

hear nothing more of their mother. Indeed, soon afterwards, Lope, no longer at an age to be deluded by his passions, began, according to the custom of his time and country, to turn his thoughts seriously to religion. He devoted himself to pious works, as his father had done; visited the hospitals regularly; resorted daily to a particular church; entered a secular religious congregation; and finally, at Toledo, in 1609, according to Navarrete, received the tonsure and became a priest. The next year he joined the same brotherhood of which Cervantes was afterwards a member.<sup>33</sup> In 1625, he entered the congregation of the native priesthood of Madrid, and was so faithful and exact in the performance of his duties, that, in 1628, he was elected to be its chief chaplain. He is, therefore, for the twenty-six latter years of his long life, to be regarded as strictly connected with the Spanish Church, and as devoting to its daily service some portion of his time.<sup>34</sup>

But we must not misunderstand the position in which, through these relations, Lope had now placed himself, nor overrate the sacrifices they required of him. Such a connection with the Church, in his time, by no means involved an abandonment of the world,—hardly an abandonment of its pleasures.

<sup>33</sup> Pellicer, ed. Don Quixote, Tom. I. p. cxcix. Navarrete, Vida de Cervantes, 1819, p. 468.

<sup>34</sup> There is a difficulty about these relations of Lope to the priesthood and to his married life. Of course, if he took the tonsure in 1609, he could not be a married man in 1611; and yet Schack (Nachträge, p. 31) gives us these words from an autograph letter of Lope, dated Madrid, July 6, 1611, and found among the papers of his great patron and executor, the Duque de Sessa, viz.: "Aqui paso, Senor excelentísimo, mi vida con este mal impertuno de mi mujer, exercitando actos

de paciencia, que si fuesen voluntarios como precisos no fuera aqui su penitencia menos que principio del purgatorio." —In another letter of September 7, 1611, he speaks of getting along better with his wife Juana. Of course, if these dates are right, the reckoning of Pellicer and Navarrete is wrong, and Lope did not enter the priesthood before 1611 or 1612; but he seems by his *liaison* with Maria de Luxan, in 1605-6, to have given cause enough for family dissensions such as these letters intimate. The "brotherhood" did not imply celibacy.

On the contrary, it was rather regarded as one of the means for securing the leisure suited to a life of letters and social ease. As such, unquestionably, Lope employed it; for, during the long series of years in which he was a priest, and gave regular portions of his time to offices of devotion \*and charity, he was at the height of favor \*165 and fashion as a poet. And, what may seem to us more strange, it was during the same period he produced the greater number of his dramas, not a few of whose scenes offend against the most unquestioned precepts of Christian morality, while, at the same time, in their title-pages and dedications, he carefully sets forth his clerical distinctions, giving peculiar prominence to his place as a Familiar or servant of the Holy Office of the Inquisition.<sup>35</sup>

It was, however, during the happier period of his married life that he laid the foundations for his general popularity as a poet. His subject was well chosen. It was that of the great fame and glory of San Isidro the Ploughman. This remarkable personage, who plays so distinguished a part in the ecclesiastical history of Madrid, is supposed to have been born in the twelfth century, on what afterwards became the site of that city, and to have led a life so eminently

<sup>35</sup> I notice the title *Familiar del Santo Oficio* as early as the "Jerusalem Conquistada," 1609. Frequently afterwards, as in the Comedias, Tom. II., VI., XI., etc., no other title is put to his name, as if this were glory enough. In his time, *Familiar* meant a person who could at any moment be called into the service of the Inquisition; but had no special office, and no duties, till he was summoned. Covarruvias, *ad verb.* Lope, in his "Peregrino en su Patria," (1604,) had already done homage to the Inquisition, calling it "Esta santa y venerable Inquisicion," etc. Lib. II.

Lope, also, sometimes calls himself *Frey* in the titles of his works. This, however, it should be noted, is a different designation from *Fray*, though both come from the Latin *Frater*. For *Fray* means a monk, and, in common parlance, a monk of some mendicant order; whereas *Frey* is a member, whether clerical or lay, of one of the great Spanish military and religious orders. Thus Lope de Vega was "Frey del Orden de Malta,"—not a small honor,—and Juan de la Cruz was "Frey Descalzo de la Reforma de Nuestra Señora del Carmen,"—a severe order of monks.



pious, that the angels came down and ploughed his grounds for him, which the holy man neglected in order to devote his time to religious duties. From an early period, therefore, he enjoyed much consideration, and was regarded as the patron and friend of the whole territory, as well as of the city of Madrid itself. But his great honors date from the year 1598. In that year Philip the Third was dangerously ill at a neighboring village; the city sent out the remains of Isidro in procession to avert the impending calamity; the king recovered; and for the first time the holy man became widely famous and fashionable.<sup>36</sup>

\* 166 \* Lope seized the occasion, and wrote a long poem on the life of "Isidro the Ploughman," or Farmer; so called to distinguish him from the learned saint of Seville who bore the same name. It consists of ten thousand lines, exactly divided among the ten books of which it is composed; and yet it was finished within the year, and published in 1599. It has no high poetical merit, and does not, indeed, aspire to any. But it was intended to be popular, and succeeded. It is written in the old national five-line stanza, carefully rhymed throughout; and, notwithstanding the apparent difficulty of the measure, it everywhere affords unequivocal proof of that facility and fluency of versification for which Lope became afterwards so famous. Its tone, which, on the most solemn matters of religion, is so familiar that we should now consider it indecorous, was no doubt in full consent with the spirit of the

<sup>36</sup> He was, from a very early period, honored at home, in Madrid, and has continued to be so ever since;—his humble origin and gentle character contributing no doubt to his popularity. A poem urging intercessions to him in consequence of a great drought at Ma-

drid in 1779 contains a list of the kings who had paid reverence to the poor ploughman, and among them are St. Ferdinand and Alfonso the Wise. Elogio a San Isidro, Labrador, Patron de Madrid, por D. Joachin Ezquerro, Madrid, 1779, 18mo, pp. 14.

times, and one main cause of its success. Thus, in Canto Third, where the angels come to Isidro and his wife Mary, who are too poor to entertain them, Lope describes the scene — which ought to be as solemn as anything in the poem, since it involves the facts on which Isidro's claim to canonization was subsequently admitted — in the following light verses, which may serve as a specimen of the measure and style of the whole; —

Three angels, sent by grace divine,  
Once on a time blessed Abraham's sight; —  
To Mamre came that vision bright,  
Whose number should our thoughts incline  
To Him of whom the Prophets write.

But six now came to Isidore!

And, heavenly powers! what consternation!

Where is his hospitable store?

Surely they come with consolation,

And not to get a timely ration.

Still, if in haste unleavened bread

Mary, like Sarah, now could bake,

\* Or Isidore, like Abraham, take

The lamb that in its pasture fed,

And honey from its waxen cake,

I know he would his guests invite; —

But whoso ploughs not, it is right

His sufferings the price should pay; —

And how has Isidore a way

Six such to harbor for a night?

And yet he stands forgiven there,

Though friendly bidding he make none;

For poverty prevents alone; —

But, Isidore, thou still canst spare

What surest rises to God's throne.

Let Abraham to slay arise;

But, on the ground, in sacrifice,

Give, Isidore, thy soul to God,

Who never doth the heart despise

That bows beneath his rod.

He did not ask for Isaac's death;

He asked for Abraham's willing faith.<sup>37</sup>

<sup>37</sup> Tres ángeles á Abraham  
Una vez aparecieron,  
Que á verle á Mambre vinieron:  
Bien que á este número dan  
El que en figura trujeron.

Seis vienen á Isidro á ver:  
O gran Dios, que puede ser?  
Donde los ha de alvergar?  
Mas vienen á consolar,  
Que no vienen á comer.



No doubt, some of the circumstances in the poem are invented for the occasion, though there is in the margin much parade of authorities for almost everything; — a practice very common at that period, to which Lope afterwards conformed only once or twice. But however we may now regard the “San Isidro,” it was printed four times in less than nine years; and by addressing itself more to the national and popular feeling than the “Arcadia” had done, it became the earliest foundation for its author’s fame as the favorite poet of the whole nation.

\* 168 \* At this time, however, he was beginning to be so much occupied with the theatre, and so successful, that he had little leisure for anything else. His next considerable publication,<sup>38</sup> therefore, was not till 1602, when the “Hermosura de Angélica,” or The Beauty of Angelica, appeared; a poem already mentioned as having been chiefly written while its author served at sea in the ill-fated Armada. It somewhat presumptuously claims to be a continuation of the “Orlando Furioso,” and is stretched out through twenty cantos, comprehending above eleven thousand lines in octave verse. In the Preface, he says he wrote it “under the rigging of the galleon Saint John and the banners of

Si como Sara, María  
Cocer luego pan pudiera,  
Y él como Abraham truxera  
El cordero que pacia,  
Y la miel entre la cera,  
Yo sé que los convidara.  
Mas quando lo que no ara,  
Le dicen que ha de pagar;  
Como podrá convidar  
A seis de tan buena cara?  
Disculpado puede estar,  
Puesto que no los convida,  
Pues su pobreza lo impide,  
Isidro, aunque puede dar  
Muy bien lo que Dios le pide.  
Vaya Abraham al ganado,  
Y en el suelo humilde echado,  
Dadle el alma, Isidro, vos,  
Que nunca desprecia Dios  
El corazon humillado.  
No queria el sacrificio

De Isaac, sino la obediencia  
De Abraham  
Obras Sueltas, Tom. XI. p. 69.

The three angels that came to Abraham are often taken by the elder theologians, as they are by Lope, to symbolize the Trinity. Navarrete — more commonly known as *El Mudo*, or the Dumb Painter — endeavored to give this expression to them on canvas. Stirling’s *Artists in Spain*, 1848, Vol. I. p. 255.

<sup>38</sup> The “Fiestas de Denia,” a poem in two short cantos, on the reception of Philip III. at Denia, near Valencia, in 1599, soon after his marriage, was printed the same year, but is of little consequence.

the Catholic king,” and that “he and the generalissimo of the expedition finished their labors together”; — a remark which must not be taken too strictly, since both the thirteenth and twentieth cantos contain passages relating to events in the reign of Philip the Third. Indeed, in the Dedication, he tells his patron that he had suffered the whole poem to lie by him long for want of leisure to correct it; and he elsewhere adds, that he leaves it still unfinished, to be completed by some happier genius.

It is not unlikely that Lope was induced to write the *Angelica* by the success of several poems that had preceded it on the same series of fictions, and especially by the favor shown to one published only two years before, in the same style and manner, — the “*Angélica*” of Luis Barahona de Soto, which is noticed with extraordinary praise in the scrutiny of the Knight of La Mancha’s Library, as well as in the conclusion to *Don Quixote*, where a somewhat tardy compliment is paid to this very work of Lope. Both poems are obvious imitations of Ariosto; and if that of De Soto has been too much praised, it is, at least, better than Lope’s. And yet, in “The Beauty of Angelica,” the author might have been deemed to occupy ground \*well \* 169 suited to his genius; for the boundless latitude afforded him by a subject filled with the dreamy adventures of chivalry was, necessarily, a partial release from the obligation to pursue a consistent plan, — while, at the same time, the example of Ariosto, as well as that of Luis de Soto, may be supposed to have launched him fairly forth upon the open sea of an unrestrained fancy, careless of shores or soundings.

But perhaps this very freedom was a principal cause of his failure; for his story is to the last degree wild



and extravagant, and is connected by the slightest possible thread with the graceful fiction of Ariosto.<sup>39</sup> A king of Andalusia, as it pretends, leaves his kingdom by testament to the most beautiful man or woman that can be found.<sup>40</sup> All the world throngs to win the mighty prize; and one of the most amusing parts of the whole poem is that in which its author describes to us the crowds of the old and the ugly who, under such conditions, still thought themselves fit competitors. But as early as the fifth canto, the two lovers, Medoro and Angelica, who had been left in India by the Italian master, have already won the throne, and, for the sake of the lady's unrivalled beauty, are crowned king and queen at Seville.

Here, of course, if the poem had a regular subject, it would end; but now we are plunged at once into a series of wars and disasters, arising out of the discontent of unsuccessful rivals, which threaten to have no end. Trials of all kinds follow. Visions, enchantments and counter enchantments, episodes quite unconnected with the main story, and broken up themselves by the most perverse interruptions, are mingled together, we neither know why nor how; and when at last the happy pair are settled in their hardly won kingdom, we are as much wearied by the wild waste of fancy in which Lope has indulged himself, as we should have been by almost any degree of monotony arising from a want of inventive power.

The best parts of the poem are those that contain descriptions of persons and scenery;<sup>41</sup> the worst are those where Lope has displayed his learning,

<sup>39</sup> The point where it branches off from the story of Ariosto is the sixteenth stanza of the thirtieth canto of the "Orlando Furioso," where there is,

indeed, a fair opening for the subject of Lope's *Angélica*.

<sup>40</sup> *La Angélica*, Canto III.

<sup>41</sup> Cantos IV. and VII.

which he has sometimes done by filling whole stanzas with a mere accumulation of proper names. The versification is extraordinarily fluent.<sup>42</sup>

As *The Beauty of Angelica* was written in the ill-fated Armada, it contains occasional intimations of the author's national and religious feelings, such as were naturally suggested by his situation. But in the same volume he at one time published a poem in which these feelings are much more fully and freely expressed; — a poem, indeed, which is devoted to nothing else. It is called "*La Dragontea*," and is on the subject of Sir Francis Drake's last expedition and death. Perhaps no other instance can be found of a grave epic devoted to the personal abuse of a single individual; and to account for the present one, we must remember how familiar and formidable the name of Sir Francis Drake had long been in Spain.

He had begun his career as a brilliant pirate in South America above thirty years before; he had alarmed all Spain by ravaging its coasts and occupying Cadiz, in a sort of doubtful warfare, which Lord Bacon tells us the free sailor used to call "singeing the king of Spain's beard";<sup>43</sup> and he had risen to the height of his glory as second in command of the great fleet which had discomfited the Armada, one of whose largest vessels was known to have surrendered to the terror of his name alone. In Spain, where he was as much hated as he was feared, he was regarded chiefly as a bold and successful buccaneer, whose melancholy

<sup>42</sup> *La Hermosura de Angélica* was printed for the first time in 1604, says the editor of the *Obras*, in Tom. II. But Salvá gives an edition in 1602. It certainly appeared at Barcelona in 1605. The stanzas where proper names occur so often as to prove that Lope was guilty of the affectation of taking pains to

accumulate them are to be found in *Obras*, Tom. II. pp. 27, 55, 233, 236, etc.

<sup>43</sup> "Considerations touching a War with Spain, inscribed to Prince Charles," 1624; a curious specimen of the political discussions of the time. See Bacon's *Works*, London, 1810, 8vo, Vol. III. p. 517.



death at Panamá, in 1596, was held to be a just visitation of the Divine vengeance for his piracies;— a state of feeling of which the popular literature \* 171 \* of the country, down to its very ballads, affords frequent proof.<sup>44</sup>

The Dragontea, however, whose ten cantos of octave verse are devoted to the expression of this national hatred, may be regarded as its chief monument. It is a strange poem. It begins with the prayers of Christianity, in the form of a beautiful woman, who presents Spain, Italy, and America in the court of Heaven, and prays God to protect them all against what Lope calls "that Protestant Scotch pirate."<sup>45</sup> It ends with rejoicings in Panamá because "the Dragon," as he is called through the whole poem, has died, poisoned by his own people, and with the thanksgivings of Christianity that her prayers have been heard, and that "the scarlet lady of Babylon" — meaning Queen Elizabeth — had been at last defeated. The substance of the poem is such as may beseem such an opening

<sup>44</sup> Mariana, Historia, ad an. 1596, calls him simply "Francis Drake, an English corsair";— and in a graceful little anonymous ballad, imitated from a more graceful one by Góngora, we have again a true expression of the popular feeling. The ballad in question, beginning "Hermano Perico," is in the Romancero General, 1602, (f. 34,) and contains the following significant passage:—

And Bartolo, my brother,  
To England forth is gone,  
Where the Drake he means to kill;—  
And the Lutherans every one,  
Excommunicate from God,  
Their queen among the first,  
He will capture and bring back,  
Like heretics accurst.  
And he promises, moreover,  
Among his spoils and gains,  
A heretic young serving-boy  
To give me, bound in chains;  
And for my lady grandmamma,  
Whose years such waiting crave  
A little handy Lutheran,  
To be her maiden slave.

Mi hermano Bartolo  
Se va á Inglaterra,  
A matar al Draque,  
Y á prender la Reyna,  
Y á los Luteranos  
De la Bandomessa.  
Tiene de traerme  
A mí de la guerra  
Un Luteranico  
Con una cadena,  
Y una Luterana  
A señora aguela.

Romancero General, Madrid, 1602, 4to, f. 35.

The same ballad occurs in the "Entremes de los Romances," in the very rare and curious third volume, entitled Parte Tercera de las Comedias de Lope de Vega y otros Autores, ec., Barcelona, 1614, which, however, contains only three of Lope's Plays out of its twelve. I found it in the Library of the Vatican, where there are more old Spanish books than is commonly supposed.

<sup>45</sup> He was in fact of Devonshire. See Fuller's Worthies and Holy State.

and such a conclusion. It is violent and coarse throughout. But although it appeals constantly to the national prejudices that prevailed in its author's time with great intensity, it was not received with favor. It was written in 1597, immediately after the occurrence of most of the events to which it alludes; but was not published till 1604, and has been printed since \* only in the collected edition of \* 172 Lope's miscellaneous works, in 1776.<sup>46</sup>

In the same year, however, in which he gave the Dragontea to the world, he published a prose romance, "The Pilgrim in his own Country"; dedicating it to the Marquis of Priego, on the last day of 1603, from the city of Seville. It contains the story of two lovers, who, after many adventures in Spain and Portugal, are carried into captivity among the Moors, and return home by the way of Italy, as pilgrims. We first find them at Barcelona, shipwrecked, and the principal scenes are laid there and in Valencia and Saragossa;— the whole ending in the city of Toledo, where, with the assent of their friends, they are at last married.<sup>47</sup> Several episodes are ingeniously interwoven with the thread of the principal narrative, and besides many poems chiefly written, no doubt, for other occasions, several religious dramas are inserted, which seem actually to have been performed under the circumstances described.<sup>48</sup>

<sup>46</sup> There is a curious poem in English, by Charles Fitzgeffrey, on the Life and Death of Sir Francis Drake, first printed in 1596, which is worth comparing with the Dragontea, as its opposite, and which was better liked in England in its time than Lope's poem was in Spain. See Wood's Athenæ, London, 1815, 4to, Vol. II. p. 607. Pacheco, in a notice of Lope, printed in 1609, — five years after the appearance of the Dragontea, — calls it, "El

mas ignorado de sus libros." Obras Sueltas, Tom. XIV. p. xxxii.

<sup>47</sup> The time of the story is 1598–99, when Philip III. was married.

<sup>48</sup> At the end of the whole, it is said, that, during the eight nights following the wedding, eight other dramas were acted, whose names are given; two of which, "El Perseguido," and "El Galan Agradecido," do not appear among Lope's printed plays;— at least, not under these titles.



The entire romance is divided into five books, and is carefully constructed and finished. Some of Lope's own experiences at Valencia and elsewhere evidently contributed materials for it; but a poetical coloring is thrown over the whole, and except in some of the details about the city, and descriptions of natural scenery, we rarely feel that what we read is absolutely true.<sup>49</sup> The story, especially when regarded from the point of view chosen by its author, is interesting; and it is not only one of the \* earliest specimens in Spanish literature of the class to which it belongs, but one of the best.<sup>50</sup>

Passing over some of his minor poems and his "New Art of Writing Plays," for noticing both of which more appropriate occasions will occur hereafter, we come to another of Lope's greater efforts, his "Jerusalem Conquered," which appeared in 1609, and was twice reprinted in the course of the next ten years. He calls it "a tragic epic," and divides it into twenty books of octave rhymes, comprehending, when taken together,

<sup>49</sup> Among the passages that have the strongest air of reality about them are those relating to the dramas, said to have been acted in different places; and those containing descriptions of Monserrate and of the environs of Valencia, in the first and second books. A sort of ghost-story, in the fifth, seems also to have been founded on fact.

<sup>50</sup> The first edition of the "Peregrino en su Patria" is that of Seville, 1604, 4to, and it was soon reprinted; but the best edition is that in the fifth volume of the *Obras Sueltas*, 1776. A worthless abridgment of it in English appeared anonymously in London in 1738, 12mo. A German translation, also much abridged and leaving out the poetry and dramas, — in short, omitting the part of Hamlet, — was published at Aachen, (1824, 12mo, pp. 235,) and entitled "Der Pilger, etc., übersetzt von C. Richard," a person who had served, I believe, in the Peninsular war of 1808-14, and who also

translated Lope's *Arcadia*, his *Dorotea*, and some of his *Nove'las*. A notice of Richard and his translations may be found in the "Kritische Bemerkungen über Kastilische und Portugiesische Literatur, von Alvaro August Liagno," (1829-30, 8vo,) written to encourage the publication by Mayer, a bookseller in Aix la Chapelle, of the principal Spanish authors; — a spirited undertaking, which was continued far enough to carry through the press Garcilasso; Melo's *Guerra de Cataluña*; Guevara's *Diablo Cojuelo*; Mendoza's *Lazarillo*; Polo's *Diana*; Tomé de Burguillos, and most of the works of Cervantes. Some of the notices by Liagno, in these tracts, are curious, but in general they are of little worth. His "Répertoire de l'Histoire et de la Littérature Espagnole et Portugaise," (Berlin, [1820,] 8vo,) is yet worse. He seems to have been a disappointed man, and to have carried the unhappy temper of his life into his books.

above twenty-two thousand verses. The attempt was certainly an ambitious one, since we see, on its very face, that it is nothing less than to rival Tasso on the ground where Tasso's success had been so brilliant.

As might have been foreseen, Lope failed. His very subject is unfortunate, for it is not the conquest of Jerusalem by the Christians, but the failure of Cœur de Lion to rescue it from the infidels in the end of the twelfth century, — a theme evidently unfit for a Christian epic. All the poet could do, therefore, was to take the series of events as he found them in history, and, adding such episodes and ornaments as his own genius could furnish, give to the whole as much as possible of epic form, dignity, and completeness. But Lope has not done even this. He has made merely a long narrative poem, of which Richard is the hero; and he relies for success, in no \* small \* 174 degree, on the introduction of a sort of rival hero, in the person of Alfonso the Eighth of Castile, who, with his knights, is made, after the fourth book, to occupy a space in the foreground of the action quite disproportionate and absurd, since it is certain that Alfonso was never in Palestine at all.<sup>51</sup> What is equally inappropriate, the real subject of the poem is ended in the eighteenth book, by the return home of both Richard and Alfonso; the nineteenth being filled with the Spanish king's subsequent history, and the twentieth with the imprisonment of Richard and the quiet death of Saladin, as master of Jerusalem, —

<sup>51</sup> Lope insists, on all occasions, upon the fact of Alfonso's having been in the Crusades. For instance, in "La Boba para los otros," (*Comedias*, Tom. XXI., Madrid, 1635, f. 60,) he says: —

To this crusade  
There went together France and England's  
powers,  
And our own King Alfonso.

But the whole is a mere fiction of the age succeeding that of Alfonso, for using which Lope is justly rebuked by Navarrete, in his acute essay on the part the Spaniards took in the Crusades. *Memorias de la Academia de la Hist.*, Tom. V., 1817, 4to, p. 87.



a conclusion so abrupt and unsatisfactory, that it seems as if its author could hardly have originally foreseen it.

But though, with the exception of what relates to the apocryphal Spanish adventurers, the series of historical events in that brilliant crusade is followed down with some regard to the truth of fact, still we are so much confused by the visions and allegorical personages mingled in the narrative, and by the manifold episodes and love-adventures which interrupt it, that it is all but impossible to read any considerable portion consecutively and with attention. Lope's easy and graceful versification is, indeed, to be found here, as it is in nearly all his poetry; but even on the holy ground of chivalry, at Cyprus, Ptolemais, and Tyre, his narrative has much less movement and life than we might claim from its subject, and almost everywhere else it is languid and heavy. Of plan, proportions, or a skilful adaptation of the several parts so as to form an epic whole, there is no thought; and yet Lope intimates that his poem was written with care \* 175 some time before it was published,<sup>52</sup> \* and he dedicates it to his king, in a tone indicating that he thought it by no means unworthy the royal favor.

<sup>52</sup> See the Prólogo. The whole poem is in *Obras Sueltas*, Tom. XIV. and XV. He always liked it. Before it was published, he says, in a letter to the Duke of Sessa, dated September 3, 1605, when he thought he might print it very soon: "I wrote it in my best years, and with a different purpose

from that of other works written in my youth, when the passions have more power." Schack, *Nachträge*, 1854, p. 33. Note that the Duke's name is sometimes spelled with a double *s* as it is here, and sometimes with a single one, — Sesa.

\* CHAPTER XIV. \* 176

LOPE DE VEGA, CONTINUED. — HIS RELATIONS WITH THE CHURCH. — HIS PASTORES DE BELEN. — HIS RELIGIOUS POEMS. — HIS CONNECTION WITH THE FESTIVALS AT THE BEATIFICATION AND CANONIZATION OF SAN ISIDRO. — TOMÉ DE BURGUILLOS. — LA GATOMACHIA. — AN AUTO DE FÉ. — TRIUNFOS DIVINOS. — POEM ON MARY QUEEN OF SCOTS. — LAUREL DE APOLO. — DOROTEA. — HIS OLD AGE AND DEATH.

JUST at the time the *Jerusalem* was published, Lope began to wear the livery of his Church. Indeed, it is on the title-page of this very poem that he, for the first time, announces himself as a "Familiar of the Holy Inquisition." Proofs of the change in his life are soon apparent in his works. In 1612, he published "The Shepherds of Bethlehem," a long pastoral in prose and verse, divided into five books. It contains the sacred history, according to the more popular traditions of the author's Church, from the birth of Mary, the Saviour's mother, to the arrival of the holy family in Egypt, — all supposed to be related or enacted by shepherds in the neighborhood of Bethlehem, at the time the events occurred.

Like the other prose pastorals written at the same period, it is full of incongruities. Some of the poems, in particular, are as inappropriate and in as bad taste as can well be conceived; and why three or four poetical contests for prizes, and several common Spanish games, are introduced at all, it is not easy to imagine, since they are permitted by the conditions of no possible poetical theory for such fictions. But it must be confessed, on the other hand, that there runs through the whole an air of amenity and gentleness well suited