

never constitute a safe foundation whereon to build a great and permanent school of Spanish poetry. Entire success, therefore, was impossible to him. He was able to establish in Spain the Italian eleven-syllable and iambic versification; the sonnet and *canzone*, as settled by Petrarch; Dante's *terza rima*;²² * 446 and * Boccaccio's and Ariosto's flowing octaves;—all in better taste than anything among the poets of his time and country, and all of them important additions to the forms of verse before known in Spain. But he could go no further. The original and essential spirit of Italian poetry could no more be transplanted to Castile or Catalonia than to Germany or England.

But, whatever were his purposes and plans for the advancement of the literature of his country, Boscan lived long enough to see them fulfilled, so far as they were ever destined to be; for he had a friend who co-operated with him in all of them from the first, and who, with a happier genius, easily surpassed him, and carried the best forms of Italian verse to a height they never afterwards reached in Spanish poetry. This friend was Garcilasso de la Vega, who yet died so young that Boscan survived him several years.

²² Pedro Fernandez de Villegas born 1453, died 1525), Archdeacon of Burgos, who, in 1515, published a translation of the "Inferno" of Dante (see *ante*, p. 370, n.), says, in his Introduction, that he at first endeavored to make his version in *terza rima*, "which manner of writing," he goes on, "is not in use among us, and appeared to me so ungraceful, that I gave it up." This was about fifteen years before Boscan wrote in it with success; perhaps a little earlier, for it is dedicated to Doña Juana de Aragon, the natural daughter of Ferdinand the Catholic, a lady of much literary cul-

tivation, who died before it was completed.

A pleasant specimen of *terza rima*, in Spanish, is to be found in the "Rissa y Planto de Democrito y Heraclito traducido de Ytaliano por Alonso de Lobera" (Valladolid, 4to, 1554). It is a translation from the Italian of Antonio Fileremo Fregoso (Tiraboschi, *Storia*, 4to, Tom. VI., Parte II. p. 175), who lived as late as 1515, and the verse is managed with considerable skill. A sonnet of Jorge Montemayor is prefixed to it, and it is ended with a Letter of Approbation by Alexio Venegas. Lobera was one of the many chaplains of Charles V.

Garcilasso was descended from an ancient family in the North of Spain, who traced back their ancestry to the age of the Cid, and who, from century to century, had been distinguished by holding some of the highest places in the government of Castile.²³ A poetical tradition says, that one of his forefathers obtained the name of "Vega" or Plain, and the motto of "Ave Maria" for his family arms, from the circumstance that, during one of the sieges of Granada, he slew outright, before the face * of both armies, a * 447 Moorish champion who had publicly insulted the Christian faith by dragging a banner inscribed with "Ave Maria" at his horse's heels,—a tradition faithfully preserved in a fine old ballad, and forming the catastrophe of one of Lope de Vega's plays.²⁴ But whether all this be true or not, Garcilasso bore a name honored on both sides of his house; for his mother was daughter and sole heir of Fernan Perez de Guzman, and his father was the ambassador of the Catholic sovereigns at Rome in relation to the troublesome affairs of Naples.

He was born at Toledo in 1503, and seems to have been educated there until he reached an age suitable for bearing arms.²⁵ Then, as became his years and

²³ The best life of Garcilasso is in the "Documentos Ineditos para la Historia de España por Salvá y Baranda" (8vo, Madrid, Tom. XVI. 1850). It is written by Don Eustaquio Navarrete, chiefly from materials collected by his learned father, Don Martin, and is an important contribution to Spanish literary history. A play on some of the adventures of Garcilasso's life was produced on the theatre of Madrid in 1840, by Don Gregorio Romero y Larrañaga.

²⁴ The story and the ballad are found in Hita, "Guerras Civiles de Granada" (Barcelona, 1737, 12mo, Tom. I. cap. 17), and in Lope de Vega's "Cerro de Santa Fé" (Comedias, Tom. I., Valla-

dolid, 1604, 4to). But the tradition, I think, is not true. Oviedo directly contradicts it, when giving an account of the family of the poet's father; and, as he knew them, his authority is perhaps decisive. (Quinquagenas, *Batalla I. Quin. iii. Diálogo 43, MS.*) But, besides this, Lord Holland (*Life of Lope*, London, 1817, 8vo, Vol. I. p. 2) gives good reasons against the authenticity of the story, which Wiffen (*Works of Garcilasso*, London, 1823, 8vo, pp. 100 and 384) answers as well as he can, but not effectually. It is really a pity it cannot be made out to be true, it is so poetically appropriate.

²⁵ Herrera ed. Garcilasso, 1580, p. 14.

pretensions, he was sent to court, and, when only seventeen, received a place in the body-guard of the young Emperor;²⁶—a favor as well as an honor, because his brother Pedro was already among the insurgent *comuneros*, and was subsequently compelled to escape from the kingdom as an outlawed rebel. Indeed, Garcilasso's earliest military employment appears to have been in this melancholy and disastrous war, in which he fought bravely, and on one occasion — at Olias — received a wound in the face.²⁷

In 1526 he was married to a lady attached to the household of Eleanor, sister of Charles V., then the widow of Manuel the Great of Portugal. But his place, at this period, was generally near the person of the Emperor, whom he accompanied to Italy, and * 448 whose gorgeous and *solemn coronation at Bologna, in 1530, he witnessed; receiving an addition to his income as a reward for his services before he returned to Spain. About the same time, however, Queen Eleanor became the wife of Francis I. of France, and, from his previous relations to her court, Garcilasso was soon despatched to Paris in order to obtain information concerning the state of things, not only in the capital, but on the frontiers, where the ill-healed wounds of the defeat and captivity of Francis threatened to break out afresh. But his mission must have been short; for in 1531 he was again in Italy, where the Emperor was so desirous to retain him near his person, or in his immediate service, that he refused to give him an office in Toledo,

²⁶ He was made a *continuo*; that is, one of a guard of one hundred noblemen, instituted in the time of John II., and so called because some portion of it was supposed to be *continually* near the royal person. Docu-

mentos Ineditos, Tom. XVI. pp. 19, 201.

²⁷ Sandoval, *Hist. del Emperador*, Lib. V., — the MS. Dialogue of Oviedo recently referred to; — and Documentos, Tom. XVI. pp. 147, sqq.

which would have united him again to his family, and insured him the repose he loved.

Before the year was out, however, he had new occasion to regret that his petition had not been granted. The Duke of Alva — in whose education Boscan had borne a part, and who already gave token of his coming greatness — desired to have Garcilasso as a companion in a journey which, for political purposes, he was about to make to Vienna. His wish was granted. But, just at that moment, a nephew of the young poet, not without his uncle's assent, was secretly married to a lady of the Empress's court, who was of a high family and of fortunes much above his own. This marriage — which was never consummated — caused no little anger among the friends of the lady, who was of tender years; and it brought upon Garcilasso, in consequence of his privity, the displeasure of the Emperor. At the urgent request of the Duke, he was, indeed, permitted to continue his journey through Paris to Vienna; but after he arrived there he was thrown into prison on an island in the Danube, where he wrote the melancholy lines on his own desolation and on the beauty of the surrounding scenery which pass as the third *Cancion* in his works.²⁸

But his confinement was not a long one. As early as * June of 1532, he was released, and * 449 went with Pedro de Toledo, the father of the Duke of Alva, to Naples, where that nobleman had just received the great place of Viceroy.²⁹ Garcilasso evidently enjoyed the favor of his new patron from the

²⁸ Documentos Ined., Tom. XVI. pp. 203, 23, 150, 24, 205, 28, 29, 208, 35, 36, 221. Garcilasso, ed. Herrera, 1580, pp. 234, 239, note, and Documentos, *ut supra*, pp. 208 — 222.

²⁹ Probably during this residence at Naples he wrote the Epistle to Boscan, in *versi sciolti*, already referred to. It is in Herrera's edition, p. 378.

first; for, both in 1533 and 1534, he was sent on business of public importance from Naples to Barcelona. A more severe service, however, awaited him. In 1535 he went with the expedition to Tunis, when Charles V. undertook to crush the Barbary Powers by a single blow; and received two severe wounds in a brilliant affair under the walls of the city, where he had for a companion in glory Diego de Mendoza, the future historian of Granada, and where the party to which they both belonged had the honor, at a moment when they were nearly overwhelmed by the enemy, to be rescued by the Emperor in person.³⁰

Garcilasso's return to Italy is poetically recorded in an Elegy written at the foot of Mount Ætna.³¹ That he eagerly hastened to Naples is hardly to be doubted, for the chivalry of Spain was collected there. The Emperor's daughter was about to be married to the Duke of Florence. In the shows and festivities that followed, Charles tilted publicly, and fought in the bull-fights dressed in a Moorish costume. It was, says Giannone, one of the most brilliant periods of the annals of Naples; the great potentates of Italy being collected there in person or by their ambassadors, to do honor to the Emperor. It was, too, no doubt, the most brilliant period in the life of Garcilasso; the one where he was surrounded with whatever would be most welcome to a spirit like his, and the one in which he most especially enjoyed the favor of his great master.³²

³⁰ Documentos, *ut supra*, pp. 54, 56, 59, 235, sqq.

³¹ Elegía Segunda.

³² Documentos, *ut sup.*, pp. 68-70, and Giannone's History of Naples, Lib. XXXII. as cited there. The whole of that historian's account of the Viceroy-

alty of Pedro de Toledo is worth reading, and shows how much, according to the testimony of one of the ablest Neapolitan writers, he did for Naples, by the wisdom and munificence of his public works.

In the spring of 1536 he was sent to Milan and Genoa on a confidential mission of importance connected with * the expedition into Provence, * 450 which had already been projected and arranged.³³ The expedition itself followed; disastrous to all, — to Garcilasso fatal. He was with the Emperor. The army had already passed through the discouragement and dangers of the unavailing siege of Marseilles, and was fortunate enough not to be pursued in its retreat by the cautious Constable de Montmorency. But, near to Frejus, a small castle in the village of Muy, defended by fifty of the neighboring peasantry, offered a serious annoyance to the further passage of the army. The Emperor commanded the slight obstacle to be swept from his path; Garcilasso advanced gladly to execute the order. He knew that the eyes of the Emperor, and, indeed, of the whole army, were upon him; and, in the true spirit of knighthood, he was the first to mount the wall, in which a breach had already been made. But a well-directed stone precipitated him into the ditch below. The wound, which was in the head, proved mortal, and he died at Nice twenty-one days afterwards, on the 14th of October, 1536, much mourned by the Emperor, the Duke of Alva, and all the principal personages of the army. His untimely fate, which called forth expressions of sincere sorrow from Boscan, Bembo, and Urrea, is recorded by Mariana, Sandoval, and other leading historians of Spain, among the notable events of the period; and the Emperor, we are told, basely avenged the fate of his favored officer by putting to death all the survivors of the fifty peasants, who had yet

³³ Documentos, *ut sup.*, pp. 77, 240, 166-170, and Garcilasso, ed. Herrera, pp. 18, 21, etc.

done no more than bravely defend their homes against a foreign invader.³⁴

* 451 * In a life so short, and so crowded with cares and adventures, we should hardly expect to find leisure for poetry. But, as he describes himself in his third Eclogue, Garcilasso seems to have hurried through the world,

Now seizing on the sword, and now the pen;³⁵

so that he still left a small collection of poems, which the faithful widow of Boscan, finding among her husband's papers, published at the end of his works as a Fourth Book, and has thus rescued what would otherwise probably have been lost. Their character is singular, considering the circumstances under which they were written; for, instead of betraying any of the spirit that governed the main course of their author's adventurous life and brought him to an early grave, they are remarkable for their gentleness and melancholy, and their best portions are in a pastoral tone, breathing the very sweetness of the fabulous ages of

³⁴ Garcilasso, ed. Herrera, p. 15. Sandoval, Lib. XXIII. § 12. Mariana, *ad ann.* 1536. Sismondi, *Hist. des Français*, Tom. XVI. 1833, p. 522. Documentos, *ut supra*, 83-87, 177. Capata, in his "Carlos Famoso" (Valencia, 1565, 4to, Canto 41), states the number of peasants in the tower at thirteen, — meaning, I suppose, the number who survived the assault, — and says that Don Luis de la Cueva, who executed the imperial order for their death, wished to spare some of them. He adds, that Garcilasso was without defensive armor when he advanced to the tower, and that his friends vainly endeavored to prevent his rashness. Puerto-Carrero, who subsequently married his daughter, and who furnished Herrera with materials for the notes to his edition of Garcilasso, was nearest to him when he fell; and among those who most promptly sprang to his assistance was Urrea, afterwards the trans-

lator of Ariosto. His body was carried to Spain, and buried, as was that of his wife, in his native city, Toledo. See a Cancion of Gongora (Obras, 1654, f. 48 b.), where he says that every stone in Toledo is a monument to him. It may be worth notice that a son of Garcilasso, who bore his father's name, perished rashly, as he did, in a fight with the French. It was in 1555, and he was only twenty-five years old.

Liagno, in his "Kritische Bemerkungen über Kastilische Literatur" (11^{tes} Heft, 8vo, Aachen, 1830, p. 108), says that in 1535 an edition of Virgil, with the commentary of Servius, was published at Naples by direction of Garcilasso, and that it was dedicated to him by Scipio Capicius.

³⁵ Tomando ora la espada, ora la pluma; a verse afterwards borrowed by Ereilla, and used in his "Araucana." It is equally applicable to both poets.

Arcadia. When he wrote most of them we have no means of determining with exactness. But, with the exception of three or four trifles that appear mingled with other similar trifles in the first book of Boscan's works, all Garcilasso's poems are in the Italian forms, which we know were first adopted, with his co-operation, in 1526; so that we must, at any rate, place them in the ten years between this date and that of his death.

They consist of thirty-seven sonnets, five *canzoni*, two elegies, an epistle in *versi sciolti* less grave than the rest of his poetry, and three pastorals; the pastorals constituting more than half of all the verse he wrote. The air of the whole is Italian. He has imitated Petrarch, Bembo, Ariosto, and especially Sannazaro, to whom he has once or twice been indebted for pages together; turning, however, * from time * 452 to time, reverently to the greater ancient masters, Virgil and Theocritus, and acknowledging their supremacy. Where the Italian tone most prevails, something of the poetical spirit which should sustain him is lost. But, after all, Garcilasso was a poet of no common genius. We see it sometimes even in the strictest of his imitations; but it reveals itself much more distinctly when, as in the first Eclogue, he uses as servants the masters to whom he elsewhere devotes himself, and writes only like a Spaniard, warm with the peculiar national spirit of his country.

This first Eclogue is, in truth, the best of his works. It is beautiful in the simplicity of its structure, and beautiful in its poetical execution. It was probably written at Naples. It opens with an address to the father of the famous Duke of Alva, then viceroy of that principality, calling upon him, in the most artless

manner, to listen to the complaints of two shepherds, the first mourning the faithlessness of a mistress, and the other the death of one. Salicio, who represents Garcilasso, then begins; and when he has entirely finished, but not before, he is answered by Nemoroso, whose name indicates that he represents Boscan.³⁶ The whole closes naturally and gracefully, with a description of the approach of evening. It is, therefore, not properly a dialogue, any more than the eighth Eclogue of Virgil. On the contrary, except the lines at the opening and the conclusion, it might be regarded as two separate elegies, in which the pastoral tone is uncommonly well preserved, and each of which, by its divisions and arrangements, is made to resemble an Italian *canzone*. An air of freshness, and even originality, is thus given to the structure of the entire pastoral, while, at the same time, the melancholy but glowing passion that breathes through it renders it in a high degree poetical.

In the first part, where Salicio laments the * 453 unfaithfulness * of his mistress, there is a happy preservation of the air of pastoral life by a constant and yet not forced allusion to natural scenery and rural objects, as in the following passage:—

For thee, the silence of the shady wood
I loved; for thee, the secret mountain-top,
Which dwells apart, glad in its solitude;
For thee, I loved the verdant grass, the wind
That breathed so fresh and cool, the lily pale,
The blushing rose, and all the fragrant treasures
Of the opening spring! But, O! how far
From all I thought, from all I trusted, amidst

³⁶ I am aware that Herrera, in his notes to the poetry of Garcilasso, says that Garcilasso intended to represent Don Antonio de Fonseca under the name of Nemoroso. But nearly every-

body else supposes he meant that name for Boscan, taking it from *Bosque* and *Nemus*; a very obvious conceit. Among the rest, Cervantes is of this opinion. (Don Quixote, Parte II. c. 67.)

Loving scenes like these, was that dark falsehood
That lay hid within thy treacherous heart!³⁷

The other division of the Eclogue contains passages that remind us both of Milton's "Lycidas" and of the ancients whom Milton imitated. Thus, in the following lines, where the opening idea is taken from a well-known passage in the *Odyssey*, the conclusion is not unworthy of the thought that precedes it, and adds a new charm to what so many poets since Homer had rendered familiar:³⁸—

And as the nightingale that hides herself
Amidst the sheltering leaves, and sorrows there,
Because the unfeeling hind, with cruel craft,
Hath stole away her unfledged offspring dear,—
Stole them from out the nest that was their home,
While she was absent from the bough she loved,—
And pours her grief in sweetest melody,
Filling the air with passionate complaint,
Amidst the silence of the gloomy night,
Calling on heaven and heaven's pure stars
To witness her great wrong;—so I am yielded up
To misery, and mourn, in vain, that Death
Should thrust his hand into my inmost heart,
* And bear away, as from its nest and home,
The love I cherished with unceasing care!³⁹

* 454

Garcilasso's versification is uncommonly sweet, and well suited to the tender and sad character of his

³⁷ Por ti el silencio de la selva umbrosa,
Por ti la esquividad y apartamiento
Del solitario monte me agradaba:
Por ti la verde hierba, el fresco viento
El blanco lirio y colorada rosa,
Y dulce primavera deseaba.
Ay! quanto me enganaba,
Ay! quan diferente era,
Y quan de otra manera
Lo que en tu falso pecho se escondia.
Obras de Garcilasso de la Vega, ed. Azara,
Madrid, 1765, 12mo, p. 5.

Something of the same idea and turn of phrase occurs in Mendoza's Epistle to Boscan, which will be noticed hereafter.

³⁸ *Odys.* T. 518–524. Moschus, too, has it, and Virgil; but it is more to the present purpose to say that it is found in Boscan's "Leandro."

³⁹ Qual suele el ruiseñor, con triste canto,
Quearse entre las hojas escondido,
Del duro labrador, que cantamente
Le despoja su caro y dulce nido
De los tiernos hijuelos, entre tanto
Que del amado ramo estava ausente;
Y aquel dolor que siente,
Con diferencia tanta,
Por la dulce garganta
Despide, y a su canto el ayre suena;
Y la callada noche no refrena
Su lamentable oficio y sus querellas,
Trayendo de su pena
El cielo por testigo y las estrellas:

Destá manera suelto yo la rienda
A mi dolor, y así me quejo en vano
De la dureza de la muerte ayrada:
Ella en mi cora, on metió la mano,
Y d' allí me lleuó mi dulce prenda,
Que aquel era su nido y su morada.

Obras de Garcilasso de la Vega, ed. Azara,
1765, p. 14.

poetry. In his second Eclogue, he has tried the singular experiment of making the rhyme often, not between the ends of two lines, but between the end of one and the middle of the next. It was not, however, successful. Cervantes has imitated it, and so have one or two others; but wherever the rhyme is quite obvious the effect is not good, and where it is little noticed the lines take rather the character of blank verse.⁴⁰ In general, * 455 * however, Garcilasso's harmony can hardly be improved; at least, not without injuring his versification in particulars yet more important.

⁴⁰ For example:—

Albanio, si tu mal comunicáras
Con otro, que pensáras, que tu péna
Juzgara como agéna, o que este fuego, etc.

I know of no earlier instance of this precise rhyme, which is quite different from the lawless rhymes that sometimes broke the verses of the Minnesingers and Troubadours. Cervantes used it, nearly a century afterwards, in his "Cancion de Grisóstomo" (Don Quixote, Parte I. c. 14), and Pellicer, in his commentary on the passage, regards Cervantes as the inventor of it. Perhaps Garcilasso's rhymes had escaped all notice; for they are not the subject of remark by his learned commentators. In English, instances of this peculiarity may be found occasionally amidst the riotous waste of rhymes in Southey's "Curse of Kehama," and in Italian they occur in Alfieri's "Saul," Act III. sc. 4. I do not remember to have seen them again in Spanish except in some *décimas* of Pedro de Salas, printed in 1638, and in the second *jornada* of the "Pretendiente al Reves" of Tirso de Molina, 1634. No doubt they occur elsewhere, but they are rare, I think.

Southey, speaking of these rhymes, as he used them in his "Kehama," calls them "crypto-rhymes," and says he "went upon the system of rhyming to the ear, regardless of the eye"; adding, "If I do not greatly deceive myself, it unites the advantage of rhyme with the strength and freedom of blank verse in a manner peculiar to itself." He does not seem to be aware that they had been practised by anybody before

him, but it is evident that he thought them important. (See his letters to Walter Savage Landor, May 20, 1808, and to Ebenezer Elliott, February 7, 1811, in his Life by his Son.)

August Fuchs, on the contrary, in his learned and curious treatise, "Die Romanischen Sprachen in ihrem Verhältnisse zum Lateinischen" (Halle, 1849, 8vo, pp. 254, 255), attempts to trace such rhymes to the poems of Homer, and to show that they were understood by the Greeks; but, of course, he fails. His general discussion about rhyme, however, is well worth reading (pp. 249–295), and I especially concur in his remark (p. 250) that "it lays so deep in human nature and in human language, that it is as little worth while to discuss the origin of rhyme as the origin of singing or dancing." All nations have shown a tendency to it in alliteration or otherwise; but the modern languages, as they were forming and formed, demanded it from their very nature, being without the *quantity* that prevailed in the Greek and Latin, and regulated their verse. In the modern languages, therefore, above all others, rhyme has been developed in its most various forms, among which the crypto-rhyme, as Southey has named it, is one of the more recondite and curious. Dr. Julius says the German *minnesingers* and *meistersingers* had it.

Since publishing the above note, I observe that Rengifo mentions this peculiar verse and calls it *Rima encadenada*. Arte Poetica, 1592, p. 53.

His poems had a great success from the moment they appeared. There was a grace and an elegance about them of which Boscan may in part have set the example, but which Boscan was never able to reach. The Spaniards who came back from Rome and Naples were delighted to find at home what had so much charmed them in their campaigns and wanderings in Italy; and Garcilasso's poems were proudly reprinted wherever the Spanish arms and influence extended. They received, too, other honors. In less than half a century from their first appearance, Francisco Sanchez, commonly called "El Brocense," the most learned Spaniard of his age, added a commentary to them which has still some value. A little later, Herrera, the lyric poet, published them, with a series of notes yet more ample, in which, amidst much that is useless, interesting details may be found, for which he was indebted to Puerto-Carrero, the poet's son-in-law. And, early in the next century, Tamayo de Vargas again encumbered the whole with a new mass of unprofitable learning.⁴¹ Such distinctions,

⁴¹ Francisco Sanchez — who was named at home El Brocense, because he was born at Las Brozas in Estremadura, but is known elsewhere as Sanctius, the author of the "Minerva," and other works of learning — published his edition of Garcilasso at Salamanca, 1574, 18mo; a modest work, which has been printed often since. This was followed at Seville, in 1580, by the elaborate edition of Herrera, in 8vo, filling nearly seven hundred pages, chiefly with its commentary, which is so cumbersome that it has never been reprinted, though it contains a good deal important, both to the history of Garcilasso, and to the elucidation of the earlier Spanish literature. Tamayo de Vargas was not satisfied with either of them, and published a commentary of his own at Madrid, in 1622, 18mo, but it is of little worth. Perhaps the most agreeable edition of Garcilasso is one published, without its editor's name, in

1765, by the Chevalier Joseph Nicolas de Azara, long the ambassador of Spain at Rome, and at the head of what was most distinguished in the intellectual society of that capital. In English Garcilasso was made known by J. H. Wiffen, who, in 1823, published at London, in 8vo, a translation of all his works, prefixing a Life, and the Essay on Spanish poetry which Quintana prefixed to his collection, in 1807, and which had, in substance, appeared before the Romancero of Fernandez, in 1796; but the translation is constrained, and fails in the harmony that so much distinguishes the original, and the Life is heavy, and not always accurate in its statement of facts.

The cumbrous commentary of Herrera was attacked by no less a person than Luis Enriquez, Admiral of Castile, in a letter addressed to Herrera himself, under the name of Prete Jacopin, written with much spirit, and some acuteness.

* 456 however, * constituted, even when they were fresh, little of Garcilasso's real glory, which rested on the safer foundations of a genuine and general regard. His poetry, from the first, sunk deep into the hearts of his countrymen. His sonnets were heard everywhere; his eclogues were acted like popular dramas.⁴² The greatest geniuses of his nation express for him a reverence they show to none of their predecessors. Lope de Vega imitates him in every possible way; Cervantes praises him more than he does any other poet, and cites him oftener.⁴³ And thus Garcilasso has come down to us enjoying a general national admiration such as is given to hardly any other Spanish poet, and to none that lived before his time.

ness and wit. It complains successfully of Herrera for being hypercritical, but sins in the same direction itself; and, if it have little value now, it is at least a fair specimen of the aesthetics of its age. It has never been printed. Tamayo de Vargas, in the notes to his edition of Garcilasso (1622, f. 86), speaks of it as well known in his time; but Sedano, in his *Parnaso*, 1774 (Tom. VIII. f. xli), gives as a reason for not publishing it that the only copy he knew was incomplete. I have one, however, divided into forty-six *Observaciones*, and filling seventy-one pages in folio, the conclusion of which indicates that nothing is wanting. N. Antonio (Bib. Nov., Tom. I. p. 690) attributes Petre Jacopin to the Grand Constable of Castile, Juan Fernandez de Velasco, who died in 1613; but I think he is mistaken, for the author seems to have been alive when Tamayo de Vargas wrote, in 1622. Some persons have attributed it to Pedro Fernandez de Velasco, another Constable; but this is certainly a mistake.

⁴² Don Quixote (Parte II. c. 58), after leaving the Duke and Duchess, finds a party about to represent one of Garcilasso's Eclogues, at a sort of *fête champêtre*.

⁴³ I notice that the allusions to Garcilasso by Cervantes are chiefly in the latter part of his life; namely, in the second part of his Don Quixote, in his

Comedias, his Novelas, and his "Pericles y Sigismunda," as if his admiration were the result of his matured judgment. More than once he calls him "the prince of Spanish poets"; but this title, which can be traced back to Herrera, and has been continued down to our own times, has, perhaps, rarely been taken literally.

One proof of Garcilasso's great popularity is to be found in the perversion of his absolutely secular poetry to religious purposes, by Juan de Andosilla Larramendi, who, in 1628, printed a volume of verse on the Crucifixion, entitled "Christo nuestro Señor en la Cruz,"—a mere *cento* from Garcilasso, of which a specimen may be found in Baena, Hijos de Madrid, Tom. III. p. 201. This, however, was not, I believe, the only instance of such absurdity in relation to Garcilasso. A similar or nearly similar work was published by Sebastian de Cordoba Sazedo, in 1577. But it included Boscan as well as Garcilasso. An account of it can be found in the Spanish translation of this book, Tom. II. p. 488. This sort of perversion of popular poetry from secular purposes to sacred was common in other literatures as well as the Spanish. In English one of the most amusing is a travesty of the "Nut browne Maid," applying it to the Passion of Christ. It was reprinted, I think, for the Roxburgh Club.

That it would have been better for himself and for the literature of his country if he had drawn more from the elements of the earlier national character, and imitated * less the great Italian masters * 457 he justly admired, can hardly be doubted. It would have given a freer and more generous movement to his poetical genius, and opened to him a range of subjects and forms of composition, from which, by rejecting the example of the national poets that had gone before him, he excluded himself.⁴⁴ But he deliberately decided otherwise; and his great success, added to that of Boscan, introduced into Spain an Italian school of poetry which has been an important part of Spanish literature ever since.⁴⁵

⁴⁴ How decidedly Garcilasso rejected the Spanish poetry written before his time can be seen, not only by his own example, but by his letter prefixed to Boscan's translation of Castiglione, where he says that he holds it to be a great benefit to the Spanish language to translate into it things really worthy to be read; "for," he adds, "I know not what ill luck has always followed us, but hardly anybody has written anything in our tongue worthy of that trouble." It may be noted, on the other hand, that scarcely a word or phrase used by Garcilasso has ceased to be accounted pure Castilian;—a remark that can be extended, I think, to no writer so early. His language lives as he does, and, in no small degree, because his success has consecrated it.

The word *desbañar*, in his second Eclogue, is, perhaps, the only exception to this remark.

⁴⁵ Eleven years after the publication of the works of Boscan and Garcilasso, Hernando de Hozes, in the Preface to his "Triunfos de Petrarca" (Medina del Campo, 1554, 4to), says, with much truth: "Since Garcilasso de la Vega and Juan Boscan introduced Tuscan measures into our Spanish language, everything earlier, written or translated, in the forms of verse then used in Spain, has so much lost reputation that few now care to read it, though, as we all know, some of it is of great value." If this opinion had continued to prevail, Spanish literature would not have become what it now is.