

little. These books contain the most celebrated passages of several ancient and modern authors in various languages, with a Spanish translation of every one of them, together with common-place remarks, to enable those who know nothing of the matter to talk learnedly upon subjects they do not understand. The two first pages of *Paradise Lost*, are quoted and translated in this work. The whole is an ingenious satire, and if translated might possibly be acceptable to English *Jessamine Literati*. The same author shortly after published a volume of lyric poems, entitled *Ocios de mi Juventud*, or *Productions of my youthful leisure Hours*. Of these I shall insert a specimen.

Satirical Verses, in *Quevedo's* style.

*Que dé la viuda un gemido
 Por la muerte del marido, ya lo veo:
 Pero que ella no se ria
 Si otro se ofrece en el dia, no lo creo.*

*Que Cloris me diga à mi,
 Solo he de quererte à ti, ya lo veo:
 Pero que, si quiera, à ciento
 No haga el mismo cumplimiento, no lo creo.*

*Que los maridos zelosos
 Sean mas guardias, que esposos, ya lo veo:
 Pero que estàn las malvadas
 Por mas guardias mas guardadas, no lo creo.*

*Que al ver de la boda el trage,
 La doncella el rostro baxe, ya lo veo:*

Pero

*Pero que al mismo momento
 No levante el pensamiento, no lo creo.
 Que Celia tome el marido
 Por sus padres escogido, ya lo veo :
 Pero que en el mismo instante
 Ella no escoja el amante, no lo creo.
 Que se ponga con primor
 Flora en el pecho una flor, ya lo veo :
 Pero que astucia no sea
 Para que otra flor se vea, no lo creo.
 Que en el templo de Cupido
 El incienso es permitido, ya lo veo :
 Pero que el incienso baste
 Sin que algun oro se gaste, no lo creo.
 Que el marido à su muger
 Permita todo placer, ya lo veo :
 Pero que tan ciego sea,
 Que lo que vemos no vea, no lo creo.
 Que al marido de su madre
 Todo niño llame padre, ya lo veo :
 Pero que él por mas cariño
 Pueda llamar hijo al niño, no lo creo.
 Que Quevedo criticò
 Con mas satyra que yo, ya lo veo :
 Pero que mi musa calle,
 Porque mas materia no halle, no lo creo.*

“ That ”



P.C. Monumental de la Alhambra y Generalife
 CONSEJERIA DE CULTURA

“ That the widow groans for the loss of her husband, I see;
 “ but that she would not laugh if another offered on the same
 “ day, I do not believe.

“ That Chloris tells me, that she loves only me, I see; but
 “ that she would not, if necessary, pay the same compliment to
 “ a hundred others, I do not believe.

“ That jealous husbands are more guardians than spouses, I
 “ see; but that their wives are the more virtuous because they
 “ are guarded, I do not believe.

“ That the damsel should cast her eyes down, and be bashful
 “ when the preparations are making for her wedding, I see;
 “ but that at the same time she does not raise her thoughts, I do
 “ not believe.

“ That Celia should accept the husband chosen for her by her
 “ parents, I see; but that at the same instant, she does not chuse
 “ a lover, I do not believe.

“ That Flora places a beautiful flower in her breast, I see;
 “ but that it be not artfully to show another flower, I do not
 “ believe.

“ That in the temple of Cupid, incense is permitted, I see;
 “ but that incense is sufficient, without spending any gold, I do
 “ not believe.

“ That the husband permits his wife to partake of all diver-
 “ sions, I see; but that he should be so blind as not to see what
 “ we see, I do not believe.

“ That the child should call its mother's husband father, I
 “ see; but that he can always call the child his own, I do not
 “ believe.

“ That Quevedo criticized more fatyrically than I do, I believe ; but that my muse is silent for want of more matter, I do not believe.”

E P I T A P H.

*El que està aqui sepultado,
Porque no logró casarse,
Murio de pena acabado.
Otros mueren de acordarse
De que ya los han casado.*

“ He who here lies buried, died for grief because he was not fortunate enough to be married; others die for sorrow that they are married.”

I purchased a small book in Madrid, which had just been published, entitled *Los Literatos en Quaresma*. An assembly of learned men are supposed to meet together every Sunday during the six weeks in Lent, and to pronounce a discourse, or sermon, of which the text is to be taken from some celebrated author. Accordingly six subjects are selected, as follows. The first, how prejudicial it is to the advancement of literature, and of every thing useful, to be opposed by persons who murmur at all innovations: the text is, *Καὶ ἄλλα πλεῖσα περὶ τῶν φίλων καὶ οἰκείων κακὰ εἰπεῖν, καὶ περὶ τῶν τετελευτηκότων κακῶς λεγεῖν*, out of the last chapter of the *Characters of Theophrastus*. “ There
“ are

“ are murmurers who not only speak evil of their friends and
 “ companions, but also even of the dead*.”

The second, on the education of youth, the text from Cicero's oration in favour of M. Celio: *Hæc igitur est tua disciplina? sic*
 “ *tu instituis adolescentes? ob hanc causam tibi hunc puerum pa-*
 “ *rens commendavit & tradidit?*” “ Is this thy teaching? dost
 “ thou thus instruct youth? was it for this that the father of
 “ this young man recommended him to thy care?”

The third, upon theatrical points, the text from the forty-eighth chapter of the second volume of Don Quixote: “ *Habiendo de*
 “ *ser la comedia espejo de la vida humana, exemplo de las costum-*
 “ *bres, é imágen de la verdad; las que ahora se representan son espe-*
 “ *jos de disparates, exemplos de necedades, é imágenes de lascivia.*”
 “ Comedy ought to be a mirror of human life, an example
 “ of customs and manners, and an image of truth; whereas
 “ those comedies which are now represented are mirrors
 “ of absurdity, examples of folly, and images of lasciviousness.”

The fourth, upon the difficulties and obligations of a poet; the text from the second satire of Boileau.

* This translation is not exactly literal, a few words are added to complete the sense.

“ Maudit soit le premier dont la verve insensée
 “ Dans les bornes d'un vers renferma sa pensée :
 “ Et donnant à ses mots une étroite prison
 “ Voulut avec la rime enchaîner la raison.”

“ Cursed be the first who foolishly shut up his thoughts in
 “ the limits of verse; and who, by imprisoning his words,
 “ enchain'd reason in rhyme.”

The fifth, upon the partiality of critics, the text from Pope's
 Essay on Criticism.

“ Some, foreign writers, some our own despise,
 “ The ancients only, or the moderns, prize..

The sixth and last discourse, is to set forth the evils to which
 mankind are subject, and to prove that the only way of alleviat-
 ing them is by means of society, and decent communication be-
 tween the two sexes: the text from Taffo's tragedy of Turis-
 mondo.

“ La nostra umanitate é quasi un giogo
 “ Gravoso che Natura e'l Ciel impone,
 “ A cui la donna, o l'uom disgiunto e scervo
 “ Per sostegno non basta.

“ Our humanity is almost a grievous yoke, which nature
 “ and heaven imposes on us, and which neither woman nor
 “ man, if they live disunited, is capable of bearing.”

The

The book contains no more than the three first discourses, the last of which, upon theatrical points, is preceded by the following sonnet addressed to a bad dramatic poet.

*El que de su quietud tanto se olvida,
Que entrega à bravo mar fràgil navio ;
El que en la guerra, por mostrar su brio,
Pone contra mil balas una vida ;
Quien todo su caudal de un lance envida ;
Quien no esgrime, y se arriesga à un desafio ;
Quien se expone al capricho, ù al desvìo
De una muger hermosa y presumida ;
El que sube à una càtedra sin ciencia,
Y el que al pùlpito saca sus sermones
Fundando en su memoria su eloquencia,
Todos ellos de ti tomen lecciones
En materia de arrojo y de imprudencia ;
Pues al Teatro das composiciones.*

“ He who forgets his quietude enough to trust a frail vessel
“ to the tempestuous seas ; he, who in war, to show his cou-
“ rage, exposes one life to a thousand bullets ; he who risks
“ his whole capital upon a single adventure ; he who cannot
“ fence and ventures a challenge ; he who exposes himself to
“ the caprice or shyness of a beautiful and presumptuous
“ woman ; he who mounts a chair without science, and who in the
“ pulpit pulls out his sermons, and trusts to memory for his elo-
“ quence.:

“ quence : all these take lessons from thee in regard to rashness
 “ and imprudence, for lo thou givest thy compositions to
 “ the theatre.”

The author in this discourse, after having remarked how little
 the unities of time and place are regarded in the Spanish plays,
 says that “ the History of the Life of *Christian Jacobsen Draken-*
 “ *berg*, who died at the age of one hundred and forty-six years,
 “ would form a curious dramatic piece, if the scenes were thus
 “ distributed. Act I. Scene I. How the said *Christian* was born
 “ in Norway in the year 1626. Scene II. how he served in the
 “ artillery at Cöpenhagen. Scene III. how at the age of one
 “ hundred and six years he went to fetch his baptismal certifi-
 “ cate. Act II. Scene I. How at the age of one hundred and
 “ eleven years he married a respectable lady of sixty. Scene II.
 “ How he used to read the newspapers without spectacles, &c.
 “ Act III. Scene I. How he walked two leagues from a
 “ village where he was, to the city of Arrhus. Scene II. How
 “ he died in 1772. Last scene, His obsequies are celebrated, a
 “ funeral sermon preached, a procession passes, and a monument
 “ is erected to his memory, with an epitaph in the Danish
 “ language, &c. &c.”

The author then gives a plot of a piece, wherein unity of
 place is as little attended to as unity of time is in the forego-
 ing piece. He supposes a play to be represented, of which the
 principal action is the conquest of New Spain. “ The curtain
 “ draws

“ draws up and shows us a sea-port town in perspective, supposed
 “ to be Santiago de Cuba. Hernan Cortès sets sail from thence
 “ with his navy; the scene shifts, and another sea-port town is
 “ seen, which is that of *Vera-Cruz*, where Cortès arrives, re-
 “ counting what had happened to him at the Havana, &c.
 “ Then is represented that most valorous and never-enough-to-
 “ be-applauded action of boring holes in the ships and sinking
 “ them; and Cortès declares his intention of proceeding to
 “ Mexico. The decoration changes, and we find ourselves in
 “ the identical city of Mexico, the court and place of residence
 “ of the powerful emperor Motezuma. Many memorable ac-
 “ tions are exhibited, the conquest is completed, and, when
 “ the audience least expects it, the port of Vera-Cruz is again
 “ discovered, from whence Cortès sets sail for Spain. We take
 “ it for granted, that all the spectators swim after Cortès to the
 “ town of Palos, and accompany him to Sevilla; and for the
 “ sake of eighty-two leagues more or less, it would not be rea-
 “ sonable to abandon him in his journey to Toledo. The scenes
 “ already represent that imperial city, and Cortès is received
 “ in it by the emperor Charles V. with demonstrations of sin-
 “ gular esteem.”

“ Thus, instead of saying, *we are going to the comedy, we*
 “ *are going to the tragedy, we ought to say, we are going*
 “ *to the chronicles, to the novel, or we are going to ramble,*
 “ *or to travel.*

“ After

“ After the unities of time and place, it is necessary to observe the unity of action, otherwise we might represent in a single piece the whole series of the wars of Alexander, or all the adventures of Don Quixote.

“ But supposing the three unities to be preserved, it is not enough for perfection; there are many other things necessary, such as artifice in the plot, probability in the adventures, natural thoughts, purity of style, variety in the dialogue, vehemence in the affections; and, generally speaking, a certain importance in every thing that is said and done, capable of interesting and suspending the passions of the audience, always supposing the selection of a proper subject.

“ Now even if a theatrical composition should have all these necessary qualities, there only remains a single trifle to insure its success, and that is, taste; because to please or displease does not always depend on the merits or defects of the work. For example, we will suppose that in digging into the earth, a manuscript tragedy is found in a leaden case, and that its author is unknown (because if he were known there would be partiality), and that in this tragedy all good qualities abound, and that not only it preserves the unity of time, place, and action, but likewise a thousand other things which end in *U*, as propriety, clarity, piety, morality, novelty, majesty, probability, and above all a correct Castilian, without harsh or lame verses, and without any mixture of Gallicisms, from which

“ God

“ God, of his mercy and love, deliver us: we must then confider,
“ that as the earth produces mushrooms without any particular
“ cultivation, at the same time it creates from night to morning
“ a dozen actors of both sexes, who besides having true theatrical
“ figures, rehearse without gesticulation, without a pulpit-like
“ declamation, and without an ill-timed drawling or affected
“ tone. Now, were these persons to represent the aforesaid
“ uncriticisable tragedy, it is possible that it would not please
“ for various reasons; for instance, one of the audience would
“ expect tempests, eclipses, battles, horses, lions, tigers, and all
“ sorts of monsters and wild beasts; another waits for poetical
“ comparisons and similes, abounding in flowers, plants, rocks,
“ fields, constellations, birds, fish, sands, pearls, coral, shells,
“ &c. they find nothing of this kind in the new tragedy, and
“ so they take a nap till the *tonadilla* awakens them. Another
“ hears the play with disgust, because every action in it is very
“ possible, and that it contains no magical representations
“ neither by dint of necromancy, chiromancy, hydromancy,
“ acromancy, pyromancy, geomancy, cleomancy, &c. no caves
“ nor enchanted palaces, no visions, spirits, nor phantoms, as
“ in *Don John* or *Hamlet*: an old man in the pit disdains the
“ play, because night with a starry black velvet mantle, earth in
“ green satin, and sea in blue plush, are not actresses in it;
“ another is displeas'd because the part given to A, was not given
“ to B,” &c. &c. &c. Thus far may suffice to enable the
reader to form a general idea of this book.

In 1759, a book was printed in Barcelona, in quarto, entitled *Arte Poetica Española*. Half this book contains specimens and examples of every kind of Spanish verse, acrostics, anagrams, labyrinths, &c. the other half is a dictionary, in which all words with similar terminations are classed together*.

One of the Enigmas in this book is the following :

*Qual es el uno que es tres,
Y estos tres si los contare,
Aunque son nones, son pares?*

“ What is the *one*, which is *three*, and those *three* if you count them, although they are *odd*, are *even*? The solution of this Enigma is, God; because in God alone a divine essence and three persons are found, which by being three are called *odd*; and for the equality which they bear to each other, are termed *even*.” !

The works of Garcilaso de la Vega were reprinted in Madrid 1765, 8vo. 187 pages, and consist of three elegies, about forty sonnets, and a few other pieces: the elegies are too long, and the other poems too trite to insert here.

The works of Don Lewis de Gongora are contained in a quarto volume (650 pages): this author died in 1627, aged

* An English dictionary of this kind is just published by J. Walker.

seventy-five. They consist of about a hundred sonnets (chiefly nonsense), and various miscellaneous poems. One of these sonnets is written in four languages, which are Spanish, Latin, Italian, and Portuguese. Another, which is addressed to the bridge of Segovia, on the river Mançanares at Madrid, wishes that mules' urine may supply that river with water. In another sonnet, the author says, "this river does not deserve half a bridge, and this bridge may serve for thirty seas; an ass drank it up yesterday, and to-day has voided it out again by urine." Another gives an account of a boy's having tied a horn to the tail of a dog, and that a widow cried out that it was a shame to see a thing which had been emblematically worn by so many honourable personages, prostituted so far as to be fastened to a dog's tail. A poetical piece in this work, which is addressed to two gentlemen who had a great affection for nuns, says, "you are troubled with three hundred female saints, you are either broken looking-glasses, or you have three hundred faces: but you have much of the god-head in you (*teneis mucho de Dios*), for you are present every where."

In 1694, was published at Antwerp, a Spanish translation of Guarini's *Pastor Fido*, by Doña Isabel Correa.

The most striking passages in this pastoral drama, are part of the chorus at the end of the second act, and the fourth scene of the third. This drama was translated into English verse in 1647: this translation was reprinted in 1736, and in the preface I find it attributed to Mr. Fanshawe. Into French, much

about the same time; and several times reprinted, though without the chorusses; and into Dutch verse by David de Potter, in 1695.

At the end of the Italian Grammar, by the Abbé Antonini, I find an elegant French translation of the above-mentioned scene; and in Jackson's Elegies it is parodied and set to music. I believe there are other translations extant, but they are very difficult to be met with.

The Spanish translation of part of the second chorus is as follows:

*Es bien suave cosa
 El beso que se coxe
 De la purpurea y delicada rosa,
 Que una mexilla virginal descoxe,
 Mas quien experto la verdad entiende,
 Otro néctar mayor dulce comprende.
 Como juzgais vosotros venturosos,
 Que los probais amantes deliciosos,
 Dirà ser beso muerto ciertamente,
 Aquel quien al punto la besada
 Belleza no bolviere el beso ardiente.
 Mas los tiernos con dulzidos resabios
 Golpes de dos enamorados labios
 Quando à herirse se van boca con boca,
 En aquel punto toca*

A batalla



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*A batalla (el amor) altisonante,
 Despuntando una y otra flecha amante
 Que en suave venganza,
 Un labio y otro reiterado alcanza.
 Son verdaderos besos, besos donde,
 Como en flores abeja, amor se esconde,
 Con firmes voluntades que exercita,
 Tanto à otro se dà, quanto se quita;
 Besa boca que el ambar lisongea,
 O frente, o pècho, o mano,
 Jamas podrà dezirse en modo llano,
 Sin que encuentre la duda que à atropella,
 Que parte alguna besa en muger bella,
 Que besadora sea,
 Sino la boca, donde en dulce calma,
 Acuden à besarse una y otra alma,
 Y con despiertos siempre veladores,
 Peregrinos espiritus da vida,
 Al hermoso thesoro,
 De rubis besadores:
 Assi que entre ellos hablan alternados
 Aquellos eloquentes si animados
 Vesos, en son pequeño, aunque canoro
 Grandes cosas en lengua no aprendida:
 Dulcissimos secretos veramente
 Manifiestos à ellos solamente,
 Y à otros encubiertos;*

Tal



Tal gozo amando prueba, antes tal vida,

Alma con alma unida

Y son como de amor sin desconciertos

Besos tiernos besados

Por modos elegantes

Los encuentros tambien de dos amantes

Corazones amados.

The English translation is thus :

- “ Well may that kifs be sweet that’s giv’n t’ a sleek
 “ And fragrant rose of a vermilion cheek ;
 “ And understanding tasters (as are true
 “ And happy lovers) will commend that too.
 “ ’Tis a dead kifs, say I, and must be poor,
 “ Which the place kift hath no means to restore.
 “ But the sweet ecchoing, and the dove-like billing
 “ Of two encountring mouths, when both are willing ;
 “ And when at once both loves advance their bows,
 “ Their shafts drawn home, at once found at the loose
 “ (How sweet is such revenge !) this is true kissing,
 “ Where there is one for t’other without missing
 “ A minute of the time, or taking more
 “ Than that which in the taking they restore ;
 “ Where, by an interchange of amorous blisses,
 “ At the same time they fow and gather kiffes.
 “ Kifs a red swelling lip, then kifs a wrist,
 “ A breast, a fore-head, or what else thou list,

“ No



- " No part of a fair nymph so juſt will be,
 " Except the lip, to pay this kiſs to thee.
 " Thither your ſouls come falling forth, and they
 " Kiſs too, and by the wand'ring pow'rs convey
 " Life into ſmacking rubies, and transfuſe
 " Into the live and ſprightly kiſs their uſe
 " Of reaſon ; ſo that you diſcourſe together
 " In kiſſes, which with little noiſe deliver
 " Much matter ; and ſweet ſecrets, which he ſpells
 " Who is a lover ; gibb'riſh to all elſe.
 " Like life, like mutual joy they feel, where love
 " With equal flames as with two wings doth move ;
 " And as where lips kiſs lips, is the beſt kiſs :
 " So where one's lov'd, to love, beſt loving is.*

The poetical works of Don Antonio de Mendoc̃a were printed
 in a quarto volume, 460 pages, in 1690: they conſiſt of five
Comedias Famoſas, and miſcellaneous poems, one of which
 addreſſed to a beautiful lady, who had a beautiful daughter, is
 as follows :

O fue milagro o ventura,
Que una beldad prodigioſa
Quedò hermoſa, quando hermoſa:
Pariò la miſma hermoſura:
Yo en novedad tan ſegura
** Mi admiracion no acomodo*

* For more on this ſubject, ſee the tranſlation from *Secundus* lately
 publiſhed, under the title of *Kiſſes*.

Solamente

*Solamente admiro el modo
De arrojallo, y no perdello
Pues dando todo lo bello
Se supo quedar con todo.*

“ It was either by a miracle, or through luck, that a prodigious beauty should remain handsome, while being handsome, she brought forth beauty itself: I cannot refrain from admiring such a novelty, and am astonished how she could throw away so much beauty, and yet not lose any, and bestowing all that is beautiful, should still know how to preserve the whole.”

The Life of our Lady, precedes the comedies, and consists of 800 verses, not worth reading.

The poetical works of Don Juan de Tarsis, were first published in quarto, 1680: they may be consigned to oblivion without detriment to Spanish literature.

There is a Spanish comedy, intitled *The Adventures of Perseus*, in which Neptune and Medusa are among the dramatis personæ*.

Lope de Vega wrote a book entitled *la Dorotea*, in two octavo volumes: it is a kind of pastoral rhapsody, in prose and verse.

* In the third volume of Mr. Baretti's Journey through Spain, is a good account of the comedy called *the Devil Preacher*, and also a concise one of the Spanish literature.

Romances

Romances and books of chivalry, of which the Spaniards have a great variety, are very difficult to procure: I purchased a few; one of these is entitled *Various Prodigies of Love*, 1665, in eleven novels, five of which are written each without one of the five vowels; these are comprised altogether in 130 quarto pages: the first novel is wholly without any A, the second without an E, &c. It may easily be imagined that the sense is sacrificed to the whim, and that these novels are not distinguished for any peculiar beauty of style. Another is called *La Picara Justina*; it was first printed in quarto in 1640, and reprinted in 1735. At the head of the fifty chapters, into which this romance is divided, are the like number of Spanish verses, in all varieties: the book itself is the Life of a Libertine Hostess, and contains a strange mixture of indecency, nonsense, and religious matters: at the end of every chapter is a moral, to inform the reader that he is to take what he has been reading in the direct contrary sense, which is, as if a child were first to be taught mischief and then forbid to practise it. The author concludes thus: “ All that this book contains I subject to the correction
 “ of the holy Roman Catholic Church, and of the holy inquisition;
 “ and I warn the reader, that as often as he finds any
 “ passage which appears to set a bad example, he is to take
 “ notice, that it is there placed to be burnt in effigy; and, in
 “ such a case, he is to have recourse to the moral at the end of
 “ the chapter, and by so doing he will extract utility from the
 “ description I have given of the vices which abound in the
 “ world. *Vale. Laus Deo.*” !

Excepting this work, there is no indecent book in either the Spanish or the Portuguese languages.

El Diablo Coxuelo, is the original romance by *Luis Perez de Guevara*, which was translated into French, with great improvements, by *le Sage*, under the title of *le Diable Boiteux*.

At the end of the Spanish book is a novel, entitled *the Invisible Cavalier*, composed entirely of quibbles and low conceits; and another in which the vowel A is omitted.

The same *le Sage* translated and imitated another Spanish romance, called the *Life and Deeds of Estevanillo Gonzalez*.

The Spanish romance of the *Life of Guzman de Alfarache*, 2 vols. 8vo. by *Mateo Aleman*, 1681, has likewise been translated into the French language.

Three small duodecimo volumes were published in Madrid in 1769, after the old edition 1618, with additions, containing jests and witty sayings; for the most part as stale and insipid as those with which the English language is enriched by means of our sixpenny jest-books.

Frey Gerundio is a work at present well known in England, from its translation by the Reverend Mr. Warner. It was written by *Father Isla*; and, in 1757, he published in Antwerp, a quarto of eighty pages, entitled, *Wisdom and Folly in the Pul-*

pit.

pit of the Nuns, (La Sabiduría y la Locura. en el Pulpito de las Monjas.) It contains several sermons, which were published with the licences of the inquisition, and Father Isla turns them very properly into ridicule; however, the whole work is uninteresting to an English reader, as none of our sermons that I know of are written in such unintelligible bombast.

In 1672, a work was published in octavo, by Geronimo Cortès, being a Treatise on Terrestrial and Volatile Animals: this is properly speaking a translation of Pliny.

Father Joseph Torrubio, in 1754, published the first volume of a book, in small folio (200 pages), entitled *Apparatus for the Natural History of Spain*, with fourteen plates of shells, fossils, petrifications, &c. In this book the author thinks he has proved indubitably that there was an universal deluge, by giving a description of all the kinds of shells and petrifications which have been found upon the tops of, and in the highest mountains in different parts of the world. Conjecture is often mistaken for demonstration, and it will ever necessarily be so with regard to points which are morally impossible to be proved.

Torrubio's work seems to be known in England, as I find it cited in the third part of Edward's Gleanings of Natural History. See plate 336 of that book.

The only Spanish book on natural history which I have been able to find, besides the two above mentioned, is a work published in Madrid, 1762, 4 vols. small folio, with badly engraved copper-plates, entitled *Historia de las Plantas que se crian en España*, por Joseph Quer.

I have a quarto Spanish book, entitled, An Historical Relation of the *Auto-de-fé*, which was celebrated in Madrid, 1680, in presence of king Charles II. his queen, and the queen-mother: it contains a copper plate; the sermon (of fifty pages) which was preached before the execution of the criminals, the text from Psalm lxxiv. v. 22. *Arise, O God, plead thine own cause*; and a catalogue of the nineteen unhappy persons who were burnt alive, of the thirty-two who were burnt in effigy, and of the seven who were whipped, together with an account of their crimes, and of the sixty who were condemned, some to temporary, and some to perpetual imprisonment, some to banishment, and some to the galleys. Their majesties were present during the whole time the sentences were pronouncing, which was from eight in the morning till half past nine in the evening, when they retired, without having tasted any refreshment during the whole day; neither had the inquisitors nor judges. At half past nine fire was put to the scaffold, which was sixty feet square, and seven feet high, and the nineteen martyrs were burnt; six of these were women, and twelve men, who were condemned for Judaizing, and one renegade Spanish pirate, because he would not abjure his

his faith in Mahomet: they consisted of three rag-merchants, a sloop-feller, an inn-keeper, a soldier, two snuff-dealers, a pedlar, a strolling silversmith, and three vagabonds; the women were all of the like respectable professions. All their goods were confiscated, and the Spanish account says that ten of them had none.

The formula observed by the holy tribunal of the inquisition in delivering the criminals out of its custody is thus: "We must, and hereby do surrender, the body of N. N. to justice and to the secular power, more especially to M. M. chief magistrate of this city, and to his assistants, whom we charge, and affectionately pray (as much as lies in their power) to proceed with pity and tenderness."

"The criminals were burnt alive, shewing no small signs of impatience, rage, and despair;" and by about nine next morning *all* was reduced to ashes.

The crimes of those who were banished, or corporally punished, were bigamy: witchcraft: officiating in an ecclesiastical character without having been ordained: and marrying, being a priest.

The Description of America by *Don Jorge Juan* and *Don Antonio de Ullõa*, is well known in England by the translation.*.

In 1772, the above mentioned *Don Antonio de Ullõa*, published a quarto volume of 400 pages, dedicated to the king, entitled, *Noticias Americanas*, or Physico-Historical Discourses.

* A fine portrait of *Don Jorge*, was lately published in Madrid, engraven by *Castro* and *Carmona*.

upon

upon South America, and the eastern part of North America : it contains a general comparison of the soils, climates, and productions in animals, vegetables, and minerals, with an account of the petrifications of marine bodies there found ; of the customs and manners of the natives, and of the antiquities, with a discourse on the language, and of the manner by which the country was first peopled. This work well deserves an English translation, as a supplement to that of the former one, it being written with great candour and veracity, without any mixture of credulity.

In 1604, a work was published in two volumes folio, by the *Inca Garciláso de la Vega*, entitled, *History of Perú*. It was reprinted in 1723 : the first volume, dedicated to king Philip V. contains “ Royal Commentaries, which treat of the origin of the Incas, kings of Perú, of their idolatry, laws, and government ; of their lives and conquests before the arrival of the Spaniards among them. The second, dedicated “ to the most glorious Virgin Mary, daughter, mother, and virginal spouse of her Creator, and supreme princess of creatures,” contains an account of the discovery of Perú, of its being conquered by the Spaniards ; of the civil wars between the followers of *Pizarro* and those of *Almagro* about dividing the lands.”

At the same time, another folio volume was published by the same author, dedicated to Philip V's queen, and entitled *History of Florida*, with a continuation down to the year 1722 : it

is chiefly historical, and contains an account of the conquest of Florida by Hernando de Soto, &c.

With these three volumes, the Spanish bookfellers usually sell a fourth, of the same size as the others, entitled, Chronological Essay towards a General History of Florida, from 1512, when it was discovered by Juan Ponce de Leon, till 1722, written by Don Gabriel de Cardenas, and dedicated to Lewis prince of Asturias, son of Philip V.

A similar work is, The History of the Conquest of Mexico, written by *Don Antonio de Solis y Ribadeneyra*: it is sufficient merely to mention it, as it has been translated into English. Several different editions have been published in the Spanish language; the last was printed in two large octavo volumes in Barcelona, 1771, with bad copper-plates. The author dedicated his work to king Charles II.

A work was lately published weekly in Madrid, 6 vols. 12mo. upon the model of the *Spectator*, entitled *El Pensador* (the Thinker). Among these periodical papers, I find a translation of Swift's letter to a young lady; this (and several essays contained in this work) is attributed to Don Ricardo Wall.

In imitation of *the Thinker*, a weekly paper was published in Cadiz in 1763, price one real de vellon (about three pence), entitled *La Pensadora Gaditana* (the Female Thinker of Cadiz): the whole

whole is comprised in fifty-two numbers, or four duodecimo volumes, each of about 400 pages. These two works merit being translated into the English language, the subjects are mostly novel; for instance, some of these papers are on *Marcialidad*, or the masculine behaviour of women; on effeminacy in men; on veiled women; on festivals; on the facility with which voyages to the East Indies are undertaken; on true modesty in women; on the want of friends in need; on the little attention fathers pay to marry their daughters advantageously; on the utility of critical papers to the public; on the choice of god-fathers and god-mothers; on step-mothers; on the multitude of ungrateful people in the world; on the choice of friends; on the abuses of processions, and the holy week; on pedantic phrases; and lastly, on death.

A small octavo book, printed in Madrid, 1747, is called *los Claros Varones de España, y Treinta y dos Cartas de Fernando de Pulgar*: it contain anecdotes of twenty five celebrated Spanish personages, and thirty-two letters of *Pulgar*, first published in 1632.

In 1626, an octavo book was printed, and a new edition published in 1748, entitled *Sayings and Actions of Don Philip II.* it is divided into eighteen chapters, which contain an account of his person, gravity, valour, magnanimity, equality of temper, clemency, piety, humility, devotion, religion, faith, modesty, benignity, temperance, prudence, wisdom, capacity, justice,

justice, rectitude, fortitude, patience, constancy, perseverance, liberality, magnificence, obedience, power, grandeur, zeal, confidence, and wit; here are thirty good qualities, or virtues, enumerated, which have probably never been attributed to any single personage but this monarch.

The work which has been mentioned, p. 239 of this book, entitled *Graces of Grace*, contains many melancholy proofs of the *Egaremens de l'Esprit humain*.

There is at present published monthly in Madrid, a *Mercurio Historico y Politico*, in the nature of the French *Mercur*. There is also a Spanish weekly Gazette.

A little pamphlet, of seventy pages, called *The Life of Lazarrillo de Tormes, a Sharper*, is written with some humour: it was reprinted in Valencia, 1769.

In 1755, a small Spanish book was printed at Lions, in France, entitled Letters of Don Nicolas Antonio, and of Don Antonio de Solis (author of the History of Mexico before mentioned), published by Don Gregorio Mayans y Siscar, a gentleman who is still living in Valencia. At the end of this book is an oration upon the Spanish eloquence by Don Gregorio.

In 1762, two small volumes were published, containing an account of various antiquities lately dug out of the earth in Gra-

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nada. The author's device is an eye and a pen, with this motto: "I came, I saw, and I wrote." He might have saved himself the trouble of writing, as his book is unintelligible.

When I was at Loretto, I purchased a Spanish book printed there, entitled, Description of the Holy House, &c. and a catalogue of the treasure and jewels preserved in Loretto: it is embellished with four wooden cuts, and a large copper-plate map of the travels of that same house from the Holy Land to where it now stands: it will never travel any more, because the Italians have built a chapel and a church over it.

A small book is extant, containing fourteen dialogues, and a short vocabulary, in the Spanish and French languages, and the Basque, or Biscayan dialect, printed at Bayonne.

A single line may suffice for a specimen of this jargon:

Beguis icustendena, gogos cñeztendut.

"He who sees with the eye, believes with the heart."

There is also an old book, entitled *Letters and Aphorisms of Antonio Perez, Secretary of State to Don Philip II.*

In 1774, the infante Don Gabriel, the king's fourth son, published a magnificent edition of Salust, translated into Spanish by himself: it is in one folio volume of about three hundred pages, and is embellished with a map of Numidia, a head of Salust,

Salust, three large historical plates, and eight vignettes, by Carmona, and other eminent engravers. At the end is placed a Dissertation (forty pages) on the Alphabet and Language of the Phœnicians and of their colonies, by the prince's preceptor. Several plates, on which are engraven thirty-seven medals, and various inscriptions, illustrate this dissertation. A copy of this book is deposited in the British Museum, and the prince presented another to each of our universities.

Besides the translations of Spanish books occasionally mentioned in the course of this work, we possess various translations of Don Quixote*, Cervantes' Novels, Father Feijoo's Defence of Women (with additions), Quevedo's Visions by Sir Roger P'Estrange, and Quevedo's Comical Works, by Captain John Stevens.

That there are no more good Spanish books in print is easily to be accounted for, as authors dare not publish any of their works without permitting their manuscripts to be perused by the inquisitors; so that till the inquisition is totally abolished, literature

* In 1738, Don Quixote was neatly printed in London in the original language, in four quarto volumes, with fine copper-plates.

In 1711, Edward Ward published Don Quixote, "merrily translated into Hudibrastic verse:" it is in two octavo volumes, and concludes after the Don "had forsaken his obstinate penance between the starving mountains."

can never flourish in Spain or Portugal. I have heard of many valuable manuscripts, and have, especially in Valencia and Sevilla seen some, which would do honour to the nation, if they were published, but which for the present must necessarily remain in obscurity.

THE Portuguese possess very few books that are worth perusing, though they abound in books of physic, law, and divinity. Besides those which I have already cited, I know of no more than the following.

Rimas de João Xavier de Matos, 8vo, Oporto, 1773 : it contains about a hundred sonnets, and several odes, songs, &c. At the end of the book is a protestation of the author, wherein he says, "The words fate, destiny, deity, &c. employed only to express poetical fiction, have nothing in common with the interior sentiments of the author, who, as an obedient son of the church, submits himself to her determinations in every thing." Mr. Addison, in p. 235, of his *Remarks on Italy*, quotes a similar protestation of an Italian poet. One of our poet's songs in praise of the Virgin Mary, begins with a translation of the first part of Horace's ode, "*Longe barbaro vulgo! fugi, fugi de mim, &c.*" I shall here insert two or three of the best sonnets.

Huns

*Huns graciosos olhos matadores,
Que ás vezes por mortaes ficão mais bellos ;
Huns dourados finissimos cabellos,
Das madeixas do Sol desprezadores :*

*Huma face, de donde as proprias cores
Da matutina luz tirão modellos ;
Huns agrados tão doces, sem fazellos,
Que por elles amor morre de amores ;*

*Hum riso t^oo parcial da honestidade,
Que no insensivel causará destroça.
Quanto mais na razão, e na vontade :*

*Esta he a minha : oh timido alvoroço !
Eu tomo de dizello a liberdade :*

Esta he a minha a minha mas não posso.

“ Two graceful killing eyes, which by being mortal, are
“ sometimes the more beautiful : fine golden tresses which
“ despise the rays of the sun ; a face from which the colours
“ of the morning light draw their models ; such sweet and un-
“ affected graces, that love dies for love of them ; a smile so
“ full of honesty, that it would cause an emotion even in the
“ most insensible, how much more in those who are masters
“ of their own reason and will ! This is my oh timid
“ embarrassment ! I take the liberty of telling it : this is
“ my my more I cannot.”

Eu

*Eu vi huma pastora em certo dia
Pelas praias do Têjo andar brincando,
Os redondos seixinhos apanhando,
Que no puro regaço recolhia.*

*Eu vi nella tal graça, que faria
Inveja a quantas ha; e o gesto brando,
Com que o sereno rosto levantando,
Parece namorava quanto via.*

*Eu vi o passo airoso, a compostura,
Com que depois me pareceo mais bella,
Guiando os cordeirinhos na espessura.*

*Eu o digo de todo; vi a Estella:
Dê graça, de candor, de formosura
Sò poderei ver mais tornando a vella.*

“ On a certain day I saw a shepherdes diverting herself on
“ the banks of the Tagus, by collecting round pebbles into
“ her lap: I saw in her such grace, as would cause envy in
“ every woman; she was so delicate in her gestures, and
“ shewed such a serene countenance, that she enamoured all
“ who saw her. I observed her airy motion, and whole de-
“ portment, which appeared more beautiful to me, as she
“ guided her lambs among the woods, and I say that I saw
“ a star: of grace, of candour, of beauty, I can only see
“ more, by seeing her again.”

Poz-

*Poz-se o sol; como já na sombra fea,
Do dia pouco a pouco a luz desmaia:
E a parda mão da noite, antes que caia,
De grossas nuvens todo o ar semea.*

*Apenas já diviso a minha aldeia;
Já do cypreste não distingo a faia:
Tudo em silencio está: sô lá na praia
Se ouvem quebrar as ondas pela arêa.*

*Cò a mão na face a vista ao ceo levanto,
E cheio de mortal melancolia,
Nos tristo olhos mal sustenho o pranto:*

*E se ainda algum alivio ter podia,
Era ver esta noite durar tanto,
Que nunca mais amanhecesse o dia.*

“ The sun sets; day-light vanishes by little and little, and
“ turns into dismal obscurity, and the grey hand of night co-
“ vers the skies with thick clouds. I can scarcely from my vil-
“ lage distinguish the tops of the cypresses; all is silent; only
“ the waves are heard breaking on the sands of the neighbour-
“ ing shore. With my head reclining on my hand, I lift up
“ my eyes to heaven, and I am lost in mortal melancholy,
“ my sorrowful eyes are bathed in tears; and, if it were possible
“ to obtain any alleviation, I would wish the night to endure so
“ long, that day-break should never return *.”

* This translation is not exactly literal.

Obras



Obras Poeticas de Domingo dos Reis Quita, Lisbon 1766, two small octavo volumes, containing thirty-five sonnets, various eclogues, &c. *Hermione*, a tragedy in five acts, in verse. *Castro*, a tragedy of three acts, in verse, founded on the story of *Dona Ignéz*; and *Licore*, a pastoral drama, of three acts, in verse. There are no less than ten different licences at the end of this work. Another tragedy called *Dona Ignéz de Castro*, written by S. Sylveira, was published at Lisbon in 1764. Mr. Mallet's tragedy of *Elvira* is on the same subject, and it has likewise been translated into the German language.

Athalia, tragedia de Monsieur Racine, Lisboa 1762. This is translated into Portuguese blank verse, and printed together with the original French text: at the end are various notes, which are very little to the purpose.

O Peão Fidalgo, Lisboa 1769. This is a translation of Moliere's comedy, *Le Bourgeois Gentilhomme*, in five acts in prose, by Captain *Manoel de Sousa*, who has likewise published a prose translation of *Moliere's Tartuffe*.

Two of *Goldoni's* Italian comedies, called *la Serva Amoroſa*, and *la Bottega del Caf **, were translated into prose, and acted at Lisbon in 1771.

* In 1757, two of *Goldoni's* comedies were published in the English language, entitled *The Father of a Family*, and *Pamela*. This author has published upwards of a hundred dramatic pieces.

In

In 1769, a Portuguese translation, in three acts, in prose, was published, of Ben Johnson's *Epicoene*: it was acted at Lisbon, though miserably disfigured.

There are a great number of Portuguese theatrical pieces, and among them it is probable there are some not totally despicable. In the piece entitled *Auto de Santa Catharina*, the dramatis personæ are St. Catherine, her Mamma, a Hermit, Jesus Christ, the Virgin Mary, an Emperor, an Empress, a Page, three Doctors, and four Angels. St. Catherine is married to Christ by the Virgin Mary upon the stage, and at last she is beheaded, and four angels enter singing, and carry off her body. But to the credit of the two nations, I inform the reader, that this kind of absurd and disgusting stage performances is at present prohibited by royal authority both in Spain and in Portugal.

A new edition of the *Life of Don John de Castro, fourth viceroy of India*, was published in the Portuguese language, Paris 1769, 8vo. (450 pages): it was written by *Jacinto Freyre de Andrada*. This work is divided into four books; in the first we are entertained with an account of a marble cross found at Goa, which had been made by Saint Thomas, and how, on a particular day, it first sweated blood, then became pale, afterwards black, then again of a splendid blue; and, lastly, returned to its original colour. In the second book we are informed, that, during a battle against the barbarian inhabitants of the Molucca islands, it rained ashes upon the enemies heads, and by that

means they were vanquished by the Portuguese. In the third book is the copy of a letter which Don John wrote from Diù, in 1546, to the city of Goa, to borrow money, with a few hairs of his beard inclosed by way of pledge. The inhabitants of Goa lent him the money, and sent his hairs back to him, and they are still preserved by his descendants in a crystal vase set in silver. Don John died in Goa in 1548, aged forty-eight, having governed that city three years: he was afterwards interred in the convent of Bemfica, near Lisbon.

In 1741, were published at Amsterdam, two octavo volumes in the Portuguese language, of familiar, historical, political, and critical letters, written from Vienna in 1736 and 1737, by Don Francisco Xavier de Oliveyra; and, at the same time, another volume was published, entitled Travels of Don F. X. Oliveyra, in 1734: the author set sail from Lisbon, and landed at the Texel, near Amsterdam; from thence he proceeded through Hanover, Leipzig, and Prague to Vienna. At the beginning of this work is the following protestation. "As a true, and at the same time unworthy son of the holy Roman Catholic apostolical mother-church, I subject all my writings to the said holy mother-church, protesting that I have not the least intention of recounting, or saying any thing against her laws, &c. In the same manner I subject the said writings to the tribunals of the holy office, and to all other ecclesiastical and political tribunals of the kingdom of Portugal, &c. &c. &c. &c. Amsterdam 1740."

Ina

In p. 16, of this Journal, the author says, “ and as we had
 “ been for a week past exposed to continual tempests &c. I took
 “ a resolution to avail myself of my reliques. I do not recount
 “ miracles, but I only tell this event as I would any other. At
 “ nine at night I flung into the sea several that I had with me,
 “ judging that the most proper method for a finner to obtain
 “ favours from God, is to have recourse to those patrons who
 “ gloriously enjoy the presence of that same God: one of the
 “ principal reliques, was of our Lady of Loreto, another of Saint
 “ Theresa, and another of pope Innocent XI. whom I venerate
 “ greatly. At four the next morning we discovered the Scilly
 “ isles, &c. &c.”

I have the pleasure of being acquainted with the author: he
 was born in 1702, and came to London in 1744: two years af-
 ter which he abjured the Roman Catholic religion, and, in con-
 sequence had the honour of being burnt in effigy at Lisbon in
 1762.

Don Diego Bernardes, Don Claudio Manuel da Costa, and
 another Don, under the fictitious name of Melizeu Cylenio,
 each published a volume of poems lately. I have not yet receiv-
 ed them from Lisbon.

In 1761, a new edition of a work, in two quarto volumes, was
 published, dedicated to the late king John V. entitled *Colleccão
 Politica de Apothegmas de Pedro José Suppico.*

A Collection of Voyages by the Portuguese is also extant in one quarto volume. I have not been able to procure either of these works, so that I can only indicate their titles.

In 1738, a single octavo volume was published in Paris, entitled *Theatre Espagnol*, by the *Du Perron de Castera* before-mentioned; it contains extracts from ten Spanish plays, with reflections at the end of each, as pertinent as the notes to the French *Lusiad*; and, in 1770, four more volumes were published under the same title, by L***, containing translations of fifteen plays, and five interludes.

An English book is extant, entitled *The Portugal History, or a Relation of the Troubles that happened in the Court of Portugal in 1667, and 1668*, in octavo, London, 1677, by S. P. Esq. in which king Alphonso VI. is characterised as one of the most wicked princes that ever existed.

In 1740, was published an octavo volume, entitled *The History of the Revolutions of Portugal, with Letters of Sir Robert Southwell during his Embassy there in 1667*.

It may not be thought improper to point out the few prints and maps engraven in Spain and Portugal, or relative to those kingdoms, because they cannot be purchased without being enquired.

quired for, as no Spanish nor Portuguese bookseller will acquaint the curious traveller with their existence. Besides those which have been mentioned in the course of this work, I procured the following :

A large chart of the bay of Cadiz, published in Paris, 1762, by *le Sieur Bellin*.

A large chart of the Straits of Gibraltar, with a plan of the town and fortifications, and tables of the tides, Paris, 1761, Bellin. These two charts were published by order of the duke of Choiseul for the use of the king's ships.

A large and exact map of Portugal, Paris 1762, by Rizzi Zannoni.

Topo-hydrographical plan of the bay of Gibraltar, Paris.

A topographical map of the Straights of Gibraltar, with tide tables.

Geometrical plan of Gibraltar, with the new fortifications.

These were both published in Madrid, 1762, by Lopez.

Seven whole-sheet views in Sevilla : these were engraven in 1738. They are badly executed, but the representations are exact. They consist of a general view, with the bridge of boats ; the outside of the cathedral, with the tower ; the exchange, with a procession of children redeemed from slavery ; the town-house, with the procession on *Corpus Christi* day ; the magnificent church of the Jesuits, built near the spot where St. Ignatius de Loyola was born ; the royal feminary of Sant' Elmo, and the Hospital de la Sangre.

A set

A set of eight prints was published in Madrid 1757, tolerably well engraven; they are, general view of the aqueduct of Segovia; view of the six middle arches of the aqueduct, on a larger scale; view of another part of the aqueduct; front view of the royal palace of Aranjuez; another view of the same palace; the Toledo bridge in Madrid, with elevations of the center arch, and other parts, on a larger scale; a monastery, and a church in Madrid.

A whole sheet coloured print, entitled *Estado Militar de España*, being the figures of a foldier from every regiment, cavalry and infantry, in the proper uniform.

A sheet with the figures of thirty founders of religious orders which exist in Spain, in their proper habits.

Four very large prints were published in London in 1756, dedicated to his majesty (then prince of Wales); they are so extremely well executed, that they merit particular mention: they were all drawn by C. Lempriere, and painted by R. Paton.

1. General view of Lisbon as before the earthquake, engraven by Anthony Walker.
2. View from the Tagus of the country between Alcantara and Bellem, by P. C. Canot.
3. View of Bellem, by P. Foudrinier.
4. View of the country westward of Bellem, by J. Mafon.

There is a small view of the city of Oporto published in London, by J. and C. Bowles.

Several