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* CHAPTER XIII.

LOPE DE VEGA.—HIS EARLY LIFE.—A SOLDIER.—HE WRITES THE ARCADIA.—MARRIES.—HAS A DUEL.—FLIES TO VALENCIA.—DEATH OF HIS WIFE.—HE SERVES IN THE ARMADA.—RETURNS TO MADRID.—MARRIES AGAIN.—DEATH OF HIS SONS.—HE BECOMES RELIGIOUS.—HIS POSITION AS A MAN OF LETTERS.—HIS SAN ISIDRO, HERMOSURA DE ANGÉLICA, DRAGONTEA, PEREGRINO EN SU PATRIA, AND JERUSALEN CONQUISTADA.

It is impossible to speak of Cervantes as the great genius of the Spanish nation without recalling Lope de Vega, the rival who far surpassed him in contemporary popularity, and rose, during the lifetime of both, to a degree of fame which no Spaniard had yet attained, and which has been since reached by few of any country. To the examination, therefore, of this great man's claims,—which extend to almost every department of the national literature,—we naturally turn, after examining those of the author of Don Quixote.

Lope Felix de Vega Carpio was born on the 25th of November, 1562, at Madrid, whither his father had recently removed, almost by accident, from the old family estate of Vega, in the picturesque valley of Carriedo.¹ From his earliest youth he discovered

¹ There is a life of Lope de Vega, which was first published in a single volume, by the third Lord Holland, in 1806, and again, with the addition of a life of Guillen de Castro, in two volumes, 8vo, London, 1817. It is a pleasant book, and contains a good notice of both its subjects, and agreeable criticisms on their works; but it is quite as interesting for the glimpses it gives of the fine accomplishments and

generous spirit of its author, who spent some time in Spain, when he was about thirty years old, and never afterwards ceased to take an interest in its affairs and literature. He was much connected with Jovellanos, Blanco White, and other distinguished Spaniards; not a few of whom, in the days of disaster that fell on their country during the French invasion, and the subsequent misgovernment of Ferdinand VII., en-

extraordinary * powers. We are assured by * 153 his friend Montalvan, that at five years of age he could not only read Latin as well as Spanish, but that he had such a passion for poetry, as to pay his more advanced schoolfellows with a share of his breakfast for writing down the verses he dictated to them, before he had learned to do it for himse'f² His father, who, as he intimates, was a poet,³ and who was much devoted to works of charity in the latter years of his life, died when he was very young, and left, besides Lope, a son who perished in

joyed the princely hospitality of Holland House, where the benignant and frank kindness of its noble master shed a charm and a grace over what was most intellectual and elevated in European society that could be given by nothing else.

Lope's own account of his origin and birth, in a poetical epistle to a Peruvian lady, who addressed him in verse under the name of "Amarylis," is very odd. The correspondence is found in the first volume of his *Obras Sueltas*, (Madrid, 1776-1779, 21 tom. 4to,) *Epistolas XV. and XVI.*; and was first printed by Lope, if I mistake not, in 1624. It is now referred to for the following important lines:—

Tiene su silla en la bordada alfombra
De Castilla el valor de la montaña,
Que el valle de Carriedo España nombra.
Allí otro tiempo se cifraba España;
Allí tuve principio; mas que importa
Nacer laurel y ser humilde caña?
Falta dinero allí, la tierra es corta;
Vino mi padre del solar de Vega:
Así á los pobres la nobleza exhorta;
Siguióle hasta Madrid, de zelos ciega,
Su amorosa muger, porque él queria
Una Española Helena, entonces Griega.
Hicieron amistades, y aquel día
Fué piedra en mi primero fundamento
La paz de su zelosa fantasia.
En fin por zelos soy; que nacimiento!
Imaginade vos que haver nacido
De tan inquieta causa fué portento.

And then he goes on with a pleasant account of his making verses as soon as he could speak; of his early passion for Raymond Lull, the metaphysical doctor then so much in fashion; of his subsequent studies, his family, etc. Lope loved to refer to his origin in the mountains. He speaks of it in his

"Laurel de Apolo," (Silva VIII.,) and in two or three of his plays he makes his heroes boast that they came from that part of Spain to which he traced his own birth. Thus, in "La Venganza Venturosa," (*Comedias*, 4to, Madrid, Tom. X., 1620, f. 33, b.) Feliciano, a high-spirited old knight, says,—

El noble solar que heredo,
No lo daré á rico infame,
Porque nadie me lo llame
En el valle de Carriedo.

And again, in the opening of the "Premio del Bien Hablar," (4to, Madrid, Tom. XXI., 1635, f. 159,) where he seems to describe his own case and character:—

Nací en Madrid, aunque son
En Galicia los solares
De mi nacimiento noble,
De mis abuelos y padres.
Para noble nacimiento
Ay en España tres partes,
Galicia, Vizcaya, Asturias,
O ya montañas le llaman.

The valley of Carriedo is said to be very beautiful, and Miñano, in his "Diccionario Geográfico," (Madrid, 8vo, Tom. II., 1826, p. 40,) describes La Vega as occupying a fine position on the banks of the Sandoñana.

² "Before he knew how to write, he loved verses so much," says Montalvan, his friend and eulogist, "that he shared his breakfast with the older boys, in order to get them to take down for him what he dictated." *Fama Póstuma*, *Obras Sueltas*, Tom. XX, p. 28.

³ In the "Laurel de Apolo," he says he found rough copies of verses among his father's papers, that seemed to him better than his own.

the Armada in 1588, and a daughter who died in 1601. In the period immediately following the father's death, the family seems to have been scattered by poverty; and during this interval Lope * 154 probably lived with his uncle, * the Inquisitor, Don Miguel de Carpio, of whom he long afterwards speaks with great respect.⁴

But though the fortunes of his house were broken, his education was not neglected. He was sent to the Imperial College at Madrid, and in two years made extraordinary progress in ethics and in elegant literature, avoiding, as he tells us, the mathematics, which he found unsuited to his humor, if not to his genius. Accomplishments, too, were added,—fencing, dancing, and music; and he was going on in a way to gratify the wishes of his friends, when, at the age of fourteen, a wild, giddy desire to see the world took possession of him; and, accompanied by a schoolfellow, he ran away from college. At first, they went on foot for two or three days. Then they bought a sorry horse, and travelled as far as Astorga, in the northwestern part of Spain, not far from the old fief of the Vega family; but there, growing tired of their journey, and missing more seriously than they had anticipated the comforts to which they had been accustomed, they determined to return home. At Segovia, they attempted, in a silversmith's shop, to exchange some doubloons and a gold chain for small coin, but were suspected to be thieves, and arrested. The magistrate, however, before whom they were brought, being satisfied that they were guilty of nothing but folly, released them; though,

⁴ See Dedication of the "Hermosa Ester," in *Comedias*, Madrid, 4to, Tom. XV., 1621.

wishing to do a kindness to their friends, as well as to themselves, he sent an officer of justice to deliver them safely in Madrid.⁵

At the age of fifteen, as he tells us in one of his poetical epistles, he was serving as a soldier against the Portuguese in Terceira;⁶ but only a little later than this we know that he filled some place * about the person of Gerónimo Manrique, * 155 Bishop of Avila, to whose kindness he acknowledged himself to be much indebted, and in whose honor he wrote several eclogues,⁷ and inserted a long passage in his "Jerusalem." Under the patronage of Manrique, he was, probably, sent to the University of Alcalá, where he certainly studied some time, and not only took the degree of Bachelor, but was near submitting himself to the irrevocable tonsure of the priesthood.⁸

But, as we learn from some of his own accounts, he now fell in love. Indeed, if we are to believe

⁵ In the "Fama Póstuma."

⁶ This curious passage is in the Epistle, or Metro Lyrico, to D. Luis de Haro, *Obras Seltas*, Tom. IX. p. 379:—

Ni mi fortuna muda
Ver en tres lustros de mi edad primera
Con la espada desnuda
Al bravo Portugues en la Tercera,
Ni despues en las naves Españolas
Del mar Ingles los puertos y las olas.

I do not quite make out how this can have happened in 1577; but the assertion seems unequivocal. Schack (*Geschichte der dramatischen Literatur in Spanien*, Berlin, 1845, 8vo, Tom. II. p. 164) thinks the fifteen years here referred to are intended to embrace the fifteen years of Lope's life as a soldier, which he extends from Lope's eleventh year to his twenty-sixth,—1573 to 1588. But Schack's ground for this is a mistake he had himself previously made in supposing the Dedication of the "Gatomachia" to be addressed to Lope himself; whereas it is addressed to his son, named Lope, who served, at the age of fifteen, under the Marquis of Santa Cruz,

as we shall see hereafter. The "Cupid in arms," therefore, referred to in this Dedication, fails to prove, what Schack thought it proved; and leaves the "fifteen years" as dark a point as ever. See Schack, pp. 157, etc.

⁷ These are the earliest works of Lope mentioned by his eulogists and biographers, (*Obras Seltas*, Tom. XX. p. 30,) and must be dated as early as 1582 or 1583. The "Pastoral de Jacinto" is in the *Comedias*, Tom. XVIII., but was not printed till 1623.

⁸ In the epistle to Doctor Gregorio de Ángulo, (*Obras Seltas*, Tom. I. p. 420,) he says: "Don Gerónimo Manrique brought me up. I studied in Alcalá, and took the degree of Bachelor; I was even on the point of becoming a priest; but I fell blindly in love, God forgive it; I am married now, and he that is so ill off fears nothing." Elsewhere he speaks of his obligations to Manrique more warmly; for instance, in his Dedication of "Pobreza no es Vileza," (*Comedias*, 4to, Tom. XX., Madrid, 1629,) where his language is very strong.

the tales he tells of himself in his "Dorothea," which was written in his youth and printed with the sanction of his old age, he suffered great extremity from that passion when he was only seventeen. Some of the stories of that remarkable dramatic romance, in which he figures under the name of Fernando, are, it may be hoped, fictitious;⁹ though it must be admitted that others, like the scene between the hero and Dorothea, in the first act, the account of his weeping behind the door with Marfisa, on the day she was to be married to another, and most of the narrative parts in the fourth act, have an air of reality about them that hardly permits us to doubt they were true.¹⁰ Taken together, however, they do him little credit as a young man of honor and a cavalier.

* 156 * From Alcalá, Lope came to Madrid, and attached himself to the Duke of Alva; not, as it has been generally supposed, the remorseless favorite of Philip the Second, but Antonio, the great Duke's grandson, who had succeeded to his ancestor's fortunes without inheriting his formidable spirit.¹¹

⁹ See *Dorothea*, Acto I. sc. 6, in which, having coolly made up his mind to abandon Marfisa, he goes to her and pretends he has killed one man and wounded another in a night brawl, obtaining by this base falsehood the unhappy creature's jewels, which he needed to pay his expenses, and which she gave him out of her overflowing affection. Francisco Lopez de Aguilar, who defended the theatre in Lope de Vega's lifetime, says of the *Dorothea* (*Obras de Lope*, Tom. VII. p. vii), "Siendo cierta imitacion de verdad, le parecia que no lo seria hablando las personas en verso."

¹⁰ Act I. sc. 5, and Act IV. sc. 1, have a great air of reality about them. But other parts, like that of the discourses and troubles that came from

giving to one person the letter intended for another, are quite too improbable, and too much like the inventions of some of his own plays, to be trusted. (Act. V. sc. 3, etc.) M. Fauriel, however, whose opinion on such subjects is always to be respected, regards the whole as true. *Revue des Deux Mondes*, September 1, 1839.

¹¹ Lord Holland treats him as the *old Duke* (*Life of Lope de Vega*, London, 1817, 2 vols., 8vo); and Southey (*Quarterly Review*, 1817, Vol. XVIII. p. 2) undertakes to show that it could be no other; while Nicolas Antonio (*Bib. Nov.*, Tom. II. p. 74) speaks as if he were doubtful, though he inclines to think it was the elder. But there is no doubt about it. Lope repeatedly speaks of Antonio, *the grandson*, as his

Lope was much liked by his new patron, and rose to be his confidential secretary, living with him both at court and in his retirement at Alva, where letters seem for a time to have taken the place of arms and affairs. At the suggestion of the Duke, he wrote his "Arcadia," a pastoral romance, making a volume of considerable size; and, though chiefly in prose, yet with poetry of various kinds freely intermixed. Such compositions, as we have seen, were already favored in Spain;—the last of them, the "Galatea" of Cervantes, published in 1584, giving, perhaps, occasion to the *Arcadia*, which seems to have been written almost immediately afterwards. Most of them have one striking peculiarity; that of concealing, under the forms of pastoral life in ancient times, adventures which had really occurred in the times of their respective authors. The Duke was desirous to figure among these * fan- * 157 tastic shepherds and shepherdesses, and therefore induced Lope to write the *Arcadia*, and make him its hero, furnishing some of his own experiences as materials for the work. At least, so the affair was understood both in Spain and France, when the *Arcadia* was published, in 1598; besides which, Lope himself, a few years later, in the Preface to some miscel-

patron; e. g. in his epistle to the Bishop of Oviedo, where he says:—

Y yo del Duque Antonio dexé el Alva.

Obras Seltas, Tom. I. p. 289.

And in the opening words of the Dedication of his "Domine Lucas," where he says: "Sirviendo al excelentísimo Don Antonio de Toledo y Beamonte, Duque de Alva, en la edad que pude escribir:—

La verde primavera
De mis floridos años."

Comedias, Tom. XVII. 1621, f. 137, b.

He, however, praised the elder Duke abundantly in the second, third, and fifth books of the "Arcadia," giving in

the last an account of his death and of the glories of *his grandson*, whom he again notices as his patron. Indeed, the case is quite plain, and it is only singular that it should need an explanation; for the idea of making the Duke of Alva, who was minister to Philip II., a shepherd, seems to be a caricature or an absurdity, or both. It is, however, the common impression, and may be again found in the *Semario Pintoresco*, 1839, p. 18. The younger Duke, on the contrary, loved letters, and, if I mistake not, there is a *Cancion* of his in the *Cancionero General* of 1573, f. 178.

laneous poems, tells us expressly, "The Arcadia is a true history."¹²

But whether it be throughout a true history or not, it is a very unsatisfactory one. It is commonly regarded as an imitation of its popular namesake, the "Arcadia" of Sannazaro, of which a Spanish translation had appeared in 1547; but it much more resembles the similar works of Montemayor and Cervantes, both in story and style. Metaphysics and magic, as in the "Diana" and "Galatea," are strangely mixed up with the shows of a pastoral life; and, as in them, we listen with little interest to the perplexities and sorrows of a lover who, from mistaking the feelings of his mistress, treats her in such a way that she marries another, and then, by a series of enchantments, is saved from the effects of his own despair, and his heart is washed so clean, that, like Orlando's, there is not one spot of love left in it. All this, of course, is unnatural; for the personages it represents are such as can never have existed, and they talk in a language strained above the tone becoming prose; all propriety of costume and manners is neglected; so much learning is crowded into it, that a dictionary is placed at the end to make it intelligible; and it is drawn out to a length which now seems quite absurd, though the editions it soon passed through show that it was not too long for the

¹² The truth of the stories, or some of the stories, in the Arcadia, may be inferred from the mysterious intimations of Lope in the Prólogo to the first edition; in the "Egloga á Claudio"; and in the Preface to the "Rimas," (1602,) put into the shape of a letter to Juan de Arguijo. Quintana, too, in the Dedication to Lope of his "Experiencias de Amor y Fortuna," (1626,) says of the Arcadia, that "under a rude covering are hidden souls that are noble and events that really happened." See,

also, Lope, Obras Sueltas, Tom. XIX. p. xxii, and Tom. II. p. 456. That it was believed to be true in France is apparent from the Preface to old Lancelot's translation, under the title of "Délices de la Vie Pastorale" (1624). Figueroa (Pasajero, 1617, f. 97, b) says the same thing of pastorals in general, and cites the Galatea and the Arcadia in proof of it. It is important to settle the fact, for it must be referred to hereafter. See *post*, Chap. XXXIII., note 8.

taste of its time. It should be added, however, that * it occasionally furnishes happy specimens * 158 of a glowing declamatory eloquence, and that in its descriptions of natural scenery there is sometimes great felicity of imagery and illustration.¹³

About the time when Lope was writing the Arcadia, he married Isabela de Urbina, daughter of the King-at-arms to Philip the Second and Philip the Third; a lady, we are told, not a little loved and admired in the high circle to which she belonged.¹⁴ But his domestic happiness was soon interrupted. He fell into a quarrel with a *hidalgo* of no very good repute; lampooned him in a satirical poem; was challenged, and wounded his adversary;—in consequence of all which, and of other follies of his youth that seem now to have been brought up against him, he was cast into prison.¹⁵ He

¹³ The Arcadia fills the sixth volume of Lope's Obras Sueltas. Editions of it were printed in 1598, 1599, 1601, 1602, twice, 1603, 1605, 1612, 1615, 1617, 1620, 1630, and often since, showing a great popularity. The first edition, 1598, which I possess, and which I suppose is the first of Lope's publications, makes 312 ff. in 12mo, besides the prefatory matter and Index, and is from the press of Sanchez at Madrid. It contains a wood-engraving of Lope, which represents him as a somewhat stiff and gayly dressed young man.

¹⁴ Her father, Diego de Urbina, was a person of some consequence, and figures among the more distinguished natives of Madrid in Baena, "Hijos de Madrid."

¹⁵ Montalvan, it should be noted, seems willing to slide over these "frowns of fortune, brought on by his youth and aggravated by his enemies." But Lope attributes to them his exile, which came, he says, from "love in early youth, whose trophies were exile and its results tragedies." (Epístola Primera á D. Ant. de Mendoza.) But he also attributes it to false friends, in the fine ballad where he represents himself as looking down upon the ruins of

Saguntum and moralizing on his own exile: "Bad friends," he says, "have brought me here." (Obras Sueltas, Tom. XVII. p. 434, and Romancero General, 1602, f. 108.) But again, in the Second Part of his "Philomena," 1621, (Obras Sueltas, Tom. II. p. 452,) he traces his troubles to his earlier adventures; "love to hatred turned." "Love-vengeance," he declares, "*disguised as justice*, exiled me."

But the whole of this portion of Lope's life is obscure. Some light, however, is thrown on it by a letter which he addressed to the king in 1598, and a copy of which I obtained from the kindness of the last Lord Holland, to whose father, the biographer of Lope, it was sent, many years ago, by Don Martin Fernandez de Navarrete. As it is important, and, I think, unpublished, I give it entire. It seems to have been written from the *villa* of Madrid.

"Señor, Lope de Vega Carpio, vecino de esta villa dice: Que V. M. le ha hecho merced de alzarle lo que le faltaba de cumplir de diez años de destierro en que fue condenado por los Alcaldes de Corte deste reyno, los dos que cumplió y los ocho della y cinco leguas, porque se le opusó haber hecho ciertas

* 159 was not, however, left without a * true friend.

Claudio Conde, who, on more than one occasion, showed a genuine attachment to Lope's person, accompanied him to his cell, and, when he was released and exiled, went with him to Valencia, where Lope himself was treated with extraordinary kindness and consideration, though exposed, he says, at times, to dangers as great as those from which he had suffered so much at Madrid.¹⁶

The exile of Lope lasted at least two years, and was chiefly passed at Valencia, then in literary reputation next after Madrid among the cities of Spain. Nor does he seem to have missed the advantages it offered him; for it was, no doubt, during his residence there that he formed a friendship with Gaspar de Aguilar and Guillen de Castro, of which many traces are to be found in his works; while, on the other hand, it is

sátiras contra Geronimo Velazquez, autor de comedias y otras personas de su casa, y porque durante dicho destierro á cosas forzosas que se le ofrecieron entró en esta corte y otras partes en quebrantamiento del; — suplica le haga merced de remitirle las penas que por ello incurrió."

The following note is in Navarrete's well-known handwriting: "Me lo envió de Simancas el Sr. D. Tomas Gonzalez encargado del arreglo de aquel archivo nacional. Martin Fernandez de Navarrete." And on the back is indorsed, "Carta de Lope de Vega al Rey pidiendo le haga la gracia de remitir las penas incurridas por el, año 1598."

From this letter it appears that the avowed cause of Lope's exile was certain satires against Geronimo Velazquez, autor de Comedias, and other persons of his kin; — that he had broken its terms by coming within the five leagues of the court from which he was forbidden; and that he now asked a pardon from the penalties he had thus incurred, having already obtained a remission of the term of exile not yet fulfilled. Now there is a certain Ve-

lazquez noticed in C. Pellicer's "Origen de la Comedia," etc., (Madrid, 1804, Tom. II. p. 141,) who answers all the conditions given by Montalvan and Lope of the "Autor de Comedias" in question, and Pellicer has given part of a popular satire on him, which, it is not unlikely, may be the very one for which Lope was exiled. Pellicer, however, neither suspected the distinguished authorship of the verses he cites, nor knew the first name of Velazquez.

¹⁶ His relations with Claudio are noticed by himself in the Dedication to that "true friend," as he justly calls him, of the well-known play, "Court-ning his own Misfortunes"; — "which title," he adds, "is well suited to those adventures, when, with so much love, you accompanied me to prison, from which we went to Valencia, where we ran into no less dangers than we had incurred at home, and where I repaid you by liberating you from the tower of Serranos [a jail at Valencia] and the severe sentence you were there undergoing," etc. Comedias, Tom. XV., Madrid, 1621, f. 26.

perhaps not unreasonable to assume that the theatre, which was just then beginning to take its form in Valencia, was much indebted to the fresh power of Lope for an impulse it never afterwards lost. At any rate, we know that he was much connected with the Valencian poets, and that, a little later, they were among his marked followers in the drama. But his exile was still an exile, — bitter and wearisome to him, — and he gladly returned to Madrid as soon as he could venture there safely.

His home, however, soon ceased to be what it had been. His young wife died in less than a year after his * return, and one of his friends, Pedro * 160 de Medinilla,¹⁷ joined him in an eclogue to her memory, which is dedicated to Lope's patron, Antonio, Duke of Alva,¹⁸ — a poem of little value, and one that does much less justice to his feelings than some of his numerous verses to the same lady, under the name of Belisa, which are scattered through his own works and found in the old Romancers.¹⁹

¹⁷ Baltasar Elisio de Medinilla, whose violent death is mourned by Lope de Vega in an Elegy in the first volume of his works, wrote a Poem entitled "Limpia Concepcion de la Virgen Nuestra Señora," Madrid, 1617, 12mo, pp. 89, — the fruit, he tells us, of seven years' labor, and published at the age of thirty-two. Lope, in some prefatory verses, says of it, —

Letor no ay silaba aqui
Que de oro puro no sea, ec.

But it is, after all, a dull poem, divided into five books, and about five hundred octave stanzas, beginning with the prayers of Joachim for offspring, and ending with the mysterious conception. The subject — always popular in Spain — may have gained more regard for it than it deserved; but it was never reprinted.

¹⁸ Obras Sueltas, Tom. IV. pp. 430 — 443. *Belardo*, the name Lope bears in this eclogue, is the one he gave himself

in the Arcadia, as may be seen from the sonnet prefixed to that pastoral by Amphryso, or Antonio, Duke of Alva; and it is the poetical name Lope bore to the time of his death, as may be seen from the beginning of the third act of the drama in honor of his memory. (Obras Sueltas, Tom. XX. p. 494.) Even his Peruvian Amaryllis knew it, and under this name addressed to him the poetical epistle already referred to. This fact — that Belardo was his recognized poetical appellation — should be borne in mind when reading the poetry of his time, where it frequently recurs.

¹⁹ *Belisa* is an anagram of *Isabela*, the first name of his wife, as is plain from a sonnet on the death of her mother, Theodora Urbina, where he speaks of her as "the heavenly image of his Belisa, whose silent words and gentle smiles had been the consolation of his exile." (Obras Sueltas, Tom. IV. p. 278.) There are several ballads con-

It must be admitted, however, that there is some confusion in this matter. The ballads bear witness to the jealousy felt by Isabela on account of his relations with another fair lady, who passes under the name of Filis, — a jealousy which seems to have caused him no small embarrassment; for while, in some of his verses, he declares it has no foundation, in others he admits and justifies it.²⁰ But however this may have been, a very short time after Isabela's death he made no secret of his passion for the rival who had disturbed her peace. He was not, however, successful. For * 161 some reason *or other, the lady rejected his suit.

He was in despair, as his ballads prove; but his despair did not last long. In less than a year from the death of Isabela it was all over, and he had again taken, to amuse and distract his thoughts, the genuine Spanish resource of becoming a soldier.

The moment in which he made this decisive change in his life was one when a spirit of military adventure was not unlikely to take possession of a character always seeking excitement; for it was just as Philip the Second was preparing the portentous Armada, with which he hoped, by one blow, to overthrow the power of Elizabeth and bring back a nation of heretics to the bosom of the Church. Lope, therefore, as he tells us in one of his eclogues, finding the lady of his love would not smile upon him, took his musket on his shoulder, amidst the universal enthusiasm of 1588, marched to Lisbon, and, accompanied by his faithful

nected with her in the *Romancero General*, and a beautiful one in the third of Lope's *Tales*, written evidently while he was with the Duke of Alva. *Obras*, Tom. VIII. p. 148.

²¹ For instance, in the fine ballad beginning, "Llenos de l'grimas tristes," (*Romancero* of 1602, f. 47,) he says to

Belisa, "Let Heaven condemn me to eternal woe, if I do not detest Phillis and adore thee"; — which may be considered as fully contradicted by the equally fine ballad addressed to Filis, (f. 13,) "Amada pastora mia"; as well as by six or eight others of the same sort, — some more, some less tender.

friend Conde, went on board the magnificent armament destined for England, where, he says, he used up for wadding the verses he had written in his lady's praise.²¹

A succession of disasters followed this ungallant jest. His brother, from whom he had long been separated, and whom he now found as a lieutenant on board the *Saint John*, in which he himself served, died in his arms of a wound received during a fight with the Dutch. Other great troubles crowded after this one. Storms scattered the unwieldy fleet; calamities of all kinds confounded prospects that had just before been so full of glory; and Lope must have thought himself but too happy, when, after the Armada had been dispersed or destroyed, he was brought back in safety, first to Cadiz and afterwards to Toledo and Madrid, reaching the last city, probably, in 1590. It is a curious fact, however, in his personal history, that, amidst all the terrors and sufferings of this disastrous expedition, he found leisure and quietness of spirit to write the greater part of his long *poem on "The Beauty of * 162 Angelica," which he intended as a continuation of the "*Orlando Furioso*."²²

But Lope could not well return from such an expedition without something of that feeling of disappointment which, with the nation at large, accompanied its failure. Perhaps it was owing to this that he entered again on the poor course of life of which he

²¹ *Volando en tacos del cañon violento*
Los papeles de Filis por el viento.

Elogio á Claudio, *Obras*, Tom. IX p. 356.

²² One of his poetical panegyrists, after his death, speaking of the Armada, says: "There and in Cadiz he wrote the *Angelica*." (*Obras*, Tom. XX. p. 348.) The remains of the Armada re-

turned to Cadiz in September, 1588, having sailed from Lisbon in the preceding May; so that Lope was probably at sea about four months. Further notices of his naval service may be found in the third canto of his "*Corona Trágica*," and the second of his "*Philomena*."

had already made an experiment with the Duke of Alva, and became secretary, first of the Marquis of Malpica, and afterwards of the generous Marquis of Sarria, who, as Count de Lemos, was, a little later, the patron of Cervantes and the Argensolas. While he was in the service of the last distinguished nobleman, and already known as a dramatist, he became attached to Doña Juana de Guardio, a lady of good family in Madrid, whom he married in 1597; and, soon afterwards leaving the Count de Lemos, had never any other patrons than those whom, like the Duke of Sessa, his literary fame procured for him.²³

Lope had now reached the age of thirty-five, and seems to have enjoyed a few years of happiness, to which he often alludes, and which, in two of his poetical epistles, he has described with much gentleness and grace.²⁴ But it did not last long. A son,

Carlos, to whom he was tenderly attached, * 163 lived only to his seventh * year;²⁵ and the mother died, giving birth, at the same time, to Feliciano,²⁶ who was afterwards married to Don Luis de Usategui, the editor of some of his father-in-

²³ Don Pedro Fernandez de Castro, Count of Lemos and Marquis of Sarria, who was born in Madrid about 1576, married a daughter of the Duke de Lerma, the reigning favorite and minister of the time, with whose fortunes he rose, and in whose fall he was ruined. The period of his highest honors was that following his appointment as Viceroy of Naples, in 1610, where he kept a literary court of no little splendor, that had for its chief directors the two Argensolas, and with which, at one time, Quevedo was connected. The count died in 1622, at Madrid. Lope's principal connections with him were when he was young, and before he had come to his title as Count de Lemos. He records himself as "Secretary of the Marquis of Sarria," in the title-page of the *Arcadia*, 1598; besides which, many

years afterwards, when writing to the Count de Lemos, he says: "You know how I love and reverence you, and that, many a night, I have slept at your feet like a dog." *Obras Seltas*, Tom. XVII. p. 403. Clemencin, *Don Quixote*, Parte II., note to the *Dedicatoria*.

²⁴ *Epístola al Doctor Mathias de Porras*, and *Epístola á Amarylis*; to which may be added the pleasant epistle to Francisco de Rioja, in which he describes his garden and the friends he received in it.

²⁵ On this son, see *Obras*, Tom. I. p. 472;—the tender *Canción* on his death, Tom. XIII. p. 365;—and the beautiful *Dedicación* to him of the "Pastores de Belen," Tom. XVI. p. xi.

²⁶ *Obras*, Tom. I. p. 472, and Tom. XX. p. 34.

law's posthumous works. Lope seems to have felt bitterly his desolate estate after the death of his wife and son, and speaks of it with much feeling in a poem addressed to his faithful friend Conde.²⁷ But earlier than this, in 1605, an illegitimate daughter was born to him, whom he named Marcela,—the same to whom, in 1620, he dedicated one of his plays, with extraordinary expressions of affection and admiration,²⁸ and who, in 1621, took the veil and retired from the world, renewing griefs, which, with his views of religion, he desired rather to bear with patience, and even with pride.²⁹ In 1606, the same lady,—Doña María de Luxan,—who was the mother of Marcela, bore him a son, whom he named Lope, and who, at the age of fourteen, appears among the poets at the canonization of San Isidro.³⁰ But though his father had fondly destined him for a life of letters, he insisted on becoming a soldier, and, after serving under the Marquis of Santa Cruz against the Dutch and the Turks, perished, when only fifteen years old, in a vessel which was lost at sea with all on board.³¹ Lope poured forth his sorrows in a piscatory eclogue, less full of feeling than the verses in which he describes Marcela taking the veil.³²

* After the birth of these two children, we * 164

²⁷ *Obras*, Tom. IX. p. 355.

²⁸ "El Remedio de la Desdicha," a play whose story is from the old ballads or the "Diana" of Montemayor, (*Comedias*, Tom. XIII., Madrid, 1620,) in the Preface to which he begs his daughter to read and correct it; and prays that she may be happy in spite of the perfections which render earthly happiness almost impossible to her. She long survived her father, and died, much revered for her piety, in 1688.

²⁹ The description of his grief, and of his religious feelings as she took the veil, is solemn, but he dwells a little

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too complacently on the splendor given to the occasion by the king, and by his patron, the Duke de Sessa, who desired to honor thus a favorite and famous poet. *Obras*, Tom. I. pp. 313-316.

³⁰ *Obras*, Tom. XI. pp. 495 and 596, where his father jests about it. It is a *Glosa*. He is called Lope de Vega Carpio, *el mozo*; and it is added, that he was not yet fourteen years old.

³¹ *Obras*, Tom. I. pp. 472 and 316.

³² In the eclogue, (*Obras*, Tom. X. p. 362,) he is called, after both his father and his mother, Don Lope Felix del Carpio y Luxan.