

1: Vega, Lope de [WorldCat Identities]

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Lope de Vega was born in Madrid on Dec. King Philip II had recently named Madrid capital of the vast Spanish Empire; soon it became an international center swarming with bureaucrats, diplomats, grandees, hidalgos, soldiers, poets, dramatists, actors, actresses, thugs, picaros, judges, magistrates, wild-eyed dreamers, and foreigners from nearly everywhere. These societies rented their courtyards to producers of plays; the income was used to care for the old and the indigent, thus early identifying Spanish drama with ecclesiastical philanthropy. Spanish show business grew apace, and playwrights found a ready sale for their products; but throughout Spain for several decades the favorite dramatist was Lope de Vega. His Life Lope was a well-educated man, intellectually a product of the schools and universities of his day. Yet one wonders when he found time to acquire his education in view of the time consumed by his devotion to his two great passions, literature and love. From early youth he said he wrote his first play at age 12 literature and his series of liaisons gave him a turbulent life. His first known entanglement, with Elena Osorio, lasted 4 years and ended in , when he distributed scurrilous verse about her; for this he was imprisoned and banished from Madrid for 8 years. But the affair supplied him with subject matter for one of his masterpieces, *La Dorotea*, published 3 years before his death. The year following his break with Elena Osorio, Lope abducted Isabel de Urbina, daughter of a distinguished Madrid family. Soon separated, they were married by proxy. There is evidence that in he also served with the Spanish Armada in its disastrous encounter with the English fleet. Still banished from Madrid, he and Isabel went to live in Valencia, where Isabel died in . From his new father-in-law he hoped in vain to receive fiscal relief. This loveless marriage lasted until , when Juana died in childbirth. The following year Lope became a priest; he tried to live a chaste life, but his attempts proved to be ineffectual. Three more mistresses are known to have entered his life: Marta de Nevares, called "Amarilis" in his poetry, seemed to Lope to be the ideal woman he had spent his life searching for. In her middle 20s, she flattered him with the gift of her youth and beauty, and she was in turn flattered by his great fame. His letters and his verse tell how he idolized her. In one letter to the Duke of Sessa, his patron, he wrote, "At last I have found the physician for my wounds. For weeks the scandal of the trial filled Lope and Marta with anguish. After prolonged labor, the child was born and baptized Antonia Clara. In a letter to the Duke of Sessa, Lope expressed savage joy at the news. When a string of catastrophes struck his household, Lope felt it to be divine punishment for his transgressions. Then was added the crushing burden of her temporary insanity and in her death. Aggressive and growing competition from younger playwrights disheartened Lope professionally. In his last days professional frustration as well as personal grief, melancholy, and remorse enveloped him. His sense of contrition was so strong that he flagellated himself regularly, following a medieval practice of atonement. He died on Aug. When I sit down to write a play, I lock up the rules with six keys and drive Plautus and Terence out of my study to stop their howling. I keep an eye on the box office, and because the common man pays the piper, I pipe the tune he likes. Of all these, Lope said, plays about el honor pleased playgoers most of all. Possibly no word in the language occurred more frequently in the comedias of the period not even amor. In Spain custom required women to guard the family honor according to a complex and stringent set of rules which were contradictory and obscure. Even so, on the stage, honor was presented as something to be cherished as life itself; when honor was sullied, it should be "washed in blood. The upper classes claimed exclusive possession of honor, but Lope ascribed it as well to the common man. In his best-known play, *Fuenteovejuna*, he exalts the sense of honor of the peasants of the village of Fuenteovejuna who rose in rebellion against an arrogant young governor comendador who considered peasants barely above cattle. Becoming predatory toward the young peasant women, he precipitated a violent revolt in which the villagers stormed his palace and slew him all done in the name of Ferdinand and Isabella. When the Catholic Sovereigns sent a judge to punish the offenders, he followed the current practice of torturing witnesses to obtain evidence. Because the insurrection was instigated and consummated in the name of monarchy, *Fuenteovejuna* was given reprieve, and Lope himself evaded prosecution by the lynx-eyed

government authorities, always on the alert for signs of insurgency. *Lo fingido verdadero* ca. *La buena guarda* ca. When the nun returns, shattered from her experience and repentant, she finds the keys where she had left them and her absence unnoticedâ€”the Virgin Mary had substituted for her to save her from disgrace. This type of play regularly made use of allegoryâ€”depicting figures such as Sin, Beauty, Wisdom, Religionâ€”and was written principally for an unlettered audience, although everyone from the king on down shared in their performance as spectators. Every major city staged new autos every year. The play dramatizes a moving incident alleged to have occurred in the centuries-long war between the Christians and Moors in Spain. An Asturian woman, Sancha, roused the Christian troops to put an end to the monstrous tribute of Christian girls annually delivered to the Moors. Sancha disrobed before her military escort and taunted them by declaring that her modesty was not compromised since she was "not in the presence of men. Although Lope customarily wrote by formula, the variety of his characters strikes one with wonder. In *El remedio en la desdicha* ca. In *La hermosa Ester* ca. In the notoriously sensational *El prodigio de Etiopia* *The Ethiopian Prodigy* the author portrays a white woman fulfilling her promise "to give her hand" to the Ethiopian emperor by severing her hand and tendering it to him. This work, a novel in dialogue form interspersed with lyric verse, is a frank, largely autobiographical confession alternately sentimental, lyrical, extravagant, capricious, angry, and eloquent. He wrote voluminously in all genres: Lope wrote many pieces in the genres of epic and narrative poetry, both popular in his day. Hayes, Lope de Vega

2: Translators of Comedia

*The Life Of Lope De Vega [Hugo Albert Rennert] on www.enganchecubano.com *FREE* shipping on qualifying offers. This scarce antiquarian book is a facsimile reprint of the original.*

He later changed the distinguished name of Carpio from one of his in-laws. After a brief stay in Valladolid, his father moved to Madrid in 1577, perhaps drawn by the possibilities of the new capital city. However, Lope de Vega would later affirm that his father arrived in Madrid through a love affair from which his future mother was to rescue him. Thus the writer became the fruit of this reconciliation and owed his existence to the same jealousies he would later analyze so much in his dramatic works. He wrote his first play when he was 12, allegedly *El verdadero amante*, as he would later affirm in his dedication of the work to his son Lope, although these statements are most probably exaggerations. His great talent bore him to the school of poet and musician Vicente Espinel in Madrid, to whom he later always referred with veneration. In his fourteenth year he continued his studies in the Colegio Imperial, a Jesuit school in Madrid, from which he absconded to take part in a military expedition in Portugal. Following this he returned to Madrid and began his career as a playwright in earnest. He married under pressure from her family on 10 May. Just a few weeks later, on the 29th of May, Lope signed up for another tour of duty with the Spanish Navy: Back in Spain by December, he settled in the city of Valencia. With them he refined his approach to theatrical writing by violating the unity of action and weaving two plots together in a single play, a technique known as *imbroglio*. In this later appointment he became gentleman of the bedchamber to the ducal court of the House of Alba, where he lived from 1593 to 1595. Here he read the work of Juan del Encina, from whom he improved the character of the *donaire*, perfecting still further his dramatic formula. In the fall of 1595, Isabel de Urbina died of postpartum complications. There were other love affairs and other scandals: In 1596 he married Juana de Guardo, the daughter of a wealthy butcher. Nevertheless, his trysts with others – including Micaela – continued. From 1597 he was also employed as a secretary, but not without various additional duties, by the Duke of Sessa. Once that decade was over, however, his personal situation took a turn for the worse. His writing in the early 1600s also assumed heavier religious influences and, in 1601, he joined the priesthood. Further tragedies followed in 1602 with the loss of Lope, his son by Micaela and a worthy poet in his own right, in a shipwreck off the coast of Venezuela, and the abduction and subsequent abandonment of his beloved youngest daughter Antonia. Lope de Vega took to his bed and died of scarlet fever, in Madrid, on 27 August of that year.

Work[edit] Title page of *El testimonio vengado*. The more important elements of this collection include the following: His poems of moorish and pastoral themes were extremely popular in the 16th and 17th centuries, and in these he portrayed elements of his own love affairs appearing as a moor called *Zaide* or a shepherd called *Belardo*. In 1600, his religious sonnets appeared in a book entitled *Rimas sacras*, which was another bestseller.

Background[edit] Lope was the playwright who established in Spanish drama the three act *comedia* as the definitive form, ignoring the precepts of the prevailing school of his contemporaries. In *Arte nuevo de hacer comedias en este tiempo*, which was his artistic manifesto and the justification of his style which broke the neoclassical three unities of place, time and action, he showed that he knew the established rules of poetry but refused to follow them on the grounds that the "vulgar" Spaniard cared nothing about them: The majority of his works were written in haste and to order. Lope confessed that "more than a hundred of my comedies have taken only twenty-four hours to pass from the Muses to the boards of the theatre. The figure had risen to by 1600, to by 1610, to by 1620, and to by 1630. Of these, plays are known by their titles, but only about 100 are extant. Themes and sources[edit] The classification of this large mass of dramatic literature is a task of great difficulty. Lope used history, especially Spanish history, as his main source of subject matter. There were few national and patriotic subjects, from the reign of King Pelayo to the history of his own age, he did not put upon the stage. In some of these, Lope strives to set forth some moral maxim and to illustrate its abuse with a living example. On the theme that poverty is no crime, in the play *Las Flores de Don Juan*, he uses the history of two brothers to illustrate the triumph of virtuous poverty over opulent vice, while indirectly attacking the institution of primogeniture, which often places in the hands of an unworthy person the honor and substance of a family when younger members would be better qualified

for the trust. Lope encountered a poorly organized dramatic tradition; plays were sometimes composed in four acts, sometimes in three, and though they were written in verse, the structure of the versification was left to the individual writer. Because the Spanish public liked it, he adopted the style of drama then in vogue. He enlarged its narrow framework to a great degree, introducing a wide range of material for dramatic situations — the Bible, ancient mythology, the lives of the saints, ancient history, Spanish history, the legends of the Middle Ages, the writings of the Italian novelists, current events, and everyday Spanish life in the 17th century. Prior to Lope, playwrights sketched the conditions of persons and their characters superficially. With fuller observation and more careful description, Lope de Vega depicted real character types with language and accoutrements appropriate to their position in society. The old comedy was awkward and poor in its versification. Lope introduced order into all the forms of national poetry, from the old romance couplets to the lyrical combinations borrowed from Italy. He wrote that those who should come after him had only to go on along the path which he had opened. El maestro de danzar The Dancing Master.

3: Project MUSE - Lope de Vega: "â€"

Lope de Vega () Critical and Biographical Introduction by Maurice Francis Egan () T HE COMEDIES of Lope de Vegaâ€"of which three hundred still exist, but difficult to obtainâ€"are worth serious study by the sociologists, and the modern maker of plays who may need to revive a jaded imagination.

He renewed the formulas of Spanish theatre at a time when theatre was starting to become a common entertainment for the masses, and some of his plays, like *Fuenteovejuna*, are still represented worldwide. Lope was a quick and smart boy, and by 5 he was able to read fluently in both Spanish and Latin, and he even composed some verses. His great talent took him to Madrid, to study in the school of Vicente Espinel, whom he admired greatly. He enlists with the marines in and fights in the Battle of Terceira Island. When Lope arrived back in Madrid, he studied grammar with the Theatines and mathematics in the Royal Academy, and he also served as a secretary to the Marquis of Navas, but he was regularly distracted from his obligations by his love for women. When his first love, Elena Osorio, left him and married the Cardinal of Grandela for his money, Lope de Vega wrote a series of irate plays and sonnets against Elena and her family. For this, he was exiled for 8 years from Court and 2 from the Kingdom of Castile. Less than a month after the marriage, Lope decided to return to the marines and enlisted himself in the Spanish Armada, and he was back by December of the same year. Isabel and him moved to Valencia, where he continued to perfect his play writing skills and he started to stray from the three Aristotelian units of action. This was his first step towards revolutionizing the Spanish theatre of the Golden Age. When his two years of Castilian exile were done, Isabel and him moved to Toledo, and Lope de Vega started to work for the Duke of Alba. Isabel died after giving birth in , and a year later Lope returned to Madrid after his exile from Court was over. Soon after he started to work as a secretary for the future Count of Lemos, with whom he stayed until when he leaves for Seville. For several years, Lope de Vega divided his life between his two families and several lovers. He had to work very hard to keep them all happy, and during this time he wrote a lot of plays and poems to make money, many which were published several times by different booksellers without his consent and corrections. In he started to work for the Duke of Sessa until he joined the oratory in Olivar Street in . At this time, Lope went through a deep existential crisis after the death of some close relatives, and turned more and more towards priesthood. The works he wrote during this time have a deep religious meaning and philosophic inspiration. Carlos Felix, his favorite son, died in from a fever, and Juana de Gardo, another of his lovers, died a year later in childbirth. All these tragedies affected Lope and in he decided to be ordained as priest. Lope fell in love with Marta de Nevares, who stayed with him until her death in . Marta de Nevares turned blind in and died crazy in , and one by one Lope lost his sons and daughter to tragic deaths. He died the 27th of August of . Most important Spanish books.

4: Lope De Vega | www.enganchecubano.com

LOPE DE VEGA: M. A. BUCHANAN LOPE FELIX DE VEGA CARPIO was born at Madrid in , and died there on August 27, The poet's long life embraced the reigns.

His father and mother, Felix de Vega and Francisca, Hernandez, belonged to the lesser provincial nobility, and originally came from the valley of Carriedo in Asturias, where the hamlet of Vega still exists. How they came by the illustrious name of Carpio is not very clear; the family tradition which made them descendants of the famous Bernardo seems insufficiently supported. Lope himself frankly ridiculed the aristocratic pretensions of his parents; but this did not prevent him from invariably signing his comedies at full length as Lope de Vega Carpio. Lope began his studies in the imperial college, the principal establishment of the Jesuits in Madrid, where he was instructed in grammar and rhetoric. His precocity was extraordinary and his memory astounding. At five he read not only Spanish but Latin, and already showed such a passion for poetry that he would give up part of his meals to the older boys in exchange for their services in writing out verses to his dictation. It was not the way of the Jesuits to turn out pedants; educators of the nobility, their single aim was to make their pupils accomplished men of the world, and accordingly Lope learned with them, besides the ordinary book-lessons, the accomplishments of singing and dancing and fencing. Such an arrangement did not at that time involve any sacrifice of dignity: It was then that he accumulated the materials for the pedantic dissertations with which the prefaces to his various works are encumbered, in which he so complacently displays everything that he has remembered of his university days. Some time afterwards, about , he married Isabel de Urbina, daughter of a herald-at-arms of Philip II. An incident such as he often afterwards reproduced in his plays soon arose to disturb the union. Some one who had spoken ill of Lope; and had in turn been severely lampooned by the poet, challenged him. In the encounter Lope wounded his opponent; but he was unable to put himself right with the law and was compelled to take to flight. After the lapse of two years Lope returned to Madrid; but in his wife died after giving birth to a daughter, who did not long survive her mother. The death of his wife and daughter were doubtless what now led him to join the Invincible Armada, in which expedition he had one of his brothers shot dead by his side. Once more at Madrid, he again entered service, becoming secretary, first to the marquis of Malpica and afterwards to the duke of Lemos. Widowed a second time, Lope, like many other men of letters of the period, sought a refuge in the church. At this juncture, that is to say, about , he was in the very zenith of his glory. A veritable dictator and pope in the Spanish world of letters, he wielded over all the authors of his nation a sort of magisterial power similar to that which was exercised in France at a later period by Voltaire. At this distance of time we fail to see in Lope anything more than a great dramatic poet, the founder of the Spanish theatre; but to his contemporaries he was a great deal more. His epics, his pastorals, his odes, his sonnets, buried though they now are in oblivion, all placed him in the front rank of authorship. Such was his prestige that he dealt with his noble patrons almost on a footing of equality. It is difficult to avoid inquiring whether it may not have been due to a mere selfish desire for tranquillity, a desire to protect himself against any further reverse of fortune. This feeling may very well have had something to do with his decision; still it would be unjust to regard Lope as nothing better than a mere hypocrite. Certainly he was far from being an ideal priest; we now know something of the nature of the services which he often rendered to the duke of Sesa, and we know how lightly he held one of his most sacred vows, maintaining for a long period illicit relations with Marta de Nevares Santoyo, a married woman, by whom he even had a daughter, who was baptized very publicly at San Sebastian in Madrid 26th August , the son of the duke of Sesa acting as godfather. But, on the other hand, we must not forget his penitence, frequently expressed in touching terms, the sincerity of which ought to be above suspicion: Montalban tells us that every Friday the poet scourged himself so severely that the walls of his room were sprinkled with his blood. His death, on 27th August , was followed by national mourning. The duke of Sesa, his executor, was chief mourner; the nobility and the church were represented by high dignitaries; the populace crowded the streets. After the funeral came a multitude of funeral orations and of pane-gyrics in prose and verse. Montalban has collected into a volume the tributes of posthumous admiration thus paid by Spanish authors;

another collection was printed in Italy under the auspices of Marini. In the intercourse of everyday life, in his relations with his con-temporaries, Lope was affable and kindly. He sometimes defended himself when attacked, especially on the subject of his dramatic writings, but always in measured terms and without any pretence that his high position exempted him from criticism by his less successful rivals. Some severe and unjust criticisms on other writers, notably on Cervantes, are quoted against him ; but it is only fair to remember that they occur in letters to his intimates and that it is not necessary to regard them as deliberate. It would be just as fair to set him down as an enemy of the secular clergy because in writing to the duke of Sesa he on one occasion expressed himself thus freely about the monks: He loved all the arts, particularly painting ; his little house in the Calle de Francos was full of pictures. He himself writes to a friend in But his most marked taste was for flowers. He had a small garden, which he himself tended with jealous care ; he sought out rare species and tried to acclimatize in Spain varieties of plants sent by his friends from abroad. In particular he was a tulip-fancier; hence his, dedication of *Lucinda Perseguida* to Manuel Sueiro, a Spaniard resident in Flanders who had supplied him with fine specimens. Tending this garden became the great occupation of his old age ; he watered it with his own hands, and, according to Montalban, the chill which led to his death was caught while he was thus engaged. One can easily detect in his writings the traces of this taste. It is to be regretted that this delicate taste of his, a taste very rare in Spain, where flowers and trees have never been greatly cared for, should have contributed rather to augment than to lessen the elaborateness, pomposity, and affectation of his style. But these faults were shared by all the writers of that age. In his comedies, for example, where he does not pique himself on a fine style and does not attempt to take the Latins or the Italians for his models, his language is, if not nervous and self-restrained, at least limpid and flowing, in this respect contrasting very favourably with the florid and laboured style of his epics and prose pastorals. In the dispute which arose between the partisans of the two schools of "cultos" or "culteranos" and "llanos," the dramatist ranged himself on the side of the latter. In the matter of versification he refuses to admit that the long Italian verse has the advantage of the Castilian octosyllabic: Unfortunately the books that he read, his literary connexions, his fear of being unfavourably judged by the Italians, all exercised an influence upon his naturally robust spirit, and, like so many others, he caught the prevalent contagion of mannerism and of empty and pompous phraseology. To his natural son, Lope Felix del Carpio, when entering upon his Latin studies. It is one of the things which cannot possibly be avoided ; but, for all that, if I could find some one to teach you your own language well, I should be quite satisfied, for I have seen too many of those who, having learned Latin, are ignorant of their native tongue and afflict to despise everything in written in the vulgar idiom. What presumption to forget that the Greeks did not write in Latin or the Latins in Greek! Nevertheless I do not wish to discourage you from learning that queen of languages Latin , the third in the world in point of antiquity. Try to know it as well as you can, my son, but by no means learn Greek, for I would not have you like those who strut and give themselves airs because they have acquired a smattering of it. Greek tends too much to vanity, and what is the use of learning a language which is known to so few? Should it be your misfortune to become a maker of verses which God forbid! The less of verse you make the more you will be esteemed and appreciated. You need only take an example from me. Yet, instead of filling himself with the spirit of antiquity, and purifying his taste by contact with its literary masters, he regarded their writings as nothing more than repertoires of beautiful and out-of-the-way expressions. After the Latins Lope turned by preference to the Italians. Like every other Spanish man of letters of his time,. His principal friend and correspondent in Italy was the Neapolitan poet, G. Marini, one of the worst corrupters of Italian literature see vol. Lope knew French also, and his works give evidence of an acquaintance with French poetry of the 16th and 17th centuries such as is rare in Spain ; he occasionally quotes Ronsard and Malherbe, and shows solicitude as to French opinion about his dramatic writings. With what a sense of superiority, for example, does he mention that Cervantes was not to his mind sufficiently "cientifico" preface to *Las Fortunas de*. Similar in form is *La Dragontea*, a fantastic history of the last expedition and the death of Sir Francis Drake, who was such a terror to the fleets and the coast of Spain that his name had become a synonym for that of the evil one. Finally the *Rimas* are a miscellany of short pieces. In was published the *Peregrino en su Patria*, a romance in prose and verse, similar in kind to the *Aethiopica* of Heliodorus ; it is a mediocre work, but of great bibliographical

interest, on account of its authentic list of the comedies which Lope recognized as having been written by him up to that date, a list which he augmented by new titles in the edition of the novel. The more Lope composed poetry the more he went to the Italian poets for inspiration, labouring to show that the mechanism of the Italian octave was as familiar to him as that of the national redondilla. Having imitated Ariosto, he proceeded to imitate Tasso ; but his Jerusalem Conquistada, has preserved nothing of the art shown in its model, and is a dull and insipid performance. Little need be said about the Pastores de Belen , a sort of pious pastoral, dedicated to his son Carlos, which forms a pendant to his secular Arcadia, or about the incidental pieces which be published in connexion with the solemnities of the beatification and canonization of St Isidore in and The great success of the Novelas Egemplares of Cervantes had stimulated Lope, who wished to measure himself with the author of Don Quixote on the field of the novel ; and, as this literary form had been borrowed from the Italians, he expected to achieve a success as great as that which he supposed to be already his in the fields of pastoral romance and epic poetry. But in this instance at least the "cientifico" was completely defeated by the "lego": The last important work which has to be mentioned before we leave the narrative poetry of Lope is the Laurel de Apolo This piece describes the coronation of the poets of Spain on Helicon by Apollo. This work is more meritorious as a bibliographical manual of Spanish poetry at that time than as genuine poetry. Lope describes it as an "action in prose," but it is rather a "romance in dialogue"; for, although divided into acts, the narrative has nothing dramatic about it ex-cept its outward form ; and on account of its size and the digres-sions with which it is encumbered it has never succeeded in finding its way to the stage. It belongs to the class of which Celestina is the type, in so far as one of the principal characters, La Gerarda, is a go-between ; but Lope has amplified his model, idealized it, and purged away much of the grossness belonging to the mean surroundings of the character of the original Celestina and common to the numerous works of the 16th and 17th centuries to which it gave rise. Of all this mass of Obras Sueltas, filling more than twenty volumes, very little leaving Dorotea out of account holds its own in the impartial judgment of posterity. The long epic or narrative poems are quite unreadable, and almost the same must be said of the pastorals and novels. The lyrical element alone retains some vitality. But here the list would have to stop. It is, however, to his dramatic writings that Lope owes his very considerable place in literary history. It is very curious to notice how he himself seizes every available occasion for depreciating the work of the drama, treats the art of comedy-writing as one of the humblest of trades de pane lucrando , and protests against the supposition that in writing for the stage his aim is glory and not money. Lope accordingly, who stood in awe of the criticism of the "cientificos," felt bound to let them see that, from the point of view of literary art, he attached no value to the "rustic fruits of his humble vega. Such, with a few pieces of advice as to the choice of nietres and the costume of the actors, is the recipe for the new or free comedy, a barbarous kind of literature, according to Lope, and outside the region of art, yet the only drama possible in Spain. The poet does not hesitate to con-fess that "more than a hundred of my comedies have taken only twenty-four hours to pass from my brain to the boards of the theatre. On another occasion, when pressly by a manager who wanted something for the carnival, Lope took Montalban as a collaborateur ; the two friends parcelled out the comedy between them, Lope undertaking the first act, Montalban the second, and the third, to save time, was divided between them. In two days they had finished the first two acts, and on the third Montalban rose at two in the morning and at eleven he had finished. Then he went in search of Lope, who, when questioned as to his progress, replied: Towards the close of his career Lope somewhat modified the severe and disdainful judgments he had formerly passed upon his dramatic performances; he seems to have had a presentiment that posterity, in spite of the grave defects of his work in that department, would nevertheless place it much higher than the Jeru-salem Conquistada, La Dragontea, and other works of which lie himself thought so much. To whom are we indebted, Claudio, for so many de-lineations of love and jealousy, so many moving pieces of eloquence, such a copious supply of all the figures which rhetoric has ever been able to invent? All that is produced to-day is nothing but imita-tion of what art created yesterday. It was I who gave the example which is followed and copied on all hands. In the figure had risen to , in to , in to , in l to , and in l to Of this number there are nearly comedies of which the text is extant, or which are at least known to us by their titles front the lists of the Peregrino ; but the printed or MS. The classification of this enormous mass of dramatic literature is

a task of great difficulty, inasmuch as the terms usually employed, such as comedy, tragedy, and the like, do not apply here. There is not explicitness enough in the division current in Spain, which recognizes three categories: Some other arrangement must be attempted. Lope in the whole range of his dramatic works has not a single piece comparable to *La Verdad Sospechosa* of Alarcon, the most finished example in Spanish literature of the comedy of character; and what is called the comedy of manners is no better represented:

5: Full text of "The life of Lope de Vega, "

Lope de Vega wikipedia, Lope Félix de Vega y Carpio (spanish pronunciation: [ˈlope ˈfelis ˈe ˈβeɣa i ˈkaɾpio]; 25 november 27 august) was a spanish playwright, poet, novelist and marine he was one of the key figures in the spanish.

The first Spanish dramatist to make a living as a playwright--and now considered the greatest of all Spanish playwrights--Lope is said to have written over 2, plays, over of which have survived! Today, Lope would be considered a prodigy. At the age of five, he could read Latin, as well as Spanish, and had begun composing poetry. At fourteen, he was a student at the Imperial College at Madrid, but ran off with a classmate and joined a military expedition against Portugal. He quickly fell in love with a married woman, the daughter of the producer who bought his plays. The affair lasted for five years, and Lope celebrated his love under the name of Filis in many of his ballads, but when it ended, it ended violently. He also lampooned the man mercilessly which resulted in a libel suit. Lope was first imprisoned, then exiled from the kingdom of Castile for two years. Within three months, Lope returned to Madrid at the risk of being sent to the galleys and eloped with Isabel de Urbina, the daughter of a prominent courtier, only to later abandon her. In , he left Isabel in Madrid and joined the Spanish Armada. Fortunately for the good of the Spanish Theatre, Lope escaped the fate of many of his fellow soldiers during this disastrous venture against Britain. His ship, the San Juan, was one of the few to return safely. Not only did Lope survive, but he spent the six month voyage composing the epic poem The Beauty of Angelica. After returning to Valencia, Lope set about the business of making a living in the theatre. Soon, he was composing so many plays that more than one manager was dependant upon the young playwright for his supply. But Lope still found time to carry on his love affairs. He soon initiated a tryst with the actress Micaela de Luxon who would provide him with four children and inspire many a sonnet. He would remain as constant to her as was possible for a man of his ilk, which meant that she would share him with several other Spanish ladies. In , he married the daughter of a successful pork merchant. In , he found himself the father of both a son by his wife and a daughter by Micaela. Two years later, Micaela also gave birth to a son named Lopito who would become a talented poet. In spite of his many affairs, Lope was a devoted father. When his wife died in , he brought all of his children together under one roof. In , Lope became a priest. However, he seems to have been devoted in his own way to the priesthood, for he was known to have been in the habit of scourging himself for "the good of his soul" until the walls of his room were flecked with blood! Three years later, his son Lopito was lost at sea, and his illegitimate daughter eloped with a courtier. These losses weighed heavily on the seventy-three-year-old playwright. Lope de Vega died on August 27, His most popular work is Fuente Ovejuna or The Sheep Well in which a tyrannous feudal lord is murdered by villagers who refuse to confess and are eventually spared by intervention of the king. More questions about Lope de Vega?

6: Lope de Vega ()

Félix Lope de Vega y Carpio (Spanish pronunciation: [ˈfeliks ˈlope ˈe ˈβeɣa i ˈkarpjo]; 25 November - 27 August) was a Spanish playwright, poet and novelist. He was one of the key figures in the Spanish Golden Century of Baroque literature.

7: Lope de Vega - Wikipedia

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8: Peribáñez Summary - www.enganchecubano.com

LIFE OF LOPE DE VEGA (1562-1635) pdf

VEGA, LOPE DE (-), Spanish dramatist. Lope Félix de Vega Carpio, the best-known and most influential dramatist of Spain 's Golden Age of literature, was known as the "Freak of Nature" for the astonishing quantity and quality of his poetry, drama, and prose.

9: Lope de Vega, Spanish dramatist and poet ()

Lope Félix de Vega y Carpio (Spanish pronunciation: [ˈlope ˈfelis ˈe ˈβeˈga i ˈkaɾˈpio]; 25 November - 27 August) was a Spanish playwright, poet, novelist and marine.

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