is Sancha's, Madrid, 1777, 12mo, with a life, from which it appears, that, besides being a faithful officer of the Inquisition himself, and

making a good fortune out of it, Villaviciosa exhorted his family, by his last will, to devote themselves in all future time to its holy service with grateful zeal. See, also, the Spanish translation of Sismondi, Sevilla, 8vo, Tom. I., 1841, p. 354.



course no less characteristic of the national genius and temper than we have seen it in the poems on Charles the Fifth and his achievements.

The favorite hero of the next age, Don John of Austria, son of the Emperor, was the occasion of two poems, with which we naturally resume the examination of this curious series.<sup>12</sup> The first of them is

<sup>12</sup> A vast number of tributes were paid by contemporary men of letters to Don John of Austria; but among them none is more curious than a Latin poem in two books, containing seventeen or eighteen hundred hexameters, the work of a negro, who had been brought as an infant from Africa, and who by his learning rose to be Professor of Latin and Greek in the school attached to the cathedral of Granada. He is the same person noticed by Cervantes as "el negro Juan Latino," in a poem prefixed to the Don Quixote. His volume of Latin verses on the birth of Ferdinand, the son of Philip II., on Pope Pius V., on Don John of Austria, and on the city of Granada, making above a hundred and sixty pages in small quarto, printed at Granada in 1573, is not only one of the rarest books in the world, but is one of the most remarkable illustrations of the intellectual faculties and possible accomplishments of the African race. The author himself says he was brought to Spain from Ethiopia, and was, until his emancipation, a slave to the grandson of the famous Gonsalvo de Córdoba. His Latin verse is respectable, and, from his singular success as a scholar, he was commonly called Joannes Latinus, a *sobriquet* under which he is frequently mentioned. He was respectably married to a lady of Granada, who fell in love with him, as Eloisa did with Abelard, while he was teaching her; and after his death, which occurred later than 1573, his wife and children erected a monument to his memory in the church of Sta. Ana, in that city, inscribing it with an epitaph, in which he is styled "Filius Æthiopum, prolesque nigerrima patrum." (Antonio, Bib. Nov., Tom. I. p. 716. Don Quixote, ed. Clemencin, Tom. I. p. lx, note.) Andreas Schottus in his "Hispania Bibliotheca sive de Academiis et Bib-

liothecis," (1608,) speaking of the city of Granada, says: "Hic Joannes Latinus Æthiops, (res prodigiosa) nostra tempestate rhetoricam per multos annos publicè docuit, juventutemque instituit, et poema edidit in victoriam Joannis Austriaci navalem." p. 29.

There is a play entitled "Juan Latino" by Diego Ximenez de Enciso, in the second volume of the "Comedias Escogidas," (Madrid, 1652,) which gives a full sketch of him. In the first act he is a slave of the Duke of Sesá, ill enough treated, kicked about and cuffed. In the second, he is tutor to Doña Ana de Carlobal, sister to an ecclesiastic of rank, and makes love to her through his Spanish verses, and in other ways after the Spanish fashion. In the third, he rises to distinction; obtains his chair in the University; and, favored by Don John of Austria, is enfranchised by the Duke of Sesá, who, however, manumits him very reluctantly, on the ground that it is his great glory to hold so distinguished a man as his property. Addressing Don John, Juan Latino is made to say, (f. 57,) in the fervor of his gratitude:—

Yo prometo a vuestra Alteza,  
Que he de quitar a la Fama  
Una pluma con que escriva  
Sus memorables hazanas,  
Y, como muchos poemas  
Toman nombre del que cantan,  
Llamaré Austrada mi libro,  
Pues cánta Don Juan de Austria.

This promise, of course, was made by the poet half a century or more after it had been fulfilled.

It may not be amiss here to add, that another negro is celebrated in a play, written with skill in good Castilian, and claiming, at the end, to be founded in fact. It is called "El Valiente Negro en Flandes," by Andres de Claromonte, actor and playwright, and is found in Tom. XXXI., 1638, of the collection of Comedias printed at Bar-

on \*the battle of Lepanto, and was published \* 495 in 1578, the year of Don John's untimely death.

The author, Cortereal, was a Portuguese gentleman of rank and fortune, who distinguished himself as the commander of an expedition against the infidels on the coasts of Africa and Asia, in 1571, and died before 1593; but, being tired of fame, passed the last twenty years of his life at Evora, and devoted himself to poetry and to the kindred arts of music and painting.

It was amidst the beautiful and romantic nature that surrounded him during the quiet conclusion of his bustling \* life, that he wrote three long \* 496 poems;—two in Portuguese, which were soon translated into Spanish and published; and one, originally composed in Spanish, and entitled "The Most Happy Victory granted by Heaven to the Lord Don John of Austria, in the Gulf of Lepanto, over the Mighty Ottoman Armada." It is in fifteen cantos of blank verse, and is dedicated to Philip the Second, who, contrary to his custom, acknowledged the compliment by a flattering letter. The poem opens with a dream brought to the Sultan from the infernal regions by the goddess of war, and inciting him to make an attack on the Christians; but excepting this, and the occasional use of similar machinery afterwards, it is merely a dull historical account of the war, ending with the great sea-fight itself, which is the subject of the last three cantos.<sup>13</sup>

celona and Saragossa. The negro in question, however, was not, like Juan Latino, a native African, but was a slave born in Merida, and was distinguished only as a soldier, serving with great honor under the Duke of Alva, and enjoying the favor of that severe general.

<sup>13</sup> "Felicissima Victoria concedida del Cielo al Señor Don Juan d' Austria,

etc., compuesta por Hierónimo de Cortereal, Cavallero Portugues," s. l. 1578, 8vo, with curious woodcuts; probably printed at Lisbon. (Life, in Barbosa, Tom. II. p. 495.) His "Suceso do Segundo Cerco de Diu," in twenty-one cantos, on the siege, or rather defence, of Diu, in the East Indies, in 1546, was published in 1574, and translated into Spanish by the well-known poet, Pedro