



**ESPRONCEDA**

**EL ESTUDIANTE  
DE SALAMANCA  
AND OTHER SELECTIONS**

**EDITED BY**

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## PREFACE

The selections from Espronceda included in this volume have been edited for the benefit of advanced Spanish classes in schools and universities. The study of Espronceda, Spain's greatest Romantic poet, offers the best possible approach to the whole subject of Romanticism. He is Spain's "representative man" in that movement. Furthermore, the wealth of meters he uses is such that no other poet provides so good a text for an introduction to the study of Spanish versification. The editor has therefore treated the biography of Espronceda with some degree of completeness, studying his career as one fully representative of the historical and literary movements of the period. A treatment of the main principles of Spanish versification was also considered indispensable. It is assumed that the text will be used only in classes where the students are thoroughly familiar with the rudiments of Spanish grammar. Therefore only the more difficult points of grammar are dealt with in the notes, and little help, outside of the vocabulary, is given the student in the translating of difficult passages.

The editor makes no pretense to having established critical texts of the poems here printed, although he hopes that some improvement will be noted over previous editions. A critical edition of Espronceda's works has never been printed. Espronceda himself gave little attention to their publication. Hartzenbusch and others intervened as editors in some of the earliest editions. Their arbitrary changes have been repeated in all subsequent editions. The text of "El Estudiante de Salamanca" has been based upon the "Poesías de D. José de Espronceda," Madrid, 1840, the so-called *editio princeps*. This edition, however, cannot be regarded as wholly authoritative. It was not prepared for the press by the poet himself, but by his friend José García de Villalta. Though far more authentic in its readings than later editions, it abounds in inaccuracies. I have not followed its capricious punctuation, and have studied it constantly in connection with other editions, notably the edition of 1884 ("Obras Poéticas y Escritos en Prosa," Madrid, 1884). To provide a really critical text some future editor must collate the 1840 text with that version of the poem which appeared in *La Alhambra*, an obscure Granada review, for the year 1839. "El Mendigo" and "El Canto del Cosaco" I also base upon the 1840 edition, although the former first appeared in *La Revista Española*, Sept. 6, 1834. I base the "Canción del Pirata" upon the original version published in *El Artista*, Vol. I, 1835, p. 43. I take the "Soneto" from "El Liceo Artístico y Literario Español," 1838. For "A Teresa, Descansa en Paz," I follow the Madrid edition of 1884. The text of this, as for the whole of "El Diablo Mundo," is more reliable than that of the earlier poems.

I desire to thank Professors Rudolph Schevill, Karl Pietsch, and Milton A. Buchanan for helpful suggestions, and the latter more particularly for the loan of rare books. The vocabulary is almost entirely the work of my wife Emily Cox Northup, whose collaboration is by no means restricted

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## INTRODUCTION

### THE LIFE OF ESPRONCEDA

Don José de Espronceda y Lara, Spain's foremost lyric poet of the nineteenth century, was born on the 25th of March, 1808, the year of his country's heroic revolt against the tyranny of Napoleon. His parents were Lieutenant-Colonel Don Juan de Espronceda y Pimentel and Doña María del Carmen Delgado y Lara. Both were Andalusians of noble stock, and, as we learn from official documents, were held to be Christians of clean blood "without taint of Jews, heretics, Moors, or persons punished by the Holy Inquisition, and who neither were nor had been engaged in mean or low occupations, but in highly honorable ones." This couple of such highly satisfactory antecedents had been married four years previously. In 1804 Don Juan, a mature widower of fifty-three, was still mourning his first wife when he obtained the hand of Doña María, a young widow whose first husband, a lieutenant in the same regiment, was recently deceased. The marriage was satisfactory in a worldly way, for Doña María brought as a dowry four hundred thousand reales to be added to the two hundred thousand which Don Juan already possessed. By his first marriage Don Juan had had a son, Don José de Espronceda y Ramos,

who became ensign in his father's regiment, then studied in the Artillery School at Segovia, and later entered the fashionable Guardia de Corps regiment. He died in 1793 at the early age of twenty-one, soon after joining this regiment. By the second marriage there were two other children, both of whom died in infancy: Francisco, born in 1805, and María, born in 1807. During the early months of 1808 the Bourbon cavalry regiment in which Don Juan served was stationed in the little hamlet of Villafranca de los Barros, Estremadura, and there the future poet was born. We do not know where the mother and son found refuge during the stormy years which followed. The father was about to begin the most active period of his career. We learn from his service record that he won the grade of colonel on the field of Bailén; that a year later he recaptured the cannon named Libertad at the battle of Consuegra (a feat which won him the rank of brigadier), and fought gallantly at Talavera as a brother-in-arms of the future Duke of Wellington. The mere enumeration of the skirmishes and battles in which he participated would require much space. In 1811 he distinguished himself at Medina Sidonia and Chiclana, and sought promotion to the rank of field-marshal, which was never granted. After the Peninsular War he seems to have been stationed in Madrid between 1815 and 1818. His family were probably permanently established in that city, for we know that mother and son resided there during the time that the brigadier was doing garrison duty in Guadalajara (1820-1828), and there is no evidence that they followed him to Coruña during his term of service in that city (1818-1820). Possibly the old soldier preferred the freedom of barrack life, where his authority was unquestioned, to the henpecked existence he led at home. "Ella era él y él era ella," says Patricio de Escosura in speaking of this couple; for Doña María was something of a shrew. She was a good business woman who combined energy with executive ability, as she later proved by managing successfully a livery-stable business. But, however formidable she may have been to her hostlers, her son José found her indulgent. He, the only surviving son of a mature couple, rapidly developed into a *niño consentido*, the Spanish equivalent of a spoiled child. Parallels are constantly being drawn between Byron and Espronceda. It is a curious fact that both poets were reared by mothers who were alternately indulgent and severe.

In 1820 the Espronceda family occupied an apartment in the Calle del Lobo. It was there and then that Patricio de Escosura affirmed his intimacy with the future poet. He describes graphically his first meeting with the youth who was to be his lifelong friend. He first saw José sliding down from a third-story balcony on a tin waterspout. In the light of later years Escosura felt that in this boyish prank the child was father of the man. The boy who preferred waterspouts to stairways, later in life always scorned the beaten path, and "the illogical road, no matter how venturesome and hazardous it was, attracted him to it by virtue of that sort of fascinating charm which the abyss exercises over certain eminently nervous temperaments." The belief that Espronceda studied at the Artillery School of Segovia in 1821 appears to rest upon the statement of Solís alone. Escosura, who studied there afterwards, never speaks of his friend as having attended the same institution. Solís may have confused the younger José with his deceased, like-named brother, who, we know, actually was a cadet in Segovia. On the other hand, Solís speaks with confidence, though without citing the source of his information, and nothing would have been more natural than for the boy to follow in his elder brother's footsteps, as he did later when he joined the Guardia de Corps. However, the matter is of slight moment, for if he studied in Segovia at all he cannot have remained there for more than a few weeks.

What little education Espronceda was able to acquire in the course of his stormy life was gained mostly in the Colegio de San Mateo between the years 1820 and 1830. This was a private school patronized by sons of the nobility and wealthy middleclass. Two of the masters, José Gómez Hermosilla and Alberto Lista, were poets of repute. Lista was the best teacher of his time in Spain. The wide range of his knowledge astonished his pupils, and he appeared to them equally competent in the classics, modern languages, mathematics, philosophy and poetics, all of which subjects he knew so well that he never had to prepare a lecture beforehand. Plainly Lista was not a specialist of the modern stamp; but he was something better, a born teacher. In spite of an unprepossessing appearance, faulty diction, and a ridiculous Andalusian accent, Lista was able to inspire his students and win their affection. It is no coincidence that four of the fellow students of the Colegio de San Mateo, Espronceda, Felipe Pardo, Ventura de la Vega, and Escosura, afterwards became famous in literature.

Espronceda's school reports have been preserved. We learn that he studied sacred history, Castilian grammar, Latin, Greek, French, English, mythology, history, geography, and fencing, which last he was later to turn to practical account. He showed most proficiency in French and English, and least in Greek and mathematics. His talent was recognized as unusual, his industry slight, his conduct bad. Calleja, the principal, writes in true schoolmaster's fashion: "He is wasting the very delicate talent which nature gave him, and is wasting, too, the opportunity of profiting by the information of his distinguished professors." It cannot be denied that Espronceda's conduct left much to be desired. According to Escosura he was "bright and mischievous, the terror of the whole neighborhood, and the perpetual fever of his mother." He soon gained the nickname *buscarruidos*, and attracted the notice of police and night watchmen. "In person he was agreeable, likable, agile, of clear understanding, sanguine temperament inclined to violence; of a petulant, merry disposition, of courage rash even bordering upon temerity, and more inclined to bodily exercise than to sedentary study." The two friends were much influenced by Calderón at this time. The height of their ambition was to be like the gallants of a cape-and-sword play, equally ready for a love passage or a fight. Lista's influence upon his pupils was not restricted to class exercises. In order to encourage them to write original verse and cultivate a taste for literature, he founded in April, 1823, the Academy of the Myrtle, modeled after the numerous literary academies which thrived in Italy and Spain during the Renaissance period and later. Lista himself presided, assuming the name Anfriso. Was Delio, the name Espronceda assumed in his "Serenata" of 1828, his academic designation? The models proposed for the youthful aspirants were the best poets of antiquity and such modern classicists as Meléndez, Cienfuegos, Jovellanos, and Quintana. Two of Espronceda's academic exercises have been preserved. They are as insipid and jejune as Goethe's productions of the Leipzig period. As an imitator of Horace he was not a success. What he gained from the Academy was the habit of writing.

The Academy lasted until 1826, when many of its members had been driven into exile; but its later meetings must have seemed tame to spirited boys engrossed in the exciting political events of those times. The year 1823 is famous in Spanish history for the crushing out of liberalism. This was effected by means of the Holy Alliance, an infamous association of tyrants whose main object was to restore absolutism. Louis XVIII, the Bourbon king of France, sent a force of one hundred thousand men under the Duke of Angoulême who met with little resistance, and in short order nullified all that had been accomplished by the Spanish liberals. Before the end of the year

Ferdinand VII, who had been virtually deposed, was restored to his throne, and the constitution of 1820 had been abolished. Espronceda, the son of a hero of the War of Liberation, felt that the work of the men of 1808 had been undone. They had exchanged a foreign for a domestic tyrant. What his feelings were we may gather from his ode in commemoration of the uprising of the Madrid populace against the troops of Murat, "Al Dos de Mayo":

¡Oh de sangre y valor glorioso día!  
Mis padres cuando niño me contaron  
Sus hechos, ¡ay! y en la memoria mía  
Santos recuerdos de virtud quedaron.

But, as he says later in the poem,

El trono que erigió vuestra bravura,  
Sobre huesos de héroes cimentado,  
Un rey ingrato, de memoria impura,  
Con eterno baldón dejó manchado.  
¡Ay! para herir la libertad sagrada,  
El Príncipe, borrón de nuestra historia,  
Llamó en su ayuda la francesa espada,  
Que segase el laurel de vuestra gloria.

These verses were written in later life; but already in 1827 he dates a poem "fourth year after the sale of Spanish liberty."

It was an age of political conspiracy and secret societies. Many liberals were members of Masonic lodges, and in addition there were circles like the Friends of Liberty, the Friends of the Constitution, the Cross of Malta, the Spanish Patriot, and others. Nothing more natural than that boys whose age made them ineligible to join these organizations should form one of their own. The result was La Sociedad de los Numantinos. The prime movers were Miguel Ortiz Amor and Patricio de Escosura, who drew up its Draconic constitution. Other founders were Espronceda, Ventura de la Vega, and Núñez de Arenas. All told, the society had about a dozen members. Their first meetings were held in a sand-pit, until the curiosity of the police forced them to seek safer quarters. One of the members was an apothecary's apprentice, who, unknown to his master, installed the club in the shop cellar. There they built an altar bearing all the romantic paraphernalia of skull and cross-bones, swords, and pistols. The members stood wrapped in black garments, their faces muffled with their long Spanish capes, wearing Venetian masks, each one grasping a naked dagger. There they swore binding oaths and delivered fiery orations. Red paper lanterns cast a weird light over the scene. How tame the sessions of the Myrtle must have seemed by comparison! Yet the two organizations thrived simultaneously.

With the return of Ferdinand in September the persecution of the liberals began. The boys witnessed the judicial murder of Riego, the hero of the constitutional movement, November 8, 1823. This made the impression upon them that might have been expected. That night an extraordinary session of the Numantinos was held at which Espronceda delivered an impassioned oration. Then all signed a document in which the king's death was decreed. Some of

the members' parents seem to have learned what was happening. The father of Ortiz, the club's first president, prudently sent him away to Oñate. Escosura became the second president, and held office until September of 1824, when his father sent him to France. Espronceda then became the club's third president, but his term was brief. The boys had made the mistake of admitting one member of mature years whose name we do not know; for, in spite of his treachery, the Numantinos even in their old age chivalrously refrained from publishing it. This Judas betrayed the secrets of his fellow-members, and placed incriminating documents, among them the king's "death warrant," in the hands of the police. The latter, however, displayed less rigor and more common sense than usual. While all the youths implicated were sentenced to long terms of imprisonment in various monasteries scattered throughout Spain, nothing more was intended than to give the conspirators a salutary scare. They were all released after a few weeks of nominal servitude. Ortiz and Escosura, the ringleaders, were sentenced to six years of seclusion, and Espronceda received a term of five years to be served in the Monastery of San Francisco de Guadalupe in the city of Guadalajara. His term was pronounced completed after a very few weeks of confinement. That he had a father prominent in the government service stood him in good stead, and this probably accounts for the fact that his place of confinement was in the city where Don Juan was garrisoned. The latter, as an old soldier in the wars against Napoleon, sympathized in a general way with liberal ideas; yet, placed as he was in a very difficult position, he must have found his son's escapades compromising. His record shows that he was "purified," that is his loyalty to the crown was certified to, on August 8, 1824. He seems to have maintained a "correct" attitude toward his rulers to the end, with all the unquestioning obedience of a military man.

While undergoing this easy martyrdom Espronceda improved his time by beginning what was to be a great patriotic epic, his *Pelayo*. Like many another ambitious project, this was never completed. The few fragments of it which have been printed date mostly from this time. The style is still classic, but it is the pseudo-classicism of his model, Tasso. The poet had taken the first step leading to Romanticism. Hence this work was not so sterile as his earlier performances. Lista, on seeing the fragments, did much to encourage the young author. Some of the octaves included in the published version are said on good authority to have come from the schoolmaster's pen. Lista's classicism was of the broadest. He never condemned Romanticism totally, though he deplored its unrestrained extravagances and the antireligious and antidynastic tendencies of some of its exponents. He long outlived his brilliant pupil, and celebrated his fame in critical articles. After his return from exile Espronceda continued to study in a private school which Lista had started in the Calle de Valverde. Calleja's Colegio de San Mateo had been suppressed by a government which was the sworn enemy of every form of enlightenment. The new seminary, however, continued the work of the old with little change: While there José carried his mathematical studies through higher algebra, conic sections, trigonometry, and surveying, and continued Latin, French, English, and Greek. If we may judge from later results, a course in rhetoric and poetics must have been of greatest benefit to him.

Espronceda's schooling ended in 1826, when he began what Escosura terms "his more or less voluntary exile." Escosura thinks he may have been implicated in a revolutionary uprising in Extremadura, and this conjecture is all but confirmed by a recently found report of the Spanish consul in Lisbon, who suspected him of plotting mischief with General Mina. If Espronceda was not a revolutionary at this time, he was capable of enlisting in any enterprise however rash, as his

past and subsequent record proves all too clearly, and the authorities were not without justification in watching his movements. In a letter dated Lisbon, August 24, 1827, he writes to his mother: "Calm yourselves and restore papa to health by taking good care of him, and you yourself stop thinking so sadly, for now I am not going to leave Portugal." In these words the boy seems to be informing his parents that he has given up the idea of making a foray from Portugal into Spain as Mina was then plotting to do. He had left home without taking leave of his parents, made his way to Gibraltar, and taken passage thence to Lisbon on a Sardinian sloop. The discomforts of this journey are graphically described in one of his prose works, "De Gibraltar a Lisboa: viaje histórico." The writer describes with cynical humor the overladen little boat with its twenty-nine passengers, their quarrels and seasickness, the abominable food, a burial at sea, a tempest. When the ship reached Lisbon the ill-assorted company were placed in quarantine. The health inspectors demanded a three-peseta fee of each passenger. Espronceda paid out a duro and received two pesetas in change. Whereupon he threw them into the Tagus, "because I did not want to enter so great a capital with so little money." A very similar story has been told of Camoens, so that Espronceda was not only a *poseur* but a very unoriginal one at that. Some biographers suspect that while parting with his silver he was prudent enough to retain a purse lined with good gold *onzas*. This is pure speculation, but it is certain that he knew he could soon expect a remittance from home.

Portugal was at the time rent with civil war. The infanta Isabel María was acting as regent, and her weak government hesitated to offend the king of Spain. The liberal emigrants were kept under surveillance; some were imprisoned, others forced to leave the kingdom. Espronceda was forced to live with the other Spanish emigrants in Santarém. There is no evidence that he was imprisoned in the Castle of St. George, as has so frequently been stated. He appears to have been free to go and come within the limits assigned him by the police; but he was constantly watched and at last forced to leave the country. It was in Portugal that the nineteen-year-old boy made the acquaintance of the Mancha family. Don Epifanio Mancha was a colonel in the Spanish army who, unlike the elder Espronceda, had been unable to reconcile himself to existing conditions. He had two daughters, one of whom, Teresa, was to play a large part in Espronceda's life. He undoubtedly made her acquaintance at this time. We are told that she embroidered for him an artillery cadet's hat; but the acquaintance probably did not proceed far. The statement that vows were exchanged, that the Mancha family preceded Espronceda to London, that on disembarking he found his Teresa already the bride of another, all this is pure legend. As a matter of fact, Espronceda preceded the Manchas to London and his elopement with Teresa did not take place until 1831, not in England but in France. All this Señor Cascales y Muñoz has shown in his recent biography.

Espronceda's expulsion from Portugal was determined upon as early as August 14, 1827; but the execution of it was delayed. He must have reached England sometime within the last four months of 1827. The first of his letters written from London that has been preserved is dated December 27 of that year. What his emotions were on passing "the immense sea... which chains me amid the gloomy Britons" may be observed by reading his poem entitled "La Entrada del Invierno en Londres." In this poem he gives full vent to his homesickness in his "present abode of sadness," breathes forth his love for Spain, and bewails the tyrannies under which that nation is groaning. It is written in his early classic manner and exists in autograph form, dedicated by the "Citizen" José de Espronceda to the "Citizen" Balbino Cortés, his companion in exile. The date,

London, January 1, 1827, is plainly erroneous, though this fact has never before been pointed out. We can only suppose that, like many another, Espronceda found it difficult to write the date correctly on the first day of a new year. We should probably read January 1, 1828. When he assures us in the poem: "Four times have I here seen the fields robbed of their treasure," he is not to be taken literally. Who will begrudge an exiled poet the delight of exaggerating his sufferings?

Five letters written from London to his parents have been preserved, thanks to the diligence of the Madrid police who seized them in his father's house in their eagerness to follow the movements of this dangerous revolutionary. They are the typical letters of a schoolboy. The writer makes excuses for his dilatoriness as a correspondent, expresses solicitude for the health of his parents, and suggests the need of a speedy remittance. In fact *la falta de metálico* is the burden of his song. Living is excessively dear in London. So much so that a suit of clothes costs seventeen pounds sterling; but there will be a reduction of three pounds if the draft is promptly sent. He asks that the manuscript of his "Pelayo" be sent to him, as he now has abundant leisure to finish the poem. He asks that the remittances be sent to a new agent whom he designates. The first agent was a brute who refused to aid him to get credit. He wonders that his father should suggest a call upon the Spanish ambassador. Not one word as to his political plans, a discretion for which Don Juan must have thanked him when these interesting documents fell into the hands of the police.

We have information that in London Espronceda became a fencing-master, as many a French *émigré* had done in the century before. This calling brought him in very little. He may have profited by the charity fund which the Duke of Wellington had raised to relieve the Spanish *emigrados*. His more pressing needs were satisfied by Antonio Hernáiz, a friend with whom he had made the journey from Lisbon; but the remittances from home came promptly and regularly, and Espronceda must have been one of the most favored among the refugees of Somers Town. If we may take as autobiographical a statement in "Un Recuerdo," he was entertained for a time at the country seat of Lord Ruthven, an old companion-in-arms of his father's. Ruthven is not a fictitious name, as a glance into the peerage will show. During all this time he was improving his acquaintance with Shakespeare, Milton, Byron, and other English poets. What is more surprising is that, if we may judge from his subsequent speeches as a deputy, he gained at least a superficial acquaintance with English political thought and became interested in economics. He was a convert to the doctrine of free trade.

Meanwhile the parents, who appear to have formed a bad opinion of a land where a suit of clothes cost seventeen pounds, were urging the son to go to France. He himself thought of Holland as a land combining the advantages of liberty and economy. But before leaving London he required a remittance of four thousand reales. This bad news was broken to the family bread-winner, not by José himself, but by his banker Orense. The debt, it was explained, had been incurred as the result of a slight illness. The four thousand reales were duly sent in December, but Espronceda lingered in London a few months longer; first because he was tempted by the prospect of a good position which he failed to secure, and second on account of the impossibility of obtaining a passport to France direct. He finally made his way to Paris via Brussels, from which city he writes, March 6, 1829. All this effectually dispels the legend that he eloped from England with Teresa by way of Cherbourg. The arrival in Paris of the revolutionary fencing-master put the Madrid police in a flutter. On the seventeenth of that same month the

consul in Lisbon had reported that Espronceda was planning to join General Mina in an attack upon Navarra; and by the middle of April the ambassador to France had reported his arrival in Paris. It was then that the brigadier's papers were seized. Measures were taken to prevent Espronceda's receiving passports for the southern provinces of France, and for any other country but England. The friendly offices of Charles X, who had succeeded Louis XVIII on the throne of France, checked for a time the efforts of the patriotic filibusters. The latter, therefore, must have felt that they were aiding their own country as well as France when they participated in the July revolution of 1830. Espronceda fought bravely for several days at one of the Paris barricades, and wreaked what private grudge he may have had against the house of Bourbon. After the fall of Charles X, Louis Philippe, whom Espronceda was in after years to term *el rey mercader*, became king of France. As Ferdinand refused to recognize the new government, the designs of Spanish patriots were not hindered but even favored. Espronceda was one of a scant hundred visionaries who followed General Joaquín de Pablo over the pass of Roncevaux into Navarra. The one hope of success lay in winning over recruits on Spanish soil. De Pablo, who found himself facing his old regiment of Volunteers of Navarra, started to make a harangue. The reply was a salvo of musketry, as a result of which De Pablo fell dead. After some skirmishing most of his followers found refuge on French soil, among them Espronceda. De Pablo's rout, if less glorious than that of Roland on the same battlefield, nevertheless inspired a song. Espronceda celebrated his fallen leader's death in the verses "A la Muerte de D. Joaquín de Pablo (Chapalangarra) en los Campos de Vera." This poem, which purports to have been written on one of the peaks of the French Pyrenees which commanded a view of Spanish soil, and when the poet was strongly impressed by the events in which he had just participated, is nevertheless a weak performance; for Espronceda in 1830 was still casting his most impassioned utterances in the classic mold. Ferdinand had now been taught a lesson and lost little time in recognizing the new régime in France. This bit of diplomacy was so cheap and successful that Louis Philippe tried it again, this time on Russia. His government favored a plot, hatched in Paris, for the freeing of Poland. Espronceda, who had not yet had his fill of crack-brained adventures, enlisted in this cause also, desiring to do for Poland what Byron had done for Greece; but the czar, wiler than Ferdinand, immediately recognized Louis Philippe. The plot was then quietly rendered innocuous. Espronceda must have felt himself cruelly sold by the "merchant king."

Espronceda's literary activity was slight during these events, but his transformation into a full-fledged Romanticist begins at this time. Hugo's "Orientales," which influenced him profoundly, appeared in 1829, and the first performance of "Hernani" was February 25, 1830. There is no record that he formed important literary friendships in either England or France, but, clannish as the *emigrados* appear to have been, an impressionable nature like Espronceda's must have been as much stirred by the literary as by the political revolution of 1830; the more so as the great love adventure of his life occurred at this time. The Mancha family followed the other *emigrados* to London, just when we cannot say. In course of time Teresa contracted a marriage of convenience with a Spanish merchant domiciled in London, a certain Gregorio de Bayo. Churchman has discovered the following advertisement in *El Emigrado Observador*, London, February, 1829: "The daughters of Colonel Mancha embroider bracelets with the greatest skill, gaining by this industry the wherewithal to aid their honorable indigence." From this it is argued that the marriage to Don Gregorio and the consequent end of the family indigence must have come later than February, 1829. Espronceda had met the girl in Lisbon, he may later have resumed the acquaintance in London. She may or may not be the Elisato whom Delio sings in the

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