

tillana, so that his connections were as proud and noble as the monarchy could afford; while, on the other hand, Garcilasso de la Vega being one of his lineal descendants, we may add that his honors were reflected back from succeeding generations as brightly as he received them.

He was born about the year 1400, and was bred a knight. At the battle of the Higuera, near Granada, in 1431, led on by the Bishop of Palencia,—who, as the honest Cibdareal says, “fought that day like an armed Joshua,”—he was so unwise in his courage, that, after the fight was over, the king, who had been an eye-witness of his indiscretion, caused him to be put under arrest, and released him only at the intercession of one of his powerful friends.¹⁴ In general, Perez de Guzman was among the opponents of the Constable, as were most of his family; but he does not seem to have shown a factious or violent spirit, and, after being once unreasonably thrown into prison, found his position so false and disagreeable, that he retired from affairs altogether.

* 360 * Among his more cultivated and intellectual friends was the family of Santa María, two of whom, having been Bishops of Cartagena, are better known by the name of the see they filled than they are by their own. The oldest of them all was a Jew by birth,—Selomo Halevi,—who, in 1390, when he was forty years old, was baptized as Pablo de Santa María, and rose, subsequently, by his great learning and force of character, to some of the highest places in the Spanish Church, of which he continued a distinguished ornament till his death, in 1435. His

¹⁴ Cibdareal, Epist. 51. Alcantara, Hist. de Granada, Tom. III. 1845, pp. 233–239.

brother, Alvar Garcia de Santa María, and his three sons, Gonzalo, Alonso, and Pedro, the last of whom lived as late as the reign of Ferdinand and Isabella, were, like the head of the family, marked by literary accomplishments, of which the contemporary chronicles and collections afford abundant proof, and of which, it is evident, the court of John the Second was not a little proud. The connection of Perez de Guzman, however, was chiefly with Alonso, long Bishop of Cartagena, who wrote for the use of his friend a religious treatise, and who, when he died, in 1456, was mourned by Perez de Guzman, in a poem comparing the venerable Bishop to Seneca and Plato.¹⁵

The occupations of Perez de Guzman, in his retirement on his estates at Batras, where he passed the latter part * of his life, and where he died, * 361 about 1470, were suited to his own character, and to the spirit of his age.¹⁶ He wrote a good deal

¹⁵ The longest extracts from the works of this remarkable family of Jews, and the best accounts of them, are to be found in Castro, “Biblioteca Española” (Tom. I. 235, etc.), and Amador de los Rios, “Estudios sobre los Judios de España” (Madrid, 1848, 8vo, pp. 339–398, 458, etc.). Much of their poetry, which is found in the Cancioneros Generales, is amatory, and is as good as the poetry of those old collections generally is. Two of the treatises of Alonso were printed;—the “Oracional,” or Book of Devotion, mentioned in the text as written for Perez de Guzman, which appeared at Murcia, in 1487, and the “Doctrinal de Cavalleros,” which appeared the same year at Burgos. (Diosdado, De Prima Typographiæ Hispan. Ætate, Romæ, 1793, 4to, pp. 22, 26, 64.) Both are curious; but much of the last is taken from the “Partidas” of Alfonso the Wise. His “Anacephalæsis,” or summary of the reigns of the Kings of Spain, published by Antonio de Nebrija, in 1545, may be

found in Andrea Schotti Hispania Illustrata, Tom. III. Francofurti, 1603, pp. 246–291. A letter on the Duties of Knights, from the Bishop to the Marquis of Santillana, published in the works of the Marquis, and dated in 1444, is well worth reading for its dignity, boldness, and force. The poetry that passes under the name of Cartagena in the Cancioneros Generales seems to have been written chiefly or wholly by Pedro, who lived as late as 1480. But it is not easy to settle such questions as often arise about authors in these Cancioneros. See the Spanish translation of this History, Tom. I. pp. 554–558.

¹⁶ It was probably in the latter part of his life that Gonzalo de Ocaña translated for him—and translated into rich Castilian—the Dialogues of St. Gregory. N. Antonio (Bib. Nov., Tom. I. p. 559) cites an edition printed in 1532. My copy is 1514, Toledo, folio, lit. goth., so that there must have been two editions, at least.

of poetry, such as was then fashionable among persons of the class to which he belonged, and his uncle, the Marquis of Santillana, admired what he wrote. Some of it may be found in the collection of Baena, showing that it was in favor at the court of John the Second. Yet more was printed in 1492, and in the Cancioneros that began to appear a few years later; so that it seems to have been still valued by the limited public interested in letters in the reign of Ferdinand and Isabella.

But the longest poem he wrote, and perhaps the most important, is his "Praise of the Great Men of Spain," a kind of chronicle, filling four hundred and nine octave stanzas; to which should be added a hundred and two rhymed Proverbs, mentioned by the Marquis of Santillana, but probably prepared later than the collection made by the Marquis himself, for the education of Prince Henry. After these, the two poems of Perez de Guzman that make most pretensions from their length are an allegory on the Four Cardinal Virtues, in sixty-three stanzas, and another on the Seven Deadly Sins and the Seven Works of Mercy, in a hundred. The best verses he wrote are in his short hymns. But all are forgotten, and deserve to be so.¹⁷

His prose is much better. Of the part he bore in the Chronicle of John the Second notice has already been taken. But, at different times, both before he

¹⁷ The manuscript I have used is a copy from one, apparently of the fifteenth century, in the magnificent collection of Sir Thomas Phillips, Middle Hill, Worcestershire, England. The printed poems are found in the "Cancionero General," 1535, ff. 28, etc.; in the "Obras de Juan de Mena," ed. 1566, at the end; in Castro, Tom. I. pp. 298, 340-342; and at the end of Ochoa's

"Rimas Ineditas de Don Iñigo Lopez de Mendoza," Paris, 1844, 8vo, pp. 269-356. See also Mendez, Typog. Esp., p. 383; and Cancionero General, 1573, ff. 14, 15, 20-22. Gonzalo de Sta. Maria, who died old in 1448, translated into Castilian the allegorical play that was written in Lemosin by Enrique de Villena, and acted in 1444 at the coronation of Ferdinand of Aragon.

was engaged in that work, and afterwards, he was employed on another, more original in its character, and of higher * literary merit. It is * 362 called "Genealogies and Portraits," and contains, under thirty-four heads, sketches, rather than connected narratives, of the lives, characters, and families, of thirty-four of the principal persons of his time, such as Henry the Third, John the Second, the Constable Alvaro de Luna, and Don Enrique de Villena.¹⁸ A part of this genial work seems, from internal evidence, to have been written in 1430, while other portions must be dated after 1454; but none of it can have been much known till all the principal persons to whom it relates had died, and not, therefore, till the reign of Henry the Fourth, in the course of which the death of Perez de Guzman himself must have happened. It is manly in its tone, and is occasionally marked with vigorous and original thought. Some of its sketches are, indeed, brief and dry, like that of Queen Catherine, daughter of John of Gaunt. But others are long and elaborate, like that of the Infante Don Ferdinand. Sometimes he discovers a spirit in advance of his age, such as he shows when he defends the newly converted Jews from the cruel suspicions with which they were then persecuted. But

¹⁸ The "Generaciones y Semblanzas" first appeared in 1512, as a part of a *refricimento* in Spanish of Giovanni Colonna's "Mare Historiarum," which may have been the work of Perez de Guzman. They begin, in this edition, at Cap. 137, after long accounts of Trojans, Greeks, Romans, Fathers of the Church, and others, taken from Colonna. (Mem. de la Acad. de Historia, Tom. VI. pp. 452, 453, note.) The first edition of the Generaciones y Semblanzas separated from this connection occurs at the end of the Chronicle of John II., 1517. They are also found in

the edition of that Chronicle of 1779, and with the "Centon Epistolario," in the edition of Llaguno Amirolo, Madrid, 1775, 4to, where they are preceded by a life of Fernan Perez de Guzman, containing the little we know of him. The suggestion made in the Preface to the Chronicle of John II. (1779, p. xi), that the two very important chapters at the end of the Generaciones y Semblanzas are not the work of Fernan Perez de Guzman, is, I think, sufficiently answered by the editor of the Chronicle of Alvaro de Luna, Madrid, 1784, 4to, Prólogo, p. xxiii.

he oftener discovers a willingness to rebuke its vices, as when, discussing the character of Gonzalo Nuñez de Guzman, he turns aside from his subject, and says, solemnly, —

“And no doubt it is a noble thing, and worthy of praise, to preserve the memory of noble families, and of the services they have rendered to their kings and to the commonwealth; but here, in Castile, this * 363 is now held of * small account. And, to say truth, it is really little necessary; for nowadays he is noblest who is richest. Why, then, should we look into books to learn what relates to families, since we can find their nobility in their possessions? Nor is it needful to keep a record of the services they render; for kings now give rewards, not to him who serves them most faithfully, nor to him who strives for what is most worthy, but to him who most follows their will, and pleases them most.”¹⁹

In this and other passages there is something of the tone of a disappointed statesman, perhaps of a disappointed courtier. But, more frequently, as, for instance, when he speaks of the Great Constable, there is an air of good faith and justice that does him much honor. Some of his portraits, among which we may notice those of Villena and John the Second, are drawn with skill and spirit; and everywhere he writes in that rich, grave, Castilian style, with now and then a happy and pointed phrase to relieve its dignity, of which we can find no earlier example without going quite back to Alfonso the Wise and Don Juan Manuel.

¹⁹ *Generaciones y Semblanzas*, c. 10. A similar harshness is shown in Chapters 5 and 30.

* CHAPTER XXI.

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FAMILY OF THE MANRIQUES. — PEDRO, RODRIGO, GOMEZ, AND JORGE. — THE
COPLAS OF THE LAST. — THE URREAS. — JUAN DE PADILLA.

CONTEMPORARY with all the authors we have just examined, and connected by ties of blood with several of them, was the family of the Manriques, — poets, statesmen, and soldiers, — men suited to the age in which they lived, and marked with its strong and manly characteristics. They belonged to one of the oldest and noblest races of Castile; a race beginning with the Laras of the ballads and chronicles.¹ Pedro, the father of the first two to be noticed, was among the sturdiest opponents of the Constable Alvaro de Luna, and filled so large a space in the troubles of the time that his violent imprisonment, just before he died, shook the country to its very foundations. At his death, however, in 1440, the injustice he had suffered was so strongly felt by all parties that the whole court went into mourning for him, and the good Count Haro — the same in whose hands the honor and faith of the country had been put in pledge, a year before, at Tordesillas — came into the king's presence, and, in a solemn scene, well described by the chronicler of John the Second, obtained for the children of the deceased Manrique a confirmation of all the honors and rights of which their father had been wrongfully deprived.²

One of these children was Rodrigo Manrique, Count

¹ *Generaciones*, etc., c. 11, 15, and 24.

² *Crónica de Don Juan el II.*, Año 1437, c. 4; 1438, c. 6; 1440, c. 18.