

were powerful, malignant, and treacherous; and it is surmised that Barreto was of the number, but it is difficult to imagine that if Barreto intended punishment he should have made of this banishment a stepping-stone to a lucrative appointment, which must have been one of considerable importance, embracing as it did the custody of the property of absentees, and of those Portuguese who had died in India. In a letter from Francisco de Souza to John III. the importance of this office is recognized, grave complaints of embezzlement and misappropriation of the property of deceased merchants and others having reached Lisbon, so that, "early in 1556, a commission was despatched from the mother country to take charge of the effects of deceased subjects," and, in 1557, "full instructions as to the management of this state department followed." Barreto, with a laudable desire to abate these scandals, may well have appointed a bold energetic man, upon whose integrity he could rely, and Camoens was selected.

During the absence of Camoens from Goa his friend Luiz Franco Correia collected the verses he had scattered amongst his friends, shrewdly observing, "that they who knew not the poetic art failed to estimate its value."

Apart from the vices and intrigues of Goa, and in the quietude of the Grotto still shown at Macao as the spot where much of the *Lusiad* was penned, we may imagine halcyon days for the persecuted poet. Here Antonio, the Javanese slave, is first introduced to history,—he who tended Camoens so affectionately and with such solicitude through those latter years of misery and neglect, which were the lot of this unhappy "prince of poets of his time." It is surmised that the first six cantos of the *Lusiad* were composed during Camoens's stay at Macao; for in the seventh, allusion is made to the shipwreck he suffered on his return to Goa.

During his absence slanderous tongues were not silent, and we hear of his return to Goa by order of the governor, to make answer to charges brought against him in his capacity as commissary. Wrecked near the mouth of the River Mekong, Camoens and his faithful Javanese escaped only with their lives. Camoens, rescuing nothing but the manuscript of his epic, at length landed at Goa in the last days of Barreto's governorship, and was cast into prison. Here he received the only news which could aggravate his pain—the sad tidings of the death of Donna Caterina de Ataide, the Natercia of his impassioned youth. We can estimate the depth and tenderness of his grief touchingly expressed in many of the *Rimas*.

The arrival in the autumn of the following year of Dom Constantino de Bragança as governor to replace Barreto led to the liberation of Camoens, the charges against him having been proved to be unfounded. Under the protection of Dom Constantino the poet enjoyed some respite from his persecutors. It was during this period of "cultured calm" that he invited several "versifying friends" to a banquet, where each, on uncovering his plate, discovered, in place of the first course, an appropriate stanza. The surprise gave occasion to considerable mirth and amusement. Three years later Dom Constantino was replaced by the Conde de Redondo, an early friend and companion of the poet's. Towards the close of 1562 Camoens suffered a new reverse. Miguel Rodriguez Coutinho, a rich braggart, nick-named Fios Seccos (dry threads), detained him in custody for a trifling debt. On this occasion Camoens sent a request to the Conde to release him, in epigrammatic verse, which well revenges Coutinho's meanness, commencing—"What devil so completely damned but fears the edge of Fios Seccos' sword." Camoens was released, but does not appear to have accompanied the viceroy and his splendid retinue to Zamorin. Being desirous to return

to his native land, a certain Captain Barreto, nephew of the old governor of Goa, charmed with the society of the poet, agreed to carry him to Sofala; once there he hoped to detain him, and claimed a small sum he was unable to discharge. Here the expedition under Noronha, ex-governor of Goa, found him; and of Camoens's condition Diogo de Couto wrote: "Here we encountered that 'prince of poets of his time,' my fellow-sailor and friend, Luiz de Camoens, so poor that he lived upon his acquaintance, who found him necessary clothing and gladly gave him to eat. During that winter he prepared his *Lusiad* for the press, and wrote much in a book he called the *Parnaso of Luiz de Camoens*."

The fleet, including the "Santa Clara," with Camoens on board, sailed from Sofala in November 1569, and on the 7th April 1570 the good ship cast anchor in the broad waters of the "golden-sanded Tagus."

After seventeen years of weary exile we may imagine the thrill of joy that warmed the heart of Camoens at the first sight of the headland which bares its base to the wash of the Atlantic, and marks the entrance to the Tagus, "From the round-top of the loftiest mast a sailor shouts, 'The land, the land!' This is my native land so fondly loved, which heaven grant, all perils past, my task accomplished, these eyes behold once more before their light be dimmed for ever." While others from the far Indies brought rich merchandize and gold, he who had suffered banishments and imprisonments, had encountered tempests and shipwreck, came freighted only with a single manuscript, on the pages of which were traced in immortal verse the glorious historic deeds of the Portuguese nation, and the touching episode of Ignez de Castro. Here Fortune still continued to persecute Camoens. He and his companions were not permitted to land, Lisbon having recently suffered from the effects of a pestilence which had destroyed 50,000 souls.¹

Late in the month of April, the great plague having abated, a procession of our Lady of Health was decreed; and it is supposed that Camoens had already landed and embraced his mother, then "very old and very poor." The *Lusiad*, being now completed and ready for the press, after much delay and many impediments, was, through the influence of Dom Manoel, ambassador to Castile, presented in manuscript to the young king in the following year, 1571; the royal permission to print the work was accorded, the Alvará bearing date the 23d September of that year. Later the "censura" of the holy office was obtained, bearing date 12th March 1572. It carries the signature of Father Ferreira, a man of singular ability and evidently liberal views, and is as follows:—"I saw, by order of the Holy Inquisition, these ten cantos of the *Lusiad* of Luiz de Camoens, relating the valorous deeds in arms of the Portuguese in Asia and Europe, and I did not find in them a single offensive thing, nor aught contrary to the faith and good manners; only it seemed to me necessary to warn the reader that the author, in order to exaggerate the perils of the navigation and entrance into India of the Portuguese, makes use of a fiction of the heathen gods; and although San Agostinho in his *Retractações* corrects the having called the muses goddesses, nevertheless, as this is poetry and fiction, and the author does not pretend more than to adorn his poetic style, I have not considered it inconvenient this fable of the gods in this work, knowing it for such, and while it is always preserved the truth of our Holy Faith, that all the gods of the heathen are devils, and therefore it appeared to me that the book is worthy of being printed."

¹ No record has been discovered of the death of Simão Var, father of the poet, but it is conjectured that he died of the plague during the autumn of 1569.

and the author displays in it much talent and erudition in the human sciences." The Lisbon upon which Camoens turned his back in 1553 had sadly changed; the times were out of joint. A dreadful pestilence had decimated the population; the intrigues inseparable from a regency, and a young king, the sport of youthful favourites, ruled by the Jesuits, brave and impetuous, already meditating the luckless expedition to Africa, overshadowed both court and kingdom. Remarking this, in his address to the young king Camoens wrote,—“The humility of the anchorite should not be the only virtue of your ministers.”

At length the epic, dreamed of at Coimbra, commenced in banishment, continued at Ceuta, resumed at Goa and Macao, revised at Mozambique and Sofala, and perfected in a humble room in the Rua de Santa Ana, Lisbon, was issued from the press of Antonio Góçalvez.

The first edition of the *Lusiad* bears date Lisbon, 1572. Its success was immense, and the despair and malice of the mediocre poets of the court intense. A second edition was issued from the press of Góçalvez in the same year.

Isolated amid this literary strife, Camoens lived retired, and was very poor. He lived in the knowledge of many, and in the companionship of few, inhabiting an apartment in a house adjoining the convent Santa Ana, at the bottom of a small street which led to the college of the Jesuits, where the sole consolation of his later years was his intimacy with some of the fathers. By the death of the Princess Donna Maria, who expired in 1578, Camoens lost the last of his protectors, and was reduced to extreme poverty; then came the heaviest blow of all, the death of his faithful Javanese Antonio.

Early in the year 1578, after the grand ceremony of the Benediction of the Standards, Dom Sebastião, the boy king, departed on his ill-starred expedition to Africa,—Bernardes, a court poet and a courtier, being selected in preference to Camoens to accompany the expedition and sing its triumphs. In August occurred the fatal rout of Alcazar-quivir, and the death of the young king, after which, according to the testimony of Bernardo Rodriguez, "Camoens went as one dreaming."

Three months prior to the poet's death, Benito Caldera's Castilian version of the *Lusiad* was printed at Alcalá de Henares, and we may reasonably infer that Camoens saw a copy.

The disaster of Alcazar-quivir shook Portuguese nationality to its base. In the last letter Camoens penned he alludes to this event. "I have so loved my country that not only do I deem myself happy to die in her bosom but happy to die with her."

The sad sickness unto death came at last, on the 10th of June, 1580. In a small, cheerless room of a shabby house in the Rua de Santa Ana (No. 52 or 54) Luiz de Camoens died, and he was buried in the neighbouring convent of Santa Ana. On the fly-leaf of a copy of the first edition of the *Lusiad* (said to be in the library of Holland House), and in the handwriting of Fray José Indio, a Carmelite monk of Guadalajara, is found the following statement:—

"What thing more grievous than to see so great genius lacking success! I saw him die in a hospital in Lisbon, without a sheet to cover him, after having triumphed in the Indies, and having sailed five thousand five hundred leagues by sea. What warning so great for those, who, by night and day, weary themselves in study without profit, like the spider weaving a web to catch small flies."

Some picturesque and touching, but probably apocryphal narratives are chronicled by Camoens's biographers. One tells of the faithful Javanese Antonio sallying forth at eventide to beg from passers-by the means to procure a modest meal for himself and his master; another, of Barbara, a mulatto woman, who, from the scanty store upon her stall and the still scantier treasury of her pocket, spared a daily ration and

an occasional silver coin in pity for one she might have known prosperous at Macao; and a third of a "fidalgó," named Ray Diaz de Camara, who came to his poor dwelling to complain of the non-fulfilment of a promise of a translation of the penitential psalms, and to whom Camoens replied—"When I wrote verses I was young, had ample food, was a lover, and beloved by many friends and by the ladies; therefore, I felt poetic ardour. Now I have no spirit, no peace of mind; behold there my Javanese who asks me for two coins to purchase fuel, and I have none to give him." On his deathbed he is said to have exclaimed, "Who ever heard that on so small a stage as a poor bed, Fortune should care to represent so great misfortune, and I, as if such were not sufficient, place myself on her side, because to dare to resist such ills would appear effrontery."

Camoens was spared the pain and humiliation of seeing a Castilian king upon the throne of Portugal. It is, however, related of Philip II. that, soon after his occupation of Lisbon, he inquired for Camoens, and finding him already dead, gave (as documentary evidence shows) instructions that a pension be granted to the poet's mother, still "very old and very poor." She survived the poet some years.

Of Camoens's personal appearance Manoel Severim de Faria, one of his biographers, writes thus: "He was of middle stature, his face full, and his countenance slightly lowering; his nose long, raised in the middle, and large at the end. He was much disfigured by the loss of his right eye. Whilst young his hair (like Tasso's) was so yellow as to resemble saffron. Although his appearance was not perhaps prepossessing, his manners and conversation were pleasing and cheerful. He was afterwards a prey to melancholy, was never married, and left no child." On a marble slab fixed in the wall of the church of Santa Ana, Dom Gonçalo de Coutinho had an inscription placed; but as both church and inscription perished in the earthquake of 1755, there is some doubt as to its precise wording, and whether "he lived poor and neglected and so died" formed part of it or not.

Amid many tributes to Camoens's memory, those of Manoel de Sousa, Diogo Bernardes, Tasso, and Lope-de-Vega are well known. The last alludes to him as "the divine Camoens," and adds, "Strange fortune that to so much wit and learning gave a life of poverty and a rich sepulchre."

A Spanish biographer of Cervantes has shown "that the most remarkable coincidence of fortune may be traced in the events which marked the lives of Camoens and the author of *Don Quixote*."

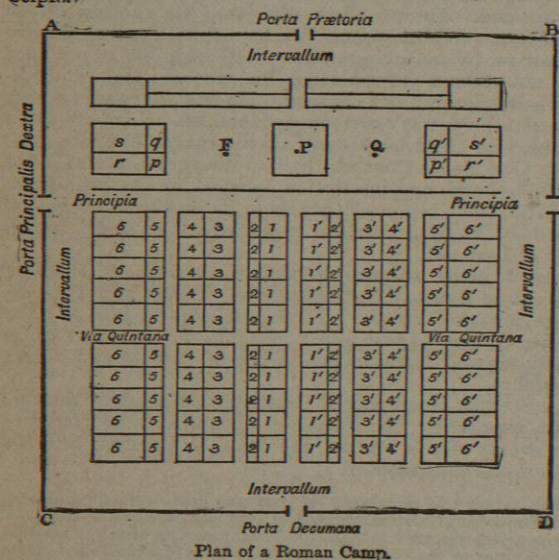
Estimating the popularity of Camoens great epic *Os Lusíadas* by the number of editions printed in Portugal, it was without question considerable, no less than thirty-eight having been published at Lisbon prior to the year 1700, and in addition four in Spain,—three in Castilian and one in Portuguese. There exist translations in English, French, German, Italian, Dutch, Polish, Bohemian, Danish, Swedish, Russian, Latin, Greek, and even Hebrew. The earliest in English is by Sir Richard Fanshew (London, 1655), and was composed during his banishment at Tankersley Park, Yorkshire, in 1652. Had he lived to prepare a second edition, many errors and imperfections arising from an incomplete knowledge of the Portuguese idiom would, no doubt, have been rectified. He was appointed ambassador to Portugal in 1661, where he remained three years, being then transferred to Madrid, where he died in 1666. Mickle's *Lusiad* was first published in 1776, and hardly merits Southey's condemnation (he preferring that of Fanshew) of "most unfaithful." It is fairly close in places, but much of the force of the original is sacrificed for the sake of smooth versification. Another translation by Musgrave in blank verse appeared in 1826, the latter cantos of which are closer and more effective than the earlier. A version of the first five cantos by Quillman followed in 1853, rendered with considerable grace and with greater accuracy than Mickle's. In 1854 appeared a version by Sir Thomas Mitchell.

In estimating the genius of Camoens, it must be remembered that "we build with ready materials, but he dug the quarry,—touch

hewing and polishing with his own hands the material for his edifice." He strengthened and polished the Portuguese language, and his influence preserved it from destruction as an idiom during the Spanish occupation, when the language of the court was Castilian. The circumstances under which his great epic was penned were peculiarly unfavourable to the production and elaboration of such a work; still he triumphed over every difficulty, and produced the epic master-piece of his age. Theophilo Braga, his latest Portuguese biographer, observes, "In Camoens we find exemplified that tradition which insures moral unity to a people, and is the bond which constitutes their nationality, as in the Homeric poems are centered the Hellenic traditions. This same spirit animated Camoens, for in *Os Lusíadas* are gathered together many beautiful and exciting traditions of Portuguese history." Extended and elaborate notices of the *Lusíadas* will be found in Adamson, Mickle, and Bouterwek.

Of Camoens's minor works, or *Rimas*, a full and exhaustive notice will be found in *Memoirs of the Life and Writings of Luis de Camoens*, by John Adamson, London, 1820; two exquisite trifles (the originals in Spanish) will be found in Ticknor's *History of Spanish Literature*. Lord Strangford, Adamson, Hayley, and Southey have each translated striking examples of the *Rimas*. (F. W. CO.)

CAMP, ROMAN. While the Greeks, depending more upon the advantages of situation, adapted the form of their encampment to the nature of the ground selected, the Romans laid out theirs according to a fixed and definite plan, modified only by the numbers for whom accommodation had to be provided. Its form and arrangement in the best days of the republic are minutely and clearly described by Polybius, the companion in many wars of the younger Scipio.



A Roman camp of the Polybian type was intended primarily to accommodate a consular army, consisting of two legions, each of 4200 infantry and 300 cavalry, with the ordinary contingent of "socii," amounting in all to 16,800 foot and 1800 horse and for this purpose it was pitched in the form of a square, each side of which extended 2017 Roman feet in length. This square was divided into two unequal portions by a perfectly straight road called the "principia," 100 feet in breadth, running parallel with the front and rear of the camp, and forming at its extremities in the sides AC and BD of the camp two gates, the "porta principalis dextra" and the "porta principalis sinistra." In what may be called the upper and smaller portion, determining the arrangement of the rest of the camp, stood the "prætorium" (P), or general's tent, so situated as to have a commanding view in all directions, 100 feet of clear ground on every side left the "prætorium"

in the centre of a square, whose sides, each 200 feet in length, were carefully traced parallel to the sides of the camp. To the right and left of the "prætorium," at F and Q, were the "forum," or market-place, and the "quæstorium," or paymaster's tent. Further to the right and left, at (p, q), (p', q'), (r, s), (r', s'), were stationed the cavalry and infantry that formed the bodyguard of the consul and quæstor. Fifty feet in front of the "prætorium," along the line forming the upper boundary of the "principia," were the tents of the twelve tribunes of the legions, six to the right and six to the left of the "prætorium," opposite their respective legions. In the prolongation of the same line were probably stationed the "præfecti sociorum." Passing from the upper to the lower division, or to what was called the front of the camp, we cross the "principia," the great thoroughfare of the army, where the standards of the legion were placed round the altars of the gods. This part of the camp, i.e., between the "principia" and the side CD, was allotted to the main body of the army. It was intersected transversely in the middle by a street 50 feet broad, the "via quintana," as well as longitudinally by what were called the "vie" or streets of the camp. Each of the latter was also 50 feet in breadth, and the central "via" formed the boundary between the two legions, which were placed symmetrically to the right and left on each side. The "equites," "triarii," "principes," and "hastati" of the legion were stationed in the spaces numbered (1, 1'), (2, 2'), (3, 3'), (4, 4'),—each of the spaces devoted to the cavalry containing, within an area of 10,000 square feet, one squadron of thirty men and horses, while in the same area there were quartered of the "principes" and "hastati" two "maniples" or divisions of sixty men each. Each of the spaces where the "triarii" were stationed was only half this area, and devoted to one "maniple" of sixty men. Spaces (5, 5'), (6, 6') were assigned to the cavalry and infantry of the allies, of whom, however, a part was quartered in the upper camp. The "velites" (light-armed troops) were probably distributed proportionally among the three divisions of the infantry. Between the tents and outer wall of the camp there was an "intervallum" all round, 200 feet broad, by which ample room was given for the passage of the legions in and out, and which also served as a receptacle for booty, as well as to increase the distance of the troops from the enemy. The camp was provided with four gates—(1) "porta principalis dextra," and (2) "porta principalis sinistra," at the extremities of the "principia;" (3) "porta prætoria," on the side nearest the "prætorium," and in the very centre of that side; (4) "porta decumana," in the centre of the side opposite. The fortifications consisted of a fosse or ditch (*fossa*), 9 feet deep and 12 feet wide, the earth from which, as it was dug out, being thrown to the inside, formed, with the addition of turf and stone, a mound (*agger*), on the summit of which were fixed stout wooden stakes (*sudes*).

Such was the general outline of the Polybian camp; but when, under the emperors, changes were made in the constitution of the army, and organization by cohorts was introduced, the form and disposition of a Roman camp underwent modifications that resulted in what has been called the Hyginian camp, from Hyginus, a land surveyor who flourished under Trajan and Hadrian, and who has given an account of its arrangement in his day. The principal points of contrast with the Polybian camp were, that the form was now oblong and did not occupy half so much space, that the troops were stationed in cohorts round the rampart so as to enclose the whole body of foreigners and baggage, and that the fortification was much less substantial.

The ordinary entrenchments thrown up from day to day by a Roman army while on the march were but slight;

but, where it was necessary or expedient to remain together for some time, or where it was likely they might recopy the same ground a more permanent camp, with a proportionally stronger rampart, was formed. Such an encampment was called "castra stativa," or a stationary camp. This, again, was distinguished as "castra æstiva," a permanent summer camp, and "castra hiberna," a permanent winter camp. Such were the camps that, in process of time, becoming surrounded by a numerous population, formed the nucleus of large towns, many of which may be recognized in England by the name-termination "chester" or "cester."

CAMPAGNA, a town of Italy, in the province of Principato Citeriore, 19 miles east of Salerno. It stands in the centre of a mountainous district, of which it is the capital. It is the see of a bishop, and contains a cathedral and college, besides several churches and convents. Population, 9813.

CAMPAGNA DI ROMA, is, in the wider application of the word, an extensive plain of central Italy, almost coinciding with the ancient Latium, and, in a more restricted signification, that portion of the larger area which lies immediately round the city of Rome between the Tiber and the Anio. The circumference of the latter "might be marked," says Gregorovius, "by a series of well-known points,—Civita Vecchia, Tolfa, Ronciglione, Soracte, Tivoli, Palestrina, Albano, and Ostia;" while the former may be regarded as bounded on the N. by the Mountains of Viterbo (*Sylva Ciminius*), on the E. by the lower ranges of the Apennines, and on the S. and W. by the Tyrrhenian Sea. It extends about 84 miles in length from Civita Vecchia to Terracina, and has a breadth of 24 miles,—its area being nearly 1400 square miles. Of distinctly volcanic formation, the surface presents a very undulating appearance, broken by deep gullies and studded with extinct craters, that now form the basins of lakes, such as those of Bolsena, Vico, and Baccano. In ancient times it seems to have been a well-peopled region, and was the seat of numerous cities; but in the 3d and 4th centuries B.C. the Roman aristocracy turned the most of the district into huge estates, and thus led to the disappearance of the agricultural population. In the earlier period of the empire its condition grew worse and worse, and many parts of the plain became covered with pestilential marshes. The emperors Claudius, Nerva, and Trajan turned their attention to the amelioration of the district, and under their example and exhortation the Roman aristocracy erected numerous villas within its boundaries, and used them at least for summer residence. With the ruin of the empire and the inroad of the barbarian hordes the desolation of the Campagna was complete; but, again, in the Middle Ages, it became dotted over with the baronial castles of the rival families of Rome—the Orsini, the Colonnas, the Savelli, the Conti, and the Caetani—who ruthlessly destroyed the remains of earlier edifices to obtain materials for their own. Several of the popes, as Boniface IX., Sixtus IV., and Julius III., made unsuccessful attempts to improve the sanitary condition of the Campagna; and equally fruitless in more recent times—as far, at least, as the general purpose is concerned—have been the efforts of Popes Pius VI. and VII., and of General Miollis, the French governor of Rome. The most healthy portions of the territory are in the north and east, embracing the slopes of the Apennines which are watered by the Teverone and Saccho; and the most pestilential is the stretch between the Lepini Hills and the sea. The Pontine marshes, included in the latter division, were drained, according to the plan of Bolognini, by Pius VI.; but though they have been restored to cultivation, their insalubrity is still notorious. The soil in many parts is very fertile;

and the atmosphere, which is so deadly to man, has no hurtful effect on the lower animals. In summer, indeed, the vast expanse is little better than an arid steppe; but in the winter it furnishes abundant pasture to flocks of sheep and herds of silver-grey oxen and shaggy black horses. The land is for the most part let by the proprietors to *Mercanti di Campagna*, who employ a subordinate class of factors (*fattori*) to manage their affairs on the spot. It is evident that the malaria which renders the Campagna almost uninhabitable during the summer is owing to natural causes affecting a wide area with which it is very difficult to deal, and that no merely local improvements can have any effect. The regulation of the rivers is so defective that they annually overflow a great extent of surface; the character of the soil allows the waters to gather in fetid masses, and the heat of summer turns them into noxious vapours. The attention of the Italian Government and of General Garibaldi has recently been turned towards the systematic sanitary improvement of the district,—with what results remains to be seen. The planting of the *Eucalyptus globulus* and the *Helianthus annuus* has been partially resorted to, especially in the district of the Fontani, and, it is reported, with some success.

Full details on the Campagna will be found in Westphal, *Die Römische Campagna*, 1829; Didier, *La Campagne de Rome*, 1842; Adolph Stahr, *Ein Winter in Rom*, 1847-50; Paolo Mantovani, *Descrizione geologica della Campagna Romana*, Turin, 1875; Di Pietro Balestra, *L'Igiene nella Campagna e città di Roma*, 1875; Augustus Hare, *Days near Rome*, 1875. See also an article by Fr. Siebmann in *Ausland* for August 1875, and another by Fr. von Hellwald in the following number.

CAMPAN, JEANNE LOUISE HENRIETTE (1752-1822), née GENEST, was born at Paris in 1752. Carefully educated, and surrounded by the most cultivated society, at the age of fifteen she had gained so high a reputation for her accomplishments as to be appointed reader to the young princesses. At court she was a general favourite, and when she bestowed her hand upon M. Campan, son of the secretary of the royal cabinet, the king gave her an annuity of 5000 livres as dowry. She was soon after appointed first lady of the bedchamber by Marie Antoinette; and she continued to be the faithful attendant of that princess till she was forcibly separated from her at the sacking of the Tuileries, on 20th June 1792. After this event Mme. Campan, almost penniless, and thrown on her own resources by the illness of her husband, bravely determined to support herself by establishing a school at Saint-Germain. The institution prospered, and was patronized by Mme. Beauharnais, whose influence led to the appointment of Mme. Campan as superintendent of the academy founded by Napoleon at Ecouen, for the education of the daughters and sisters of members of the Legion of Honour. This post she held till it was abolished at the restoration of the Bourbons, when she retired to Mantes, where she spent the rest of her life amid the kind attentions of affectionate friends, but saddened by the loss of her only son, and by the calumnies circulated on account of her connection with the Bonapartes. She died in 1822, leaving interesting *Mémoires sur la vie privée de Marie Antoinette, suivis de souvenirs et anecdotes historiques sur les règnes de Louis XIV.-XV.* (Paris, 1823); a treatise *De l'Éducation des Femmes*; and one or two small didactic works, written in a clear and natural style.

CAMPANELLA, TOMASO (1568-1639), one of the most brilliant and unfortunate of the Italian Renaissance philosophers, was born at Stilo in Calabria in 1568. At a very early age he showed remarkable mental power; his memory was uncommonly tenacious, and before he was thirteen years of age he had mastered nearly all the Latin authors presented to him. In his fifteenth year he entered the order of the Dominicans, attracted partly by reading