

conversion, but in the Cévennes the inhabitants were too poor to escape, and all over Languedoc began the secret meetings of the Church of the Desert. At last Louvois proposed that this rebellious district should be turned into an actual desert. The intendant Bâville and the Duc de Noailles raised an army 40,000 strong, and erected forts at Nîmes, St Hippolyte, Alais, and Anduze. The peace of Ryswick (1697) facilitated these operations. The religious hysteria which now descended on the Cévennes has been traced (*De l'Inspiration des Camisards*, par Hippolyte Blanc, Paris, 1859) to Du Serre, an old Calvinist of Dieu-le-fit, who, in reading Jurien's well-known book on the *Fulfillment of the Prophecies*, became suddenly inspired to preach and pray, and who about 1689 communicated his enthusiasm to the shepherdess La Belle Isabeau, and 500 or 600 other so-called prophets.

In 1700 this sacred fire again broke out in the person of a travelling dressmaker in Ardèche, and spread from the summits of the Lozère to the sea (Peyrat, *Histoire des Pasteurs du Désert*, i. 261). A woman (Isabel Vincent) was again the most exalted of the prophets. The Abbé du Chaila, a veteran Catholic missionary from Siam, had been appointed inspector of missions in the Cévennes. There he introduced the "squeezeers" (which resembled the Scotch "boot"), and his systematic and refined cruelty at last broke the patience of his victims. His murder, on 23d July 1702, at Pont de Mont Vert, was the first blow in the war. It was planned by Esprit Séguier, the "Danton of the Cévennes," who at once began to carry out his idea of a general massacre of the Catholic priests. He soon fell, and was succeeded by Laporte, an old soldier, who, as his troop increased, assumed the title of the Colonel of the Children of God, and named his camp the "Camp of the Eternal." He used to lead his followers to the fight, singing Clement Marot's grand version of the 68th Psalm, "Que Dieu se montre seulement," to the music of Goudimal. Besides La Porte, the forest-ranger Castanet, the wool-carders Conderc and Mazel, the soldiers Catinat, Joany, and Ravenel were selected as captains,—all men whom the *théomanie* or prophetic malady had visited. But the most important figures are those of Boland, who afterwards issued the following extraordinary despatch to the inhabitants of St André:—"Nous, comte et seigneur Roland, généralissime des Protestants de France, nous ordonnons que vous ayez à congédier dans trois jours tous les prêtres et missionnaires qui sont chez vous, sous peine d'être brûlés tout vifs, vous et eux" (Court, i. p. 219); and Jean Cavalier, the baker's boy, who, at the age of seventeen, commanded the southern army of the Camisards, and who, after defeating successively Count de Broglie and three French marshals, Montrevel Berwick, and Villars, made an honourable peace.¹

Cavalier for nearly three years continued to direct the war. Regular taxes were raised, arsenals were formed in the great limestone caves of the district, the Catholic churches and their decorations were burned, and the clergy driven away. Occasionally routed in regular engagements, the Camisards, through their desperate valour, and the rapidity of their movements in a country without good roads, were constantly successful in skirmishes, night attacks, and ambushes. A force of 60,000 was now in the field against them; among others, the Irish Brigade which had just returned from the persecutions of the

¹ Cavalier afterwards entered the British army, fought at the battle of Almanza, and died governor of Jersey in 1740. He told Voltaire that the discipline of his troops was maintained by a prophetess, La Grande Marie, who condemned to death all insubordinates. *Siècle de Louis XIV.*, c. 36. See also *Memoirs of the Wars of the Cévennes*, by Jean Cavalier, London, 1726; and the documents in *Jean Cavalier, ou les Fanatiques des Cévennes*, Paris, 1840, 4 vols.

Vaudois. Montrevel adopted a policy of extermination, and 466 villages were burned in the Upper Cévennes alone, the population being for the most part put to the sword. The Pope, Clement XI., assisted in this glorious work by issuing a Bull against the "execrable race of the ancient Albigeuses," and promising remission of sins to the holy militia which was now formed among the Catholic population, and was called the Florentines, Cadets of the Cross, or White Camisards. Villars, the victor of Hochstadt and Friedlingen, saw that conciliation was necessary; he took advantage of the feeling of horror with which the quiet Protestants of Nîmes and other towns now regarded the war, and published an amnesty. In May 1704 a formal meeting between Cavalier and Villars took place at Nîmes. The result of the interview was that a document entitled *Très humble requête des réformés du Languedoc au Roi* was despatched to the court. The three leading requests for liberty of conscience and the right of assembly outside walled towns, for the liberation of those sentenced to prison or the galleys under the revocation, and for the restitution to the emigrants of their property and civil rights, were all granted,—the first on condition of no churches being built, and the third on condition of an oath of allegiance being taken. The greater part of the Camisard army under Roland, Ravenel, and Joany would not accept the terms which Cavalier had arranged. They insisted that the Edict of Nantes must be restored,—"*point de paix, que nous n'ayons nos temples*." They continued the war till January 1705, by which time all their leaders were either killed or dispersed.

In 1709 Mazel and Claris, with the aid of two preaching women, Marie Desubas and Elisabeth Catalan, made a serious effort to rekindle revolt in the Vivarais. In 1711 all opposition and all signs of the Reformed religion had disappeared. On 8th March 1715, by medals and a proclamation, Louis XIV. announced the entire extinction of heresy. Fourteen years afterwards, in spite of the strictest surveillance, aided by military occupation whenever the exigencies of foreign war permitted, the heroic missionary Antoine Court had organized 126 churches in Languedoc, which were attended by 200,000 Protestants, and governed secretly by the old discipline of "pasteur, anciens, consistoire, synode;" the Society of Help for the Afflicted Faithful (to which George I. subscribed 500 guineas a year) had established their training college at Lausanne; and during the next thirty years Paul Rabaut, minister at Nîmes, fostered and developed this religion, the child of intolerance. Voltaire's intervention in the affair of Calas stopped further religious persecution of an extreme kind;² but it was not till 1775 that the last galley slaves from Languedoc were liberated, and not till 1789 that, on the motion of Rabaut St Étienne, the son of Paul Rabaut, the National Assembly repealed the penal laws against Protestants.³ The sufferings of the Cévennois on the galleys ("Forçats pour la Foi," as they were called) have been described in the *Mémoires de Marteilhe de Bergerac*, Rotterdam, 1757 (translated into English by J. Willington, 1758, 2 vols.); in Bion's *Relation des tourmens que l'on fait souffrir aux Protestants sur les galères de France*, London, 1708; in the *Discours sur la Providence*, by Louis de Marolles, which is translated into English; and in the *Histoire de l'Honnête Criminel*, the autobiography of Jean Fabre. M. Athanase Coquerel the younger published in 1866 an *Historical Study* on the subject.

² Voltaire procured the release of several Huguenot galley slaves, among others Chaumont, the shoemaker. After the treaty of Utrecht Queen Anne persuaded the French Government to free about 146 of the total number was about 1500.

³ There was an indecisive Edict of Toleration by Louis XVI. in 1787.

What we know of the spiritual manifestations in the Cévennes (which much resembled those of the Swedish Raesters of Smaland in 1844) is chiefly derived from *Le Théâtre Sacré des Cévennes*, London, 1707, reprinted at Paris in 1847; *A Cry from the Desert*, &c., by John Lacy, London, 1707; *La clef des prophéties de M. Marion*, London, 1707; *Avertissements prophétiques d'Elie Marion*, &c., London, 1707. About the date of these publications Marion, Durand Fage, and Cavalier were in London. They tried to propagate their "mystical phalanx" there, but the consistory of the French church in the Savoy pronounced the "ecstasy" to be an assumed and voluntary habit. Voltaire relates (*Siècle de Louis XIV.*, c. 36) that Marion wished to prove his inspiration by attempting to raise a dead body from St Paul's churchyard. He was at last compelled to leave England. The inspiration (of which there were four degrees, *avertissement, soufite, prophétie, dons*) was sometimes communicated by a kiss at the assembly. The patient, who had gone through several fasts three days in length, became pale and fell insensible to the ground. Then came violent agitations of the limbs and head, as Voltaire remarks, "quite according to the ancient custom of all nations, and the rules of madness transmitted from age to age." Finally the patient (who might be a little child, a woman, a half-witted person) began to speak in the good French of the Huguenot Bible words such as these: "Mes frères, amendez-vous, faites pénitence, la fin du monde approche; le jugement général sera dans trois mois; repentez-vous du grand péché que vous avez commis d'aller à la messe; c'est le Saint-Esprit qui parle par ma bouche" (*Histoire du fanatisme de notre temps*, par Brueys, Utrecht, 1737, vol. i. p. 153). The discourse might go on for two hours; after which the patient could only express himself in his native patois,—a Romance idiom,—and had no recollection of his "ecstasy." All kinds of miracles attended on the Camisards. Lights in the sky guided them to places of safety, voices sang encouragement to them, shots and wounds were often harmless. Those entranced fell from trees without hurting themselves; they shed tears of blood; and they subsisted without food or sleep for nine days. The supernatural was part of their life. Much literature has been devoted to the discussion of these marvels. The Catholics Fléchier (in his *Lettres Choisies*) and Brueys consider them the product of fasting and vanity, nourished on apocalyptic literature. The doctors Bertrand (in his *Du Magnétisme Animal*, Paris, 1826) and Calmeil (in his *De la Folie*, Paris, 1845) speak of magnetism, hysteria, and epilepsy, a prophetic monomania based on belief in divine possession. The Protestants Peyrat and Court are content with the phrase "ecstasy," and do not invoke the supernatural. The Catholic Tories, such as M. Hippolyte Blanc, regard the whole thing as the work of the devil. Since the publication of Hecker's work on *Epidemics of the Middle Ages*, it has been possible to consider the subject in its true relations.

Although the Camisards were guilty of great cruelties in the prosecution of the war, there does not seem to be sufficient ground for the charge made by Marshal de Villars: "Le plupart de leurs chefs ont leurs demoiselles" (letter of 9th August 1704, in the *War Archives*, vol. 1797). There probably were many cases in which a vicious use was made of the opportunities afforded by war and religious excitement; but the charges of sexual immorality rest chiefly on the worthless statements of Louvroleuil. The standard works relating to the Camisards are,—Elie Benoît, *Histoire de l'Édit de Nantes*; C. Coquerel, *Histoire des Églises du Désert*; and the work of Court, already mentioned.

Among the contemporary relics of this interesting period ought to be noticed *Lettre sur l'État présent des Églises réformées de*

France, Au Desert, Chez Pierre le Sincère. The author proves from the letter of Louis XIV. to the Elector of Brandenburg, 6th September 1666, that the king admitted that the Huguenots were loyal subjects, and had even given remarkable proofs of loyalty. He contrasts the passivity of his friends with the political intrigues of the Polish Socinians, and with the turbulence of the Swiss Anabaptists. Claude, in his *Plainte des Protestans cruellement opprimés dans le Royaume de France*, Cologne, Chez Marteau, 1686, gives a vivid picture of the persecution from the beginning. He mentions the "Explications," or official glosses on the edicts, of which the Jesuit Meynier was the most prolific author, one of which maintained that the Edict of Nantes (contrary to its express terms) was confined to Huguenots in life at its date; another, that the phrase *Petite École* did not include any school in which Latin was taught. He inveighs against the duplicity of the *Conseil*, who professed sometimes to blame, sometimes to encourage their intendants, and of the king, who in his circulars to the clergy declared (down to the moment of revocation) that he did not wish to interfere with the edicts. Soulier in his *History of the Edicts of Pacification*, and Nicole in his *Protestants convicted of Schism*, justified the royal policy from Scripture, history, and reason. Maimbourg in his *History of Pope Gregory*, and Varillas in his *History of Religious Revolutions in Europe*, praise Louis for using only the weapons of charity and persuasion. Translations of the narratives of John Bion, and of the anonymous friend of the martyr Louis de Marolles, were published together at London in 1712. The latter is dedicated to Heinsius, Pensionary of Holland and West Friesland, who had assisted the refugee Camisards; it is preceded by a violent preface, in which the author, an English clergyman, points out how the position of France has altered since the Peace of Ryswick, and urges the English intervention to restore the Edict of Nantes. For the politics of the subject he refers to *The Interest of Europe with respect to Peace or War*, London, 1712. Bion's narrative contains all the details about the galleys. *The Complete History of the Cévennes by a Doctor of the Civil Law*, London, 1703, consists of an account of the people and country by an Englishman who had lately travelled there, and of a separate historical survey, description of the edicts, and political argument. The doctor also prints the pretended *Manifesto of the Cévennois to the Dauphin*, and a form of prayer used in the Camisard Assembly. *The Memoirs of Jean Cavalier* are written in a very simple and picturesque style. One object he had in writing was to contradict the statements of Père Daniel. *The Théâtre Sacré des Cévennes* consists of the depositions of twelve witnesses (including Marion, Fage, Cavalier, Portales, Dubois) sworn on 6th March and 1st April 1707, before John Edisbury and Sir Richard Holford, both Masters in Chancery. *The Théâtre* also contains important extracts from the works of Benoît, Brueys, Guiscard, and Boyer, and several original letters from Camisards. The same desire to protect the refugees from the attacks of the French Savoy Church in London, led to the publication of the *Mélanges de littérature historique et critique sur tout ce qui regarda l'état extraordinaire des Cévennois*, London, 1707; and of a full account of the proceedings in the Consistory and Assembly against Jean Lions, one of the faithful ministers. The former contains excerpts from a *Dissertation de justitia armorum Cévennois* by Ernest Plane, Frankfurt, 1704, which speculates about a supposed Camisard medal, turning out afterwards to be a Swedish dollar; the letters CRS (which the German savant translated Christus Rex Solus) meaning only Carolus Rex Suecicæ. (W. C. S.)

CAMOENS (or, according to the Portuguese spelling, CAMÕES), LUIZ DE (1524–1579), the son of Simão Vaz de Camoens and Ana de Sá e Miranda, was descended in the female line from the Gamas of Algarve, with which family Vasco de Gama claimed kinship; on the male side also the Camoens' were of gentle birth and high social position. Lisbon, Coimbra, Alemquer, and Santarem have claimed to be the cradle of this "prince of poets of his time;" the balance of evidence, however, is now generally considered to be in favour of Lisbon. Manoel Correia, who was on terms of intimacy with the poet, in his *Commentaries on the Lusiad*, states: "The author of this book is Luiz de Camoens, Portuguese by nationality, born and bred in the city of Lisbon, of noble and accredited parentage." Correia states in his notes to canto 10 of the *Lusiad*, that Camoens was more than forty years of age when he wrote it; and, further on, that the canto was written in 1570. The evidence of Faria e Sousa, extracted in 1643 from the registers of the "India House at Lisbon," proves Camoens to have been twenty-five years of age in 1550; and 1524 is now generally accepted as approximately the year of his birth.

Alarmed by the shock of an earthquake as early as 1526, the court removed to Coimbra, where it remained until the pestilence, which devastated Lisbon and the border lands of the Tagus, had moderated; the nobles and "fidalgua" followed the king and court. Simão Vaz de Camoens having house and possessions at Coimbra, would naturally follow the court there with his family; the more so as his brother Bento had, prior to 1527, taken "the habit in the monastery of Santa Cruz," where he was often visited by the king. Evidently a man of culture, he was chosen, on the reformation of the university in 1529, "being then prior of his order," the first chancellor. The popularity of the training at the newly-reformed university drew within its walls most of the sons of the nobility and "fidalgua." Here Camoens was entered as one of "the honourable poor students" in 1537, remaining there until he had completed his eighteenth year. Of his manner of life during the period which intervened between his removal to Coimbra and the commencement of his university career, something may be gathered from his minor writings, from which it appears that he wandered by Mondego's banks, "careless and unfettered in the free licence of boyhood."

The position of the poet's uncle, Dom Bento de Camoens, as prior of Santa Cruz, in addition to his status as chancellor of the university, naturally suggested the church as a career for Camoens. This seems to have found no favour with him, as he writes, "I felt the pulse of many states of life. The clergy, I see, take stronger hold of life than of the salvation of souls; and the monks, although shrouded in hood and habit, expose some small tokens inconsistent with the profession that he who turns his back upon the world for God should desire nothing that the world can give." Freely and injudiciously expressed at an inopportune moment in the ardour of youth, such home truths would tend to mar his advancement in church or state; while his honesty, culture, wit, poetic genius, and comely appearance would induce much jealous enmity at a court where he was the idol of the women.

During his studentship, and possibly at a vacation revel, or when some degree was conferred, the students acted his *Amphitruos* in imitation of Plautus. The dramatic representations at the university had usually been of the tragedies of Seneca, or of original Latin compositions. This work of Camoens, in popular "redondilhos," and in the vernacular, was considered an attempt to popularize a poetic reaction which satirized the mode in which the grave doctors of the university desired that all instruction should be imparted. In a satire of Resende's, "to Luiz Camoens, reprehending those who, despising the learned, waste their own time with jesters," he indicates Camoens "as a pitiful poet, an unlucky monster, boasting to be a Latin bachelor."

With reference to the precise period when Camoens removed entirely from his *alma mater* and became again resident in Lisbon, some speculations have been hazarded by his biographers. The one carrying the most weight is cited by the Visconde de Juromenha, who founds it upon the statement made by the poet in his first letter from India: "Because, when I reflect that without sin, which would sentence me to thirteen days of purgatory, I have passed thirteen thousand caused by evil tongues." Upon this Juromenha observes: "These thirteen thousand days are equal to eight years and eight days, and deducting the two years Camoens passed in Ceuta, and the one year of banishment on the upper Tagus, this leaves 1542 as the year of his departure from Coimbra." Thus we find Camoens quitting college to return to the court at Lisbon in his eighteenth year. A French biographer has assumed, with some force, that "Corte" simply means Lisbon, and not the court; for as Camoens was not of the titular nobility,

he would not be received at court. Contemporary evidence, on the other hand, rather favours the assumption that being of the "fidalgua," gentle born, and well cultured, he would be chosen as companion by many of the young nobles who were his fellow-students at Coimbra.

Gentleness of birth, classical attainments of no mean order, a cultivated intellect, and poetic genius, united to a pleasing personal appearance and witty manner, must have been good passports to the court of John III., in which resided at that time the Infante Dom Luiz, a man of considerable attainments and a fair poet; also the Infanta Donna Maria, patroness of the Belles Lettres, surrounded by a bevy of fair damsels who could compose song, dirge, epigram, and roundelay, or jest with the quick wit of a Beatrice, and who, like her, knew many "merry tales" by heart. Statesmen, such as the Conde de Sortelha and the Conde de Vimioso, courtly poets, and fellow-students of Camoens at Coimbra, both in the full blaze of court favour, would gladly welcome to Lisbon so polished a youth as Camoens must at that time have been. Of this same court of John III. Gil Vicente writes, "It is a sea in which many fished, but found the pastime dangerous." Sá de Miranda also blamed "the economic error of herding together all the young nobility in Lisbon."

Here, no doubt, Camoens formed acquaintanceships if not friendships, and became quickly initiated into the mysteries of court life and manners. Precocious and born a poet, his facility in every style of versification, a mind stored with romances of chivalry as well as popular fiction, and the poetic lore then available in his own, the Spanish, Italian, and classical idioms, would, added to his youth and sprightly manner, render him popular with the gentler, and unpopular with the sterner sex. Abandoning in some degree the antiquated forms of composition in vogue, he introduced eclogues, songs, and sonnets, full of tenderness and beauty, after the manner of the Italian school. Montemayor and Sá de Miranda, both Portuguese, residing in Italy, had already adopted and naturalized to some extent the Italian form of pastoral poetry.

Here we must speak of Camoens's romantic passion for a certain high-born lady of the court. "The sweet unwitting cause" of so much detriment to his court advancement, and, if we are to credit his muse, of anguish to his heart, was a certain Donna Caterina de Ataíde in attendance upon the queen of John III. The anagram of Natercia for Caterina clearly indicates the lady's name, in addition to which an acrostic coupling the names of Luiz with Caterina de Ataíde, said to be by Camoens, puts the matter beyond all doubt. The tradition is that, on a certain Good Friday, Camoens for the first time encountered the lady's eyes at her devotions in the Church of the Chagas, Lisbon. That the wound proved deep and permanent there is abundant evidence in his *Rimas*.

The lady's father, Dom Antonio de Lima, held the office of chamberlain in the royal household, a certain Pero de Andrade de Caminha serving in a similar capacity the Infante Dom Duarte. Caminha was a poet of fair ability, and was probably jealous of the success of Camoens; in addition to which tradition asserts that Caminha himself, favoured by her father, aspired to the hand, if not the heart, of the Donna Caterina. We may infer that the lady was not ignorant of the effect her eyes wrought upon the author of the *Lusiad*; at any rate Caminha was jealous, and revenged himself in weak splenetic rather than satirical verse, while the lady's father employed his interest to mar the poet's prospects.

The precise cause which led to Camoens's banishment from Lisbon is not clear. The principal reason, no doubt, was his passion for the golden-tressed Caterina, but there

may have been in addition to this some unintentional contempt of the rigid court etiquette which hedged the royalty of that day; for it was the custom that lyric offerings intended for the ladies of the queen's court should first be submitted to the chamberlain, and then by him transferred to the chief lady in waiting, who handed the effusion to the queen,—she, in her turn, after perusal, passing the "burning lines of passion" into the hands of the damsel to whom they were addressed. Camoens, doubtless, would essay some safer and more secret mode of conveying his offerings to the lovely Caterina. The dislike of De Lima, and the jealousy of Caminha, aided by the indiscretion and free-lance life of Camoens, may have led to this mark of the royal severity. Whether such or other causes intervened, the fact remains that he was banished from the court. The precise locality to which he retired, however, still remains conjectural only. Adding the year of his banishment to the two years he was absent with the army of Africa at Ceuta, where, in a naval engagement with the Moors, a chance splinter destroyed the sight of his right eye, we find him again in Lisbon in 1550.

During the three years which intervened between Camoens's return from Ceuta and his embarkation for India in 1553, he seems to have led a careless and discreditable kind of life, consorting with the least reputable court gallants, and a certain dissolute ex-Franciscan friar, who had abandoned the cowl to adopt the rôle of a low comedian. Since he inherited the traditions of "fidalgua,"—candid, brave, impetuous, and crossed in love,—much of the free and careless life credited by tradition at this period to Camoens is reasonably accounted for, if it may not be condoned. At this period occurred the fracas which led to his imprisonment and subsequent embarkation for India. On the occasion of a grand procession at the festival of Corpus Christi, one of the king's equeries appears to have had a dispute with two masquerading companions of Camoens. The latter, unhappily intervening to defend one of these friends hardly pressed, wounded the equerry in the neck, his two friends escaping in the confusion. For this Camoens lay some time in prison, and was only pardoned upon the understanding that he should embark forthwith for India. Juromenha gives the full text of this pardon.

With reference to the poet's departure for India in March 1553, the indefatigable Faria e Sousa discovered the following entry on the books of the registry of the Lisbon India House:—"Fernando Casado, inhabitant of Lisbon, went in his stead Luiz de Camoens, son of Simon and Ana de Sá." His father did not offer himself as the customary surety, while it is seen from a document, dated the 7th of March that year, that he was still alive, and an inhabitant of Lisbon.

Camoens, in his first letter from India, alludes to his departure from his native city; and as he sailed out of the "golden-sanded Tagus" in the twilight, exclaimed in the bitterness of his heart, using the words of Scipio Africanus,—"Ungrateful country, thou shalt not possess my bones!"

The ship in which he sailed, the "San Bento," parted company with her consorts during a storm, and reached her destination in the same year, while her missing consorts did not anchor at Goa until the following spring. On landing at Goa, Camoens found the Viceroy Noronha preparing an expedition to act against the king of Pimenta, who had invaded the territories of the allies of Portugal. With this expedition sailed Camoens; and "after chastising the enemy," he says, "with little trouble, we destroyed the people trained to the use of the curved bow, punishing them with death and fire." He returned to Goa early in the following year, 1554.

The friendly terms upon which Camoens remained with the governor, and probably his disgust at the vice and venality rampant around him, induced him to join the expedition organized with a view to check the depredations of the Moorish rovers on the coast of Arabia. The commander, Menezes, received instructions to cruise on that coast where he expected to intercept the galleys sailing from Bassorah. The fleet cleared from Goa early in the year 1555; and, after seeking the Moorish galleys in vain, wintered at Ormuz. Returning in the following spring to Goa, Camoens, in canção 10, describes his unpleasant impressions of this voyage: "Here fate's most cruel chances led me; here in this lonely, sterile, sun-scorched land did Fortune will that part of my brief life be passed, and thus in fragments scattered lie throughout the world." Some of Camoens's biographers allude to the governor Barreto as one of his relentless persecutors. Juromenha, however, demurs to this, alleging that two intimate friends of Camoens then at Goa, in the most frank and decided language, laud Barreto as "a liberal obliging comrade, and one ever ready to overlook offences received." That Camoens was unpopular with the venal many, his expression "This land is the mother of great villains and the step-mother of honourable men" leaves little doubt. He came to uphold the honour of Portugal, and not to intrigue, brawl, and barter his soul for gold. His satirical exposure of the abuses so rife then in the Eastern dominions of Portugal will readily account for his numerous enemies, official and lay. Festivals, banquets, and dramatic representations inaugurated the governorship of Barreto. Camoens's pen was not idle. He wrote a comedy for the occasion, entitled *Filodemo*. Correia, who describes himself as "companion in the state of India, and a great friend of Camoens," happily secured either the original MS. or a copy, which is, or was, in the national library at Lisbon. It is entitled, *A Comedy made by Luis de Camoens, and represented in India during the governorship of Barreto, and in which the following characters figure, &c.*

Camoens's unpropitious star still dominated his fate. The vices rampant in Goa, the drunkenness, dicing, brawling, and cowardice, were notorious; and during these festivities, which lasted some weeks, were more pronounced than ever.

A certain satire, said to be from the pen of Camoens, passed from hand to hand, entitled *A Jest which was made upon some men who did not think ill of wine, feigning that in Goa, at the feasts which were made on the governor's succession, these gallants went to sport with canes bearing devices on their banners, and verses conforming to their designs and inclinations*. It is written chiefly in prose, having verses introduced. No names of the "gallants" appear. After introducing a few of these revellers, the author concludes by stating "that several other illustrious personages desired to be admitted to the feasts and sports, and to have an account of their qualifications chronicled; but, he observes, "the writing would be infinite, because all the men in India are so distinguished, and therefore let these suffice as examples." This jest, intended to satirize the corruption and immorality of the daily life of the Portuguese in India, caused intense amusement to those who did not recognize their own portraits on the canvas; while, on the other hand, those who did, or imagined they did, were furious,—so much so, that "the innocent author remained ready to hang himself."

The tradition is that this *Jest* was appended to Camoens's second letter from India, and that the author desired its source should remain unknown; "because I do not wish that of my little so many should eat." Be that as it may, Camoens was banished from Goa, and this *Jest* is said to have been the cause. Some of those ridiculed