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Some Account of the Lives &  
Writings of Lope Felix de Vega  
Carpio, & Guillen de Castro –  
by Lord Holland – 2 vol –

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Lope de Vega presents us in his  
intellectual department with  
a more wonderful instance  
of fruitfulness than the [? salmon]<sup>1</sup>  
tribe in their million genera-  
-tions. If we dont admire what  
he has done, we must at least  
wonder at how much he  
has done – We have odes, Epis-  
-tles, epics, sonnets, comedies,  
tragedies, sacred dramas, &  
[i.w.>]continuations of Ariosta. It  
is said “that twenty one million  
three hundred thousand of his  
lines are actually printed.”  
& that “no less than 1800 plays  
of his composition have been

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<sup>1</sup> I actually think EBB is referring to some other prolific writing group, but because I am unfamiliar with possible references, I am leaving it as “salmon” which also suits the metaphor and looks like what is written.

acted on the stage.” Moreover  
one of his last Poems affects  
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me no es minima parte, aunque es  
De lo que està por imprimis [^]exccio[^] eo  
Lord Holland questims ^impreso’ –[^]<sup>2</sup> as well  
he may the credibility of these  
accounts inasmuch as leaving  
them unquestioned we must  
believe that one voluminous  
Author wrote on an average  
more than 900 lines a  
day; even if we assume  
that he commenced writer [writing]  
at thirteen years of age.  
This seems as is [i.w.>]justly  
observed “physically im-  
-possible”— Lope was of  
a grumbling disposition, tho’  
he rather recieved [sic] adoration  
during his lifetime than  
a Poet’s fame.<sup>3</sup> Poor Cervantes  
was thrown into the shadow

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<sup>2</sup> Someone who speaks Spanish needs to check this. I quickly transcribed what I saw without any knowledge of the language.

<sup>3</sup> Interesting comparison and assumption that poets are either a) not famous or b) not famous until dead

of his light; & yet ^generously[^] mentions

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his rival as “that prodigy

of Nature, the great Lope.”

Lope's mind Montalvan bears

honourable testimony to his

“mild & amicable disposition” –

declaring “that his temper was

never ruffled but with those

who took snuff before company;

with the grey who dyed their

locks; with men who born

of women spoke ill of the sex –

with priests who believed in

gypsies; & with persons who,

without intentions of motive, [some overwriting at the end of the word – might be wrong]

asked others their age”— [the dash is directly below the quotation marks]

Lope's continuation of Ariosto

was written on board the

famous Armada! [? In our]

marvel at his voluminous-

-ness, we must take into

consideration the facilities

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of Spanish metre – the a-

-sonants, [˘]or[˘] rhyme in vowels

only, as opposed to the con-

-sonants or full rhyme.

Thus lòs & amòr are asonants.

Nevertheless Lope de Vega[']s ex-

-traordinary fertility is “very

insufficiently accounted for

by this lax mode of rhyming,

as there are few Poets of his

time who use it so sparingly-

-ly ’—” [again, the dash is beneath the quotation marks]

Guillan>Guillen de Castro the con-

-temporary of Lope is scarce-

-ly known but in provi-

-ding Corneille with the

“general plot & many of

the beauties” of his most

celebrated play” ~~T~~La Cid. [EBB closes the quotation marks twice; should be Del Cid]

Cervantes mentions the “sua-

-vidad y dulzura de Don Guillen de Castro;”<sup>4</sup> Guillen

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adapted Don Quixote to the

stage; & it is conjectured that

a mutual esteem & friendship

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<sup>4</sup> The Spanish transcription is accurate: I found several examples of it online.

subsisted between these two  
gifted but neglected writers.  
I have [smudged] nothing further to  
note down but the able  
performance of Lord Hollands  
task in his books. In his sur-  
-vey of the Ed's<sup>5</sup> original  
there is much critical amuse-  
-ment; & his style  
is sensible & graceful.

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<sup>5</sup> Shorthand for editors?

<sup>6</sup> Not sure why this is here.