

By degrees the picaresque romance was combined with the novel of Italian origin and gave rise to a new type,—half novel of manners, half romance of adventure,—of which the characteristic example appears to be the *Relacion de la Vida y Aventuras del Escudero Marcos de Obregon* (1618), by Vicente Espinel, one of the most genial and best written works of the 17th century. To the same class belong almost all the novels of Alonso Gerónimo de Salas Barbadillo, such as *La Ingenua Helena*, *Don Diego de Noche*, *El Caballero puntual*, &c.; Luiz Velez de Guevara's *Diablo Cojuelo* (1641), the model of Lesage's *Diablo Boiteux*; and Francisco Santos's highly popular pictures of life in Madrid, *Dia y Noche de Madrid* (1663), *Periquillo*, *el de las Gallineras*, &c. On the contrary, the novels of Tirso de Molina (*Los Cigarrales de Toledo*, 1624), Perez de Montalban (*Para Todos*, 1632), *Maria de Zayas* (*Novelas*, 1637), are more in the manner of the *Novelas Ejemplares* of Cervantes, and consequently of the Italian type. Among the so-called historical romances one only deserves to be mentioned,—the *Guerras Civiles de Granada* by Gines Perez de Hita, which deals with the last years of the kingdom of Granada and the insurrection of the Moors of the Alpujarras in the time of Philip II. *Don Quixote*, the masterpiece of Miguel Cervantes de Saavedra (1547–1616), is too great a work to be treated along with others; and, besides, it does not fall strictly within the limits of any of the classes just mentioned. If it has to be defined, it may be described as the social romance of 16th and 17th century Spain. Cervantes undoubtedly owed much to his predecessors, notably to the picaresque romancers, but he considerably enlarged the scope of the type, and, what had as yet been done by no one, supported the framework of the story by a lofty moral idea. His main purpose was, as we are beginning to realize, not to turn into ridicule the books of chivalry, which were already out of fashion by his time, but to show by an example pushed to absurdity the danger of *hidalgism*, of all those deplorable prejudices of pure blood and noble race with which three-fourths of the nation were imbued, and which, by the scorn of all useful labour which they involved, were destined to bring Spain to ruin. The lesson is all the more effective as his *hidalgo*, although ridiculous, was not put beyond the pale of the reader's sympathy, and the author condemns only the exaggeration of the chivalrous spirit, and not true courage and devotion when these virtues have a serious object. The same thing happened to *Don Quixote* which had happened to *Guzman de Alfarache*. After the publication of the first part (1605), Cervantes allowed his pen to lie too long idle; and so it occurred to some one to anticipate him in the glory of completing the story of the heroic deeds of the knight of La Mancha. In 1614 a second part of the adventures of Don Quixote made its appearance—the work of a certain Avellaneda, a pseudonym under which people have sought to recognize the inquisitor Luis de Aliaga. Cervantes was thus roused from inactivity, and the following year gave to the world the true second part, which soon effaced the bad impression produced by Avellaneda's heavy and exaggerated imitation.

The stage in the 17th century in some measure took the place of the romances of the previous age; it is, as it were, the medium of all the memories, all the passions, and all the aspirations of the Spanish people. Its style, being that of the popular poetry, made it accessible to the most illiterate classes, and gave it an immense range of subject. From the books of the Bible, the acts of the martyrs, national traditions, the chronicles of Castile and Aragon, and foreign histories and novels, down to the daily incidents of contemporary Spanish life, the escapades and nightly brawls of students, the gallantries of the Calle

Mayor and the Prado of Madrid, balcony escalades, sword thrusts and dagger strokes, duels and murders, fathers befooled, jealous ladies, pilfering and cowardly valets, inquisitive and sprightly waiting-maids, sly and tricky peasants, fresh country girls,—all are turned to dramatic account. The enormous mass of plays with which the literature of this period is inundated may be divided into two great classes—a secular and a religious, the latter again subdivided into (1) the liturgical play, *i.e.*, the *auto* either *sacramental* or *al nacimiento*, and (2) the *comedia divina* and the *comedia de santos*, which have no liturgical element and differ from a secular play only in the fact that the subject is religious, and frequently, as one of the names indicates, derived from the history of a saint. In the secular drama, classification might be carried almost to any extent if the nature of the subject be taken as the criterion. It will be sufficient to distinguish the *comedia* (*i.e.*, any tragic or comic piece in three acts) according to the social types brought on the stage, the equipment of the actors, and the artifices resorted to in the representation. We have (1) the *comedia de capa y espada*, which represents any everyday incident, the actors belonging to the middle class, simple *caballeros*, and consequently wearing the garb of ordinary town-life, of which the chief items were the cloak and the sword, and (2) the *comedia de teatro or de ruido*, or again *de tramoya or de apariencias* (*i.e.*, the theatrical, spectacular, or scenic play), which prefers kings and princes for its *dramatis personæ* and makes a great display of mechanical devices and decorations. Besides the *comedia*, the classic stage has also a series of little pieces subsidiary to the play proper: the *loa* or prologue, the *entremes*, a kind of interlude which afterwards developed into the *saynete*, the *baile*, or ballet accompanied with singing, and the *zarzuela*, a sort of operetta thus named after the royal residence of La Zarzuela, where the kings of Spain had a theatre. As to the dramatic poets of the golden age, even more numerous than the lyric poets and the romancers, it is rather difficult to group them. All are more or less pupils or imitators of the great chief of the new school, Lope Felix de Vega Carpio (1562–1635); everything has ultimately to be brought back to him, whom the Spaniards call the "monster of Nature." Among Lope's contemporaries, only a few poets of Valencia (Gaspar de Aguilar, Francisco Tarrega, Guillem de Castro (1569–1631), the author of the *Mocedades del Cid* (from which Corneille derived his inspiration), formed a small school, as it were, less subject to the master than that of Madrid, which was bound to merit the applause of the public by copying as exactly as possible the manner of the great initiator. Lope left his mark on all varieties of the *comedia*, but did not attain to equal excellence in all. He was especially successful in the comedy of intrigue (*enredo*), of the *capa y espada* class, and in dramas whose subjects are derived from national history. His great and most incontestable merit is to have given the Spanish stage a range and scope of which it had not been previously thought capable, and of having taught his contemporaries to find dramatic situations and to carry on a plot. It is true he wrote nothing perfect: his prodigious productiveness and facility allowed him no time to mature anything; he wrote negligently, and, besides, he considered the stage an inferior department, good for the *vulgo*, and consequently did not judge it worthy of the same regard as lyric or narrative poetry borrowed from the Italians. Lope's first pupils exaggerated some of his defects; but, at the same time, each, according to his own taste, widened the scope of the *comedia*. Antonio Mira de Amescua and Luis Velez de Guevara (died 1644) were successful especially in tragic histories and *comedias divinas*. Fr. Gabriel Tellez (1570–

1648), better known under the pseudonym of Tirso de Molina, one of the most flexible, ingenious, and inventive of the dramatists, displayed no less talent in the comedy of contemporary manners than in historical drama. *El Burlador de Sevilla* (*Don Juan*), the most celebrated of his plays since the Italians and the French have taken possession of the subject, is reckoned his masterpiece; but he showed himself a much greater poet in *El Vergonzoso en Palacio*, *Don Gil de las Calzas Verdes*, *Marta la Piadosa*. Finally Juan Ruiz de Alarcon (died 1639), the most serious and most observant of Spanish dramatic poets, successfully achieved the comedy of character in *La Verdad Sospechosa*, closely followed by Corneille in his *Menteur*. The remaining play-writers hardly did anything but increase the number of the *comedias*; they added nothing to the real elements of the drama. The second epoch of the classical drama is represented mainly by Pedro Calderon de la Barca (1600–1681), the Spanish dramatist who has obtained most celebrity abroad, where his pieces have been studied and admired (perhaps extravagantly) by certain critics who have not feared to rank him with Shakespeare. It is Calderon who first made honour, or more correctly the point of honour, an essential motive in the conduct of his personages (*e.g.*, *El Médico de su Honra*); it is he also who made the *comedia de capa y espada* uniform even to monotony, and gave the comic "part" of the *gracioso* (confidential valet of the *caballero*) a fixity which it never previously possessed. There is depth and poetry in Calderon, but vagueness also and much bad taste. His most philosophic drama, *La Vida es Sueño*, is a bold and sublime idea, but indistinct and feebly worked out; that his *autos sacramentales* give evidence of extensive theological knowledge is all that can be said in their favour. Calderon was imitated, as Lope had been, by exaggerating his manner and perverting his excellencies. Two poets only of the second half of the 17th century deserve to be cited along with him—Francisco de Rojas, author of the fine historic play *Del Rey abajo ninguno*, and Agustin Moreto (1618–1662), author of some pleasant comedies. Among those who worked in secondary forms mention must be made of Luis Quiñones de Benavente, a skilful writer of *entremeses*, and in fact the greatest master of the form.

A new manner of writing appears with the revival of learning: the purely objective style of the old chroniclers, with their tagging on of one fact after another, without showing the logical connexion or expressing any opinion on men or things, begins to be thought puerile. An attempt is now made to treat the history of Spain in the manner of Livy, Sallust, Tacitus, whose methods of narration were directly adopted. The 16th century, however, still presents certain chroniclers of the mediæval type, with more erudition, precision, and a beginning of the critical element. *La Crónica General de España* by Ambrosio de Morales, the *Compendio Historial* of Estéban de Garibai, the *Historia General de las Indias Occidentales* by Antonio de Herrera, are, as far as the style is concerned, continuations of the last chronicles of Castile. Gerónimo de Zurita (1512–1580) is emphatically a scholar; no one in the 16th century knew as he did how to turn to account documents and records for the purpose of completing and correcting the narratives of the ancient chroniclers; his *Anales de la Corona de Aragon* is a book of great value, though written in a painful style. With Juan de Mariana (1536–1623) history ceases to be a mere compilation of facts or a work of pure erudition, in order to become a work of art and of thought. The *Historia de España* by the celebrated Jesuit, at first written in Latin in the interest especially of foreigners, was afterwards rendered by its author into excellent Castilian; as a general survey of

its history, well-planned, well written, and well thought out, Spain possesses nothing that can be compared with it; it is eminently a national work, steeped throughout in the prejudices of the race. Various works of less extent,—accounts of more or less important episodes in the history of Spain,—may take their place beside Mariana's great monument: for example, the *Guerra de Granada* by Diego Hurtado de Mendoza (a history of the revolt of the Moors of the Alpujarras under Philip II.), written about 1572, immediately after the events, but not published till about thirty years later, after the author's death; the narrative of the expedition of the Catalans in the Morea in the 14th century by Francisco de Moncada (died 1635); that of the revolt of the same Catalans under the reign of Philip IV. by Francisco Manuel de Melo (died 1666), a Portuguese by birth; and that of the conquest of Mexico by Antonio de Solis. Each of these writers has been more or less inspired by some Latin author, one preferring Livy, another Sallust, &c. These imitations, it must be admitted, have something artificial and stilted, which in the long run proves as fatiguing as the unskilfulness and heaviness of the chroniclers of the Middle Ages. On the other hand, the historians of the wars of Flanders, such as Carlos Coloma, Bernardino de Mendoza, Alonso Vazquez, Francisco Verdugo, are less refined, and for that very reason are more vivid and more thoroughly interesting us in that struggle of the two races, so foreign to each other and of such different genius. As for the accounts of the trans-Atlantic discoveries and conquests, they are of two kinds,—either (1) memoirs of the actors or witnesses of those great dramas, as, *e.g.*, the *Historia Verdadera de la Conquista de la Nueva España* by Bernal Diaz del Castillo, one of the companions of Cortes, and the *Historia de las Indias* by P. Bartolomé de las Casas, the apostle of the Indians; or (2) works by professional writers, such as Francisco Lopez de Gomara,—official historiographers who wrote in Spain on information sent to them from the newly-discovered lands.

Letter writers, a rather numerous body in Spanish literature, are nearly related to the historians; in fact, letters written to be read by others than the persons addressed, or in any case revised afterwards, are only another method, a little more familiar, of writing history. Fernando del Pulgar appended to his *Claros Varones* a series of letters on the affairs of his time; and at the commencement of the 16th century Antonio de Guevara (died 1545) collected, under the title of *Epistolas Familiares*, his correspondence with his contemporaries, which throws a great light on the early part of the reign of Charles V., although it must be used with caution because of the numerous *rafacimientos* it has undergone. A celebrated victim of Philip II., Antonio Perez (died 1611), revenged himself on his master by relating in innumerable letters, addressed during his exile to his friends and protectors, all the incidents of his disgrace, and by selling to the ministers of France and England the secrets of the Spanish policy in which he had a hand; some of these letters are little masterpieces of sprightliness and gallantry.

Philosophy is rather poorly represented in the 16th and 17th centuries in the literature of the vernacular. The greater number of the Spanish thinkers of this epoch, whatever the school to which they belonged,—scholastic, Platonic, Aristotelian, or independent,—wrote in Latin. Ascetic and mystical authors alone made use of the vulgar tongue for the readier diffusion of their doctrine among the illiterate, from whose ranks a good number of their disciples were recruited. Fr. Luis de Granada (died 1588) the great preacher, Juan de la Cruz (1542–1591), Fr. Luis de Leon (1528–1598), Teresa de Jesus (1515–

1582), and Malon de Chaide are the brighter lights of this class of writers. Some of their books, like the *Guia de Pecadores* of Fr. Luis de Granada, the *Confessions of St. Teresa*, Malon de Chaide's *Conversion of the Magdalen*, have obtained a brilliant and lasting success beyond the limits of the Peninsula, and have not been without some influence on the development of mysticism in France. The Spanish mystics are not only remarkable for the depth or subtlety of their thoughts and the intensity of the divine love with which they are inspired; many of them are masters of style; some, like Juan de la Cruz, have composed verses which rank with the most delicate in the language. A notable fact is that those men who are regarded as illuminati profess the most practical ideas in the matter of morality. Nothing is more sensible, nothing less ecstatic, than the manual of domestic economy by Fr. Luis de Leon—*La Perfecta Casada*. Lay moralists are very numerous in the 16th and 17th centuries. Some write long and heavy treatises on the art of governing, the education of princes, the duties of subjects, &c. Pedro Fernandez de Navarrete's *Conservacion de Monarquias*, Diego de Saavedra Faxardo's *Idea de un Principe Cristiano*, Quevedo's *La Política de Dios y Gobierno de Cristo*, give a correct idea of the ability which the Spaniards have displayed in this kind of didactic and preceptorial literature,—ability of no high order, for the Spaniard, when he means to teach and work out a doctrine, loses himself in distinctions and rapidly becomes diffuse, pedantic, and obscure. But there is a kind of morality in which he indubitably excels, namely, in social satire, which, under all its forms,—dialogue and dream in the style of Lucian, epistle after the manner of Juvenal, or pamphlet,—has produced several masterpieces and a host of ingenious, caustic, and amusing compositions. Juan de Valdes, the most celebrated of the Spanish Protestants, led the way by his *Dialogo de Mercurio y Caron*, where all the great political and religious questions of the first half of the 16th century are discussed and resolved with admirable vigour and freedom. The king in the department of social satire, as in those of literary and political satire, is Quevedo. Nothing escapes his scrutinizing spirit and pitiless irony. All the vices of the society of his time are, in his *Sueños* and many other little pamphlets, remorselessly placed in the pillory and cruelly cut to pieces. While this great satirist, in philosophy a disciple of Seneca, imitates his master even in his style of writing, he is none the less one of the most vigorous and original writers of the 17th century. The only serious defect in his style is that it is too full, not of figures and epithets, but of thoughts. His phrases are of set purpose charged with a double meaning, and we are never sure on reading whether we have taken in all that the author meant to convey. *Conceptism* is the name that has been given to this refinement of thought, which was doomed in time to fall into the ambiguous and equivocal; it must not be confounded with the *cultism* of Góngora, the artifice of which lies solely in the choice and arrangement of words. This new school, of which Quevedo may be regarded as the founder, had its Boileau in the person of Baltasar Gracian, who in 1642 published his *Agudeza y Arte de Ingenio*, in which all the subtleties of conceptism are very exactly reduced to a code. Gracian, who had the gift of sententious moralizing rather than of satire, produced in his *Criticón* animated pictures of the society of his own day, while he also displayed much ingenuity in little collections of political and moral aphorisms which have procured him a great reputation abroad.—*El Heroe*, *El Político Fernando el Católico*, *Oraculo Manual y Arte de Prudencia*.

Spanish thought as well as public spirit and all other forms of national activity began to decline towards the

close of the 17th century. The advent of the house of Bourbon, and the increasing invasion of French influence in the domain of politics as well as in literature and science, confirmed this decay by rendering abortive the efforts of a few writers who had remained faithful to the pure Spanish tradition. In the hands of the second-rate imitators of Calderon the stage sank ever lower and lower; lyric poetry, already compromised by the pomp and garrulities of Góngora, was abandoned to wretched rhymsters, who tried without success to make up by extravagance of style for meanness of thought. In a word, everything was suffering from anæmia. The first symptoms, not of a revival, but of a certain resumption of intellectual production appear in the department of linguistic study. In 1714 there was created, on the model of the French academies, La Real Academia Española, intended to maintain the purity of the language and to correct its abuses. This Academy set itself at once to work, and in 1726 was able to commence the publication of its dictionary in six volumes folio, the best title of this association to the gratitude of men of letters. The *Gramatica de la Lengua Castellana*, drawn up by the Academy, did not appear till 1771. For the new ideas which were introduced into Spain as the result of more intimate relations with France, and which were in many cases repugnant to a nation for two centuries accustomed to live a self-contained life, it was necessary that fully sanctioned patrons should be found. D. Ignacio de Luzan, well read in the literatures of Italy and France, a disciple of Boileau and the French rhetoricians, yet not without some originality of his own, undertook in his *Poética* (1737) to expound to his fellow-countrymen the rules of the new school, and, above all, the principle of the famous "unities" accepted by the French stage from Corneille's day onward. What Luzan had done for letters, Benito Feijoo (1676-1764), a Benedictine of good sense and great learning, did for the sciences. His *Teatro Crítico* (1726-1729) and *Cartas Eruditas y Curiosas* (1742-1760), collections of dissertations in almost every department of human knowledge, introduced the Spaniards to the leading scientific discoveries of foreign countries, and helped to deliver them from many superstitions and absurd prejudices. The study of the ancient classics and the department of learned research in the domain of national histories and literatures had an eminent representative in Gregorio Mayans y Siscar (died 1782), who worthily carried on the great traditions of the renaissance; besides publishing good editions of old Spanish authors, he gave to the world in 1757 a *Retórica* which is still worth consulting and a number of learned memoirs. What may be called the *littérature d'agrément* did not recover much lost ground; it would seem as if the vein had been exhausted. Something of the old picaresque novel came to life again in the *Historia del Famoso Predicador Fray Gerundio de Campazas* of the Jesuit José Francisco de Isla, a biographical romance which is also and above all—to the detriment, it is true, of the interest of the narrative—a satire on the follies of the preachers of the day; the history of Fray Gerundio is merely a pretext, as it were, for displaying and holding up to ridicule the eloquence of the pulpit at the sorry pass to which it had then been brought by the ignorance and bad taste of the Spanish clergy. Isla is known also by his translation of *Gil Blas*, a work which he professed to restore to his native country, trying to make out—unsuccessfully, of course—that Le Sage had no other merit than that of rendering it into French. The lyric poetry of this period is very pale and colourless when compared with its dazzling splendour in the preceding century. Nevertheless one or two poets can be named who were possessed of refinement of taste, and whose

collections of verse, though wanting in genuine inspiration, at least show respect for the language and will always meet with some appreciation. At the head of the new school is Juan Menendez Valdés (1754-1817), and with his are associated the names of P. Diego Gonzales (1733-1794), José Iglesias de la Casa (1748-1791), known especially by his *letrillas*, Nicasio Alvarez de Cienfuegos (1764-1809), and some others. Among the verse writers of the 18th century who produced odes and didactic poetry it is only necessary to mention Leandro Fernandez de Moratin (1760-1828) and Manuel José Quintana (1772-1857), but the latter belongs rather to the present century, during the first half of which he published his most important works. The poverty of the period in lyric poetry is even exceeded by that of the stage. Here no kind of comedy or tragical drama arose to take the place of the ancient *comedia*, whose platitudes and absurdities of thought and expression had ended by disgusting even the least exacting portion of the public. The attempt was indeed made to introduce the comedy and the tragedy of France, but the stiff and pedantic adaptations of such writers as Agustin de Montiano y Luyando (1697-1764), Tomas de Iriarte (1750-1791), Garcia de la Huerta, and the well-known economist Gaspar de Jovellanos (1744-1811) were unable to interest the great mass of playgoers. The only one who was really successful in composing on the French pattern some pleasant comedies, which owe much of their charm to the great purity of the language in which they are written, is Leandro Fernandez de Moratin; his best pieces are *La Nueva Comedia*, a parody on the extravagant work of Comella, a playwright of the period, *El Viejo y la Niña*, *El Baron*, and particularly *El Sí de las Niñas*. It has to be added that the *saynete* was cultivated in the 18th century by one writer of genuine talent, Ramon de la Cruz; nothing helps us better to an acquaintance with the curious Spanish society of the reign of Charles IV. than the intermezzos of this genial and light-hearted author.

The terrible struggle of the War of Independence (1808-1814), which was destined to have such important consequences in the world of politics, did not exert any immediate influence on the literature of Spain. One might have expected as a consequence of the rising of the whole nation against Napoleon that Spanish writers would have given up seeking their inspiration from those of France, and would have tried to resume the national traditions which had been broken at the end of the 17th century. But nothing of the sort occurred. Not only the *afrancesados* (as those were called who had accepted the new régime), but also the most ardent partisans of the patriotic cause, continued in literature to be the submissive disciples of France. Quintana, who in his inflammatory odes preached to his compatriots the duty of resistance and revenge, has nothing of the innovator about him; by his education and by his literary doctrines he remains a man of the 18th century. The same may be said of Francisco Martinez de la Rosa (1789-1848), who, however, from his intercourse with Horace, whom he translated with skill into good Castilian verse, had a greater independence of spirit and a more highly trained and classical taste. And, when romanticism begins to find its way into Spain and to enter into conflict with the spirit and habits of the 18th century, it is still to France that the poets and prose writers of the new school turn, much more than either to England or to Germany. The first decidedly romantic poet of the generation which flourished about 1830 was the duke of Rivas, Angel de Saavedra (1791-1856); no one succeeded better in reconciling the genius of Spain and the tendencies of modern poetry; his epic poem *El Moro Espósito* and his drama of *Don Alvaro*

6 *la Fuerza del Sino* belong as much to the old romances and old theatre of Spain as to the romantic spirit of 1830. On the other hand, José de Espronceda (1808-1842), who has sometimes been called the Spanish Musset, savours much less of the soil than the duke of Rivas; he is a quite cosmopolitan romanticist of the school of Byron and the French imitators of Byron; an exclusively lyric poet, he did not live long enough to give full proof of his genius, but what he has left is certainly exquisite. José Zorrilla (born 1817) has a more flexible and exuberant but much more unequal talent than Espronceda, and if the latter has written too little it cannot but be regretted that the former should have produced too much; nevertheless, among a multitude of hasty performances, brought out before they had been matured, his *Don Juan Tenorio*, a new and fantastic version of the legend treated by Tirso de Molina and Molière, will always remain as one of the most curious specimens of Spanish romanticism. In the dramatic literature of this period it is noticeable that the tragedy more than the comedy is modelled on the examples furnished by the French drama of the Restoration; thus, if we leave out of account the play of Garcia Gutierrez (born 1813) entitled *El Trovador*, which inspired the well-known opera of Verdi, and *Los Amantes de Teruel* of Juan Eugenio Hartzenbusch (born 1806), and a few others, all the dramatic work belonging to this date recalls more or less the manner of the professional playwrights of the boulevard theatres, while on the other hand the comedy of manners still preserves a certain originality and a genuine local colour. Manuel Breton de los Herreros (1796-1873), who wrote as many as a hundred comedies, some of them of the first order after their kind, apart from the fact of their being written in language of great excellence, adheres with great fidelity to the tradition of the 17th century; he is the last of those writers who have preserved the feeling of the ancient *comedia*. One prose writer of the highest talent must be mentioned along with Espronceda, with whom he has in the moral aspect several features in common,—namely, D. José de Larra (1809-1837), so famous by his pseudonym of "Figaro," with which he signed the greater number of his works. Caustic in temper, of a keenly observant spirit, remarkably sober and clear as a writer, he was specially successful in the political pamphlet, the *article d'actualité*; to this category belong his *Cartas de un Pobre Hablador*, in which he ridicules without pity the vices and oddities of his contemporaries; his reputation is much more largely due to these letters than either to his somewhat feeble play of *Macías* or to his not very attractive novel *El Doncel de Enrique el Doliente*. With Larra must be associated two other humoristic writers. The first of these is Ramon Mesonero Romanos, "El Curioso Parlante" (born 1803), whose *Escenas Matritenses*, although not possessed of the literary value of Larra's articles, give pleasure by their good-natured gaiety and by the curious details they furnish with regard to the contemporary society of Madrid. The other is Serafin Estébanez Calderon, "El Solitario" (1799-1867), who in his *Escenas Andaluzas* sought to revive the manner of the satirical and picaresque writers of the 17th century; in a uselessly archaic language of his own, patched up from fragments taken from Cervantes, Quevedo, and others, he has delineated with a peculiar but somewhat artificial grace various piquant scenes of Andalusian or Madrilenian life. The most prominent literary critics belonging to the first generation of the century were Alberto Lista (1775-1848), whose critical doctrine may be described as a compromise between the ideas of French classicism and those of the romantic school, and Agustin Duran (died 1862), who made it his special task to restore to honour the old literature of Castile, particularly its